

Lietuvos muzikos ir teatro akademija  
Lietuvos kompozitorių sąjunga

Lithuanian Academy of Music and Theatre  
Lithuanian Composers' Union

9-oji tarptautinė muzikos  
teorijos konferencija

9th International Music  
Theory Conference

Vilnius, 2009, balandžio 20–24

Vilnius, April 20–24, 2009

<b>MUZIKOS KOMPONAVIMO PRINCIPAI: orkestras kaip fenomenas</b>	<b>PRINCIPLES OF MUSIC COMPOSING: Orchestra as a Phenomenon</b>
--	---

**IX**

UDK 781(06)  
Mu-186

*Leidinių parėmė*

Lietuvos valstybinis mokslo ir studijų fondas /  
*Lithuanian State Science and Studies Foundation*

*Redakcinė kolegija / Editorial Board*

*Vyr. redaktorius ir sudarytojas / Editor-in-chief and Compiler*  
doc. dr. Rimantas Janeliauskas

*Redaktoriaus asistentas / Assistant of Editor*  
Marius Baranauskas

*Nariai / Members*

akad. prof. habil. dr. Algirdas Gaižutis  
prof. habil. dr. Algirdas Ambrazas  
prof. habil. dr. Eduardas Balčytis  
prof. habil. dr. Martinš Boiko  
prof. habil. dr. Vaidas Matonis  
prof. habil. dr. Raisa Sergijenko  
habil. dr. Jūratė Trilupaitienė  
prof. habil. dr. Gražina Daunoravičienė  
dr. Antanas Kučinskas

# Turinys / Contents

Pratarmė .....	4
Foreword .....	5

## **1 Orkestrinio mąstymo sąvokos. Orkestro tembrinės galimybės** **Orchestral Conceptions. Timbre Possibilities of Orchestra**

Ertugrul Sevsay. The Factors Defining the Orchestral Colour or Timbre .....	8
Mantautas Krukauskas. Electronic Instruments and Computer Technologies in Contemporary Orchestra ....	16
Antanas Kučinskas. The New Technologies Orchestras: Between Innovation and Simulation .....	21
Elvio Cipollone. Orchestrating Nature .....	25

## **2 Orkestras kaip kultūrinė tradicija** **Orchestra as a Cultural Tradition**

Marius Baranauskas. Principles of Structural Organization of Gamelan Orchestra as an Alternative to Orchestra in European Culture .....	34
Kalliopi Stiga & George Karagiannis. Eastern and Western Music Meeting the Greek Orchestra under the Sound of “Bouzouki” .....	48
Csilla Pethő-Vernet. Constancy and Variability within 19th Century Hungarian Gypsy Orchestras: Instruments, Sounds and Timbres .....	61
Violeta Tumasonienė. The Importance of an Orchestra in Modern Lithuanian Music on Holy Scripture Motifs.....	68

## **3 Istoriniai orkestro evoliucijos ženklai** **Historical Signs in the Evolution of Orchestra**

Svein Hundsnes. Tchaikovsky’s Orchestral Style .....	80
Olga Sakhapova. Sounding Space in Claude Debussy’s Orchestra .....	95
Anton Rovner. The Orchestral Musical Style of Alexander Scriabin as Demonstrated by his Unfinished ‘Prefatory Action’ .....	112
Igor Vorobyev. The Symphonic Anti-utopia as a Conscious Necessity. (Certain Features of Soviet Symphonic Composition of the 1920s and Early 1930s on the Example of Gavriil Popov’s First Symphony) .....	124
Svetlana Barkauskas. Interaction of Orchestral Groups in Vytautas Barkauskas’ Symphonic Music .....	138
Linas Balčiūnas. Orchestral Works of Lithuanian Composers of the 21st Century .....	147
Gaël Navard. Composing Open Forms for Orchestra. From Morton Feldman’s <i>Intersection #1</i> (1951) to Henri Pousseur’s <i>Les Fouilles de Jéruzona</i> (1995) .....	160

Autoriai / Authors .....	167
--------------------------	-----

## Pratarmė

Šis leidinys yra sudarytas iš pranešimų, perskaitytų IX tarptautinėje muzikos teorijos konferencijoje „Muzikos komponavimo principai: orkestras kaip fenomenas“, vykusioje 2009 m. balandžio 20–24 d. Vilniuje. Konferencijos rengėjai – Lietuvos muzikos ir teatro akademija bei Lietuvos kompozitorių sąjunga.

Penkiolika pranešimų, kurie sudaro šį leidinį, perskaitė muzikologai ir kompozitoriai iš šešių šalių (Norvegijos, Rusijos, Austrijos, Graikijos, Prancūzijos ir Lietuvos).

Prelegentai aktyviausiai atsiliepė į tris konferencijos programoje numatytas potemes:

1. Orkestrinio mąstymo sąvokos. Orkestro tembrinės galimybės;
2. Orkestras kaip kultūrinė tradicija;
3. Istoriniai orkestro evoliucijos ženklai.

**Pirmajai potemei** priskirti keturi pranešimai, kurie daugiau ar mažiau kvestionuoja įprastą europietiško orkestro sampratą. Ertugrul Sevsay nuomone, orkestro fenomenui būdinga tembrinės spalvos kūryba. Orkestro spalvai sukurti kompozitorius efektyviai gali naudoti ribotą kiekį instrumentuotės įrankių (autorius nurodė 6 pagrindinius elementus). Dalis autorių savo pranešimuose aptarė orkestro sąvoką operuodami naujosiomis technikomis. Mantautas Krukauskas mėgino susisteminti elektroninių instrumentų ir kompiuterinių technologijų naudojimo orkestrinėje muzikoje kryptis – tai stimuliuoja naujesnės orkestrinio fenomeno sampratos galimybę. Lygindamas naujųjų technikų orkestrus su europietiško orkestro atributais, Antanas Kučinskas gilinosi į pozityvųjų (inovacinių) ir negatyvųjų (simuliacinių) šio fenomeno aspektus. Elvio Cipollone manymu, įpynę į pažįstamą orkestrinį skambesį konkrečius gamtos garsus, juos išgirsime kitaip. Taip praplečiama ir orkestrinio skambesio amplitudė, nesutampanti su nugludintų orkestro sąvokų ribomis.

**Antrajai potemei** priskirti keturi pranešimai. Jiems būdingas žvilgsnis į orkestro fenomeną per kultūrinę prizmę. Lygindamas nutolusių kultūrų (Rytų ir Vakarų) orkestrus, Marius Baranauskas suformulavo jų alternatyviusius požymius. Jo nuomone, tradicinis gamelano orkestras poliarus europietiškam ne vien tik realizuojamomis funkcijomis, komunikavimo sistema, tembrine struktūra. Orkestrų skirtybės sietinos ir su mentalinėmis bei kultūrinėmis paradigmomis. Kalliopi Stiga ir Georgas Karagiannis pastebėjo Rytų ir Vakarų muzikos tradicijų susitikimą graikų orkestre. Csilla Pethő-Vernet, tyrinėdama XIX a. Vengrijos čigonų orkestrus, kuriems būdingas tembrinės sudėties nepastovumas, mėgino nustatyti kai kuriuos nekintamus jų bruožus. Violeta Tumasonienė, apžvelgusi šiuolaikinės lietuvių religinės muzikos kūrinius, be kitų dalykų, pastebėjo orkestro kaip biblinio veikėjo tradicijos reminiscencijavimą.

**Trečiajai potemei** priskirti septyni pranešimai. Kiekvienas jų gvildeno vieną kurį nors orkestrinį stilių ar kūrinių. Sveinas Hundsnas tarsi iš naujo atskleidė P. Čaikovskio orkestrinės faktūros kontrapunktą, atkreipė dėmesį į jo gyvybingumą. Olga Sakhapova aptarė priemones, kurias C. Debussy naudojo kurdamas erdvinius efektus. Antonas Rovnesas tyrinėjo neužbaigto A. Skriabino kūrinių „Įvadinis veiksmas“ užbaigtas versijas, įgyvendintas vėlesnių kompozitorių. Igoris Vorobjovas, remdamasis Gavriilo Popovo Pirmąja simfonija, atskleidė kelis sovietinio simfonizmo bruožus. Svetlana Barkauskas gilinasi į Vytauto Barkausko orkestrinės kūrybos dalykus, apibūdino orkestrinių grupių sąveikų tipus. Linas Balčiūnas, analizuodamas kelis XXI a. lietuvių kompozitorių kūrinius simfoniniam orkestrui, padarė išvadą, kad aiškus komponavimo principas yra adekvatus kūrinių meniniam lygiui ir jo vientisumui. Gaėlis Narvardas, tyrinėdamas XX a. 6-ojo dešimtmečio atvirųjų formų kūrinius orkestrui, pastebėjo, kad orkestrinis tokių formų komponavimas yra susijęs su atlikėjų skaičiumi ir orkestrinių grupių sudarymu.

*Vyr. redaktorius ir sudarytojas  
doc. dr. Rimantas Janeliauskas*

## Foreword

This publication has been compiled from the scientific reports made at the 9th international music theory conference *Principles of Music Composing: Orchestra as a Phenomenon* held on April 20–24, 2009 in Vilnius. The organizers of the conference – the Lithuanian Academy of Music and Theatre and the Lithuanian Composers' Union.

Fifteen reports included in this publication were made by musicologists and composers from six countries (Norway, Russia, Austria, Greece, France, and Lithuania).

The greatest number of speakers responded to the following three subthemes:

1. Orchestral conceptions. Timbre possibilities of orchestra;
2. Orchestra as a cultural tradition;
3. Historical signs in the evolution of orchestra.

Four reports, which more or less question a traditional conception of European orchestra, were attributed to **the first subtheme**. In the opinion of Ertugrul Sevsay, the creation of timbre colour is an essential factor of the orchestral phenomenon. A composer can effectively employ for the creation of orchestral colour rather a limited number of instrumentation tools (the author indicates six basic elements). Part of the authors disclose some common points in their interpretation of the conception of orchestra through advanced technologies. Mantautas Krukauskas makes an attempt to systematize the application trends of electronic instruments and computer technologies in orchestral music, moreover, that it stimulates a possibility of a newer conception of an orchestral phenomenon. Comparing orchestras of new technologies with the attributes of an accustomed European orchestra, Antanas Kučinskas goes to the heart of this phenomenon within the spectrum of its positive (innovations) and negative (simulations) aspects. Through the glance of Elvio Cipollone, inserting a familiar orchestral sounding into specific sounds of nature, we shall hear them sound different. The amplitude of orchestral sounding, which does not coincide with the boundaries of the polished orchestral conceptions, will be also correspondingly broadened.

Four reports were devoted to **the second subtheme**. They focus their attention on an orchestral phenomenon through a cultural prism. Comparing orchestras of distant (east and west) cultures, Marius Baranauskas formulates their alternative features. The author has the opinion that a traditional gamelan orchestra is polar to European not only in respect of their realized functions, communication systems and timbre structure. The differences between them should be also fundamentally associated with their mental and cultural paradigms. Kalliopi Stiga and George Karagiannis notices the meeting of eastern and western music traditions in the Greek orchestra under its typical national sound of bouzouki. Csilla Pethö-Vernet, investigating the 19th-century Hungarian gypsy orchestras variable in respect of their timbre structure, makes an attempt to determine some of their constant features. Violeta Tumasonienė, having reviewed the works on modern Lithuanian religious music, notices besides other features some reminiscences of the orchestral tradition as a Biblical character.

Seven works were included in **the third subtheme**. Each of them explores some orchestral style or a piece of music. Svein Hundsnes seems to newly unfold Chaikovsky's counterpoint of orchestral texture, turning his attention to its vitality. Olga Sakhapova characterizes orchestral devices which Debussy applies to create space effects. Anton Rovner explores the "finished" versions of Scriabin's unfinished work "Prefatory Action", subsequently realized by other composers. Igor Vorobyev disclosed some traits of soviet symphonism on the example of Gavriil Popov's First Symphony. Svetlana Barkauskas focuses her analysis on Vytautas Barkauskas' orchestral oeuvre and characterizes the interrelationship of the types of orchestra groups. Linas Balčiūnas, analyzing some 21st-century works for a symphony orchestra by Lithuanian composers, comes to the conclusion that the existing composing principle dictates the integrity and artistic level of the composition. Gaël Navard, exploring orchestral peculiarities of open form composition of the fifties observes that the orchestral composing of such forms is to a certain extent connected with the number of musicians and the organisation of instrumental groups.

*Editor-in-chief and compiler*  
*Ass. Prof. Dr. Rimantas Janeliauskas*



# 1

**Orkestrinio mąstymo sąvokos. Orchestral Conceptions.**  
**Orkestro tembrinės Timbre Possibilities**  
**galimybės of Orchestra**

Ertugrul Sevsaj / 8  
Mantautas Krukauskas / 16  
Antanas Kučinskas / 21  
Elvio Cipollone / 25

## The Factors Defining the Orchestral Colour or Timbre

Disciplines which teach us about musical instruments are either practical (concerning how to play an instrument), or theoretical (science of instruments, acoustics, history of instruments and orchestration) or a mixture of both (instrumentation and orchestration). Although all of these disciplines are important to master the technique of scoring three of them especially help us to define the timbre or colour of the orchestra.

One important thing should be understood before we talk about the “orchestral timbre”: Orchestra is not an instrument with a certain timbre. Its timbre can be modified according to the instrumentation and interpretation of the compositional elements, may these be melodic structures or cluster chords; Alberti figurations or glissando effects, among many others. The placement of these elements in fore-, middle- or background may alter the resulting orchestral sound dramatically. Thus, even a conductor or a recording engineer can be responsible from the resulting sound, which may at times adversely reflect the intention of the composer.

In today’s composition the elements like melody, harmony and bass have been frequently replaced by other elements. However, I would still prefer to start with these conventional elements because their instrumentation played undoubtedly a major role in the definition of the orchestral sound in the last 400 years, if not more.

The students who learn instrumentation and orchestration must broaden their horizons right from the beginning, by realising that these disciplines do not solely deal with the subject “who is going to play what?” in the orchestra. Orchestral colour or timbre should be introduced to the students as early as in the first lesson. As far as the correct understanding of the term “orchestral timbre” is concerned, the students should be exposed to the techniques, which they can utilize to create, analyse, evaluate, interpret and record not only an ordinary orchestral sound but also the orchestral timbre. In order to achieve this goal, the “learning orchestrator” should be more than familiar with the following disciplines:

- Science of Instruments
- Instrumentation
- Orchestration

**Science of Instruments** is the study of the instruments: their basic history, their separate technical and acoustical properties, their families, their principles of tone production, and their individual different characteristics and features.

Science of Instruments should therefore be regarded as the “*theoretical aspect*” of scoring.

**Instrumentation** is the study of how to combine similar or different instruments of variable numbers in order to create an “ensemble” sound, as well as different colours. Parameters include dynamic balance, colour contrasts or similarities, articulations, use of different registers of the instruments and the orchestra, different methods of sound production on the same instrument. Discussions of instrumentation are usually limited to a certain number of measures since instrumentation often changes continuously within a composition or a movement. Instrumentation should therefore be regarded as the “*technical aspect*” of scoring.

**Orchestration** is the study of how to select and combine similarly or differently scored (or “instrumentated”) sections, how to create, enhance or reduce contrasts between these sections, and how to express and reinforce musical ideas, gestures and feelings as well as the general character of a composition. Orchestration plays an additional role in the reinforcement of musical form. Orchestral colour is much more perceptible than the abstract aspects of the form. Thus the *colours (instrumentation)* are brought together within a certain *aesthetic (orchestration)* to enhance and support the form. Orchestration should therefore be regarded as the “*aesthetical aspect*” of scoring.

Surely everyone agrees with what the great master of orchestration, Rimsky-Korsakow, says in his well-known book “Principle of Orchestration”: that composition and orchestration are inseparable. He denies that one of these can be good while the other is bad. Truly, a case of a “bad” composition with a “good” orchestration seems rather difficult to imagine, proving the master correct. However, the opposite can be true. There are quite a good number of “poorly” orchestrated “good” compositions. Many works of Schumann and Mussorgsky are examples. (Ironically, Korsakow himself undertook the orchestrations of some such works, whether or not they were orchestrated before.)

A score can also have good instrumentation but be poorly orchestrated. That means that the individual measures or small sections show no technical problems; the instruments are well balanced with each other;



musical elements are *easily* distinguishable, etc. All these points define instrumentation. But if there is not sufficient contrast between these groups of measures; if the same colour is repeated over and over again; if the score lacks the above-mentioned criteria such as aesthetics, logic and structure (which vary according to the taste of the composer or arranger), then the work is poorly orchestrated. Conversely, it is not possible to talk about a “good” orchestration if the instrumentation is “poor”. “Good” instrumentation is a prerequisite for “good” orchestration.

Now, let’s go back to the melody-harmony-bass trilogy. In my first orchestration class I tell my students that I can teach them how to score a melody or a bass line in maximum 2 hours but I would need at least 2 years to teach how to orchestrate the so-called secondary lines and/or accompaniments.

Compared to what one can do with the so-called secondary lines or harmonic elements, it is rather straightforward and easy to learn what to do with the melody or the bass-line:

To score a single line, may that be a primary or secondary line, one can use the following techniques:

- Solo employment of one instrument
- Employment of more than one instrument in unison or in octave doubling(s)
- Dove-tailing (different instruments playing the line alternatively, each instrument or a few instruments one fragment at a time)
- Melodic shadowing (one or more instruments highlight the line played by one or more instruments. This “highlighting” can also contain some notes which are not present in the melody.)

That’s all!

In that sense there is not much difference between the scoring techniques of a melody used by Mozart, Tchaikowsky or Ravel.

### **Classification of colours:**

Colours are classified in two different ways:

- According to the combinations

There are three types here:

1. *Unmixed colours*: combination of two or more instruments with the same structure, belonging to the same family, such as oboe and bassoon; trumpet and trombone; violin, viola and cello.
2. *Half-mixed colours*: combination of two or more instruments with different structures, yet belonging to the same family, such as trumpet and French horn; flute, oboe and clarinet.
3. *Mixed colours*: combination of two or more instruments with different structures, belonging to different families, such as violin and flute; oboe, French horn and Cello.

- According to the stability:

There are two types here:

1. *Macro-Colour*: The basic colour of a particular (sub)section, defined by the instruments that play throughout that (sub)section continuously. These colours provide stability and characterise the (sub)section.
2. *Micro-Colours*: Minute changes within a particular (sub)section, governed by various alterations in the six basic elements used in scoring (see below). Micro-colours add contrasts without compromising the macro-colour.

### **How do we define the orchestral timbres?**

There are 6 basic elements, which are used as tools in instrumentation and these create and influence the orchestral timbre:

- *Instruments*
- *Instrumental registers*
- *Orchestral registers*
- *Dynamics*
- *Articulations*
- *Methods of sound production*

Some of these elements remain constant within a section, in order to provide stability; some undergo changes to create contrasts. In either case these 6 basic elements were almost always subordinate to the composition until the end of the 19<sup>th</sup> century. Until then they reinforced, enriched and supported the musical material of the composition. Starting with *Impressionism*, especially in the music of *Debussy*, this situation underwent radical changes. Each of these elements (together with its modifications) started playing a major role, if not a primary one, in the definition of modern orchestral sound. Timbre varieties of an orchestra primarily depend on these six elements. Acknowledgment and purposeful employment of these elements lead to the correct understanding, practice and appreciation of contemporary orchestral music too.

It is of vital importance that these subjects and their practical aspects should be considered not only by composers and arrangers but also by orchestra conductors and recording engineers. These professionals should be aware of the continuity and development of the orchestral sound throughout the history and not treat these as isolated different individual units. It should be noted that the theoretical analysis, aural perception and artistic interpretation of a score are equally important as the creation of a score.

Regardless of the versatile and extremely contrasting types of composition in the 20<sup>th</sup> century, the basic concepts of instrumentation and orchestration have remained almost the same. The advanced and new playing techniques as well as new criteria of aesthetics have been added to the orchestral language of the 19<sup>th</sup> century. Orchestration and composition united absolutely as the colours and effects became more and more prominent in acoustical music. While electronic music was establishing its own and separate way, the acoustical music went through many experimental stages, some of which developed into new styles. However, it is too early to predict the final and permanent influences of this “pluralistic” era on the music of today. On the other hand we can now judge the impacts of the orchestration of the 17<sup>th</sup>, especially 18<sup>th</sup> and 19<sup>th</sup> centuries, as well as the first quarter of the 20<sup>th</sup> century on the orchestration of the last 75-80 years.

We know by now that there are 6 basic elements, which are used as tools in instrumentation: instruments, instrumental registers, orchestral registers, dynamics, articulation and methods of sound production.

Thus it was not a rare incidence any more to witness the dominance of one of those elements in a section while the other elements remained unchanged. Let us think of a composition where the contrasts are created only by different dynamics: Some instruments play decrescendo, some crescendo, some remain with the same dynamic. Most of these changes can take place irregularly or even randomly. Instruments, instrumental registers, orchestral registers, articulation and methods of sound production remain unchanged, thus displaying no contrasts.

As a further example, one could think of a composition where only different instrument registers are used to create contrasts, while the other elements stay unchanged. In such a case the instruments may switch from one register to another even within a constant orchestral register.

Keeping these facts in mind, we will summarize how these six elements of instrumentation could be used in the technique of instrumentation. Let us take a very simple texture scored for two clarinets and the first violins (Example 1, section I). In each of the following examples only one of the six elements has been particularly altered in order to create colours by means of scoring.

### ***Instruments***

Instruments are the most important of these 6 elements since they are the primary source of “colour” in instrumentation, thus the primary factor defining the orchestral timbre. It is possible to create very sharp contrasts by treating every individual element of a composition by totally different instruments, in other words, different colours. Or it is possible to reduce contrasts to a minimum by using same types of instruments for different elements. Needless to say, there are many other possibilities to create contrasts of different magnitudes by sharing some common some different instruments while scoring. This way the instrumentation of one section can have contrasting colours, another section less or no contrasting colours. The combination of these sections within certain aesthetics defines the orchestration of the movement or of the piece. Thus, the timbre of the orchestra changes according to the composer’s choice of instruments. In Example 1, section II, we observe three different colours at different moments: clarinets and violins, violins alone, clarinets alone.

### ***Instrumental registers***

Instrumental register strictly refers to the instruments and indicates the different locations throughout their range (e.g. low register on the flute, high register on the trumpet etc.).

Some instruments, especially woodwinds, are blessed by different register colours. Using different registers is not only important in the orchestral music but also in chamber music. Even in a woodwind trio or quartet it

## Example 1

Example 1 consists of seven systems of music, each with a tempo marking of  $\text{♩} = 112$ .

- System I:** 2 Kl. in C and I Vln. Dynamics: *p*. Articulation: *div.*
- System II:** 2 Kl. in C and I Vln. Dynamics: *p*. Articulation: *div.*
- System III:** 2 Kl. in C and I Vln. Dynamics: *mp*. Articulation: *div.*
- System IV:** 2 Kl. in C and I Vln. Dynamics: *mf*. Articulation: *div.*
- System V:** 2 Kl. in C and I Vln. Dynamics: *f*, *p*, *ff*, *p*, *ff*. Articulation: *div.*
- System VI:** 2 Kl. in C and I Vln. Dynamics: *mp*. Articulation: *div.*
- System VII:** Fl. I, Fl. II, Vln., and Vcl. Dynamics: *mf*. Performance instructions: Flzng. → ord., (ord.) → Flzng. (ord.), div. sul tasto → sul pont. pizz., sul tasto, div. sul tasto.

is possible to create many different colours and colour combinations by using different registers. For instance an oboe in a low register combined with a clarinet in a high register sounds much different than an oboe in a high register combined with a clarinet in its lowest (the so-called chalumeau) register.

We can even stretch this option further. 3 clarinets in the lowermost register sound much different than the combination of 3 clarinets in the middle, high and highest registers respectively. This is a very important and basic principle to be kept in mind during instrumentation. It is the fundament of “economical” instrumentation, especially when there are limited instruments accessible. If we imagine 4 different woodwind instruments playing the same pitch (with or without octaves) in 4 different instrumental registers we will have 256 possibilities of colour combinations. Each of these combinations will vary the resulting orchestral timbre more or less. In Example 1, section III, the clarinets and the violins change their registers however the orchestral register does not change.

### *Orchestral registers*

Orchestral register is used to refer to different levels of the orchestral range (e.g., soprano register, baritone register, alto-tenor register, etc.).

Choosing the correct orchestral registers plays an important role in the resulting sound of an orchestral work. It is not only the placement of instruments and compositional elements (i.e. melodic and harmonic elements, the effects and the bass line) in certain orchestral registers but also determining to what extent these instruments should be separate from each other or overlap. Employment of only soprano and alto registers; or the tenor and bass registers will definitely effect the orchestral timbre even though the compositional material remains the same in both registers. The changes in the orchestral registers are easy to detect in Example 1, section IV. These changes are usually accompanied by the changes in the instrumental registers unless the instruments play alternatively and each staying only in one particular register.

### *Dynamics*

Dynamics have two different applications in instrumentation: Firstly they are used either to define the general volume of the sound or to create balance among individual instruments or groups. A perfect example would be the frequent use of moderate dynamics in the heavy brass as opposed to the higher dynamics given to the woodwinds and the horns, especially when the strings do not back up the latter two groups. Another common fact would be the assignment of somewhat elevated dynamics to the more important lines. This is especially of importance when the melody playing instruments remain weaker compared to the other instruments due to different reasons such as weak register, insufficient doublings, heavy texture and many others. No attempt should be made, however, to use exaggeratedly different dynamics in order to correct the dynamic imbalances in a poor instrumentation. This will result in failure.

Secondly, different dynamics are especially significant as a means of instrumentation when they are used as effects. Simultaneous crescendo in one instrument or group, decrescendo in another; highlighting certain notes or fragments of a line by using additional instruments with different dynamics are only two of many possibilities. The colour effects created as a result of different dynamics in Example 1, section V, require no further explanation.

### *Articulation*

Different articulation of different elements, such as a legato melodic line accompanied by staccato chords, is rather an issue of composition. The resulting contrast could be reinforced by an appropriate instrumentation. Articulation as an element of instrumentation, however, refers to the application of different articulation to the same material such as a melody, which appears legato in one instrument (e.g. oboe) and staccato in another (e.g. violin or even another oboe). This fact will be observed in Example 1, section VI, between the clarinets and the violins.

### *Methods of sound production:*

Whether applied to the same or to a different line, different methods of sound production play a very important role in instrumentation. Such techniques are especially effective within the same group of instruments. The obvious contrasts created by arco and pizzicato; or by sul ponticello and sul tasto; or by muted and not-muted trumpets do not need any further description. In Example 1, section VII, the flutes replace the clarinets, and the celli are added to enhance the differences between these methods.

It has been mentioned before that the orchestra does not have a particular timbre as one might think. One of the main goals of teaching orchestration is to challenge the “learning orchestrator” with this issue. Therefore the most important and efficient pedagogical approaches should be mentioned here as well:

- **Scoring piano works for orchestra:** This is the most widely used technique. Although an effective method, this technique usually proves unsatisfactory when used alone, especially in such cases where the students are not able to create secondary lines, filling voices etc. from the piano work in order to enrich the orchestral score. Compositions written for smaller groups (such as a trio, quartet, chamber ensemble etc.) could also be used instead of a piano piece.
- **Recreation of the score from a reduced score (particell):** According to my experiences this has proved to be one of the most effective teaching methods to teach orchestration. It is by no means a substitute for scoring piano pieces but rather a complementary method. More on this subject will be explained later.

- **Analysis of scores:** This is of utmost importance. Especially the conductors who are to create the timbre of the orchestra aimed by the composer should undertake this as a careful and through task. Most of the conductors are satisfied in their analysis by marking the entrances of the instruments and cueing them during performance, a task which does not necessarily require a conductor. The finding out of the hidden relationships between “seemingly” (optically) different voices, categorizing the melody, harmony and bass functions and defining how important these functions are; placing these elements in fore-, middle- or background depending on the style and era (for example the placement of melodic elements often in the middle-ground in Impressionism; equal treatment of all elements in Expressionism etc.) and alike should be tasks to be considered.
- **Attending orchestral rehearsals:** The students should preferably sit next to the instrumentalists and experience the orchestral music “live”. This method is especially useful if the composer/arranger is not very familiar with the individual instruments. If this is not possible at all, the student can pick any voice from a score (Violin I, Oboe II, Horn IV etc.) and analyse only that particular line, or sing it –as much as possible– and count the rests! This exercise could be accompanied by a recording, which will make the student feel “in a live performance”. This wonderful technique does not only teach the appreciation of the orchestral colours but also the importance of writing an “interesting” line for each and every instrument which is a very frequently neglected issue in orchestration. Instrumentalists appreciate very much if they play parts, at least from time to time, which are written solely for their instrument and reflect the true “personality” of it.

Although the following subject is not directly related to ones mentioned above, it should also be mentioned here as a further suggestion for the teaching methods of scoring. That is the acknowledgement of the limitations of the players. No matter how good the players are, they should not be forced to exhaustion. Scores with extremely long and tiring passages, unreasonably complex structures are bound to be put aside after a performance or two, for obvious reasons. Although the orchestra players of our time are not as “fragile” as Monteverde’s who failed to understand the “reason” behind the “bow-tremolo” (for the first time in the history) and rebelled against him; or like Wagner’s musicians who unwillingly had to take their orchestra parts home to “practice”, we should still consider “moderation” in our score writing. We see lots of scores nowadays with impossible to play effects and techniques. Even if these works carry the signatures of well-known composers, this does not make the impossible possible!

Now I would like to devote some time to the importance of using reduced scores (particelli) in the pedagogy of scoring, since this technique has proven to be a very efficient one, at least in my classes, in the comprehension of orchestral colour. This pedagogical approach has been used in order to teach how to create an orchestral language, which consists of multiple orchestral colours or timbre. Below is an example taken from my treatise on instrumentation and orchestration (*Ertugrul SEVSAY: Handbuch der Instrumentationspraxis, Kassel: Bärenreiter, 2005*):

Example 2. Gustav Mahler: Symphony No. 1 in D Major, 1st Movement

The image shows a page of musical notation for Gustav Mahler's Symphony No. 1 in D Major, 1st Movement, measures 417-424. The score is a reduced score (particelli) showing multiple staves for different instruments. The tempo is marked (♩ = 112). The score includes various dynamics such as *ff*, *f*, and *sf*, and features complex rhythmic patterns and articulation marks.

As we see in this example a reduced score is a condensation where all of the lines used in the original score and their octave doublings, all of the dynamic markings, all of the articulations and the rhythmic data are provided. Depending on several factors some of the unison doublings may have been added, too. Although the listing of the instruments participating in each exercise is given in the instructions, the “learning orchestrator” has to find out which instrument will be playing which of these lines. Furthermore, special effects such as pizzicato, con sordino, col legno, etc., are not provided and hence to be decided by the student. Thus the students are exposed to real “orchestral language”, complete with all pedal tones, harmonic “fillers”, secondary countermelodies, etc. with which they are almost never confronted if they orchestrate from piano scores. As I said in the beginning the composition of the so-called secondary or accompanying elements are the primary factors in the definition of the orchestral colours or the timbres.

Each exercise challenges the student with one or more specific problems. Upon the completion of each exercise the student should be provided with the original score for comparative purposes. The instructor should also provide an analysis of the score and the techniques used within.

The reduced scores do not only provide the material to be used in the full score but they also teach certain discipline, if the guidelines are observed strictly.

### Important guidelines for the exercises

While orchestrating from a reduced score:

- All of the instruments listed in the instructions, all of the lines, octave doublings, dynamics, articulations as well as rhythmic data provided must be used.
- They can not be modified, neither can anything be left out.
- *No additional* lines, notes or octave doublings may be added.
- Unless the instruction “*Not all unison doublings are shown in the reduced score. Use them wherever necessary*” is given, no additional unison doubling can be done.
- The voices may not be moved up or down to other registers.

These are some of the challenges of orchestrating reduced scores. Compromising the instructions with excuses like, “I could not find a line for Horn III, so I did not use it,” “I thought an English Horn would sound better here, so I added one,” or “I did not think an octave doubling would be necessary here, so I left it out,” should not even be considered.

Each reduced score should be preceded by a general information about the excerpt, a list of the instruments in that particular section (not of the entire composition).

*Hints for the exercise* that should preferably accompany each exercise will be providing the student with basic guidelines.

Even if these exercises are taken from well-known works and the basic colour of their orchestration may be known to the students, this is of no disadvantage but rather the contrary, according to our experience. One should actually try to follow the sound in “his/her ear” and orchestrate accordingly. After comparing this “new” version with the original score, one will be convinced, even surprised, how deceptive the acoustical memory can be.

## Santrauka

### Orkestrinę spalvą lemiantys faktoriai

Norint suprasti orkestrinės spalvos fenomeną, būtina išmanyti tris toliau išvardytus dalykus.

**Mokslas apie instrumentus** – tai instrumentų mokslinis tyrinėjimas, apimantis jų kilmės istoriją, technines ir akustines savybes, garso išgavimo principus ir t. t. Mokslą apie instrumentus reikėtų laikyti partitūros *teoriniu aspektu*.

**Instrumentuotė** – mokslas apie tai, kaip derinti įvairių skaičių panašius ar skirtingus instrumentus, siekiant sukurti „ansamblinį“ garsą ir skirtingas spalvas. Instrumentuotę reikėtų laikyti partitūros *techniniu aspektu*.

**Orkestruotė** – mokslas apie tai, kaip parinkti ir tarpusavyje derinti panašiai ar skirtingai į partitūrą įtrauktas (arba „instrumentuotas“) instrumentų grupes, kaip sukurti, padidinti ar sumažinti kontrastus tarp jų ir kaip perteikti bei išryškinti muzikines idėjas, veiksmus ir emocijas, taip pat bendrą kūrinio charakterį. Orkestruotę reikėtų laikyti partitūros *estetiniu aspektu*.

Yra šeši pagrindiniai elementai, naudojami kaip instrumentuotės įrankiai ir sukuriantys bei veikiantys orkestrinę skambėjimą:

- Instrumentai
- Instrumentų registrai
- Orkestriniai registrai
- Dinamika
- Artikuliacija
- Garso išgavimo būdai

Kai kurie šių elementų konkrečioje instrumentų grupėje išlieka nekintami (tuo siekiant stabilumo), o kiti kinta, kad sukurtų kontrastus. Iki XIX a. pabaigos šie šeši pagrindiniai elementai beveik visada priklausė nuo pačios kompozicijos – jie paryškindavo, praturtindavo ir sustiprindavo kompozicijos muzikinę medžiagą. Nuo impresionizmo (ypač Debussy kūrybos) šioje sferoje įvyko radikalių pasikeitimų. Kiekvienas šių elementų (kartu su jų modifikacijomis) pamažu įgavo didelę (jei ne pagrindinę) reikšmę siekiant modernaus orkestrinio skambesio. Tembrinis orkestro įvairiapusiškumas pirmiausia priklauso nuo šių šešių elementų. Sumanus ir tikslingas šių elementų naudojimas taip pat leidžia teisingai suprasti, kurti ir įvertinti šiuolaikinę orkestrinę muziką.

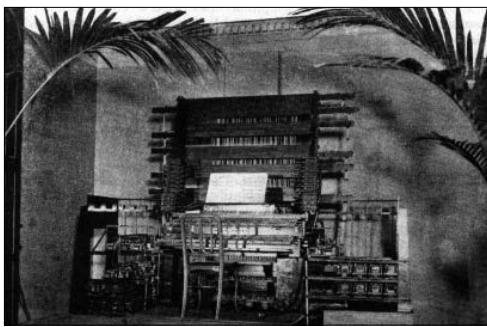
Labai svarbu, kad šiuos dalykus ir jų praktinius aspektus įvertintų ne tik kompozitoriai ir aranžuotojai, bet ir orkestrų dirigentai bei įrašų inžinieriai. Šie profesionalai turėtų išmanyti, kaip orkestrinis skambėjimas kito ir kokias savybes jis išlaikė istorijos eigoje, ir suvokti, kad tos savybės neturėtų būti traktuojamos kaip skirtingi, vienas su kitu nesusiję elementai. Derėtų pastebėti, kad partitūros teorinė analizė, garsinis suvokimas ir meninė interpretacija yra ne mažiau svarbūs nei pats partitūros sukūrimas.

Orkestras – tai ne tam tikro tembro instrumentas. Jo tembras kinta priklausomai nuo kompozicinių elementų (ar tai būtų melodinės, ar akordinės struktūros, Alberti bosai ar *glissando* efektai) instrumentavimo ir interpretavimo. Būtent tai, kokia reikšmė suteikiama šiems elementams (ar jiems priskiriamas pagrindinis vaidmuo, ar jie įsilieja į bendrą skambėjimą, ar paliekami fone), gali kardinaliai pakeisti orkestrinio skambėjimo rezultatą. Taigi net dirigentas ar įrašo inžinierius gali būti atsakingas už pokyčius, kurie kartais gali ir neatitikti kompozitoriaus intencijų.

## Electronic Instruments and Computer Technologies in Contemporary Orchestra

“I dream of instruments obedient to my thought and which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm” – these words of Edgar Varèse (New York, 1917) very clearly predicted the coming turn to main tendencies of XX and XXI centuries. From the very beginning of emergence of analogue and computer technologies in the sphere of music two main courses are being observed:

- The application of processes, which derived from sciences or are aided by computer technologies, for the organization of musical structure;
- Timbral synthesis of sound, its transformation, search for the new spectrum of sound. It is worth noting, that the use of electronic and computer technologies in music was first of all implied by the need of new structural or sound possibilities. This principle is also very relevant in the context of contemporary orchestra.



Picture 1. Dynamophone or Telharmonium



Picture 2. Theremin

At the beginning, let me present a quick overview of technical development, which enabled the invention and usage of new, electronic instruments. Most important novelty in 18th century was the advanced exploitation of electricity. In the broadest sense, the first electrified musical instrument was so called “Denis d’or” (“Golden Dyonysus”), invented and constructed ca. 1753 by the Czech theologian Václav Prokop Diviš (1698–1765), who was also known as European inventor of lightning rod (independently of Benjamin Franklin). The mechanical part of the instrument was well advanced, with the ability to imitate the sounds of various instruments (including harpsichord, lute etc.), however its highlight was the ability to charge the iron strings with electricity. It was first aesthetically important implementation of principles, which were characteristic for future electronic instruments: the search for diverse sound and exploitation of scientific developments.

In United States in 1897 Thaddeus Cahill patented an instrument called Telharmonium or Dynamophone (Picture 1), which was the first music synthesizer. It was based on the same technology later used in Hammond organ construction. Using tone-wheels to generate musical sounds as electrical signals, it was capable of producing notes and overtones at any dynamic level. This method was based on so called additive synthesis, conceptually related to the work done by french mathematician Joseph Fourier. There were three version of the instruments constructed, ranging from the weight of 7 to 200 tons. The intention of the inventor was to use the instrument commercially by broadcasting the concerts to the large public spaces like stations or shopping centers, or via recently invented telephone. Due to lack of interest however Cahill’s enterprise was bankrupt by 1914.

Based on the Russian government sponsored research in proximity sensors, Russian physicist Lev Sergeivich Termen (later know as Léon Theremin in the West) invented Theremin (Picture 2), which may be considered the first significant electronic music instrument. Player’s hands are moved in front of two metal antennae, one of which controls pitch, the other – volume. Theremin quickly gained a wide acclaim, was presented internationally, from bolshevik leader Lenin to Radio Corpora-



tion America (RCA), which bought its commercial production rights. It was also the first instrument used in orchestral compositions. Andrey Pashchenko (1885–1972) wrote a concerto-like piece for theremin and orchestra – “Symphonic Mystery” in 1923, it was also first used in a film score by Dmitry Shostakovich in 1931 (film “Odná” – “Alone”). In 1929, Joseph Schillinger composed First Airphonic Suite for Theremin and Orchestra, first performed with the Cleveland Orchestra with Termen himself as soloist. Theremin was heard by a large audience also in 1945, when Hungarian-born Hollywood composer Miklós Rózsa made a feature of it in his score for the Alfred Hitchcock psychological thriller *Spellbound*. Famous conductor Leopold Stokowski is known to have experimented with theremin use in classical repertory arrangements. Edgard Varèse incorporated two theremins in his *Equatorial* (1934), piece for two theremins, bass singer, winds and percussion, though later replaced them with “Ondes Martenots” (Picture 3), another popular early electronic instrument, which is considered as even more successful, partly because it became a favorite instrument of one of the most renowned composers of 20th century – Olivier Messiaen.

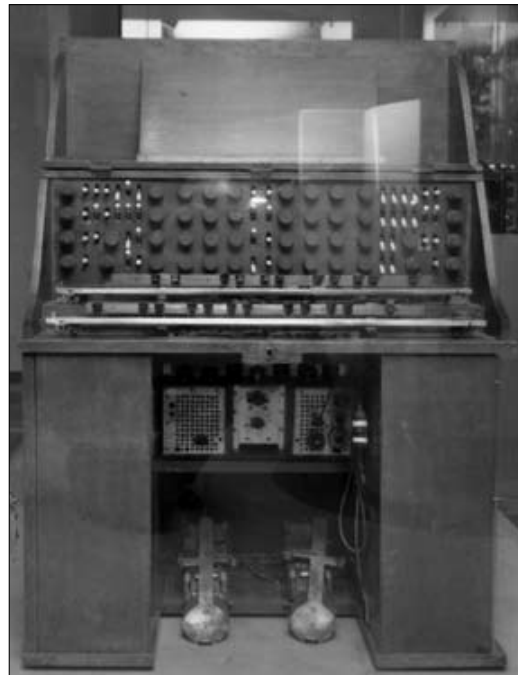
Invented by Maurice Martenot (a cellist, radio telegrapher and inventor) in 1928, Ondes Martenot (“Martenot Waves”) was based on a principle similar to the functioning of the Theremin, however this instrument (as some later version of Theremin) acquired a keyboard. It made its debut in a piece “Poème Symphonique” by Dimitrios Levidis in 1928. Among others who used it shortly after invention were such prominent composers as Darius Milhaud, Arthur Honegger, Charles Koechlin, André Jolivet and others. However probably the interest by Messiaen (his first composition for this electronic instrument was “Fêtes des belles eaux” for 6 Ondes Martenots in 1937) eventually made it widely known. The use of this instrument in Messiaen’s *Turangalila-symphonic* (1948) is probably the most known example of inclusion of an electronic instrument into orchestral score. It occurs also in his “Trois petites liturgies de la présence divine” (1944) and opera “Saint-François d’Assise”. After Messiaen Ondes Martenot became less prominent, however it is still used in film music. Unfortunately, the instrument production ceased in 1988, however its sound can be recreated with digital software synthesizers.

Less known, however still relatively popular was the Trautonium (Picture 4), monophonic electronic music instrument invented in 1929 by musician and physician Friedrich Trautwein in Berlin. His work was continued by Oskar Sala. Instead of a keyboard, it is controlled by a resistor wire stretched over a metal plate. Wire is pressed to create a sound, and volume is controlled by the pressure of the finger. Oskar Sala added noise and additional control generators, filters and subharmonic oscillators, which generate main pitch and harmonics, which are not the multiples of fundamental, but fractions of it. Four of waves can be mixed together, therefore this version of instrument was named “Mixtur-Trautonium”. Student of Paul Hindemith (who also used Trautonium in several short trios), Harald Genzmer composed two concertos for Trautonium and orchestra (composed in 1939 and 1952), both for its monophonic and “Mixtur” versions. The most famous use of Trautonium was by Oskar Sala in Alfred Hitchcock’s film “The Birds”, where he recreated the bird noises with this electronic instrument (1963). Trautonium was also used by Richard Strauss in his “Japanese Festival Music” in 1942 to imitate gongs and bells.

The overview of most popular early electronic music instruments shows, that they have been occasionally incorporated into orchestra, however were usually treated as additional, solo instruments to obtain a specific color. Later instruments (Hammond organ, electric guitar, Moog, ANS and similar synthesizers, next genera-



Picture 3. Ondes Martenot



Picture 4. Trautonium



Picture 5. Contemporary electronic and computer music pioneers: first synthesizers, computers, Hammond organ and electric guitar

tion digital synthesizers based on sophisticated synthesis techniques etc.) have been used in a similar way, namely expanding the sound spectrum and timbral “palette” of specific piece, however their function has never developed even closely to the functions of the traditional orchestral groups.

Previously mentioned instruments like Hammond (electric) organ and electric guitar (both invented in the United States) are the most popular representatives of classical instruments, which were “enhanced” with electronics. Hammond organ (patented in 1934) had especially large impact, over 2 million such instruments have been sold subsequently. However its repertoire was not unique, it was primarily used on radio shows, in churches etc., later instrument became prominent as jazz and rock music organ. Another acoustic instrument given a new sound – the amplified electric guitar – is probably most widely used electric instrument. It was first developed by George Beauchamp in 1931 (who later also patented a electric violin). Considered as a major instrument of jazz and rock genres, it was also used in classical contemporary compositions by Karlheinz Stockhausen, Morton Feldman, George Crumb and others. Electric guitar was included into well-known orchestral scores such as Michael Tippett’s opera “The Knot Garden”, Leonard Bernstein’s “Mass”, Alfred Schnittke’s Symphony No. 1 etc. Lately electric guitar performances with an orchestra became popular in various cross-genre projects, where prominent guitarists like Yngwie Malmsteen, Steve Vai or “Metallica” members play with famous orchestras and conductors.

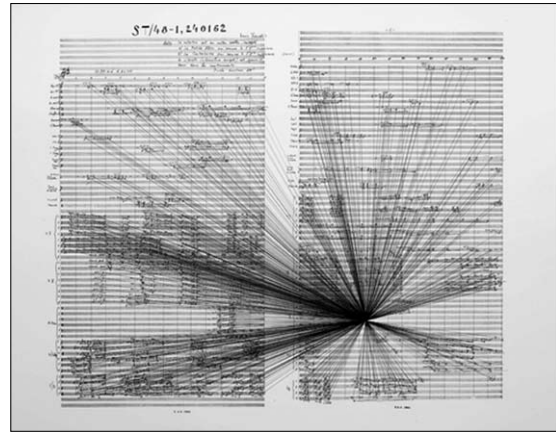
After 1950s, the lead in the invention of electronic instruments was completely passed to the United States and Japan. Developing compact circuitry and computer technologies enabled exploitation of enhanced synthesis techniques, which led to the creation of synthesizer (first based on analogue, later – digital signal processing). These instruments had the ability to generate much richer range of sounds with means to tamper with many sonic parameters. First complex programmable synthesizer, installed in 1957 at Columbia University, was RCA Mark II Sound Synthesizer, most famously advocated by American composers Milton Babbitt and Vladimir Ussachevsky. Although it was quickly surpassed by more advanced (Buchla, Moog) systems, it is worth to note, that RCA Mark II was often associated with unverified story, which claimed, that developers of the synthesizer tried to convince Radio Corporation America (RCA) in the ability of future versions of the machine to replace the symphony orchestra.

About at the same time the first computers were put in use to assist composer by performing calculations according to their needs. One of the most notable early uses was the one by modernist Iannis Xenakis, who often performed complex mathematic calculations in his composition work, especially adapting the theory of probability, which led to the development of composer’s “stochastic method”. In 1962 with help of IBM 7090 situated in Paris, he managed to compose a series of ST (stochastic) computer assisted compositions, including ST/48 for orchestra of 48 instruments (Picture 6).

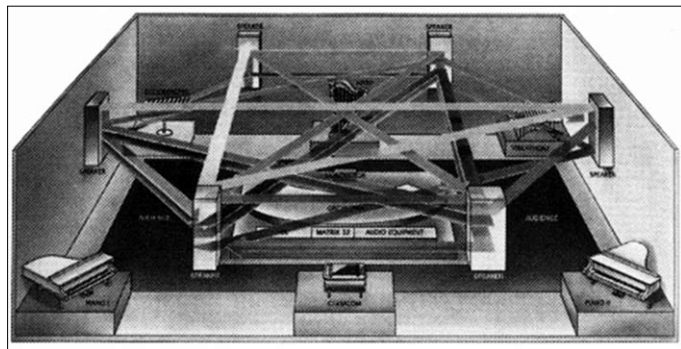
The electroacoustic music, described as the use of electronic sounds together with live instruments at the equal importance, finally led to the origin of so called “live electronics”. One of the compositions, which set the course for the new outlook was *Répons* (1980) by Pierre Boulez. The sophisticated electronic part created in studios before played back from tape and in this way joined with live instruments in concerts. However, *Répons* is a brilliant example of live transformations and electronic manipulations of sound.

Pierre Boulez *Répons* was the first important work, which came out of IRCAM (Institut de Recherche et Coordination Acoustique/Musique). It was first Boulez’s large scale composition after long period of conducting. *Répons* is written for an orchestra, a digital processor, six loudspeakers, and six solo instruments: a harp, a glockenspiel, a vibraphone, a cimbalom (old Hungarian instrument), and two pianos. Composer takes into account spatial relationships between the instruments and the audience, which sits between the orchestra and the six soloists, who are settled around the outer perimeter in between the six loudspeakers (Picture 7). Composition is subdivided into Introduction, 8 sections, and Coda. *Répons* (as the title suggests) is built from a number of responses. It utilizes the medieval composition technique of responsorial mirroring, which is implemented with the help of electronics and unconventional placement of musicians. Computer extends the musical vocabulary by shifting and transforming sounds of solo instruments real-time (live). Live electronics were often used by later prominent composers, especially in chamber orchestra (sinfonietta) works, however the use of new sounds itself are again specific to individual compositions and still remind the role of solo or additional instrument of specifically wanted color.

Recent trends in computer music further the idea of “replacing” the orchestra with virtual means, rather than changing it by introducing new instruments, groups, functions or roles into classical/modern setup. Synthesis technologies are not yet advanced enough (or will never be able) to replicate the sound of live instrument from scratch. However, growing processing power allows the advance of sampling, where recorded separate “bits” performed by a specific live instrument(s) in various manners can be virtually joined together according to the wish of the composer. The so called “orchestral sample libraries” of better and better quality are released each year, with more and more intuitive tools to handle them (Picture 8). “Virtual orchestra” - this term was coined to refer to orchestral simulation with computer. Already now it is widely used in mostly “commercial” music settings, including films, musical theatre, ballet and even opera. Exploitation of a virtual orchestra is often considered as controversial, especially after successful attempts to use it in live performances, and even can be considered as a threat to musicians’ working places. Modern tools for manipulating virtual



Picture 6. First page of ST/48 by Iannis Xenakis



Picture 7. Scheme of *Répons* by Pierre Boulez



Picture 8. “Vienna Symphonic Library” user interface

orchestra give a lot of control to the composer to achieve result, which in some cases probably would not be possible in live orchestral performance. This side of virtual orchestra “phenomenon” is little explored, as the main focus is usually given to its commercial potential.

To conclude this short journey to almost inexistent world of “electronic orchestral music”, we are able to state, that the fundamentals of orchestral tradition were not influenced by electronic and computer music developments in any significant way. Orchestral principles may be used in synthesizers, as well as composing techniques derived from the technological field may be used in orchestral composition, but the orchestra itself remains intact, allowing “intrusion” of electronics only as a guest. Orchestra itself, as an expensive and sophisticated entity, however, may be in some cases threatened by its rapidly developing virtual counterpart. Let’s end with another citation, words of electronic music pioneer, composer and music theoretician Herbert Eimert: “...there has been no extension of traditional procedure. By the radical nature of its technical apparatus, electronic music is compelled to deal with sound phenomena unknown to musicians of earlier times. The disruption by the electronic means, of the sound world as we have known it leads to new musical possibilities, the ultimate consequences of which can hardly yet be appreciated ... here we touch on a most widespread misconception: namely, the idea that one can make music ‘traditionally’ with electronic means”. In modern context these words sound quite ambiguous, both to the relation of electronic music and orchestra. Would we change, replace or turn any tradition upside down? And, if “yes”, then “why not”?

### Literature

The New Grove Dictionary of Music and Musicians. Oxford University Press, 2003.

Manning, Peter. Electronic and Computer Music. Revised and expanded edition. Oxford and New York, Oxford University Press, 2004.

Die Reihe, Electronic Music (journal), Universal Edition, 1955.

### Santrauka

#### Elektroniniai instrumentai ir kompiuterinės technologijos šiuolaikiniame orkestre

„Aš svajoju apie paklūstančius mano mintims instrumentus, kurie savo nauju netikėtų garsų pasauliu bus tinkami mano vidinio ritmo poreikiams“ – šie Edgardo Varèse'o (Niujorkas, 1917) žodžiai labai tiksliai nusakė būsimą posūkį esminių XX ir XXI a. tendencijų link. Nuo pat analoginių ir kompiuterinių technologijų iškilimo muzikos sferoje matome dvi lygiagrečiai besivystančias pagrindines kryptis:

- iš tikslųjų mokslų kilusių ar technologijų palaikomų kompiuterinių procesų taikymas muzikinės medžiagos struktūros organizavimui;
- garso tembro sintezė, transformacija, naujo garsinio spektro paieška.

Reikia pastebėti, jog elektroninių ir kompiuterinių technologijų naudojimui muzikoje visų pirma įtakos turėjo naujų struktūrinių ar skambesio galimybių poreikis. Šis principas labai aktualus ir šiuolaikinio orkestro kontekste.

Pranešime apžvelgiamos bei apibendrinamos elektroninių instrumentų ir kompiuterinių technologijų naudojimo orkestrinėje muzikoje kryptys, jų raida. Aptariami tiek konkretūs elektroninių instrumentų naudojimo orkestre atvejai, tiek ir struktūros organizavimo principų, išplaukiančių iš kompiuterinės muzikos plėtojimų sričių bei klausimų, taikymas.

Elektroniniai instrumentai ir kompiuterinės technologijos negali pakeisti orkestro ar jo galimybių, bet sudaro sąlygas praplėsti šiuolaikinio orkestro skambesio spektrą ir prisidėti prie jo atnaujinimo bei tobulinimo.

## The New Technologies Orchestras: Between Innovation and Simulation

**Anotation.** In its most general sense, an orchestra conventionally refers to any large instrumental ensemble, starting with a symphony orchestra and going back to orchestras of the Old Testament Times. If viewed in historical perspective though, some specific orchestra features appear to be articulated. Thus in the 20<sup>th</sup> and 21<sup>st</sup> centuries there appear to emerge quite a number of collectives calling themselves orchestras and playing such new technology “instruments” as record-players, tape-recorders, compact disc players, computers and other electronic devices. Therefore, the purpose of this report is to give a glimpse into such new technology orchestras within the spectrum of innovations and simulations by comparing them with what is customarily attributed to the orchestra as a historical phenomenon.

**Keywords:** traditional orchestra, new technologies orchestras, simulational direction, innovative direction, interior aspect, exterior aspect.

In the 20<sup>th</sup>–21<sup>st</sup> c. the new technologies have become an indelible part of our life. Penetrating into every aspect of our life, they transform conventional attitudes and norms, and the way we communicate. Art has not been an exception. The beginning of the 20<sup>th</sup> c. saw the fascination with machinist images in terms of both stylistic approach and search for new instruments. Intrigued by the sound that the new technologies can produce Italian futurists started constructing the noise machines (*intonarumori*). Already in the middle of the 20<sup>th</sup> c. sound generators, oscillographs, radio sets, audiotapes, etc. were applied in music composition (P. Schaeffer, K. Stockhausen, J. Cage among others). Today, construction or use of such instruments in concert halls is no surprise. A number of art trends are influenced by or even directly depending on the technological progress. In this article I will address the influence of the new technologies on the orchestra, and describe the new “technologized” orchestras as innovative or simulational phenomena of orchestral music making.

In general sense, the term orchestra refers to any large instrumental ensemble from a symphony orchestra to the Old Testament era orchestra. Keeping in mind the historical conditionality and changeability of the definition, it is not easy to grasp a common denominator in this assortment of very different phenomena<sup>1</sup>. As mentioned Neal Zaslaw, the conception of orchestra, which usually we use today, was formed on the 18<sup>th</sup> century orchestras. According to that conception not every orchestra is an orchestra. He sets several mandatory requirements as basic definitions of the orchestra. That includes a certain instrumental line-up, a specific discipline and coordination of collective music making, standardization of instruments and repertoire, and organizational-administrative structure of the collective<sup>2</sup>. Depending on epoch and place these aspects of orchestral music making have manifested differently.

In the 20<sup>th</sup>–21<sup>st</sup> c. we notice different collectives, calling themselves orchestras, which use not the traditional instruments, but the instruments of new technologies exclusively – turntables, audiotapes, CD players, computers, and other electronic equipments. In which sense we could call them as an orchestra and what relations with traditional orchestra conception they have? That is the main questions of my paper.

In spite of big diversity of such orchestras we could notice two main tendencies. Some of these collectives foster the classic orchestral tradition by imitating traditional sonorities, while the others pitilessly cross out the remnants of the traditional orchestra to create new conventions. **The stylistic and artistic orientation** of the concrete collective predetermine all main features of the orchestra, which we mentioned above. That aspect (stylistic and artistic attitude), I think, should be the starting point for looking arguments for explaining of any orchestral phenomens. We see that the radical orchestras profess modern, avant-garde, post-modern or even various pop-, rock-, techno or experimental music genres, while the collectives aimed at classical-romantic music and form have not only aesthetical but also educational and applied objectives.

Secondly, I want to talk about the **instrumental set up** of the new technology orchestras. Before that I have to emphasise the instrumental origin of the orchestra, as opposed to vocal-choral music. Even though, in

<sup>1</sup> In terms of etymology, the orchestra indicated the place for musicians (in Greek Antiquity it was a lower level of amphitheatre, Renaissance – the space in front of the stage, beginning of the 17<sup>th</sup> c. – simply the space for an ensemble accompanying dancing or singing) and only in the 18<sup>th</sup> c. its meaning was expanded to incorporate the definition of musicians and their collective.

<sup>2</sup> For more information see N. Zaslaw's *When is an Orchestra not an Orchestra?* (1988) p. 483–95.

baroque epoch large choral works often involved instrumental ensembles, and romantic composers frequently included choir and vocal soloists in symphonic orchestra, the identity of the orchestra has to be associated with instrumental music making<sup>3</sup>. Orchestral innovations most clearly manifested in the transformation of instrumental arsenal. With time the medieval string orchestras<sup>4</sup> were expanded by adding wind and percussion instruments, while these in the 20th c. – by introducing new electronic, ethnic and various other instruments associated with different genres.

Many collectives employing computers, synthesisers, samplers or other electronic equipments, ex. Theremin Orchestra and The Fauxharmonic Orchestra, imitate or even simulate traditional orchestras. They usually perform adapted classical-romantic scores or their arrangements. Collectives such as Modified Toy Orchestra, Typewriter Orchestra and Vegetable Orchestra, that perform on different and often amplified items, or orchestras such as Lexus or Ford, that use parts of the aforementioned cars and are formed for advertisement purposes, can also be ascribed to the group of the ensembles imitating or paraphrasing traditional orchestras.

Other collectives (ex. laptop orchestras such as Stanford Laptop Orchestra, Princeton Laptop Orchestra, Moscow Laptop Orchestra, Diisc Orchestra etc.) also use mostly the same equipment but perform new electronic music. Some formal attributes of the traditional orchestra sometimes are preserved – conductor, arrangement of the performers, local sound broadcast controlled not by one sound engineer, but by every performer independently, etc. Yet there are others that have mostly nothing in common with traditional orchestra. Ex. MIMEO<sup>5</sup> (*the Music In Mouvement Electronic Orchestra*). Or Australian collective Loop Orchestra<sup>6</sup> uses only audiotape players without any live performer on the stage, samely Hard Disk Orchestra<sup>7</sup> manipulates sounds generated by PCs, etc. The projects of that collectives get a very close to sound sculptures, or installations.

All instrumental innovations inevitably affect **the quantitative aspect of the orchestra**. Usually, the orchestras are large ensembles that occupy the highest position in the soloist-ensemble-orchestra hierarchy, i.e. a quantitative chain. However, what is a large ensemble (or many) is a contextual if not philosophical concept. Whereas the divide in the soloist-ensemble or soloist-orchestra concept is sufficiently apparent, the quantitative dividing line between ensemble and orchestra is obscure. Indeed, some ensembles can be larger than smaller orchestras, not to mention such extreme cases as ‘one-man orchestra’ (which is possible with modern technologies) or a hypothetical virtual orchestra in the Internet with on-the-spot and continually changing line-up. In fact, the new technologies enable production of complex orchestral sound without a large number of performers. Ex. at The Fauxharmonic Orchestra’s concerts the audience sees only one pseudo conductor who coordinates computer equipment, a new Lithuanian collective Diisc Orchestra involves 4–6 people performing on CDs. Other collectives manage without people on the stage – Tape Desk Orchestra or some projects organised by Immersion Music are realised by one person in a studio and exist only as electronic phonograms. Thus, large quantity of performers on stage is not obligatory in the new orchestras.

Invasion of the new technologies has made corrections not only in exterior (line-up, quantity), but also **interior aspects of orchestral music making**, such as discipline and coordination of collective music making, functional definition of its components, etc. in many cases it is preconditioned by a style, genre or epoch. These transformations become obvious in the first half of the 20th c. Ex. P. Hindemith describes his *Kammermusik No. 1* as opus for 12 solo instruments thus not only juxtaposing a *quasi* orchestral line-up to gigantic Mahlerian or Straussian orchestras, but also emphasising transformation of functions of instruments within the orchestra towards individualist, ensemble and polyphonic nature.

<sup>3</sup> In the first case the instruments mostly double the choral lines becoming *a la* vocal extension, while in the second case the voice is seen as yet another instrument, a new timbre.

<sup>4</sup> English language has two terms to describe orchestral collectives – *orchestra* and *band*. *Orchestra* originates from medieval “soft, gentle” instrumental ensembles (generally string) associated with aristocracy and with music making inside, ex. church. *Band* – with wind, percussion collectives associated with music making outside, secular life and people.

<sup>5</sup> **M.I.M.E.O.** (or **MIMEO**) is an experimental electroacoustic free improvisation group formed in 1997 on the initiative of several independent concert promoters in Europe. The abbreviation stands for “Music In Movement Electronic Orchestra”. They have issued recordings on Erstwhile Records, Cathnor, Perditiion Plastics, Grob and other labels. Their latest album is *Sight* (2007), inspired by painter Cy Twombly. Each of the eleven members of M.I.M.E.O. (spread across Europe) placed approximately five minutes of sound anywhere they chose onto a blank sixty minute CDR. This was done independently of one another, with no communication between the musicians about how or where the music should be distributed on the disc. The CDRs were then compiled onto 1 cd, and sent to a pressing plant.

<sup>6</sup> Loop Orchestra is an Australian orchestra formed in the 80s that experiments with audiotape players, tape loops, organises sound installations, performances, recordings, etc.

<sup>7</sup> Hard Disk Orchestra was a sound installation created in 2004 by Czech artist Valentina Vuksic. It involved hard discs of various computer producers.

The new technologies orchestras, simulating traditional orchestras, generally maintain one characteristic feature of the classical-romantic orchestra – the differentiation into functionally subordinated timbral groups. However, not limited by the possibilities of traditional orchestra or technical possibilities of separate instruments, the new technologies also offer new timbral, instrumental and line structuring possibilities.

Orchestras, focusing on innovations, form individual orchestral inner (functional) organisation every time. In such orchestras the orchestral music making often is determined by its idiosyncratic performing technique rather than the timbres of the instruments. Often the instruments are assigned individual tasks. Ex. the aforementioned Loop Orchestra's music is united by the repetitive cycles of tape rotation, whereas the autonomy of each member of the ensemble is at the core of Scratch Orchestra<sup>8</sup>. In such collectives a traditional conductor coordinating the whole process is replaced by a performer-leader (especially collectives of improvised music) who partly controls the process, or the new technologies equipments (MIDI controllers, timers, metronomes, clocks) or the performers simply rely on coordinating facet of sound structures such as beat, loop, etc.

The aforementioned transformations have also influenced the metamorphosis of **the orchestra as a social object**. In terms of organisational-administrative structure very few of the new orchestras could be compared with traditional symphony orchestras involving a number of staff musicians, managers, publishers, etc. Majority of the new orchestras are separate solitary collectives whose comparison would reveal more differences than similarities. Each of them selects specific instruments, repertoire, and often is active for short period of time. In most cases these features are determined by the nature of the new technologies themselves, their large assortment and continuous transformation.

This concise table offers a systematic comparison of the traditional and the new technologies orchestras.

	Traditional orchestra	New technologies orchestras	
		Simulational direction	Innovative direction
Stylistic orientation	Classical-romantic, modern music	Classical-romantic, modern music	Modern, avant-garde, post-modern music, pop-, rock-, techno, etc.
Instrumental set-up	Acoustic instruments	The new technologies instruments	The new technologies instruments
Quantitative set-up	Domination of large collectives	Imitation of a line-up of a large traditional orchestral	Domination of moderate collectives
Discipline and coordination of the orchestral music making	Differentiation of groups, coordinated by a conductor	Differentiation of groups, coordinated by a pseudo conductor	Individual differentiation, coordinated by the new technologies (MIDI, timer, etc.)
Standardisation of instruments and repertoire	Strongly expressed (traditional instrumental line-up and repertoire)	Strongly expressed (instrumental line-up and repertoire varies moderately)	Weakly expressed (instrumental line-up and repertoire are individualised, still in transition)
Organisational-administrative structure	Elaborated, commercialised	Generally elaborated, commercialised	Generally weakly elaborated, commercialised

To summarize, it could be stated that the new technologies exert twofold influence over the orchestra. On the one hand, they are employed in order to enrich, expand or even simulate traditional orchestras. On the other hand, the up-to-date equipment helps to form a new orchestral performance practise, which often has quite weak link with the phenomenon of the traditional orchestra. Few of such orchestras display boldly expressed orchestral attributes. Thus they are regarded as the new shapes of music making whose association with the orchestral performance practice can be seen in separate parameters, generic parallels or allusions rather than formal quantitative, qualitative and functional commonalities.

<sup>8</sup> Initiated by Cornelius Cardew, Scratch Orchestra was a group of 50 like-minded people. It was active in 1969–1974. Ideologically the Orchestra reflected the ideas of J. Cage and Fluxus. Scratch Orchestra used to organise free improvisation concerts, graphic score readings, etc., plays on various kinds of items from sound recording segments to sundries.

### Bibliography

- Burkholder J. P. The Twentieth Century and the Orchestra as Museum. *The Orchestra: Origins and Transformations*, ed. J. Peyser. New York, 1986, p. 409–33.
- Peyser, J., ed. *The Orchestra: Origins and Transformations*. New York, 1986.
- Spitzer, J., Zaslav, N. Orchestra. *The New Grove Dictionary of Music and Musicians*.
- Zaslav, N. When is an Orchestra not an Orchestra? *EMc*, xvi 1988, p. 483–95.
- Zaslav, N. The Origins of the Classical Orchestra. *Basler Jb für historisches Musikpraxis*, xvii 1993, p. 9–40.
- <http://en.wikipedia.org/wiki/M.I.M.E.O.> (visited 2009.06.17)
- <http://plork.cs.princeton.edu> (visited 2009.06.17)
- <http://slork.stanford.edu> (visited 2009.06.17)
- [http://www.archive.org/details/ca205\\_do](http://www.archive.org/details/ca205_do) (visited 2009.06.17)
- [www.fauxharmonic.com](http://www.fauxharmonic.com) (visited 2009.06.17)
- [www.thelooporchestra.com](http://www.thelooporchestra.com) (visited 2009.06.17)

### Santrauka

#### Naujų technologijų orkestrai: tarp inovacijų ir simuliacijų

Orkestru priimta laikyti bet kurį didelį instrumentinį ansamblį – pradedant Senojo Testamento laikų orkestrais ir baigiant simfoniniu orkestru. Tačiau žvelgiant istoriniu aspektu artikuliuojami specifiniai orkestro ypatumai. XX–XXI a. atsiranda nemažai orkestrais besivadinančių kolektyvų, muzikuojančių naujų technologijų „instrumentais“ – patefonais, magnetofono juostomis, kompaktiniais grotuvais, kompiuteriais ar kitais elektroniniais prietaisais. Šio pranešimo tikslas – apžvelgti naujų technologijų orkestrus inovacijų ir simuliacijų aspektu ir palyginti juos su orkestru, kaip istorinio fenomeno, atributais.



## Orchestrating Nature

This intervention is an occasion for me to think, or re-think, about my own music and at the same time to share some thoughts about music, or musical composition, in general. I will also give a brief overview of what is happening in France and particularly at IRCAM.

As I have two careers – I am a composer and a musicologist at the same time – I try to have a musicologist’s insight on my own music. I have discovered that I have a large tendency to use sounds that are taken from nature, especially in instrumental pieces. I will try to illustrate this through three of my recent compositions.

### *Soirs*

Let us consider the “Performance Notes” of my piece for five instruments *Soirs* (2004). Among the different ways by which the flute produces sound (Fig. 1), here we have “blowing in ordinary position” which results in a “wind” coloured with some traces of pitch. The “R” sound, next, is something close to a cat’s purring. The third one – a transition from just blowing to a sound and back – is quite interesting, as it has an equivalent in the strings part. Finally, there is the “pizzicato”, which is actually a percussive sound. Similar sounds can be found in the clarinet part.

Figure 1. Flute’s Performance Notes in *Soirs*

## Performance notes

### Flute



Blowing in ordinary position.



With the embouchure “in” the mouth, blow and pronounce an “R” (preferably with the tongue).



Gradually from blow to sound and backwards.



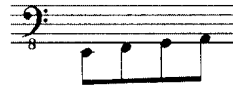
“Pizzicato”. Without blowing, pronounce a very “explosive” “T”. This technique is often used to emphasize key-strokes.

As for the piano (Fig. 2), I ask the performer to block with some rubber four of the lowest notes of the instrument. The pianist is thus freed from the need to stop the strings inside the piano with his fingers and can perform something else, like the “guiro” sound for example. While, on the black keys, using just the fingertip is enough for this sound to be clearly audible, on the white keys it takes a nail, a pick or a plastic card to amplify it.

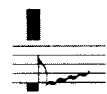
Figure 2. Piano's Performance Notes in *Soirs*

### Piano

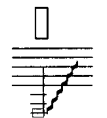
Please block the following low notes:



The resulting sound should approach as much as possible the sound you obtained by pressing firmly the string with the thumb: using rubbers with something heavy on them, or a piano tuner's "comb" could be a good solution.



Black keys "guiro". Play a glissando on the black keys without lowering them.

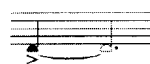


White keys "guiro". Play a glissando with a nail (or a guitar pick, or a plastic card) on the white keys, without lowering them.

For the strings, I tried to find the same "breathy" sounds that I used for the wind instruments (Fig. 3). Violin and cello can play *on* the bridge and on the tail piece. In this last case they produce a blowing sound, then they move to an actual sound and back. The result is analogous to what is played by the wind instruments.

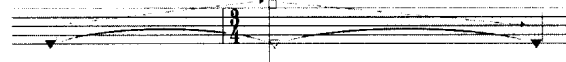
Figure 3. Strings' Performance Notes in *Soirs*

### Violin and Cello



Blowing produced by drawing the bow on the bridge.

(suono)



On the tail piece. By increasing the bow pressure, the tail piece produces a "singing" sound.

I do not consider these techniques to be "effects", and I am strongly opposed to this label. They have the same ontological consistency as the ordinary sounds of the instruments; in other words, they are all *sounds*. Considering them "effects" presupposes that you have conceived your music as made by "real" sounds... to which you just give a fresh (often an old) coat of paint to be more (or less) *à la mode*. For me, these sounds are "structural", as they contribute to creating the structure of the piece. If I had to replace them with something else, I should transcribe the whole piece.

The second page of the score (Fig. 4) exemplifies particularly well the use of non-ordinary sounds as structural elements.

Figure 4. *Soirs*, p. 2

Upon further investigation of my own music, I discovered that apart from these iconic, simplified onomatopoeias on a small formal scale, I am clearly influenced by a physiological/biological/organic way of thinking on a bigger formal scale. Two pages at the centre of the piece will show this. In the first of the two pages (Fig. 5) there is a sort of tension, which to me seems different from a simple musical tension as you could find, for example, in Brahms, just to consider a very melodramatic case. There is nothing apollonian in my way of developing such a feeling of anxiety; it is rather more like a prelude to a beast's attack, or to an outburst of violence.

Figure 5. *Soirs*, p. 14

Figure 6. Soirs, p. 15

Even the relief achieved (Fig. 6) is, once again, not stable. These “waves” sound more like a panting than like a real rest. The classical consonance of the G $\flat$  major chord does not add any balance to my ear. On the contrary, as nothing else is consonant in the piece, the context makes this chord sound even more disquieting.

### *Trigarole*

The next piece I would like to consider is *Trigarole* (2005) for chamber orchestra. The apparently cryptic title gives more than a hint about the direction of this piece. It is a word taken from my dialect, Venetian, which I spoke with my grandmother when I lived in Italy. There is no word to translate *Trigarole* in Italian or, to my knowledge, in any other language. It concerns the weather, like many other words in languages which are close to agriculture.

The *trigarole* is a complex event that happens when a storm is coming. First some heavy drops coming down, but they stop after a minute. Then, for five to ten minutes everything is still. As a child, I thought that the storm had passed, but every time my grandmother would tell me that it was just a prelude... the rain would pour down a few minutes later, but one never knew exactly when. I transposed this to my piece: events occur, but a bit too late or too early. If I succeeded, then you should not know exactly when they are to arrive, and you are left in a state of perpetual tension.

In a smaller scale, I developed even more onomatopoeias in this piece. There are all kinds of percussive sounds in all of the instruments – sort of stylised drops, and there are also some real drops! For this last sound, I asked four instrumentalists to throw little stones into buckets full of water. This is always mixed with the sounds of the instruments, so as to become part of the texture of the piece.

These drops – be they real or stylised – seem to be looking for a structure, for a form.

In a real storm, there is no form. It just happens, in real life. But a piece is something else, it is a representation. Therefore, I take these sounds from nature to build something that is, in a certain way, entirely unnatural. While looking for a form, these drops are actually present, yet at the same time they echo that which we cannot remember, and they are a prelude to that which we have yet to discover.

The drops are finally able to find a form by setting up causal relationships to one another. What they are looking for is a tight-knit and – once again – very organic texture. This texture might appear to be a mere superposition of strata, but the causal relationships among them tie the events in a much deeper way. As it may seem just theoretical, I wanted to show this in the piece. So, when we are already deep inside this process of searching for a form for several minutes, I inserted (Fig. 7) something that has nothing to do with all the rest. In this temporal window, I use exactly the same percussive and rattling sounds as before but, suddenly, everything becomes mechanic, with the precision of a clock, showing – by contrast – how organic the texture

was. This appears to be coming out of the piece and putting it all into perspective. It is as if you could see what you are doing from outside yourself.

Figure 7. *Trigarole*, p. 11

Trigarole 11

**E** *Un po' più lento, come da lontano*

The musical score for *Trigarole*, page 11, is written for a full orchestra. It begins with a circled number '49' in the top left corner. The score is in 3/4 time and features a variety of dynamics and articulations. Key markings include *mf*, *f*, *ff*, *pp*, *p*, *mp*, *pizz.*, *arco*, *arco molto al T.*, *arco verticale (III corde)*, *arco molto vibrato*, *Wood-block (bucchetta moricida)*, *simile*, *pizz. oltre il Pt.*, *pizz. (I.C.)*, *pizz. (IV.C.)*, and *arco*. The score is divided into two systems, with the second system starting with a boxed letter 'E' and the tempo marking *Un po' più lento, come da lontano*. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Tbn.), Percussion (Perc.), Piano (Pf.), Violin 1 (V.no 1), Violin 2 (V.no 2), Viola (V.la), Violoncello (Vc.), and Contrabass (Cb.).

### Concerto

When I wrote *Concerto*, for basset horn or saxophone and electronics, at Ircam in 2006, I was faced with yet another problem. I had electronics, so I could record actual natural sounds, if I wanted to. But it seemed to me the least interesting thing to do, as I did not want real life, but a representation of it. So, instead of using real natural sounds, I created them, more or less in the same way as I had done in the instrumental pieces. For example, I cut out some seconds from the recording of *Trigarole* (a bass drum *ff* followed by a “resonance” of slaps) and I combined it with one of the sounds that is the farthest from being natural: the sound of a car engine.

By multiplying the two signals in the Max/MSP software, I obtained a *convolution*, resulting in a cross-synthesis of the two sounds. Paradoxically, I thus obtained what seems to be the mumbling of thunder by mixing what is very artificial, namely my orchestral representation of rain and the mechanical sound of an engine. This technique is used quite extensively in the piece, and many other sounds are produced in this way.

The main problem of mixed pieces is the interaction between the performer(s) and the electronics. The two extreme situations are: on one side the *tape*, on which the electronic part is pre-recorded, and on the other side the *live electronics*, in which every electronic sound is produced during the performance. Both solutions present some major drawbacks. The tape constrains the instrumentalist to know the electronic part by heart and to follow it strictly, thereby killing all liveliness in the performance. Live electronics, on the other hand, while they assure more interpretative freedom, severely limit the possibility of electronics. It is not by chance that reverbs and delay lines are so ubiquitous in live electronics!

In order to minimise the disadvantages and to take advantage of the benefits, every kind of intermediate solution has been tested. One of the more effective and reliable ones consists of the use of a MIDI pedal by the instrumentalist. If you look at the score (Fig. 8) you can see two staves. The most important feature of the upper staff, which is used to represent electronics, is numbers in squares. When the instrumentalist reaches these points on the score (and he reaches them with a certain freedom – he can play *rubato*, for example), he presses the pedal and triggers an electronic *event*.

Throughout *Concerto*, *events* generally play sound files that I have prepared in advance, but in a very special moment in the piece I do use some real-time electronics. As you can see in Fig. 8, *event 32* consists of a sort of rain (there is the rain again!) produced live by the computer. I obtained this complex sound by pre-recording just three slaps (short percussive sounds) of the instrument, and by changing their pitch and rhythm in an aleatoric way. It is actually a very controlled randomisation, as the rain is slow and low-pitched in the beginning and becomes fast and high-pitched at the end.

The spatialisation of this rain is another example of representation vs. reality. I had nine loudspeakers, four at medium height, four on the ground below the seats and one on the ceiling.

Then this strange rain started in a paradoxical way. It came from under your seat, and this was even more surprising because I had not used these loudspeakers before. Rain started below you, and then moved up the walls to finally stick to the ceiling. This happens two times. The third time, the rain just appears on the ceiling. And this is also something that at the same time looks weird (because it is the end of this process of “climbing” rain) and normal (the rain on the roof is something we are very used to).

Figure 8. *Concerto*, p. 15

The image shows a musical score for page 15 of 'Concerto'. It consists of two staves. The upper staff is labeled 'Concerto' and contains three square boxes with the numbers '32', '33', and '34' inside, representing electronic event triggers. Above these boxes are small raindrop icons. The lower staff contains musical notation for an instrumentalist, including notes, rests, and slurs. Dynamics markings 'p', 'mp', and 'ff' are present. A section labeled 'III.' begins at measure 124. The score is numbered 116 at the top left and 124 at the bottom left.

### Three Considerations about Poetics

After this excursus on my own music, I can outline my poetics with three considerations.

1) The beginning of Federico Fellini's movie *Roma* (1971) depicts the "Grande Raccordo Anulare", the highway that encircles the Italian capital. In the first scene, we see a film troupe going there to film it, so there have to be at least two troupes: one filmed and another one actually filming. But what I find even odder and more interesting is that this highway is not the real one. Fellini got his producer to recreate several kilometres of this deserted highway in Cinecittà's studios. For practical purposes, Fellini could have filmed in the actual location, which was quite new at the time and not so busy. When he was asked why he did not choose to do so, he answered that reality is cold, and has nothing to do with a movie. For me, this is an extreme example of *art as a representation*.

2) In *The City of Lost Children* [*La cité des enfants perdus*] (1994), French director Marc Caro depicts a fantasy world, inhabited, among others, by "Cyclopes". Cyclopes are blind people, but they can see with the help of a vintage electro-mechanical monocle. In one scene, a Cyclops goes crazy and kills other one by choking him. Before doing so, and this is what seems very interesting to me, the crazy Cyclops rewires his and his victim's monocles, swapping the connections. As a result, the victim sees himself dying, and I cannot imagine any stronger example of a *change of perspective*!

3) The most important question about my poetics, however, is: why do I do this? Why do I use "natural" sounds and paradigms, as well as all sorts of "impure", not properly musical, sounds in my own music? I think the answer can be found in the change of a work of art's status during the last century. What I retain from Theodor W. Adorno and Walter Benjamin – two of the main philosophers who wrote about aesthetics in the 20th century – is that there is a loss of authenticity, or of "aura" to use Benjamin's terms, in works of art. Even if this had an extremely negative connotation for Adorno, and a very positive one for Benjamin, it seems to me that their conceptions agree on one point: the ability to reproduce things has changed the status of a work of art. If today an iPod allows you to listen to whatever you want, whenever you want, then what remains of the uniqueness of a concert? Does it still make sense to buy a ticket and see someone play? And does this still represent a particular moment in life? These are far from rhetorical questions... What seems undeniable to me is the "invasion" of art in everyday life. Poetry and prose are not divided any more. Instead, nowadays they mix and meld. Marcel Duchamp sensed all of this at the beginning of the 20th century, when he placed objects taken from everyday life in museums, such as a bicycle wheel or a urinal.

What I try to do in my music is, in a certain way, quite close to what Duchamp was doing. It is a given that there is a loss of aura in the works of art, but I am not angry about it like Adorno was. I was born with this reality and take it as a given. Instead of complaining about the situation, I change the perspective. I do not try to give a fake aura to things, which I think is a lost battle, but instead I try instead to *put the sounds of prose in the poetry of a work of art*, in the hope that when we live in real life and we listen to rain or thunder, a bit of the poetry of art – a memory – will enlighten our day.

NOTE: Full scores and recordings of the pieces can be found at the address:  
<http://www.elviocipollone.net>

### Santrauka

#### Orkestruojant gamtą

„Auros išnykimas“ (jei vartosime W. Benjamino posakį) arba „autentiškumo praradimas“ (Th. W. Adorno žodžiais tariant) stipriai įsigalėjo šiuolaikinėje meninėje kūryboje. Ar pasaulyje, kuriame meninė poezija taip neapdairiai painiojama su kasdiene proza, dar yra prasmės kurti konkretų meno kūrinį? Atsakydamas į šį klausimą, aš, kaip kompozitorius, bandyčiau pažvelgti į problemą iš kitos pusės, užuot skundžis dėl to, kas prarasta. Į savo kūrinį įpindamas kasdienius garsus tikiuosi, kad mes galėsime išgirsti juos kitaip, nei jie skamba „realiame“ gyvenime. Gamtos garsų (vėjas, vandens lašai, lietus, griaustinis ir t.t.), tinkamų šiam mano tikslui pasiekti, išteklių yra iš tiesų dideli. Aptardamas savo kamerinę pjesę *Soirs*, kūrinį kameriniam orkestrui *Trigarole* ir koncertą saksofonui ir elektronikai, mėginau pademonstruoti, kaip šie garsai orkestruojami ir kaip nuo vieno kūrinio pereinant prie kito ši orkestruotė tobulinama.





# 2

**Orkestras    Orchestra  
kaip kultūrinė    as a Cultural  
tradicija    Tradition**

Marius Baranauskas / 34  
Kalliopi Stiga, George Karagiannis / 48  
Csilla Pethö-Vernet / 61  
Violeta Tumasonienė / 68

## Principles of Structural Organization of Gamelan Orchestra as an Alternative to Orchestra in European Culture

Gamelan and European orchestral cultures underwent the process of development in independent and different surroundings without being interrelated for a long period. These cultures have developed their own unique and diverse principles of structural organization, primarily influenced by a specific mentality, world-view and musical perception.

The fundamental principles of structural organization of the gamelan orchestra are mostly shown as the opposite to the European orchestra; therefore, we are able to draw the essential distinction between the two orchestral cultures. It is revealed in different aspects and at different levels of analysis. The present report aims at investigating the crucial organizational principles of the gamelan orchestra. Comparing them with well-known principles of European orchestra, I will attempt to draw analogies or create alternatives. Taking into consideration the diversity of European orchestras, I will mainly focus on the symphony orchestra as the most highlighted orchestra in European culture that universally reveals its main principles.

### Cultural aspect

In both cultures we can distinguish three essential principles that are revealed at all levels of analysis and reflect the main sources of gamelan and European orchestras. They constitute a specific axis around which the rest of principles are formed.

1. The gamelan **principle of binary<sup>1</sup> opposites** is conditioned by the mythical world outlook. It is revealed in the presence of two juxtaposed, polar and coexistent elements: masculine/feminine, celestial/earthly and the like. It is reflected not only in cultural but also in musical moments: the existence of an orchestra of dual tuning *pelog-slendro*, the tuning of instruments in pairs (male/female instruments), the division of orchestra into soft (female) and loud (male), etc.

The European **principle of monocentrism** is opposite to the gamelan principle of binary opposites. This principle evidently originated from the Christian theocentric world outlook. The existence of one significant and central source that all criteria conform to and are converged into is indispensable to the said principle. Therefore, it is focused on one main centre, not two as in gamelan. We can see this in music, for instance, in a tonal system which is based on one main sound - tonic, in the logic of the form of a piece when music advances towards one central point of culmination and the like.

2. The Gamelan **principle of recurrence** is determined by a canonical culture and testifies to the conservation of cultural traditions, the existence of universal rules, canons as well as their constant recurrence. Accordingly, though the gamelan orchestra has undergone several important historical changes, the orchestra itself has not been modified greatly up to the present. It has been grounded on the traditional attitude of the gamelan culture towards the musical composition. H. Susilo writes: "Unlike Western composers, Javanese composers of traditional music do not have the freedom to vary their musical functions beyond this traditional range".<sup>2</sup> Therefore, we can see the tendency towards the openness of a piece, which is not strictly determined and a limited freedom of improvisation is allowed.

The European **principle of non-recurrence** is conditioned by the individualized culture and it highlights constant renewal, development and alternation of norms and rules. Due to this, we see that a piece of music is strictly fixed by means of notation, reflects an inimitable unique moment and constitutes in itself a covert and complete dynamic system. Hence we can maintain that a piece of music in European culture has a closed structure. It is a product of individual expression; composers are treated with great respect and their names live on for centuries. In addition to this, we can see musical systems, styles and notation undergoing constant changes in the course of history.

3. The gamelan **principle of syncretism** is directly connected with non-differentiated mentality. It encompasses an organic and indissoluble interrelationship between all spheres of life, as well as between the levels of orchestral analysis and theoretical concepts.

<sup>1</sup> A more comprehensive analysis of the binary principle is offered in R. Janeliauskas article *Binarics as a Common Trait of Composing*. Lithuanian Musicology. – T.2, Vilnius, 2001.

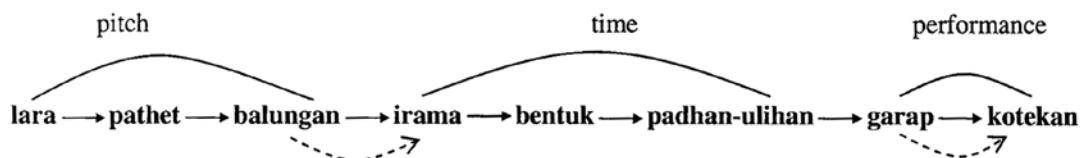
<sup>2</sup> Susilo H. Toward an Appreciation of Javanese Gamelan. // [www.cba.hawaii.edu/remus/gamelan/uyonuyo2.htm](http://www.cba.hawaii.edu/remus/gamelan/uyonuyo2.htm)

We see the European **principle of discretion** as an alternative that speaks of the differentiated and autonomous perception of all the spheres of life, theoretical concepts, levels of orchestral analysis, etc. In European culture a clear differentiation of separate spheres of life and separate parameters in music come to the fore. The person is separated, individualized and treated with great importance; a piece of music is abstracted from daily life, from other arts and is demonstrated as an isolated object. Furthermore, the parameters of pitch, rhythm, timbre, form and others are conceived separately; they are marked with different signs in the score and associated with different rules in the system of composition; moreover, they are examined as partly or completely independent domains in the works of musical analysis.

As we can see, these three essential models of world outlook constitute pairs of alternatives. Thus at the very fundamental cultural level the gamelan is revealed as a totally opposite to the European mentality.

### Theoretical concepts of orchestras

Both gamelan and European orchestras have significant and well-developed systems of theory, determining the structure of their performed music, as well as the structure of the orchestra. First of all, considering the whole picture of the theoretical basis, we see that gamelan orchestra has a totality of harmoniously connected theoretical concepts, determining the mentioned principle of syncretism:



These theoretical concepts are characteristic of the gamelan theoretical basis of Java Island in Indonesia.<sup>3</sup> I will briefly overview some of the main concepts.

There exist several fundamental points of gamelan musical theory:

- 1) Two tuning systems (*slendro* and *pelog*) are united in the notion of **lara** and formed by means of binary opposites, typical of gamelan culture. *Lara* conception becomes a central point in the whole gamelan system of pitch. The mentioned tuning systems serving as a sound material assume their concrete shape organized into different **pathet** that can partly correspond to the European term of mode.
- 2) The main structural skeleton of gamelan works is the **balungan** (nuclear melody). Gamelan compositions are created with the help of *balungan* information and certain existing rules. The principles of the form of gamelan music are also worked out on the basis of its further structuration in time. Neil Sorrell explains it in the following way: "It serves as a central melodic thread from which the parts of all the instruments of the gamelan can be determined, and experienced musicians will know how to relate their parts to the information of the *balungan*."<sup>4</sup>
- 3) Two notions are applied to define the concept of form: a) **Irama** notion defines tempo relations between separate orchestral groups. In other words, *irama* is a tempo relation between the pulse of elaborate parts and the nuclear melody *balungan*. This relation can be expressed by different levels of density; b) **bentuk** means the organization of the nuclear melody *balungan* into bigger parts and complete works. There are some different, however, standard forms (*bentuk*) that can ground many works. The forms exploited in the works differently describe the type of melodic line, the structure of phrases, the underlying colotomic structure; they often determine the nature of mood, as well.

It is also very important that a colotomic structure is characteristic of the form of the gamelan work (*bentuk*). This notion created by J.Kunst<sup>5</sup> implies that time is segmented in accordance with a special order of entry of specific instruments and their location; it serves as a waymark to the parts of other instruments. It partially determines the instrumental structure of the orchestra.

It is possible to integrate the theoretical basis of Java gamelan into one chain wherein every element is related to the preceding one (see the scheme above). Moreover, we can see three groups: the notions of pitch (*lara*, *pathet* and *balungan*), time segmentation or the concepts of form (*irama*, *bentuk* and *padhan-ulihan*), as

<sup>3</sup> A more comprehensive description of Java gamelan theoretical systems is offered by Neil Sorrell in the book *A Guide to the Gamelan*. – London, 1990.

<sup>4</sup> Sorrell N. *A Guide to the Gamelan*. – London, 1990

<sup>5</sup> Kunst J. *Music in Java. Its History, Its Theory, and Its Technique*. – T.1,2. The Hague, 1973.

well as the concepts of performance practice – *garap, kotekan*. Here the *balungan* conception serves as a bridge connecting the domain of musical time, while the *garap* notion enters the sphere pertaining to the practice of music performance.

The mentioned syncretic relationship between various theories and musical practice once again evidences the mythical way of thinking which is typical of gamelan culture. In addition to it, the fact of theoretical standardisation is evident, i.e. invariability in the course of history. All this organic unity constitutes the stable basis of theoretical rules of gamelan music, substantiating the structure of all compositions of this orchestra.

On the contrary, in European orchestral music we observe the evolution of musical systems and their accentuated variability. It leads to the conclusion that unlike the gamelan, a constant variability of theoretical systems characteristic of European orchestra is determined by the tendency of individualisation of music theories. Moreover, the parameter of discretion is inherent in the perception of systems of European music, which has already been briefly discussed. Here the spheres of harmony, form, rhythm and other musical areas are perceived as more or less autonomous; therefore, separate musical systems and theories are also discreetly perceived.

Nevertheless, we are able to find certain instances of theoretical standardisation not only in the gamelan but also in the system of European orchestral music. For example, we can compare standard forms of gamelan music (the most popular ones are: *lancaran, ketawang, ladrang, ayak-ayakan, srepegan, sampak*) and European forms (rondo, sonata, variations, etc.). The difference lies in the fact that gamelan forms have hardly evolved and undergone major changes throughout history, while European forms have been constantly transformed and therefore only the principle grounding those forms would remain stable, but not the way of realization. Despite constant changes in theories, we can, however, discern the crucial role of the major-minor tonal system in European orchestral music. Also, this system preserving its principle and constantly altering the extrinsic forms, prevailed until the 20<sup>th</sup> century and determined the aspects of harmony, time segmentation, orchestration and others.

To ascertain it, let us analyze the **essential aspects of harmony and time perception** in the music of both orchestras. We will concentrate mainly on extracts of two scores. Concerning the form, it is attempted to choose passages more or less corresponding to one another. Therefore, the excerpt from L. Beethoven's symphony No. 7 (Example 1) demonstrates one section of the form (beginning with number 3), while in the gamelan extract of *Ladrang Wilujeng* we see its second part *lik*<sup>6</sup>(Example 2)<sup>7</sup>, which in a cyclic form of this piece AAB or AABAAB matches B part. Let us have in mind that the central point in every gamelan piece is determined by the nuclear melody *balungan* on the basis of which all melodic lines are created, while its structuration in time constitutes the form of the piece. It would be hard to find an analogy for this gamelan structural and nuclear melody in the structure of a European piece of music. Here we can notice that the structural foundation of a piece of music is essentially conditioned by a tonal structure; furthermore, the role of theme is important on a melodic plane.

First, we have to observe that harmony introduced in the gamelan piece is based on a five-pitch *slendro* tuning and a five-tone mode correspondingly. We see a modal equivalence of sounds without any of the tones being more important than others. The fragment from Beethoven's symphony is based on a tonal system (A minor), wherein the cord *a-c-e* is a central one (tonic). Considering the structure of verticals (cords), we see a similar picture. In the gamelan score we observe the verticals of sounds of equal value, whereas in the European orchestra the structure of a cord is again centralized and its main sound is emphasized by the bass function. We can also notice that in the presented fragment from the symphony the change of harmony is purposeful, disclosing the alternation of stable and unstable sounds of the mode, leading to modulations. Looking at the gamelan score, we can observe the absence of a purposeful change in its verticals due to which the harmony based on a constant coexistence of five equivalent sounds remains static. Thus, we can principally state that it is a harmonic development of time that is inherent to European orchestral music, whereas the perception of time in gamelan music does not depend on harmonic changes. Moreover, we can note that the form of the European piece purposefully leads to the climax, whereas the gamelan presents the change in static parts of cyclic form.

<sup>6</sup> It is necessary to mention that gamelan scores presented in this report have been written down on the basis of European notation, and in respect of the precision of its fixation partly contradict the very essence of gamelan music. Therefore, one should interpret it as one of many possible written down versions of the piece. Nevertheless, these scores are exploited for the study of a more evident comparison with the scores of European orchestra.

<sup>7</sup> Sorrell N. A Guide to the Gamelan. – London, 1990. pp. 108–119.

Of interest is the difference in the specificity of time and form segmentation in both fragments of the presented pieces. The form of the excerpt from L. Beethoven's symphony contains two 8-measure sentences, the second of which is repeated. They make up a section, which in this case is a tonally closed structure (starts and finishes in A minor). Hence, we see that a harmonic tonal logic and cadencies play a decisive role in the segmentation of form. The first sentence deviates to C major and the second ends after a harmonic return to A minor. The measures are also distinctly characterized by the change in tonal functions (m.1 – Tonic, m.2 – Dominant, etc.). Thus, the form of the fragment can be schematically illustrated as follows:

$$\begin{array}{ccccc} \mathbf{8 \text{ measures}} & + & \mathbf{8 \text{ measures}} & + & \mathbf{(8 \text{ measures})} \\ \text{A minor – C major} & & \text{C major – A minor} & & \text{(C major – A minor)} \end{array}$$

It is apparent in the gamelan score that the sections of the form are determined by a timbre – ostinatic factor and the beats of colotomic instruments. The limits of the part of the presented form are marked by the beats of the biggest gong *gong ageng* in the very beginning and the end of the fragment. Moreover, the whole part is divided into four smaller sections (compared with two sentences in the previous example), which have an identical length from the structural point of view (8 beats of colotomic instruments) as well as an analogical structure. These smaller sections are marked by the gong *kenong* beats. *Kempul* divides this structure into two (the duration of four colotomic beats). And finally *kempyang* and *kentuk* present the most detailed time segmentation. It can be well seen in the following scheme:

	1	2	3	4	
	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	
Kempyang:	+ + + +	+ + + +	+ + + +	+ + + +	
Kentuk:	+ +	+ +	+ +	+ +	
Kempul:		+	+	+	
Kenong:	+	+	+	+	+
Gong ageng:	+				+

One can notice that typical feature of the form in both examples is their segmentation into equal parts. However, the factors determining the division are different. In the fragment form Beethoven's symphony it is a harmonic tonal logic that determines the segments of form, whereas in the gamelan *Ladrang Wilujeng* – ostinatic timbre logic.

Here we can observe the basic features inherent in the systems of both gamelan and European orchestral music:

<b>Gamelan orchestra</b>	<b>European orchestra</b>
Syncretism of theories and music practice	Discretion of theories
Standardisation of theories	Individualisation of theories

### Principles of timbre-instrumental organization

One of the most important factors determining the timbre-instrumental organization deals with a specific **conceptual approach to orchestra** and its instruments. It is conditioned by the world outlook prevailing in a specific culture. The gamelan culture has a mythical attitude towards the orchestra; the orchestra is regarded to possess a divine nature and is personified; its identity is considered to be much more important than the performers themselves.

In Europe the orchestra is treated quite differently. First, the performers' personality and their professionalism are emphasized; the orchestra is mostly understood as a combination of musical instruments, seeking

to perform a practical function. In Europe neither the orchestra itself nor the instruments are personified the same as the performers in the gamelan orchestra who mostly remain anonymous. European orchestra is a group of personalities, wherein the performers have their own instruments and specialize to play one musical instrument (a discreet point of view), while the gamelan performers are able to play almost all orchestral instruments (a syncretic point of view). Therefore, we can state that the treatment of musical instruments as tools performing their practical function is typical of European culture. The functional attitude towards the orchestra is associated with it as such.

A different perception of orchestra influences **the possibility of standardisation of the instrumental structure**. In this respect, the gamelan orchestras have many types each of which boasts its own instrumental structure; it conditions the differences in their repertoire, because the music played by the orchestra of one type most often cannot be adjusted to the orchestra of another type. Such a non-standardized orchestral structure once again emphasizes the mythical/personified treatment of the orchestra. On the contrary, the standardization is evident in the history of European orchestra. An instrumental structure of the 18<sup>th</sup> century symphony orchestra was standardized by Mannheim School of composers, which enabled a free change in a repertoire among various orchestras. Therefore, we can speak about the standard symphony orchestra, which requires four instrumental groups (strings, woodwinds, brass and percussion) with clearly defined instruments inside of the group. Although some additional instruments can be added to the said ones or some of stable instruments can be excluded, the symphony orchestra is understood as a standard structure, having its subtypes that are very often associated with the size of the orchestra (double, triple, etc.) as well as with some differences in the structure through the history (e.g.: Classical, Romantic orchestras or Wagner's, Mozart orchestras and the like). Thus unlike the gamelan, the instrumental structure of European orchestra is standardized.

The mentioned principle of binary opposites is crucial to the instrumental structure of the gamelan orchestra. On Java Island, the contemporary gamelan orchestra is mostly twofold; one part of it is tuned as *slendro*, the other – *pelog*. More vivid ambivalence can be seen in the fact that many groups of instruments are also twofold; some instruments are tuned a bit higher (male instruments), the others – slightly lower (female instruments). In this way, the affect of an impure vibrant unison is achieved and the functions of both male and female instruments are separated. Furthermore, according to the instrumental structure and the function of the orchestra, there existed two styles, i.e. soft and loud since the gamelan first appeared. The researcher J.Lindsay states that the first would consist of soft metallophones, xylophones and the flute (gender, gambang, suling), and it was mostly exploited indoors; it was a female orchestra. Whereas the second included big, loud sounding instruments, such as drums, cymbals, various gongs and oboes; it was played outdoors, in open spaces accompanied by processions or trance rituals; it was a male orchestra.<sup>8</sup>

Another important moment in the formation of the orchestral structure deals with basic instruments used in the formation and evolution of the orchestra and the type of instruments exploited to constitute **the instrumental core of the orchestra**. As we know, the gamelan orchestra has been mainly comprised of percussions (pitched idiophones) since its early development, – the first mythical gamelan is believed to have consisted of gongs; moreover, the beginning of the formation of the gamelan is connected with metal instruments of timpani type.

Hence the major gamelan instruments can be shown in the following table:

<b>Percussion</b>	<b>Gongs</b>	<b>Vertical:</b> gong ageng, gong suwukan (siyem), kempul; <b>Horizontal:</b> kenong, kentuk, kempyang; <b>Gong-bells</b> (bonang): barung, panerus
	<b>Metallophones</b>	<i>Saron: demung, barung, panerus (peking), slenthem;</i> <i>Gender: barung, panerus</i>
	<b>Xylophones</b>	<i>Gambang</i>
	<b>Drums</b>	<i>Kendang gending, kendang ketipung, kendang batangan (ciblon)</i>
<b>Strings</b>	<i>Siter (citer), rebab (fiddle)</i>	
<b>Woodwinds</b>	<i>Suling (flute)</i>	
<b>Voice</b>	<i>Pesinden (female voice), gerong (choir)</i>	

The said obviously testifies to the prevalence of percussion instruments in the gamelan orchestra. Gongs and metallophones (pitched idiophones) are particularly significant here.

<sup>8</sup> Lindsay J. Javanese Gamelan. Traditional Orchestra of Indonesia. – New York, 1992.

The researcher Neil Sorrell puts forward a different idea of the classification of instruments, which is closer to the perception of instruments of the gamelan culture. The researcher suggests dividing instruments into two groups – the instruments that are held by the performer and those which are not. In this case, those instruments that are held serve as a particular continuation of a human body, while those that are not are unrelated to individuality and assume a sacred tone. N.Sorrell writes “The gamelan is in fact hardly touched at all. It is the mallets which make the contact, and only on some instruments are the hands used, usually in the secondary function of damping. [...] In all cases the main consideration seems to be the respectful detachment of player from instrument and his subservience, as to an object with sacred or mystical associations or to the spirits of his ancestors”.<sup>9</sup>

Taking into account this classification, the core of the gamelan orchestra comprises the instruments that are not held and touched by a human; they implicitly symbolize divinity and highlight the mythical attitude towards the orchestra and instruments.

On the contrary, a different origin of instrumental structure is typical of European orchestra. It was developed on the basis of the strings. Although other instrumental groups became more significant in the course of history, the importance of the strings was not diminished until the 20<sup>th</sup> century. Only in the 20<sup>th</sup> century the significance of the winds and percussion instruments would shade the supporting importance of the strings.

An important moment of the timbre – instrumental structure of every orchestra has to do with a description of the **functions of instrumental groups**. Taking a look at the fragment of the gamelan piece (Example 3)<sup>10</sup>, we notice three instruments of different nature in the orchestra among a great number of percussion instruments. They include *suling* (flute), *sinden* (voice) and *rebab* (violin). Therefore, the instruments of the gamelan orchestra are mainly grouped according to their function, while in European orchestra the instruments are grouped with reference to their construction and the way they produce sound. Forming orchestral groups according to the function becomes possible due to functional invariability (stability) of the gamelan instruments. Accordingly, we can see that drums such as *ketipung*, *kendang* and *gending* perform a rhythmical function and serve as an audible conductor, whereas gongs – *kapyang*, *ketuk*, *kenong*, *kempul*, *gong ageng* mark time sections and carry out a colotomic function emphasizing the form. We can observe the tendency that the bigger the instrument and respectively the lower its sound is, the bigger parts of the form it denotes. Therefore, the beat of the largest *gong ageng* marks a completely new part of a cyclic form. The third group comprises metallophones such as *saron panerus*, *saron berung*, *demung* and *slentem*; they perform a nuclear melody of the piece (*balungan*). The remaining instruments carry out the function of elaborating melodies of different character. We can see that here a vocal part is not treated as a solo (what is opposite to the European vocal) but as one of the orchestral parts of equal value.

The whole functional structure of the instruments of the orchestra can be shown in the following table:

<b>Melodic function</b>	<b>Nuclear melody (balungan)</b>	<i>Saron, demung, slentem</i>
	<b>Elaborating melodies</b>	<i>Bonang, gambang, gender, siter, rebab, suling, human voice</i>
<b>Colotomic function</b>		<i>Gong ageng, kempul, kempyang, kenong, ketuk</i>
<b>Rhythmic function</b>		<i>Kendang, ketipung, gending</i>

The function of all instruments is strictly fixed, therefore the functional invariability of instruments is typical of the structure of gamelan orchestra.

In symphony orchestra usually we can distinguish three main functional groups: instruments of melodic function, harmonic function and base function.

It is reasonable to say that the features of musical systems determine the instrumental functions of both European and gamelan orchestras. Tonal system as well as the homophonic texture associated with European orchestra determine the functions of the instrumental groups. Unlike the gamelan orchestra, the instrumental

<sup>9</sup> Sorrell N. A Guide to the Gamelan. – London, 1990.

<sup>10</sup> Kunst J. Music in Java. Its Hystory, Its Theory, and Its Technique. – T. 1,2. The Hague, 1973, pp. 484–485.

groups in European orchestra are not very often explicitly connected with one specific and invariable function; therefore, we can maintain that the functional variability of instruments is inherent in European orchestra.

The logic of development and the consistent movement towards the climax are important to European orchestra, while in the gamelan orchestra the state itself is considered to be of great significance. Orchestration of a European orchestral piece undergoes changes in the form of a piece and its role is very important in emphasizing differences in dynamics, timbre dramaturgy and the like. On the contrary, the gamelan orchestration is more static and we are unable to see its major changes and contrasts during the piece. It only partially varies following the changes of larger sections of the form.

Finally, for a more comprehensive understanding of the orchestral structure one has to compare the function of the leader-conductor and thus to find out how differently the **coordination of performers** is realized. In the gamelan orchestra the conductor's function is performed by the instrument of a rhythmical functional group (mostly drums *bedung* and *kendang*); here we have the acoustic coordination of performers. European orchestra is known to have a separate person performing the conductor's function. Therefore, the performers of European orchestra are guided by a visual coordination. Here follows an interesting observation. It seems that one of the crucial factors differentiating chamber music from orchestral (without quantitative factor) deals with differences in the coordination of performers. We can presume that an acoustic coordination inherent in the gamelan orchestra is close to European chamber music. Since the way of coordination in the gamelan orchestra remains the same without reference to its size (whether four or thirty performers play), we can assume that in this culture the boundary between chamber and orchestral music does not exist. To the contrary, in Europe this boundary is highly emphasized and described not only by the quantitative factor but also by a different way of coordination. Hence in Europe the visual pattern of coordination as well as the separate conductor's function have become a significant determinant in characterizing orchestral playing.

Here the key moments describing the timbre-instrumental structure of the gamelan and European orchestras can be seen:

<b>Gamelan orchestra</b>	<b>European orchestra</b>
Mythical understanding of the orchestra	Functional understanding of the orchestra
Non-standardized structure of the orchestra	Standardized structure of the orchestra
Core of percussions (idiophones)	Core of the strings
Functional invariability of instruments	Functional variability of instruments
Acoustic coordination of performers	Visual coordination of performers

\* \* \*

All the discussed aspects highlight the Gamelan orchestra as an alternative to the well-known European symphony orchestra. This alternative broadens and develops our perception of orchestral structure, timbre combinations and relationships, functions and many other aspects. We may also presume that the knowledge of these alternatives can open new possibilities for sharing and integrating different cultural ideas.

### Santrauka

#### **Gamelano orkestro struktūrinio organizavimo principai kaip alternatyva europinės kultūros orkestrui**

Gamelano ir Europos orkestrinės kultūros formavosi ir gyvavo visiškai savarankiškose bei skirtingose aplinkose, ilgą laiką neturėdamos jokios tarpusavio sąveikos. Jos suformavo savo unikalius ir labai skirtingus struktūrinio organizavimo principus, visų pirma paveiktus savito mentaliteto, pasaulėjautos bei muzikos suvokimo.

Pagrindiniai gamelano orkestro organizavimo principai daugeliu atvejų pasireiškia kaip priešybė europiniam orkestrui – iš to galime spręsti apie esminį šių dviejų orkestrinių kultūrų skirtingumą. Jis atsiskleidžia labai įvairiais aspektais ir įvairiuose analizės lygmenyse. Šiame pranešime aptariami esminiai gamelano orkestro formavimo principai, daugiausia remiantis Javos gamelano pavyzdžiu. Lyginant juos su mums geriau pažįstamais europinio orkestro principais, bandoma rasti analogijų arba suformuluoti alternatyvas.

**Kultūriniu aspektu** abiejose orkestrinėse kultūrose išskirtini trys esminiai principai, atsiskleidžiantys visuose analizės lygmenyse ir atspindintys gamelano ir Europos orkestrų pagrindinius išeities taškus. Jie sudaro savotišką ašį, aplink kurią susiformuoja visi kiti šiame pranešime aptariami principai:



1) Gamelano binarinių priešybių principas, sąlygotas mitinės pasaulėžiūros ir pasireiškiantis dviejų sugretintų, poliarių ir kartu koegzistuojančių pradų buvimu (vyriškas/moteriškas, dangiškas/žemiškas) bei jam priešingas Europos monocentrizmo principas, išeinantis iš krikščioniškos teocentrinės pasaulėžiūros ir pagrįstas vieno svarbiausio, centrinio atskaitos taško buvimu.

2) Gamelano kartojamumo principas, nulemtas kanoninės kultūros ir atspindintis kultūros tradicijų saugojimą, visuotinių nekintamų taisyklių, kanonų egzistavimą ir jų nuolatinį kartojimą, bei Europos nekartojamumo principas, sąlygotas individualizuotos kultūros ir pabrėžiantis nuolatinį atsinaujinimą, tobulėjimą, taisyklių ir normų kaitą, nesikartojimą.

3) Gamelano sinkretiškumo principas, tiesiogiai susijęs su nediferencijuota mąstysena, atspindintis visų gyvenimo sferų, taip pat orkestro analizės lygmenų, teorinių sąvokų organišką ir neatsiejamą ryšį, ir Europos diskretiškumo principas, pabrėžiantis visų gyvenimo sričių, muzikos parametrų, teorinių sąvokų, orkestro analizės lygmenų ir kt. diferencijuotą ir autonomiškai savarankišką suvokimą.

Šie trys pagrindiniai pasaulėžiūros modeliai sudaro alternatyvų poras, taigi jau pačiame esmingiausiame kultūriniame lygmenyje gamelanas atsiskleidžia kaip priešybė europietiškam mąstymui.

**Orkestrų teorinių koncepcijų** analizė atskleidžia daug reikšmingų bruožų bei tarpusavio skirtumų. Tiek gamelano, tiek Europos orkestrai turi išstobulintas teorijų sistemas, grindžiančias jų atliekamos muzikos struktūrą bei iš dalies paties orkestro sandarą. Gamelano orkestras turi labai organiškai susietą teorinių koncepcijų visumą – tai patvirtina jau minėta sinkretiškumo principą. Teorinę Javos gamelano bazę galime sujungti į vieną grandinę, kurioje kiekvienas narys susijęs su prieš tai buvusiu. Be to, matomos trys grupės: garso aukščio koncepcijos (*lara, pathet* ir *balungan*), laiko dalijimo, arba formos, koncepcijos (*irama, bentuk* ir *padhan-ulihan*) bei atlikimo praktikos koncepcijos (*garap, kotekan*). *Balungan* koncepcija užima jungiamąją grandį, išvedančią į muzikinio laiko sferą, o *garap* sąvoka išveda į muzikos atlikimo praktiką.

Šis glaudus skirtingų teorijų ir muzikavimo praktikos ryšys išreiškia sinkretinį mitinį mąstymą, būdingą šiai kultūrai. Be to, akivaizdus ir šių teorijų standartizavimo faktas, nekintamumas istorijos eigoje. Visa ši organiška visuma sudaro stabilų Javos gamelano muzikos teorinių taisyklių korpusą, pagrindusį visų šio orkestro kompozicijų struktūrą.

Europos orkestro muzikoje randame muzikos sistemų evoliuciją ir ryškią jų kaitą. Todėl galime teigti, kad, skirtingai nei gamelanui, Europos orkestrui būdingesnė nuolatinė teorinių sistemų kaita, nulemta muzikos teorijų individualizavimo tendencijos. Be to, Europos muzikos sistemų suvokimui būdingas parametrų diskretiškumas. Čia harmonija, forma, ritmas ir kitos sritys dažniausiai suvokiamos kaip daugiau ar mažiau autonomiškos, todėl atskiros muzikos sistemos bei teorijos taip pat suvokiamos diskretiškai.

Tembrinis-instrumentinis abiejų orkestrų organizavimas taip pat pagrįstas gana skirtingais principais. Gamelano kultūroje gyvuoja mitinis požiūris į orkestrą, orkestras yra laikomas dieviškos kilmės, personifikuojamas, jo asmeninis identitetas yra sureikšminamas kur kas labiau nei jame grojantys atlikėjai. Europoje matome visiškai kitokį orkestro traktavimą. Pirmiausia čia sureikšminama atlikėjų asmenybė, jų meistriškumas, o orkestras suprantamas daugiausia kaip muzikos įrankių (instrumentų) rinkinys, turintis atlikti praktinę funkciją. Europoje nei pats orkestras, nei jo instrumentai nesuasmėninami, panašiai kaip gamelane orkestro atlikėjai, kurie dažniausiai lieka anonimiški. Europos kultūrai būdingas muzikos instrumentų kaip įrankių, turinčių savo praktinę funkciją, traktavimas. Su tuo susijęs funkcinis požiūris į orkestrą.

Orkestro suvokimo skirtumai tiesiogiai veikia ir vienoje kultūroje egzistuojančių orkestrų sudėties standartizavimo galimybę. Šiuo aspektu gamelano orkestrai turi daugybę tipų ir kiekvienas jų pasižymi individualia instrumentine sudėtimi. Tokia nestandartizuota orkestro struktūra dar kartą pabrėžia mitinį suasmėnintą orkestro traktavimą. O europinio orkestro istorijoje ryškus struktūros standartizavimo faktas. Todėl mes galime kalbėti apie standartinę simfoninio orkestro sudėtį, kuriai būtinos keturios instrumentinės grupės (styginių, medinių pučiamųjų, varinių pučiamųjų ir mušamųjų) su aiškiai apibrėžtais instrumentais grupių viduje. Taigi, skirtingai nei gamelano, europinio orkestro instrumentinė struktūra yra standartizuota.

Dar vienas orkestrų struktūros formavimuisi svarbus momentas yra tai, kokių instrumentų pagrindu susikūrė orkestras ir kokie instrumentai sudaro orkestro instrumentinį branduolį. Gamelano orkestre randame vienareikšmį mušamųjų instrumentų dominavimą. Čia ypač išsiskiria gongų ir metalofonų grupės (toniniai idiofonai). Be to, orkestro branduolį sudaro žmogaus nelaikomi ir neliečiami instrumentai, tie, kurie netiesiogiai simbolizuoja dieviškumą ir taip pat išryškina mitinį požiūrį į orkestrą ir instrumentus. Europos orkestrui būdingos visai kitokios instrumentinės struktūros ištakos. Jis formavosi styginių (daugiausia strykinų) instrumentų pagrindu. Nors laikui bėgant kitų instrumentinių grupių reikšmė vis labiau augo, styginių grupės reikšmingumas nesumenko iki pat XX amžiaus.

Reikšmingas kiekvieno orkestro tembrinės-instrumentinės sandaros momentas yra jo instrumentinių grupių funkcijos. Gamelano orkestre instrumentai yra grupuojami labiau remiantis jų funkcija nei sandara ir garso išgavimo būdu, kaip Europos orkestre. Jungimas į orkestrines grupes pagal funkciją tampa įmanomas dėl gamelano instrumentų funkcinio nekintamumo. Galime sakyti, kad tiek Europos, tiek gamelano orkestrų funkcijas lemia muzikinių sistemų specifika. Tad europinio orkestro instrumentinių grupių funkcijas dažnai formuoja tonacinė mažoro-minoro sistema ir su ja susijusi homofoninė faktūra. Skirtingai nei gamelano orkestre, čia orkestro instrumentinės grupės dažniausiai nėra tiesiogiai siejamos su viena konkrečia ir nekintama funkcija, todėl galime sakyti, kad Europos orkestrui būdingas instrumentų funkcinis kintamumas.

Norint išsamiai pažinti orkestro struktūrą, būtina aptarti dirigento funkcijos specifika ir taip išsiaiškinti, kuo skiriasi atlikėjų tarpusavio koordinavimasis. Gamelano orkestre girdimo dirigento funkciją atlieka ritminės funkcinės grupės instrumentai (dažniausiai būgnai *bedug* ir *kendang*), todėl darnų orkestro grojimą užtikrina akustinis atlikėjų tarpusavio koordinavimasis. Europos orkestras, kaip žinoma, dažniausiai turi atskirą dirigento funkciją atliekantį asmenį. Galime tvirtinti, kad europinio orkestro atlikėjai daugiausia vadovaujasi vizualiniu tarpusavio koordinavimosi būdu.

Visi minėti aspektai išryškina gamelano orkestrą kaip alternatyvą mums įprastam europinės kultūros orkestrui. Alternatyvą, kuri praplečia, o kartais ir sulaužo mūsų supratimą apie orkestro struktūrą, tembrų derinimą, funkcijas bei daugelį kitų aspektų. Tad galime manyti, kad šių alternatyvų pažinimas atveria galimybę skirtingų kultūrinių idėjų sąveikai bei sintezei.

Example 1

This musical score, titled "Example 1" by Marius Baranauskas, is a complex orchestral or chamber work. It is presented in a multi-system format, with each system containing multiple staves. The notation is dense and includes various musical elements such as notes, rests, and dynamic markings. Key performance instructions include "dim." (diminuendo), "cresc." (crescendo), "pizz." (pizzicato), and "sempre dim." (diminuendo throughout). The score is divided into sections, with some parts marked with "3" and "12". The piece concludes with a "dimin." marking and a final "sempre dim." instruction. The score is identified by the number "89001" in the bottom right corner of the page.



Rabab  
 Gender Puserus  
 Gender Barung  
 Gambang  
 Bonang Puserus  
 Bonang Barung  
 Sulingan  
 Gendegan  
 Pejang  
 Saron Barung  
 Saron Puserus  
 Kempyang  
 Kebluk  
 Kenong  
 Kempul  
 Gong Ageng  
 Kendang II  
 Swak

Rabab  
 Gender Puserus  
 Gender Barung  
 Gambang  
 Bonang Puserus  
 Bonang Barung  
 Sulingan  
 Gendegan  
 Pejang  
 Saron Barung  
 Saron Puserus  
 Kempyang  
 Kebluk  
 Kenong  
 Kempul  
 Gong Ageng  
 Kendang II



Example 3

The musical score is divided into four main groups of instruments, each with its own set of staves and labels:

- Elaborated balungan group:** This group includes the Suling, Sindèn, Rebab, Gender panerus, Gender barung, Gambang kayu, Bonang panerus, Bonang barung, Saron panerus, and Saron barung Demung. It is marked with a tempo of *Allegretto* and a measure number of 45.
- Balungan group:** This group includes the Saron barung Demung and Sienjèn. It is marked with a tempo of *Allegretto* and a measure number of 90.
- Colotomic group:** This group includes the Kempyang Ketuk, Kenong Kempul, and Gong ageng. It is marked with a tempo of *Allegretto* and a measure number of 135.
- Rhythmic group:** This group includes the Ketip, Kendang, and gending. It is marked with a tempo of *Allegretto* and a measure number of 180.

Below the score, the following labels are provided for the instruments:

- Suling
- Sindèn
- Rebab
- Gender panerus
- Gender barung
- Gambang kayu
- Bonang panerus
- Bonang barung
- Saron panerus
- Saron barung Demung
- Sienjèn
- Kempyang Ketuk
- Kenong Kempul
- Gong ageng
- Ketip
- Kendang
- gending

At the bottom of the score, the following groupings are indicated:

- Elaborated balungan group
- Balungan group
- Colotomic group
- Rhythmic group

## Eastern and Western Music Meeting the Greek Orchestra Under the Sound of “Bouzouki”

Whenever we talk about “*bouzouki*” we have to keep in mind that we don’t use simply a term which makes a reference in a musical instrument; we use a term which highlights a very big part from the overall of the meaning, the history and the energy which is closely connected to the geographical and cultural area known as Greece.

It is generally accepted that the root of the word “*bouzouki*” is to be found in the Turkish word ‘*bozuk*’ which means: a) *tuned bad*, b) *a type of musical instrument with nine chords*<sup>1</sup>. Also in the Meydan Larousse, Main Dictionary and Encyclopaedia the word ‘*bozuk*’ is referred to “*as the name given to a type of instrument, resembling both the ‘tambouras’ and the ‘baglamas’, found in some parts of Southern and Western Anatolia as well as villages in Kayseri, of medium size with a long neck (the term tambouras must be retain for future reference). Based on a popular etymology of the word, the name is given because changes must be done to the tuning of the instrument for passing from one macam to another (in Greek the macam is referred to as dromos). The instrument, ‘the bozuk’, is widely known as “bouzouki”*”<sup>2</sup>. (pic. 1)



Picture 1

The instrument which has established its presence in the Eastern Mediterranean from the time of Ancient Greece and the Byzantine period up to present bears a long neck and belongs to the lute family. It is present in the music of a great number of the Eastern Mediterranean countries but known by other names depending on the period and those who used it. In Ancient Greece, as well as in the Byzantine period, the instrument was known as the ‘*pandouris*’, ‘*pandoura*’ or ‘*trichordion*’.

The terms ‘*pandoura*’, ‘*pandouris*’ and ‘*fandouros*’ are also to be found in the work “*The Great Theory of Music*” of Chrysanthos, the Archbishop of Durrës. The term ‘*tambouras*’, to be found in his work of a more contemporary period, is used to define the “*bouzouki*” and its variations during the Ottoman Empire. By the end of this period, we come across the Turkish term ‘*bouzouk*’ which in Greek became “*bouzouki*”<sup>3</sup>.

The Encyclopaedia Britannica defines it as follows:

«*Tanbur: also spelled TAMBUR, long-necked lute played under various names from the Balkans to northwestern Asia. Closely resembling the ancient Greek pandoura and the long lutes of ancient Egypt and Babylon, it has a deep, pear-shaped body; a fretted neck; and two to ten double courses of metal strings fastened with front and side tuning pegs without a pegbox. The tanbur has remained popular since medieval times. Its derivatives include the Greek buzuki, the Romanian tamburitza, and the Indian sitar and tambura*»<sup>4</sup>.

At this point, having defined the term “*bouzouki*” from a semantic as well as an etymological point of view, we are in the pleasant position to be able to take you on a tour of the “*bouzouki*” spanning the times, the classes and the social conditions prevalent, through the different orchestras, forms of music but more basically through the soul of the Greeks.

At the beginning of the 20<sup>th</sup> Century, the “*bouzouki*” is an instrument used solely by those social classes which are marginalized. The vagabonds (called ‘*magkes*’ or ‘*koutsavakides*’ in Greek), comprise a closed company with a distinct character, way of life, and habits. Each member in his own way supports his individuality within the group, while at the same time, contributes to its existence and continuity: one as a great dancer or singer, another showing courage and daring, while one would play the “*bouzouki*” with a great talent<sup>5</sup>.

Due to their marginalization, the places where this music grew were either in goals and opium dens (‘*tekes*’ in Greek) which were small, dimly lit rooms or sheds wherein low seating was set in a circle and the members

<sup>1</sup> THEOFYLAKTIDOU A., *Turkish-Greek Lexicon*, Istanbul, 1960, p. 105

<sup>2</sup> Meydan Larousse, *Great Lexicon and Encyclopedia*, p. 540

<sup>3</sup> KONSTANTINIDOU Maria, *The Sociological History of Rebetikon*, Athens, 1994, Ed. Medousa-Selas, p. 55-56

<sup>4</sup> Encyclopaedia Britannica (Edition 1998 in CD ROM); (Copyright 1994-1998 Encyclopaedia Britannica).

<sup>5</sup> KONSTANTINIDOU Maria, *op.cit.*, p.52



would get together to smoke pot or the nargiley in which case there was always a grate of hot coals in the centre of the place<sup>6</sup>. (pic. 2, pic. 3) Because of their way of life, these people were called amongst other things *'rebetes'*. A term which most likely, derives from the Turkish word *'rebet'* meaning unruly, deserter, illegal one<sup>7</sup> or from the Slavic word *'rebenok'*<sup>8</sup> to mean brave.

At this point, a short visit to the three phases of the evolution of *'rebetikon'* is necessary. The first phase is that named "*proto-genre*" (prior to 1922). Chronologically it comes at the beginning of the Industrial Revolution in Greece (1870...) when the masses gather in the cities and a whole new underworld appears which lives and moves in the shadow of the revolution. The songs of this period are invariably anonymous, oral and strictly limited in diffusion being ones whose references are mostly about hashish, incarceration and the world of thieves and vagabonds. The second phase (1922-1940), named the "*classical period*" begins with the mass arrival of the Greek refugees from Asia Minor in the major cities of Greece. Through these people and the culture they carried with them, *'rebetikon'* took its final form. There follows the epoch of the appearance of the undersigned song, the first recordings and the relatively wider diffusion of it due to the presence of a louben proletariat significantly enlarged which co-exists with addicts and contrabandists, with macho-lovers and pick-pockets. The third phase (1940-1953), "*the period of the working class*", which chronologically covers the Italian-German occupations and the Greek Civil War as well as the first period of peace, is the main phase of the evolution of the *'rebetika songs'*. The social basis of *'rebetika songs'* is widened to include an even broader spectrum of the working classes. Nevertheless, *'rebetika songs'* are not uncovered by the Athenian Elite until well after 1953 when it had already started to lose its aura<sup>9</sup>.

The main characteristics of the *rebetikon* are:

a) in a poetical level:

- 1) the thematology of the songs which is referred not only to the hashish and the goal as previously mentioned but also to eroticism, dance and company
- 2) an uncaring and spontaneous style
- 3) the strict prosody of the lyrics with the almost permanent use of the iambic or trochaic verse with 15 syllables
- 4) the domination of the distich as basic poetical unit, the frequent use of rhymes, the short duration of the songs<sup>10</sup>
- 5) the use of the chorus which is generalized in the 'period of the working class' of the *rebetikon*, with the songs of Tsitsanis
- 6) the use of interjections during the interpretation such as *'aman'* or *'ah aman'*, that are an expression of feelings

b) in a musical level:

- 1) the scales in use are the "dromoi" which are a mixture of Byzantine modes and Turkish and Arabic makam. The most widely used "dromoi" are: the *rast*, the *usak*, the *houzam*, the *hitzas*, the *hitzaz-kar* or *piréotikos*, the *niavent*, the *sabah*, the *kiourdi*, the *minore*<sup>11, 12</sup>
- 2) the frequently use of the rhythm of the dances: *zēibékikon* (9/4 or 9/8), *chassapikon* (4/4), *hassaposservikos* (4/4), *tsiftetéli* (4/4), *karsilamas* (9/8), *kamilierikos* (9/8), *aptalikos* (9/8), *kalamatianos* (7/8) and *ballos* (4/4)<sup>13, 14</sup>,



Picture 2



Picture 3

<sup>6</sup> *ibid.*, p.54

<sup>7</sup> VOLIOTIS-KAPETANAKIS Ilias, *A Century of popular song*, Athens, Ed. Nea Synora- Livani, 1989, p.84-85

<sup>8</sup> Encyclopedia Papyros Larousse Britannica, Athens, Collective Edition: Papyros – Great Encyclopedia Larousse – Encyclopedia Britannica, 1992, vol. 51, p.333.

<sup>9</sup> DAMIANAKOS Stathis, *The Sociology of rebetikon*, Athens, Ed. Plethron, 2001, p.156-157

<sup>10</sup> *ibid.*, p. 58

<sup>11</sup> HOLST Gail, *Road to Rebetika*, Limni Evoias, Ed. Deniz Harvey, 2001, p.75

<sup>12</sup> PAGIATIS Charalampos, *Popular Modes (Dromoi)*, Athens, Ed. Fagotto, 1992, p.6-7

<sup>13</sup> DAMIANAKOS Stathis, *op.cit.*, p.58

<sup>14</sup> HOLST Gail, *op.cit.*, p.77

- 3) the melodic line is characterized by spasmodic glissandi<sup>15</sup>
- 4) the improvisation which allows the freedom of expression of the performer in function of his virtuosity and mood
- 5) the *taxim* which is an introduction to the song, melodically and the rhythmically free<sup>16</sup>, improvised by the performer in order to initiate the audience in the modality of the song (to the mode on which the song is composed)<sup>17 18</sup>
- 6) the orchestration which depends as much on the 'bouzouki' and the baglama as it does on the «*outi*», the «*laouto*», the «*santouri*», the «*toubeleki*», the «*violin*», «*the guitar*», «*the clarinet*», the «*accordion*», the «*piano*»<sup>19</sup>

More precisely the orchestras formed by the 'rebetes', set the "bouzouki" and the 'baglamas' as protagonists, whilst the other instruments such as the guitar, the accordion, the 'tsoumbous', the violin, the 'kanonaki' played an accompanying role. (pic. 4)

The "bouzouki" as such was a three-course (six strings in three pairs) and its tuning was *re-la-re* {octave} usually and rarely *la-mi-la* and *sol-la-re*<sup>20</sup>.

The song almost always began with an introductory solo (taxim) of the "bouzouki" player who at a suitable time introduced the rest of the instruments and the voice to the main song with a characteristic movement of the neck of the "bouzouki" and of his head at the same time. It is not by chance that up to now the 'bouzouki' players when playing an analogous introductory solo they set the orchestra in the 'main intro' of the song in exactly the same way.



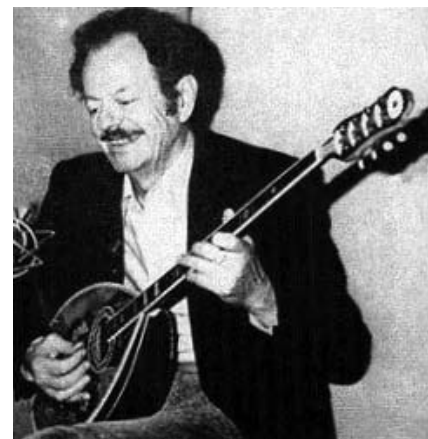
Picture 4

*Rebetik* songs have been interpreted by simple people as well as self-taught musicians who sang and played and who were always prepared to improvise depending on the prevalent mood. The most well-known *rebetes* are: Markos Vamvakaris, Yannis Papaioannou, Yovan Tsaous, Vangelis Papazoglou, Anestis Delias, Stratos Pagioumtzis, Stelakis Perpiniadis, Bagianteras, Apostolos Hatzichristos, Mihalis Genitsaris, Vassilis Tsitsanis, Giorgos Mitsakis.

The performers of that time did not admittedly play with the speed, the clarity and the precision with which they do so today. They are however considered virtuoso. Their slow indolent sentimental *taxim* was a spontaneous source of expression of their life experiences and of their psychological mood of the moment. Their knowledge and imaginative use of the musical modes help the *rebetes* to better describe- with the use of appropriate mode- their feelings and their musical ideas.

For this reason today despite the high level of virtuosity of the contemporary 'bouzouki' players, it is difficult for them to achieve equality of style with the exception of a few performers who have studied the music thematology of this particular period. Besides the extensive use of the musical modes is negligent in the contemporary Greek popular music and the Modern Greek musical creations are restricted to the use of three or four modes. The result of which is that contemporary 'bouzouki' players are clearly taught popular-*rebetik* modes but, alas, are unable to come into contact reach their everyday musical lives.

One of the most important roles in the link between 'rebetikon' and popular music was played by Vassilis Tsitsanis<sup>21</sup> (1915–1984) (pic. 5) who is considered to have been one of the greatest Greek 'bouzouki'



Picture 5

<sup>15</sup> DAMIANAKOS Stathis, *op.cit.*, p.58

<sup>16</sup> TYROVOLA Vassiliki, *The Rhythms of Greek traditional Dances*, Athens, Ed. Gutenberg, 1998, p.113

<sup>17</sup> HOLST Gail, *op.cit.*, p.91

<sup>18</sup> PIERAT Gérard, *Theodorakis: the legend of popular music*, Athens, Ed. Kedros, 1979, p.91

<sup>19</sup> HOLST Gail, *op.cit.*, p.78-81

<sup>20</sup> KONSTANTINIDOU Maria, *op.cit.*, p. 56

<sup>21</sup> [http://el.wikipedia.org/wiki/Βασίλης\\_Τσιτσάνης](http://el.wikipedia.org/wiki/Βασίλης_Τσιτσάνης)

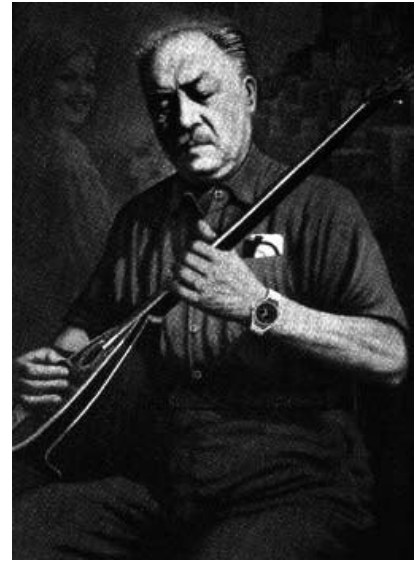
players, composers, and lyricists of all times. In his childhood he learned the mandolin, the violin and of course the *'bouzouki'*, a fact which probably makes him the first person to play the popular instrument but also holds a basic classical music education. His recording career as a composer and *'bouzouki'* player which began in 1937, continued into the 80's and was the onset of a new era of composers-*'bouzouki'* players who became the nucleus of the popular music by opening the way for the arrival of the popular orchestra. At the onset he worked as composer and *'bouzouki'* player, alongside many famous artists of *rebetikon*, such as Vamvakaris (pic. 6), Pagioumtzis, Perdikopoulos and was to become a mentor to great names of popular singers such as Marika Ninou, Sotiria Bellou, Prodromos Tsaousakis, Stelios Kazantzidis, Kaiti Grey.

A similar path to Vassilis Tsitsanis was followed by another great composer- *'bouzouki'* player, Yannis Papaioannou<sup>22</sup> (1913–1972) (pic. 7). A skilled musician, he composed popular songs influenced by traditional Greek music as well as his family roots in Asia Minor. His compositions were a fusion of *serenade*, *ballos* and sounds from the Asia Minor. As a performer, Papaioannou first brought into recording the use of primo-secondo *'bouzouki'* which has until then always played first voice. Moreover up to date, Papaioannou is recognized as being the performer who was most capable of improvisation during a performance. It is also worth mentioning that Papaioannou was one of the first Greek popular composers to travel to the USA to sing to the diaspora (1953). On returning he became best man as well as permanent associate musician of Vassilis Tsitsanis.

In those days, the *'bouzouki'* retained the very same characteristics that it had had in the *'rebetik orchestra'*. A three-course (six strings in three pairs) clear acoustic instrument whose handling is characterized by the placing of the right hand at a distance from the sound box and close to the bridge. In time, the composers become more and more famous- moving away from the syndrome of the anonymity of the rebets- to the point where they systematically appear at the Greek night clubs. It is at this time that the electric version of the *'bouzouki'* appears to amplify and ameliorate the natural sound of it.

Tsitsanis and Papaioannou led the way for many worthwhile composers-performers, each of whom made his mark on the popular song, such as Giorgos Mitsakis, Mpampis Mpakalis, Apostolos Kaldaras, Akis Panou...

However, one which stands out from the rest is Manolis Hiotis<sup>23</sup> (pic. 8), if not only for his innovative superior compositions then for his virtuosity in the performance which in his time was considered truly revolutionary. Born in 1920, his first appearance as a musician at the age of fifteen is made at a Greek night club in Nafplion. A year later, in 1936, he moved to Athens where he worked alongside many well-known *rebetik* singers and at just seventeen years old he signs a contract with Columbia as a director first performer. In no time, he composed and distributed his first song "*I don't care about money*"; with this the world of music recognizes his enormous talent and performer's ability. He was the first to use an amplifier with the *'bouzouki'* while in his live performances and thereafter in his recordings he used electrical sound. As a virtuoso performer of the three-course *'bouzouki'*, he was the one who added, according to prevalent opinion, the fourth string to the instrument placing it in a position



Picture 6



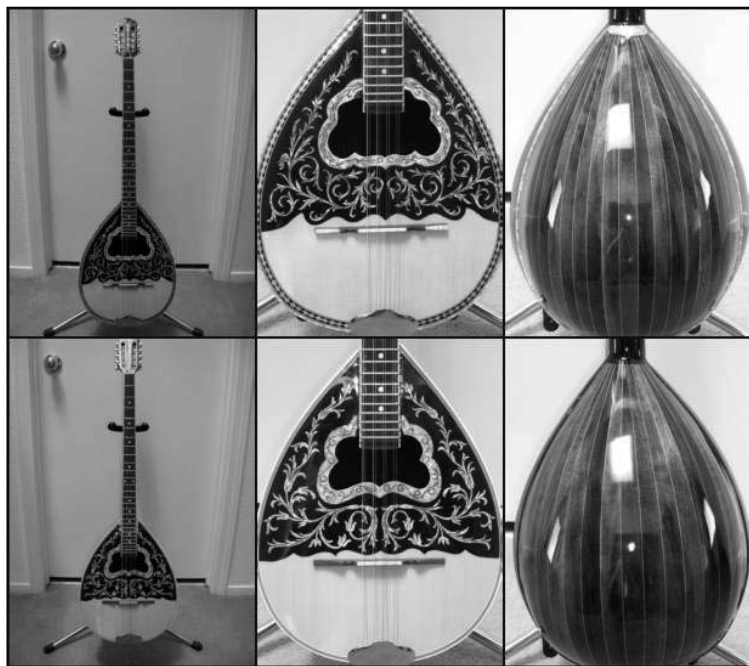
Picture 7



Picture 8

<sup>22</sup> [http://el.wikipedia.org/wiki/Γιάβνης\\_Παπαϊωάννου](http://el.wikipedia.org/wiki/Γιάβνης_Παπαϊωάννου)

<sup>23</sup> [http://www.sansimera.gr/archive/biographies/show.php?id=345&name=Manolis\\_Hiotis](http://www.sansimera.gr/archive/biographies/show.php?id=345&name=Manolis_Hiotis)



Picture 9



Picture 10



Picture 11

to capably reproduce the four-part harmony (pic.9, pic.10, pic. 11). This opinion however is today deemed inaccurate since it would appear that the four-course *'bouzouki'* existed prior to this innovation. It has been claimed that in a personal discussion between George Karagiannis and the daughter of Yannis Papaioannou, Chrysa, she mentioned that her father had added a fourth sting to the *'bouzouki'* and sometimes actually appeared using it. How accurate this is, we will never know.

During the 40's and up to 1966, Hiotis composes one success after the other and his career reaches a peak when he co-exists musically with Mary Linda (pic. 12) who beyond being his partner in his personal life was also his singing partner. Together they travelled to the USA where Hiotis gave performances in night clubs



Picture 12

and casinos, coming into contact with musicians of different nationalities and with different musical origins. Influenced by this contact both as a composer and a performer, he became the protagonist of the use of latin rhythms in his songs which lift to the top through fabulous improvised soli, such as in the songs *"My past loves"*, *"Flame"*, *"My swarthy gipsy"*, *"Get up my girl"*. At the same time however, true to the popular idiom, he composed a classical style and remarkably good popular songs.

Beyond the role of composer, in the area of life performance Hiotis becomes the beloved soloist of the popular and scholar composers. It is not by chance that Mikis Theodorakis and Manos Hatzidakis engage him as their very own soloist in a plethora of works.

Manolis Hiotis just as many of above-mentioned composers/performers lived the joy of life in the public eye not only because of their virtuosity but mainly because of their eponymous presence on the composer's world. This explains the absence of publicity of a great number of performers who had maybe more talent than even Hiotis had. Dimitris Stergiou (Bebis), Giannis Stamatiou (Sporos), Giannis Tatasopoulos, Haris Lemonopoulos, Giorgos Tsimpidis, Giannakis Aggelou and some others were a few of the inconspicuous but highly skilled and well-trained performers of that time.

They all belonged to the same environment as Hiotis and the famous singers and creators of their epoch. It is not by chance that at some stage, they all travelled to and were musically active in the USA where they were given recognition by audiences and specialists. Further, most of them played with disparate orchestras of musicians of different nationalities, marrying the Greek element with the latin of Latin-Americans, with the gipsy of the Romanians, with the flamenco of Spanish and with the classical forms, a fact that becomes evident

in their orchestral compositions. According to anonymous declarations, Hiotis himself on many occasions admitted that Lemonopoulos, Tatassopoulos, Aggelou and some others were much better than him.

Twenty years after the first appearance of Vassilis Tsitsanis and the *rebetikon* gained its place to the popular idiom. The fact seems very clear from the formation of the orchestra to the poetic thematology of the songs. The *rebetik* orchestra with the violin, the *'santouri'*; the guitar and the tambourine has been succeeded by the popular orchestra with the piano, the bass, the timpani, the latin percussions and with the occasional replacement of the accordion by the Farfisa or the Hammond. This change of course excludes the use of instruments such as the violin, the accordion or the clarinet previously existed in the *rebetik* orchestra.

Finally, in reference to the poetic text of popular songs, subjects of love, romance, poverty and daily routine they have remained timeless, but the versifiers' style is more fine and refined than in *rebetik* songs. Closely associated with these subjects is that of migration which makes its appearance in popular songs at the same time as the first wave of migrants from Greece headed for America, Germany, South Africa and Australia. A characteristic example is that of Stelios Kazantzidis, the greatest, according to many Greeks, popular singer who sang about the pain of living abroad, difficulty in surviving and the hidden desire to return. And as we are sure, you can all gather the main medium of expression in these cases was not other than the *'bouzouki'*.

At the same time, as the *'bouzouki'* was becoming familiar to the West being identified with Greek music due to the enormous unexpected success of the film "*Never on Sunday*" by Gilles Dassin- protagonist was the important Greek actor and politician Melina Merkouri who sang the "*Kids of Piraeus*" to the music of Oscar award winning Greek composer Manos Hatzidakis- in Greece, there broke out an unprecedented battle over the *'bouzouki'*.

Up to that point, the *'bouzouki'* was associated in the first instance with the marginalized music of *rebetikon* and secondly with light hearted popular songs of variété which were regularly interpreted at the theatre or the cinema and were largely imitations or translations/arrangements of fashionable foreign songs originating in the USA or Latin America. Neither one was intended for anyone else other than the simple people who were in great need of forgetting their daily routines to the sounds of the *'bouzouki'* of Hiotis, dancing everything from *zeibekikon* to *mambo*, from *bolero* to *cha-cha*, dances which were substitutes for the tango or the *waltz* of other eras. On the other hand, the elite were satisfied to attend concerts were the great classical compositions were interpreted or even the works of the National Greek School while looking down on anything that had to do with the popular song, despite the fact that in earlier years the composer Manos Hatzidakis had attempted to break down the disinterest by way of a lecture on the subject of the wealth and beauty of Greek popular songs.

With critical spirit and exceptional sincerity Manos Hatzidakis, made reference to the lack of the Greek character in the light hearted song and highlighted the need for return to the sources and to the wealth found in the people's sensitivity:

*"For it would appear somewhat nonsensical to think that the chassapikon may or is going to replace the tango. These popular rhythms have something more than that which is required to meet the needs of our nightly entertainment- even if that style is imposed upon or up held by the working classes.*

*To want, therefore, to ignore the reality and especially of his country, can only result in disaster. These years are difficult ones and our popular song which is not created by people of the fugue and the counterpoint so that it might not care for sanitation and for makeshift arrangements of healthy, it sings of the truth and only the truth<sup>24</sup>."*

But in that epoch, the proposals of Hatzidakis, despite their importance, fell on deaf ears; in fact they incited strong negative reactions. Characteristically V. Papadimitriou in his article "*The rebetikon and its actual supporters*" published in the journal "*Free letters*", on February 1949, commented:

*"In conclusion I would like to highlight the fact that the rebetikon song, as it has been shaped, in no way represents either in its content, in its expressive form, nor in its musical language the popular song, despite the fact that it may display in elements of popular music- something that exists also in the other type of light hearted song- the rebetikon song according to those that it expresses, tend towards collapse and decline<sup>25</sup>"*

<sup>24</sup> HATZIDAKIS Manos, "*The interpretation and the place of the popular song*" in HOLST Gail, *Road to Rebetika*, Limni Evoias, Ed. Deniz Harvey, 2001, p.152-153

<sup>25</sup> PAPANIMITRIOU V., "*The rebetikon and its actual supporters*", in HOLST Gail, *Road to Rebetika*, Limni Evoias, Ed. Deniz Harvey, 2001, p.151

A little bit earlier than Hatzidakis, on January 1947, the music critic and musicologist Foivos Anogeianakis brought about strong negative reactions both from the elite as well as from his leftists comrades, while in his article “*The rebetikon song*”, written for the newspaper “*The radical*” (Ριζοσπάστης), he talk also about the value of the rebetikon:

*“This column has at some point, though restrictively shown concern with the contemporary popular urban song that is to say with the rebetikon. The tradition of the popular song and somewhat less of the Byzantine music is, to the possible surprise of some, continues in these songs which are a genuine form of today’s popular music. Various conditions and terms of life created the demotic song. The battle, the nature, the mountains, the fields, the fair were its sources. Other frameworks of life born the contemporary popular urban song: the life of urban centers. The fast social diversity which was composed after the freedom of 1821, leads musical creation down different paths. The music of the West drags away our “scholars” who in the beginning cut off every attachment to the mother source of the demotic song.*

*On the other hand, the working classes who remained at a distance to the influence of the West– since the cost of education and the difficulties of life did not allow– continue to sing: this time, however, their life in the cities. Love and romance, the misery of life, many times the feeling of the need to escape, irritated mood or humor become subjects of the songs. The tragedy closely associated with irony, the lyricism with narrative prosaicism are, many times, realized in wonderful melodic forms. Their main characteristic is the original melodic line (...). The lyrics, closely tied with the music– or most times the poet is also the composer–, they have offered us, several times, poems which many poets would envy, for their simplicity and their intensity, for the well–placed adjective or the unassuming expressive power.<sup>26</sup>”*

The urges of Hatzidakis and Anogeianakis, were not in vain. For a decade later, in 1958 a young composer named Mikis Theodorakis took all into consideration when he set in music the sublimes work of the Greek poet Giannis Ritsos, “*The Epitaph*”. In all eight songs of the work: 1. *Where did my boy fly away?* 2. *Your sweetly scented lips*, 3. *On a day in May you left me*, 4. *My star you’ve set*, 5. *You were kind and sweet of temper*, 6. *Whenever you stood near the window*, 7. *If only I had the immortals’ potion*, 8. *My sweet lad you have not been lost*, the influence of traditional Greek popular music is evident not only in the harmonic-melodic level but in also in the rhythm. However, that which was a true innovation was the use of the ‘*bouzouki*’ in the orchestration for which Mikis Theodorakis will be finally rewarded.

The premier of “*The Epitaph*” takes place in Elefsina, in Attica, in August 1960 by the first popular orchestra of Mikis Theodorakis (piano: Giannis Didilis, ‘*bouzouki*’: Kostas Papadopoulos and Lakis Karnezis, guitar: P. Petsas, bass: V. Papagelidis) who was also the conductor, with many great names taking part, as amongst others: the singer Grigoris Bithikotsis and the actresses Irini Papas and Aleka Paizi.

One month later, in September 1960, Manos Hatzidakis recorded the work (Fidelity) with a different orchestration that is a “conventional” musical group, replacing the ‘*bouzouki*’ with the mantolino and with Nana Mouskouri as interpreter. At the same time, a second recording is realized with Mikis Theodorakis’s original orchestration and with the most-prominent ‘*bouzouki*’ performer of the time, Manolis Hiotis and with Grigoris Bithikotsis as interpreter.

The ‘*bouzouki*’ would no longer be played in the traditional rebetikon way. It had become a virtuoso instrument and was tuned as a guitar and not in the traditional way with 5<sup>th</sup> and 8<sup>th</sup> open. Hiotis added many of his own ornaments – ‘*tsalimia*’ – to the melodies, contributing invaluable to the work. Moreover, his hard, unmistakable plucking, his heavy tone on the phrases and the slightness of his rhythm which he achieved brought together and balanced out perfectly with the clear, fine voice of Bithikotsis<sup>27</sup>.

It was Mikis Theodorakis wish for the orchestra of ERT to take part in the recording but the musicians refused to play with Hiotis<sup>28</sup>!

Both recordings provoked strong reactions from those involved in the Greek music world as well as dividing Greek society:

*“Things have taken on the dimensions of a National matter and the conflict over the song continued for a long time becoming a subject of political exploitation from every point of view and ideological stand<sup>29</sup>.”*

<sup>26</sup> ANOGEIANAKIS Foivos, “*The rebetikon song*” in HOLST Gail, *Road to Rebetika*, Limni Evoias, Ed. Deniz Harvey, 2001, p. 139–140

<sup>27</sup> Gail HOLST, *Mikis Theodorakis: myth and politics in contemporary Greek music*, Athens, Ed. Andromeda, 1980, σελ. 76

<sup>28</sup> *ibid.*, p. 57

<sup>29</sup> MYLONAS Kostas, *History of the Greek Song*, Athens, Ed. Kedros, 1985, vol. 2, p. 49

The first version was more easily accepted by the Athenian elite while the second invited despair: how dare Mikis Theodorakis put the lyrics of a great poet like Ritsos in the mouth of a rebet like Bithikotsis? How did he dare to marry great poetry with a popular instrument such as the 'bouzouki'? In reality, it was connected to the hashishers who played in the infamous underground hang outs<sup>30</sup>.

The words of Vassilis Arkadinis in his article "*The Music of Mikis Theodorakis on the Epitaph of G. Ritsos. An attempt to revive our popular song*", which was published in the newspaper "Daybreak" (Αυγή) on 8<sup>th</sup> of October 1960, showing in a characteristic way the negativity of the people towards the second version of "*The Epitaph*":

*"A careful look at the score of the song's melodies, on hearing Nana Mouskouri's recording and their comparison with the recording of Columbia reveal a significant as well as basic difference between these two recordings. In the first one, we have the simple, unclouded, primary conception of the music idea which exudes rigor in the popular song, and the second the consciously, sophisticated bouzouko-rebetik style which not only differentiates and betrays the original musical idea but also destroys the meaning, the power, the grandeur, the charm of a monumental poetical creation which is what the Epitaph of Giannis Ritsos is. What could be worse!*

*Manos Hatzidakis with the delicate artistic sensitivity which distinguishes him portrayed the depth of the poetic work at the same time as tracing the thread of this really excellent primary musical idea. Rejecting the suggestion of the composer who wanted only 'bouzouki', trusting the interpretation of the songs mainly to Nana Mouskouri while the orchestral accompaniment modestly are discretely underlined.*

*On the contrary the recording by Columbia basically misquotes the poetic text and the musical conception, touching on parody. The composer himself here presents incomprehensible and unacceptable things in the name of "popularity"<sup>31</sup>.*

On the contrary on March 30<sup>th</sup> 1961, Helen Papadimitriou participating in the research carried out by the newspaper "Daybreak" (Αυγή) referring to "*The Epitaph*", wrote in her article:

*"I wish to express without reservation and in a few words my joy over the co-operation of poetry and popular music which to begin with will constitute a point of reference for everyone as well as for the clear, essential success, the unnoticeable strong virtuosity of Theodorakis and Bithikotsis, for drawing out the lyrical vein of Ritsos and for giving to his lyrics an heroic almost ceremonial meaning<sup>32</sup>."*

Mikis Theodorakis did not hesitate to take side in the debate which concerned the Greek popular music and the role of the 'bouzouki', this much discussed instrument, had to have in Greek music. In particular, during the presentation of the recording of "*The Epitaph*" which was organized in September 1960 by the Association of Cretan Students, Mikis Theodorakis took the opportunity to express his opinion about the popular song as well as about the 'bouzouki' and its role in the contemporary Greek popular music:

*"The 'bouzouki' is to Greek music what the guitar is to Spanish flamencos, the balalaika for the Russian songs, and the accordion for the Parisian waltz. It is in some ways the modern national popular instrument. It is what gives us a prototype and individualistic stamp. If there is a vast prejudice to it then the 'bouzouki' is not to blame but those who use it. The instrument in itself is not, as you know, anything more than simple wood and strings. No moral, no prevention, no social miasma can be part of those simply materials.*

*Let's take things in hand, with its great name 'bouzouki', which it would appear bothers us so. What technical possibilities does it offer us? What timbre does it give us? What must we examine? The hashishers played it. Yes, alas. The knife is played by murders but we cut our bread and eat it...<sup>33</sup>"*

Forty-two years later on February 26<sup>th</sup>, 2002, Petros Pandis, one of Mikis Theodorakis' closest colleagues, was asked his opinion:

<sup>30</sup> *ibid.*, p. 49

<sup>31</sup> ARKADINOS Vassilis, "*The Music of Mikis Theodorakis for the Epitaph of Giannis Ritsos; an effort of renewal of our popular song*" in *Theodorakis Mikis, About Greek Music*, Athens, Ed. Kastaniotis, 1986, p. 190-191

<sup>32</sup> PAPANIMITRIOU Eleni, "*Untitled Article*" in *Theodorakis Mikis, About Greek Music*, Athens, Ed. Kastaniotis, 1986, p.227

<sup>33</sup> THEODORAKIS Mikis, *Conference in THEODORAKIS Mikis, About Greek Music*, Athens, Ed. Kastaniotis, 1986, p.176

*"I can't understand why people did not accept the 'bouzouki'. Mikis always said that what was important was the way in which the instrument is used. He said that with the knife you can kill someone but also cut bread which is a saintly act. The 'bouzouki' was badly used but when you play Mikis's songs it takes on other dimensions {so} why not {use} it in a symphony? It is an instrument just like every other at least I can't see any difference"<sup>34</sup>.*

Consequently, it is clear that despite the conflict which broke out amongst the critics in the 60's, the use of the 'bouzouki' did not create problems for those who understood it as just one more musical instrument like all the rest without giving any social or other connotation to it.

And so, four years later, in 1964, Theodorakis once again becomes daring by presenting what may be considered his most significant work, the popular oratorio *"Axion Esti"*, to the poetry of the Nobel Prize winner Odysseus Elytis. In this three-part work: *Genesis- Passion- Axion Esti*, which the internal structure depends on the narration (in prose), on the hymn (in free verse) and the chorus (in metric verse), Mikis Theodorakis uses respectively a narrator, a chanter and a popular singer. The musical structure is completed with a mixed choir, a symphonic orchestra (1-2 flutes, 1-2 oboes, 1-2 clarinets in B, 1-2 bassoons, 2 horns, 3 trumpets in B, 3 trombones, 1 tuba, strings, timpani, percussions: drums, bass drum, triangle, tam-tam, toms, bongos, tambourine, military tambourine, tambour de basque, glockenspiel, metal phone, xylophone), and the popular orchestra (2 'bouzoukis', santouri, 4-8 mantolins, 2 pianos, 1 acoustic guitar, 1 classical guitar, 1 electric bass, drums).

In this very co-existence of the symphonic orchestra with the popular orchestra and because of the creation of a new world of sound, which Theodorakis called *"meta-symphonic"*, his new innovation takes life. Never before had the 'bouzouki' or the santouri shared their sound with that of instruments of the Western classical orchestra nor had the instruments of the symphonic orchestra shared theirs with traditional instruments. For example, in the hymn *"My foundations"*, the orchestral accompaniment is based on the *"lamentation of Epirus"*: the clarinet imitates the technique of playing of Epirus, while the santouri and the percussions imitate the sound of lambs and so creating a naturalistic orchestral picture. In the popular song *"With the star lantern"* which begins with the four-vocal choir accompanied by simple chords on the high-pitched areas of the piano, and the 'bouzouki' enters simultaneous with the singer, placing emphasis on the grandeur of the lyrics: *"Where can I found my soul? The four-leaves tear..."* (pic. 13, pic. 14, pic. 15).

The exact same approach of the co-existence of the symphonic and popular orchestras was adopted by Mikis Theodorakis when he set in music his equally monumental work *"Canto General"* to the poetry of the Chilean poet Pablo Neruda. Even though the first orchestration of the work executed in 1972 in Paris involves only the popular orchestra, the final arrangement of the work (1973-1980) includes mezzo-soprano, baritone, mixed choir and symphonic orchestra which comprises 3 'bouzouki's, 1 electric guitar, 1 acoustic guitar, 1 12-strings guitar, electric bass, 2 pianos, percussions for 6 performers. In this work Mikis Theodorakis keeping the Spanish language of the poetic work, he matched it with the traditional Greek and Latin-American rhythms.

If during the 60's and the 70's, Mikis Theodorakis manages to insert traditional musical instruments into the symphonic orchestra, twenty years later he fills the popular orchestra with instruments of the symphonic orchestra as for example in the second recording of the contemporary popular musical tragedy *"The Ballad of the Dead Brother"* where the sound of the violin, the violoncello, the clarinet, the trumpet tie harmonically with the sound of the 'bouzouki' and the santouri.

While Mikis Theodorakis attempts to achieve the union of savant and popular music through the co-existence of the symphonic and the popular orchestra and to use the 'bouzouki' as the main link, those who followed on from Manolis Hiotis, such as Christos Nikolopoulos or Thanasis Polykandriotis, they attempt among other things to bring about the evolution and the promotion of the technique of the playing of the instrument.

As already mentioned from the time of Hiotis, the 'bouzouki' began to move to a more superior level with regards to skill and thematology, then the influence of the narrow framework of popular music being filled with a plethora of elements to be found in classical music and in the world-ethnic- music (jazz, latin, blues). Therefore it was to be accepted that the handling of the instrument would change taking on a style more closely associated with the skills required to play a classical instrument.

<sup>34</sup> Interview of Petros Pandis to Kalliopi STIGA in STIGA Kalliopi, *Mikis Theodorakis: Le chantre du rapprochement de musique savante et de la musique populaire*, Thèse de Doctorat, Lyon, Université Lumière-Lyon II, Novembre 2006; vol. 3, p. 1333-1334







Picture 16



Picture 17

In 1963, Christos Nikolopoulos<sup>35</sup> (pic. 16) makes his appearance on the night club scene in Athens and in Greek recording studios, at the age of fourteen. This virtuoso, he becomes active as a session musician over the following twenty years, and thanks to his recordings the sound of the instrument changed. He introduces a new approach to it too as well as changing the way in which a *'bouzouki'* player sits opposite a microphone during a studio recording.

In a similar way, Thanasis Polykandriotis<sup>36</sup> (pic. 17) who began his career as a *'bouzouki'* player around 1964, as a session musician, and was for some twenty-five years a follower of the great performers of rebetik and popular music, manages to achieve changes in the sound of the instrument though not as perceptible as Nikolopoulos did.

These changes were largely due to a number of general aspects and of hidden details which we shall highlight for you:

The majority of *'bouzouki'* performers used large triangular extra heavy plucks of the Ibanez type. The result of this was that while the instrument vibrated more, the sound was noticeably harsher. During Nikolopoulos era, the use of a medium to heavy pluck was employed and so while the instrument did not lose its vibration or intensity and the sound produced was lighter.

Almost all *'bouzouki'* players of previous generations played by placing the right hand at a distance from the hole of the sound box where the sound emanated, placing it near the bridge. This allowed for a harsher sound which of course complimented the style and the thematology of the music being played. Nikolopoulos and to a degree Polykandriotis move their right hands much closer to the hole of the sound box and consequently the sound is more atmospheric and softer without losing mass and presence.

The fact that Greek music was being more and more influenced by a number of different styles of music due largely to the geographical position of the country but also to the temperament of the Greek people, made it was necessary for those playing its music to be as chameleons. The further west the melody was, the greater the precision, accuracy and lack of freedom in movement innovation and sound improvisation the player had. While the further east the melody was, the greater the need to follow the musical idiom and the idiosyncrasy of the music. On many occasions many a talented *'bouzouki'* players has dared to imitate the sounds of eastern instruments (such as the *saz*, the *oud* or the *kanonaki*) as well as eastern motives (non-tempered music on a tempered instrument). Characteristic is the example of the great Giannis Palaiologou who has gone down the history not only as a highly skilled player but also as the player who introduced *à la turque* and *à l'arabia* to the *'bouzouki'*.

From the end of the 70's, the sound of the *'bouzouki'* in the studio begins to move away from its electrical nature and by conserving the historical cycles, to return to its more natural sound, that of an instrument played

<sup>35</sup> <http://www.cnikolopoulos.gr/>

<sup>36</sup> <http://www.polykandriotis.gr/>

close to the microphone (instrument-performer-microphone). While technology has advanced increasing the demands made on performers, the mistakes made by musicians before the more sensitive microphones, are not allowed. Not only mistakes in the notes being played but also in finger positioning or dragging.

The path of Nikolopoulos- Polykandriotis is followed from the 80's to present by performers of exceptional technique, such as the fondly remembered Vassilis Iliadis- confidant of Manos Hatzidakis in "*The Epoch of Mellisande*" (1980) and probably the first of the new generation to systematically study classical music on the '*bouzouki*', Panagiotis Stergiou, Manolis Karantinis, Giogos Dramalis, Giannis Bithikotsis, Panagiotis Apostolidis, Thanassis Vassilas, Lakis Laftsis, Makis Mavropoulos, Manolis Pappos, Pandelis Constandinidis...

These performers belong to a generation which dominates today in the concert (live) and recording execution of the '*bouzouki*'. Also they are performers who have not only studied popular and ethnic music but hold knowledge of classical music. They play a plethora of instruments, read the score (a fact that was almost non-existent in previous generations), they have knowledge of composition for orchestra and many of them have studied classical composers.

At this point, we would like to make a reference to a distinguished teacher of '*bouzouki*', Themis Papavassiliou, who since 1981 creates a School for the teaching of '*bouzouki*', through such innovations as: 1) teaching virtuosity by obliging his students to play works of Paganini (24 caprices), Bach (Preludes and Fugues), Chopin (Fantaisies), Rhodes (24 caprices for violin), and generally any piece of classical music that can be played by '*bouzouki*', 2) teaching his students musical theory- harmony- counterpoint- elements of fugue, composition and orchestration- in contrast to the majority of professors who teach through experience, 3) concentrating on prima-vista and the automatic dictée musicale, 4) conveying to his students mathematics and physics with the aim of making clear the phenomenon of sound and of the fabrication of the instrument so that they might learn the frequencies areas of the '*bouzouki*' and so adapt their handling.

The blossoming of the virtuosity of the '*bouzouki*' and its promotion in the West as a member of the symphonic orchestra, through the works of Mikis Theodorakis, brings the '*bouzouki*' closer and closer to the symphonic orchestra. From 1970, a short time after Haris Lemonopoulos' cooperation with The Royal Albert Hall, Thanasis Polykandriotis recorded along with the symphonic orchestra RCA, works of Theodorakis, Hatzidakis, Xarhakos in Rome and in Napoli at the RCA studios.

The Song Festival of Thessaloniki has innovated the symphonic orchestra in each annual final competition, making the '*bouzouki*' a permanent instrument in it. Great Greek singers and composers give performances of their works orchestrated for symphonic orchestra and the '*bouzouki*' plays a solo role (G. Dalaras, Glykeria, G. Theofanous). Many performers dare to execute classical works with the '*bouzouki*' and the symphonic orchestra or to compose their own musical works on classical motives. Finally with reference to recording, there are times when the piece of music allows orchestrations employ symphonic orchestra in conjunction with popular ones. In this context too, the '*bouzouki*' holds the place of a soloist (Haris Andreadis, Giorgos Pagiatis, Tsik Nakasian, Kostas Ganoselis, Kostas Klavas).

So in an opposite way, the popular orchestra and the '*bouzouki*' on many occasions become hosts to, if not symphonic orchestra, then to quartets, sextets and octets of classical symphonic music. The result is the same: the '*bouzouki*' despite being host, coexists with the western musical idiom, never hesitating to marry it with very eastern sounds, while many times we talk of coexistence and not of the alteration of the character of one of the two. Of course, such a thing ceases to be true when we talk about symphonic orchestras of Middle Eastern countries (such as Glykeria with the Israeli Symphonic Orchestra). This situation could be due in part to the change in the prototype of the sound of the popular music in Greece. As technology evolves and as music becomes globalized, the need for a more complete, richer and more voluminous -in terms of frequencies and orchestrations- result is created. The use in part or totally of symphonic orchestra basically helps this to be achieved.

We would like to hope that through this trip through the decades and through the personalities associated with the '*bouzouki*', we have brought you closer to the nature of the instrument as well as to the idiosyncrasies and the psychology of those performers involved. It is quite true that in short spaces of time, instruments and performers are transformed in natural but inevitable way. Before closing, we believe that it is worth saying a few words about the reality of this fact.

As has been previously mentioned and as we believe you know, Greece due to its geographical position or to social or political idiosyncrasies exists as a natural border, just as the crossroad, of East and West. From ancient times up to date, this place has been the passage from a world-theory and bio-theory to another and we have learned to live with that from the time of our birth as if it were natural. This fact cannot be proven

in any other way than through our cultural heritage. While on the subject music, it is worth mentioning that our country has as many different musical styles as geographical regions.

Our popular music is part of our tradition and it cannot nor should attempt to break away from this destiny. With the passing of time, the musical heritage of the Greek refugees from the East was bound to meet the musical traditions of metropolitan Greece and come to co-exist with Western music which either through the scholar Greek composers who studied in the West or because of those who went as immigrants or because of globalization, was and is a living organism of Greek musical reality. In all of that the *'bouzouki'* was both a point of reference and meeting while its timber which from an early stage was consistent with the Greek popular element, it was the very arable land on which this co-existence was able to bear fruits.

Since this timber is a point of reference, it would be true to say that perhaps this instrument is the most suitable to conserve the Greek musical identity as a unit in the global musical mosaic which appears in this new era more and more homogenous. It remains in the hands of the servants of the art of Music and future *'bouzouki'* performers whether this instrument will be able to realize such great responsibility. May be for us it is too later but the historian of the future will reveal whether or not mankind- who gives life to instruments- is able to stand tall in the face of the situation.

### Santrauka

#### Rytų ir Vakarų muzikos susitikimą su graikų orkestru lydi buzukio garsai

Dėl Graikijos geografinės padėties jos kultūra buvo veikiama ir Rytų, ir Vakarų. Ši dvejojama įtaka akivaizdžiai matoma graikų muzikoje, kurios šaknys siekia antikos laikus, o istoriškai ji pasireiškė įvairiomis formomis – per bizantinę, liaudies (jonėninė mokykla, graikų nacionalinė mokykla) ir populiariąją (rebetikos, autorinės dainos) muziką.

Šio pranešimo tikslas – atskleisti ypatingą buzukio reikšmę „graikiško tembro“ formavimuisi. Žvelgiant iš istorinio, sociologinio ir muzikinio taško, nušviečiama graikų orkestro evoliucija nuo *rebetiki compania* (1900–1940 m. populiariusis rebetikų orkestras) iki šiuolaikinio graikų (populiariosios muzikos ir simfoninio) orkestro. Dėl šios evoliucijos rytietiški tembrai yra sėkmingai derinami su vakarietiškais stiliais, ir atvirksčiai.

## Constancy and Variability within 19th Century Hungarian Gypsy Orchestras: Instruments, Sounds and Timbres

In the 19<sup>th</sup> century Hungarian Gypsy orchestras were the very essential elements of musical life in Hungary. Still today their art is a living tradition. Although a certain confusion still exists concerning the nature of the music played by them (especially in the Western musical world), at present there is no more scientific doubt that they handed down a fundamentally Hungarian repertoire. This repertoire emerged gradually from the second half of the 18<sup>th</sup> century. It rooted in different musical cultures and absorbed their elements. Then it was crystallized at the beginning of the 19<sup>th</sup> century as a homogenous musical style which was perceived by the Hungarian, and later by the foreign public as the typical Hungarian national music called *verbunkos*. The *verbunkos* music was the instrumental dance music conceived in a popular and folkish style, played and danced at different places and occasions in Hungary (i.e. at balls, restaurants, cafés, even at political events or at vintages) during the first decades of the century. However, except the first period when few characteristics of folk music were transmitted, it was not an oral folk tradition, but a music which rose to the rank of national art music due to numerous composers and composer-musicians who created countless instrumental *verbunkos* dance pieces in this national and very fashionable style. Later on, the *verbunkos* was replaced by a new dance type, the *csárdás*, the entertaining character of which was more emphasized. However, its novelty was a bit illusory. It was, in reality, a direct heritage of the *verbunkos* with new elements borrowed from the other characteristic repertoire of the period, the folk-like vocal melodies.

The interesting thing is (and at the same time, the reason of the confusion about the term “Gypsy music” is) that the performers of this typical 19<sup>th</sup> century Hungarian popular repertoire were Gypsy orchestras, nearly exclusively consisting of Gypsy musicians. Simply because the profession of musician, at least in the field of entertaining music, was reserved to this specific minority in Hungary. The orchestras formed by Gypsy musicians had many facets. As we will see, the sources of the period give quite a diversified idea about them, yet with a few recurring elements. Gypsy orchestras were exclusively chamber orchestras. However, the concept of chamber orchestra was vague in this specific musical environment. Although we will detect a certain variability as for the number and the type of the instruments used, there are a few inalienable features which undoubtedly characterize these orchestras. In the very heart of their sound there is the first violin which has mostly the leading role with important solo passages and the elaboration of singing melodies referring to the Hungarian vocal repertoire of the period. In most of the cases the leader of the Gypsy orchestra plays on the first violin, and conducts the group with it. But, even if its role is essential, naturally the first violin in itself is not enough to create the typical sound surface of Gypsy ensembles, i.e. the warm and intense timbre provided by the whole group of strings. The number of the strings, however, is not fixed, and can vary freely, as we will see. To colour the strings’ sound-carpet, there are two typical instruments indispensable in a Gypsy orchestra. One is a woodwind instrument, the clarinet, which enriches the sound mixture by its nasal but round timbre when completing the musical texture by playing broken chords or in lamenting or virtuoso solo parts. The other one, the *cimbalom* (Hungarian dulcimer), was a real curiosity, at least abroad. This is the instrument which was perceived as the strangest amongst the instruments used by Gypsy groups, as the articles of the period show it. The instrument was developed from old Asian models into a modern conception by the 19<sup>th</sup> century Hungarian instrument maker János Schunda. In this form, the metallic chords are sounded by little hammers covered by little pieces of cloth or cotton and can be muted rapidly by the use of several pedals to obtain much more virtuosity. This interesting instrument was closely linked with the 19<sup>th</sup> century Hungarian dance repertoire and with its performers, the Gypsy orchestras. Articles on Gypsy music underline mainly the extreme virtuosity of the musicians playing on the *cimbalom* and wonder sometimes at its appearance and construction which are unfamiliar and inclassable for non-Hungarian commentators. On the other hand, they write rarely about its very interesting resonant and metallic sound which counterbalances the full-bodied and velvety strings. That is why the two sources of the period cited below (the first one from a German, the second one from a French newspaper) are particularly interesting from the point of view of the *cimbalom*’s foreign reception. The *Vossische Zeitung*’s description is more detailed, while the *Revue et Gazette Musicale de Paris* mentions briefly the instrument, but both of them try to describe the special sonority of the instrument.

Zum Schluß spielte Hr. Imre, der Violoncellist der Gesellschaft, ein Zimbal-Solo. [...] Im Tone erinnert es an die Rohrtrummel des Russen Gusikow, theilweise auch an die Mandoline der Italianer. Die ausserordentliche Fertigkeit, mit der das Instrument gespielt wurde, erregte stürmischen Beifall. Der Spieler bediente sich nur zweier Klöpfel und zaubert mit diesen aus den Drahtsaiten die rapidesten Triller und Passagen, die überraschendsten Übergänge hervor, und bewahrt auch im Spiel dieses Instruments einen gewissen nationalen Typus.<sup>1</sup>

*[Finally, Mr. Imre, the orchestra's cello player played a solo on the cimbalom. [...] As for its sound, it reminds one of the Russian Gusikow's cane-drum, and partly also of the Italian mandolin. The artist's extraordinary dexterity to sound his instrument had a great success. He used only two hammers, and he executed with them the most rapid shakes and broken chords, the most amazing scale passages on the metallic chords. While playing his instrument, he remained also faithful to a certain national character.]*

Douze Hongrois et Bohémiens: six violons, deux basses, une clarinette, deux altos et une sorte de piano primitif, dont les cordes frappées par des baguettes tamponnées vibrent avec une sonorité cristalline et stridente.<sup>2</sup>

*[Twelve Hungarians and Gypsies: six violins, two double-basses, one clarinet, two violas and a sort of primitive piano, the strings of which, struck by cotton covered hammers, vibrate with a pure and strident tone.]*

After the presentation of the main characteristic features of Gypsy orchestras, let us turn to the phenomenon in its complexity. First of all, let us examine the question of size, which is a factor difficult to define in case of these groups. In the early period, they could be quite small. The only well-known 18<sup>th</sup> century Gypsy band, that of a female violinist, Panna Czinka, had two violins, one *cimbalom* and one double-bass.<sup>3</sup> This type of little chamber orchestra remains characteristic even in the 1820s. However, the presence of the *cimbalom* is not indispensable. As a Hungarian newspaper entitled *Hasznos Műlatságok* [Useful Amusements] wrote in 1817:

Három négy Czigány Hegedűs egy Brugóval mitsoda vígaságra, 's tombolásra lázaszt némely házi gyülekezetet!!

*[How some company at a house feast can liven up to gaiety and to raving by three or four Gypsy violinists with a double-bass player!!]<sup>4</sup>*

Even the legendary Gypsy violinist, one of the fathers of the *verbunkos* music, János Bihari (died in 1827) was the leader of a small orchestra which consisted mostly of five members. The strings were completed by a *cimbalom*.<sup>5</sup> These early examples show that the real sound base of these orchestras was the string sound.

Later on, the number of musicians within the Gypsy bands increased. In the 1840s, one of the well-known orchestras of the period, that of Sándor Veszter (a dancer, not a musician) consisted of six or seven members. The duality of the strings and the *cimbalom* was completed by a clarinet. These facts could be interpreted as a gradual increase in the number of musicians following also a historical continuity, the enrichment of the ensembles decade by decade. However, this simple idea is far from reality. On the one hand, we have few sporadic data already from the end of the 18<sup>th</sup> century which prove the existence of greater orchestras even in this early period. Two articles (from 1790 and 1792) of the *Magyar Kurír* [Hungarian Courier] report on two Gypsy groups consisting respectively of twelve and ten members.<sup>6</sup> On the other hand, we know that in parallel

<sup>1</sup> Vossische Zeitung, Berlin, 26.03.1851, no. 72, Beilage. Published in: Csaba Szíjjártó: *A cigány útra ment...* [The Gypsy went on a tour...] (Budapest: Masszi Kiadó, 2002), 436.

<sup>2</sup> Revue et Gazette Musicale de Paris, 01.09.1867, no. 35, 281. Published in: Szíjjártó, 2002, 538.

<sup>3</sup> Bálint Sárosi: *Cigányzene* [Gypsy Music] (Budapest: Gondolat, 1971), 65.

<sup>4</sup> *Hasznos Műlatságok*, 1817, First semester, no. 8, 62.

<sup>5</sup> Sárosi, 1971, 71.

<sup>6</sup> *Magyar Kurír*, 01.06.1790, 10.02.1792. Published in: Bálint Sárosi: *A cigányzenekar múltja az egykorú sajtó tükrében. 1776–1903* [The Past of the Gypsy Orchestra Reflected by the Press of the Period. 1776–1903] (Budapest: Nap Kiadó, 2004), 27, 29. Due to the restrained amount of information in general from this period, and the lack of detailed information on these two groups, it is difficult to consider the informative value of the articles and to know if the orchestras in question were exceptional or represented an already wide-spread musical practice in which greater ensembles found their place.

with Veszter's relatively little orchestra, greater ensembles also existed. Veszter's contemporary, the nobleman and landowner Károly Dobozy founded a Gypsy orchestra with a great number of musicians, compared to those cited above. The difference is really significant. Dobozy's group consisted of sixteen members. In this case the enrichment was due to the introduction of a new instrument type, brass wind instruments and a drum joined the string base. This interesting combination, however, is far from being typical in a classical Gypsy orchestra. Dobozy's group was not the only exception. That of János Kálózdý, the great musician and successful Gypsy band leader of the fifties had more or less the same parameters. The number of musicians varied between twelve and sixteen, and several combinations of wind instruments formed the wind section. Various articles report on the band's instruments. The *Allgemeine Theaterzeitung* mentions six strings and six wind instruments (without further specifications).<sup>7</sup> Six months later the *Deutsche Zeitung* writes about fifteen instruments. Besides the strings (four violins, three violas, one cello, one double-bass), there was one ophicleide, one horn, two trumpets and two clarinets.<sup>8</sup> Or, as we see from another source, the *Neue Berliner Musikzeitung*, the wind section could be formed also by four trumpets and a tuba with two clarinets.<sup>9</sup> So, the wind instruments did not have a fixed place at all within the orchestra. Nevertheless, their various combinations always had an important role in Kálózdý's band. This fact can be also explained by a historical circumstance. Kálózdý, as many other fellow musicians of his, served in the army as a member of a military band during several war periods, such as the Napoleonic wars or the Hungarian war of independence in 1848–49 against the Habsbourg domination. As Sárosi points out, Gypsy musicians played more often on wind instruments in the army instead of the violin. The clarinet had the leading role, and sometimes the brass too.<sup>10</sup> After the war period in a non-military cultural context this practice was abandoned in most of the cases in favour of the more traditional composition of the strings–*cimbalom*–clarinet trinity, but as Kálózdý's example shows, vestiges rooting in military tradition could survive. One could be tempted also by explaining the use of such a powerful group of instruments as a necessity within an orchestra that played, as we know from the sources of the period, not only the fashionable Hungarian dance music of these decades, but also a rich classical Western repertoire, mostly arrangements, transcriptions and pot-pourries of airs, duets, choruses and ouvertures from famous operas. On the other hand, this explication seems to be groundless if we consider the fact that other orchestras did not use this instrumental possibility to play the same type of repertoire. In fact, well-known ensembles of the late fifties and the sixties, as the orchestras of Ferenc Sárközy or Ferkó Patikárius, had the classical layout of strings, one or two clarinets and a *cimbalom*. They did not need brass wind instruments to play operatic arrangements on a high artistic level, as various articles from the *Revue et Gazette Musicale de Paris* or the *Constitutionnel* show it.<sup>11</sup> But they had a relatively great number of musicians. Even without the brass, owning a powerful string corpus, they reached nearly the size of Kálózdý's band. They had twelve members, i.e. nine or ten strings, one or two clarinets and a *cimbalom*. As we can see, it is difficult to establish rules concerning the "classical form" of Gypsy bands. There is no casuality between the used instrument types and the played repertoire, or the number of musicians and the earlier or later periods of the phenomenon of Gypsy orchestras. In fact, even in the second half of the 19<sup>th</sup> century, in addition to the above mentioned big ensembles, the presence of small chamber orchestras on the musical scene also persisted. A Hungarian newspaper, the *Hölgyfutár* [Ladies Courier] with several articles from 1854 and 1858 reports on a group, that of János Salamon, which consisted of only five members.<sup>12</sup> Nearly at the same time, the same press organ writes about Ferenc Bunkó's orchestra invited to Saint-Petersbourg with an impressive dimension of twenty-five musicians.<sup>13</sup> Summarizing all of these historical data, we can establish that, instead of stability and academic frames, Gypsy orchestras were characterized by great freedom and fluctuation, as for their size and the use of instruments. This is not surprising at all as freedom was a significant element of the musical attitude of Gypsy musicians in general. Their manner of playing was always free and natural, either as a soloist, or in different musical environments, such as intimate chamber orchestras or greater ensembles. They were far from being

<sup>7</sup> Allgemeine Theaterzeitung, Wien, 14.08.1850, no. 192, 767. Published in: Szíjjártó, 2002, 422.

<sup>8</sup> Deutsche Zeitung, Prague, 07.01.1851, no. 7, 24. Published in: Szíjjártó, 2002, 430.

<sup>9</sup> Neue Berliner Musikzeitung, 02.04.1851, no. 14, 108. Published in: Szíjjártó, 2002, 436.

<sup>10</sup> Sárosi, 1971, 124.

<sup>11</sup> According to a remark of the *Revue et Gazette Musicale de Paris*, the Gypsy orchestra offered a remarkable version of a quadrille of Meyerbeer's opera, "L'Africaine". See: RGMP, 01.09.1867, no. 35, 281. Published in: Szíjjártó, 2002, 538. They played also passages from Verdi's and Wagner's operas. See: Le Constitutionnel, 12.08.1867, no. 224. Published in: Szíjjártó, 2002, 537.

<sup>12</sup> Hölgyfutár, 17.05.1854, no. 99, 408, 28.07.1858, no. 170, 679. Published in: Szíjjártó, 2002, 500.

<sup>13</sup> Hölgyfutár, 17.01.1860, no. 4, 31. Published in: Szíjjártó, 2002, 523.

influenced by changing circumstances to which they adapted themselves easily anyway. They were predestined by the nature of their art to follow this principle of freedom also in forming their ensembles. So, in practical questions concerning their orchestras, one can meet much more richness, diversity, and freedom than in other cases of more established examples of orchestras.

Beyond all this variability, an interesting unifying factor of the sound created by Gypsy orchestras is its volume and intensity. Since the emergence of these bands, the myth of the loud playing exists. As early as in 1819 a literary source gives us information about this facet of the Gypsy sound. In a Hungarian press organ named *Tudományos Gyűjtemény* [Scientific Anthology] a book review is published on the work of an English writer, Richard Bright who travelled through Hungary in this period and summarized his experiences in a travelogue. The review points out that Bright, hearing a concert of a Gypsy band (the Gypsies Ságfi), remarked only the fact that their playing was noisy.<sup>14</sup> Later on, critics report from time to time on the same phenomenon but more and more with a positive overtone. An article from the *Allgemeine Wiener Musik-Zeitung* (from 1844) deals with the playing of a Gypsy orchestra, whose identity, however, remains unknown because of the inexact and incomplete information provided. Here again, one of the things underlined in the short description is the force of the sound.

*[...] bei einem der ersten Mittagssmale, zu welchen wir eingeladen waren, sollte das Zigeunermusikchor spielen. Beim Eintritte in den Saal schmetterte dieses zwar, daß wir fast erschrecken, aus vollen Lungen, darauf aber führte es mehrere sehr schwierige Stücke mit großer Genauigkeit aus [...].*<sup>15</sup>

*[...] at the first lunch we were invited to, we were received by the music played by the Gypsy orchestra. When we entered in the hall, we were nearly frightened because of the shrilling tones, but later the orchestra played very difficult pieces with great precision [...].*

The mention of the “shrilling tones” sheds light on the fact that Gypsy orchestras’ loudness and resounding manner of playing was quite unusual to the public that was used to listening to Western art music’s more subtle sound. However, the Viennese article shows a certain appreciation of this peculiar style. In the next decades, foreign reports and critics dealing with Hungarian Gypsy orchestras often admire the intensity emanating from the musicians’ bow producing a really powerful sound. Several ensembles amongst the already mentioned ones, for example that of János Kálózdy, Ferenc Sárközy, or Ferkó Patikárius were praised because of the same characteristics. Two reviews reflecting the same opinion are cited below. However, they do not report on the same orchestra, and the second one was published fifteen years later than the first one. As we can read in *La France Musicale*:

Rien de plus agréable à voir que ces quatorze musiciens revêtus du pittoresque costume de la Hongrie ; et puis il faut les entendre exécuter avec un ensemble qui ferait croire à la réunion de plus de cinquante artistes, si on ne pouvait les compter, les mélodies les plus délicates et les plus difficiles. C’est une merveille.<sup>16</sup>

*[There is nothing more pleasant to see than these fourteen musicians wearing the picturesque costume of Hungary; and then one has to hear them playing the most delicate and the most difficult melodies, with an ensemble which makes the effect of having more than fifty artists. This is a marvel.]*

The second article comes from a Hungarian newspaper, *Fővárosi Lapok* [Journal of the Capital], but translates a French article from *Le Moniteur des Pianistes*:

A cigányok kis zenekara [...] csak 12 tagból áll, de oly szép, oly bő és terjedelmes hangokat ad, mintha 50 zenészt egyszerre hallanánk; mikor játszanak, nem lehet képzelni, hogy valaki több lélekemelést, több szívet egyesítsen.<sup>17</sup>

<sup>14</sup> *Tudományos Gyűjtemény*, 1819, vol. 3, 101–102.

<sup>15</sup> *Allgemeine Wiener Musik-Zeitung*, 19.12.1844, vol. 4, no. 152, 606.

<sup>16</sup> *La France Musicale*, 04.07.1852, no. 27, 223. Published in : Szíjjártó, 2002, 471.

<sup>17</sup> *Fővárosi Lapok*, 22.10.1867, no. 243, 972. Published in : Szíjjártó, 2002, 540.



[The gypsies' little orchestra [...] consists of only 12 members, but it emanates so beautiful, so rich and so powerful sounds that one could believe to hear 50 musicians at the same time; when they play, one can hardly imagine that it is possible to play in a more elevating manner and with more heart.]

So, as we can see, Gypsy orchestras have a very special sound, in which the instruments have their specific roles to create interesting timbres by using their solo or tutti, virtuosic or harmonic “sound-carpet” positions. In conclusion, it will be interesting to talk about how composers interpreted these specific timbres by imitations of instrument and by evoking specific sounds. I propose four interesting examples from this point of view. The chosen works are all related to the *style hongrois*, a specific and very fashionable style reference in 19<sup>th</sup> century Western art music.<sup>18</sup> This style imitation was realized by many composers of the period, but the best creations in this field are those of the great masters as Schubert, Liszt or Brahms. They used a great number of diversified elements (specific rhythms, melodic patterns, accents and dynamics, among others) to create a stylized Hungarian idiom and to integrate it in their personal style. Another possible element for elaboration is the instrumental sound. The *Trio* of the third movement of Schubert's *String Quintet in C major* can be heard as a subtle allusion to the full-bodied and resonant sound of Gypsy strings in a gently stylized manner. The utilization of the lower registers which creates an intense timber corpus, and the rustic musical idiom underline the sound reference (Example 1).

Example 1. Franz Schubert: String Quintet in C major, 3rd movement, Trio, mm. 235–243.

As for another type of stylized interpretation of the Gypsy sound, let us examine how composers evoked the particular sound of the *cimbalom*, the *par excellence* Gypsy instrument. The passages from the works of Schubert and Liszt (see below) have similar characteristics as for the choice of the instrument. The *cimbalom* is represented by the piano. The brief imitation of its role as a harmonic support is assured by a specific technical element, the tremolo playing in Schubert's work, while the greater part of the passage and the beginning of Liszt's work refer to the virtuoso *cimbalom* in a free, cadenza-like musical context. The first passage is the *cadenza* of the first movement of Schubert's *Divertissement à l'hongroise*, the second one comes from the piano introduction of Liszt's *Die drei Zigeuner*. (Examples 2, 3.)

Example 2. Franz Schubert: Divertissement à l'hongroise, 1st movement, mm. 133–139.

<sup>18</sup> The term is borrowed from : Jonathan Bellman : *The Style Hongrois in the Music of Western Europe* (Boston: Northeastern University Press, 1993).

Example 3. Ferenc Liszt: Die Drei Zigeuner, piano introduction

Finally, let us see an example of a very idiomatic stylization of the Gypsy clarinet. The clarinet solo from Brahms' *Clarinet Quintet in B minor* (second movement, *Trio*) pays homage to the Gypsy musicians' rhapsody-like, rubato style playing. It is closely linked to the Hungarian musical idiom of the instrumental "slow" tunes. The warm singing of the clarinet accompanied by the smooth strings is in parallel with the sound created by Gypsy orchestras in intimate moments of chamber orchestration with the clarinet in the main role, playing a solo against a delicate string background. (Example 4.)

Example 4. Johannes Brahms: *Clarinet Quintet in B minor*, 2nd movement, the beginning of the Trio

The image shows a musical score for the beginning of the Trio in Brahms' Clarinet Quintet in B minor. The score is in B minor, 3/4 time, and is marked "Più lento". It features a clarinet solo in the upper voice, accompanied by strings. The clarinet part includes sixteenth-note runs and a trill. The strings play a simple harmonic accompaniment. Dynamics range from "poco f" to "pp".

## Santrauka

### XIX a. Vengrijos čigonų orkestrų pastovumas ir kaita: instrumentai, sąskambiai, tembrai

Vengrijos čigonų orkestrai buvo pagrindinis muzikinio gyvenimo elementas XIX a. Vengrijoje. Jie dažnai gastroliuodavo po Europą ir iš daugelio kitų lengvosios muzikos orkestrų išsiskirdavo savo egzotišku spalvingumu. Šis pranešimas pagrįstas autorės tyrimais ir vengrų muzikologo Bálinto Sárosi didžiulio mokslinio tiriamojo darbo rezultatais. Naudojantis to laikotarpio rašytiniais šaltiniais (pvz., straipsniais iš muzikinės ir nespacializuotos spaudos), aptariama šių orkestrų instrumentinės sudėties įvairovė.

Be kai kurių nekintamų bruožų, tokių kaip styginių instrumentų dominavimas, dėl instrumentų skaičiaus šių orkestrų sudėtyje galima išvelgti ir tam tikros laisvės bei nepastovumo, o šis daugiau ar mažiau nuspėjamas nepastovumas reikalauja didelio tembrinio sodrumo. Tačiau kalbėdami apie čigonų orkestro skambesį šiandien dažniau akcentuojame panašumus, o ne skirtumus. Taigi įprasta manyti, kad čigonų muzikantų griežimas yra intensyvus ir galingas, taip pat galima įsivaizduoti, kokios savybės yra būdingos tipiškiems čigonų orkestro instrumentams ir koks yra jų vaidmuo orkestre.

Baigiamąjoje pranešimo dalyje atskleidžiama, kaip Vengrijos čigonų muzikos skambesys yra priimamas Vakarų muzikos kontekste. Pranešime demonstruojama, kaip kompozitoriai, besidomintys šiuo unikaliu muzikiniu reiškiniu, interpretuoja specifinius tembrus, naudodami instrumentų kopijas ir analogus.

## The Importance of an Orchestra in Modern Lithuanian Music on Holy Scripture Motifs

**Annotation.** The article addresses the aspects of the Holy Word (in text – *Verbum* or Biblical Word) and an Orchestra (*Toni* or musical structure). When an Orchestra means the wide scale of musical structure.

It highlights an aspirations of style: transcendens and transcendental expression, sacrum of rhythm, time and origins of sacral principles.

**Key words:** Holy Scripture, Bible, Orchestra, Holy Word, *Verbum*, *Toni*, musical structure, new archetype, deformations.

Composer’s viewpoint over the Holy Scripture texts has been formed by aggregate of different viewpoints, of which, the dimension of sacrality is the most important component, which is expressed through relation of the word (*verbum*) and music (*toni*). Their interaction shapes unique composer’s viewpoint towards these texts. Individual creative transformation of the word of the Holy Scripture reflects creator’s thinking, underlying eschatological positions, and priorities.

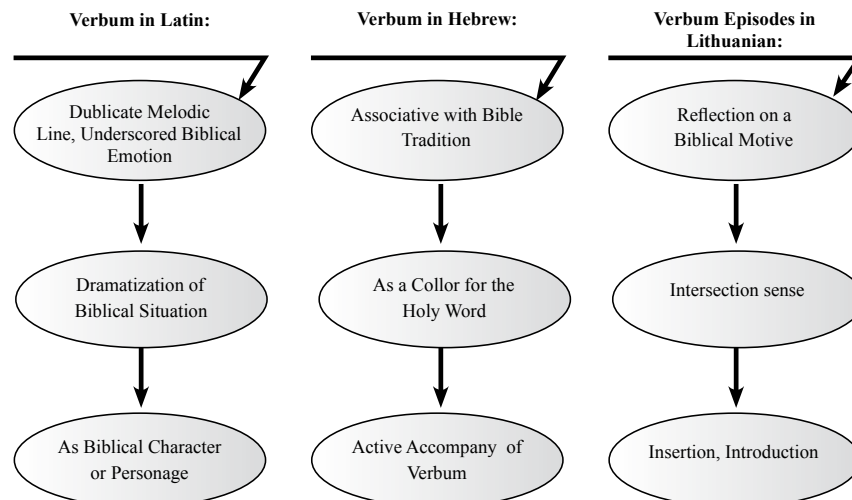
Most of the modern Lithuanian religious music, written for the Holy Scripture texts and on its motifs (written between 1990 and 2005), involves an orchestra. Most are written for a voice (solo, soloists or choirs) with an orchestra performing various functions.

This period is an outcome of restitution of independence of the Republic of Lithuania and regaining of religious freedom. In their creation, composers were in quest of cultural and religious identity: the composers bestowed their attention upon the New Testament’s Christian roots, as well as upon the beginnings of the Old Testament, which relate to the culture of Lithuanian Jews. The composers of the new Lithuanian music have rediscovered Lithuanian ethno motives, which prevailed in the old Baltic culture and religious ceremonies. Such cultural inspirations diversity triggered the emergence of new opuses of religious music, which were not related to liturgy, however, were performed in religious environment. Large religious opuses by Algirdas Martinaitis, Onutė Narbutaitė, Vidmantas Bartulis and Anatolijus Šenderovas caught musical society’s attention. These opuses are preformed in Latin, Hebrew and Lithuanian languages, and are based on texts and motives of the Holy Scripture.

As already mentioned, when performing the opuses, the orchestra fulfils miscellaneous function, which is reflected in the specifics of the language in which the texts from the Holy Scripture are expressed.

Let us look into the aspects of the **Holy Word and Orchestra** as the wide scale of Music structure against the background of Biblical tradition.

**Diagram 1.** Function of an Orchestra



We can't talk about the Music on Biblical Texts within the Context of the Bible' Holy Word and the Bible Tradition. The imperatives of the Biblical Word (we can name as *Verbum* in Latin) cannot be ignored in Orchestra as Musical Structure (we can name it as *Toni* in Latin).

Biblical Tradition are in the Holy Scripture, in the Holy Words and its context. An Orchestra is in that Music Structures as Biblical Personage in *Verbum-Toni* Action.

### Compositions with Latin texts.

Let us have a look at Onutė Narbutaitė's composition *Tres Dei Matris Symphoniae*. Texts from Old Testament and New Testament the Gospel of Luke, from *Song of Songs* and from St. Hildegard von Bingen, in Latin, 2004.

As Rimantas Janeliauskas wrote "The internal attitude towards the issues of faith controls the intangible criteria of truth, which helps to identify symbols and give them a sense"<sup>1</sup>. Indeed, the author does not highlight the meaning of the symbols, the symbols are just there. They are theological symbols: a triangle – the Holy Trinity, Logos – Mary; numerical symbols, chant symbols, repetitions and arches as *toni* symbols, stress – a symbolic action. In the relation of the Holy Word and Orchestra the priority is given to music (*toni*) and especially for Orchestra. O. Narbutaitė assimilates traditional Biblical (*verbum*) and musical (*toni*) meanings and creates new ones. As she said, she is free of theology and are in origin creative way.

The author's symbolic thinking is distinctly pronounced in relation of the word and orchestral music. The thinking manifests itself through theologically based composer's attitude of giving herself over to creative inspiration, which has the freedom of creative interpretation of the Biblical word creatively as a symbol, the freedom of which may be restricted by the priority of theological truth; the composer freely chooses such a relation, so that she would not deform the essence of the very word of the Bible.

The second example are oratorio by Vidmantas Bartulis *Job The Loser* for mixed choir, symphony orchestra and five soloists. Texts from Old Testament Job book, 2003. From the outset the first Orchestral sounds speak of Biblical metaphors. The Bible is the dialogues, the world of revelations and symbols, as well as of historical being and the laws of the eternal God. The musical text takes us step by step along the path of these meanings, presenting the universal of the language of music. Although the Latin text has a more pronounced phonetic expression (as the means of obtaining sound and its articulation), rather than the notional expression, text and music are equal construction elements.

V. Bartulis does not follow the Biblical text, but assimilates its meanings, in other words, the idea *per se*; the relation of *verbum-toni* (Word and Orchestra) is metaphoric. The Holy Word appears not as the main substance, but a metaphor which has no relation with *toni*. They are symbols of two symbols, or derivative symbols. Against the background of different interpretations of Biblical texts, we perceive the story of Job as a Biblical archetype: the Biblical text has been used to highlight a universal existential problem, its tragedy and drama. The meanings and structures of the Bible are transformed, a musical conception of these meanings is created.

It seems as if the new world of old and well-known metaphors is created from Bible meanings in Vidmantas Bartulis' oratorio. Sonic formations, while being colourful, vivid, and even theatrical, as if a background sound, they merge into single world of metaphors of sounds and words' substance.

One of the most brightest examples of Holy Word and orchestral structure drama are *Pieta* by Algirdas Martinaitis written in 1998 on the background of the Gospel by Matheus for two soloists, chorus and orchestra. The fragments of the text are chosen familiar by the composer. They are from different places of the Gospel by Matheus. There are seven parts in this work. And it is written in Latin<sup>2</sup>. The motives reflected in Algirdas Martinaitis' *Pieta*, appears as if an endless perpetual melody filled with second-long wailing and penance formations, in which the role of the orchestra is inseparable from the role of the word. Even though the composer employed the newest musical expression tools, there is no gap between the New Testament's spirit in the word of the Bible, which [the spirit] existed a couple of thousand of years ago, and modern day's musical language, which is summarised by evermore universal dimensions of religiousness and sacrality.

In *Pieta* we can see reflections on a Biblical motif. Everything melts in one emotional lament – in the spirit of repentance, which (Orchestra as musical structure) is expressed in an unending flow of second (*secunda lot.*), with the spirit of *verbum* (Holy Word) uniting it all. When we can compare the Yemenite penitential

<sup>1</sup> Янеляускас Р. Композиция как символ // Новое сакральное пространство, духовные традиции и современный культурный контекст. Материалы научной конференции // Научные труды Московской государственной консерватории им. П. И. Чайковского, сб. 47. Москва, 2004: 54.

<sup>2</sup> Tumasonienė, V. *Algirdo Martinaičio Pieta: menininko ir Dievo Sūnaus Žodžio įvairovė*. XXI amžiaus muzika ir teatras: paveldas ir prognozės. – Vilnius: LMETA, 2002, p. 37-44.

songs or laments and the Gregorian laments, and also bear in mind the entire complex orchestral score of *The Pieta* by Algirdas Martinaitis, the common denominator of which corresponds to the Christological concept of the Passion. It is as a new types of Psalms, which are more improvisational and free. Typical rhythmic stresses are 3/2 and 4/3; words and melody are closely connected (word stresses coincide with the stresses of musical rhythm).

### Compositions with Hebrew texts

The first musical example by Anatoly Shenderovas *Simeni chachotam al libecha...* (*Press me to your heart as the stamp...*) is written on the background of the Song of Songs for the soprano, bass, solo to percussion and orchestra in 1992. This composition is replete with author's associative thinking, which is distinctly accentuated by modal breakthroughs of compositional structure elements and free subtractions of text. Forasmuch, throughout the whole creation the Bible word and orchestral structures' relation is well subordinated, the subtractions are not illogical and they do not deform the essential characteristics of the Biblical thought, which [the characteristics] are of Biblical tradition. The religious science treats the texts of the Song of Songs as the dialogue between God's nation and God. But the more terrestrial point of view is existing. This point is God's look to human (man's and woman's) love, to the pro-view of Eden's garden till the first sin of Adam and Eve. The composer has considered of this point choosing and shortening texts from dialogues to monologues in purpose to achieve the desirable creative result. "*Press me to your heart...*" is the peculiar voice in the universal hymn to love, said prof. Dr. Izalij Zemcovskij from St. Petersburg in one of the discussions with the composer<sup>3</sup>. The musical work is written in easy developing (mobil) form.

The second example is by Anatoly Shenderovas *Paratum cor meum (My Heart Is Ready for)*. The text (*verbum*) is important as an accompanying element of orchestral structure (*toni*). *Verbum* merges with *toni*, when *toni* does not drown or dominate *verbum*. The second work from this cycle is written on the background of the Psalms and the Ecclesiastes in 1995 and it is a concert for solo to violoncello and piano, chorus and orchestra. This musical work is the example of the not composed rationally but *long carried* (as waiting for baby birth) music. The composer said that *the temper of the religious song and prayer, of colourful light streams falling from stained-glasses of Mark Shagal in the synagogue of Jerusalem have inspired that music work. During the probation in Jerusalem I felt that the music which is 2-3 thousand years old and which has not been touched by the civilization yet is very open for me.*<sup>4</sup> There are no direct citation in this music work but there are points of support (as if the grains of intonation). The roots of instrumental and vocal music of sephards are Hebrews (Palestinian), that is they came neither from Ihdish nor Ashkenazy music and they are grounded on culture of Spain, German, Czech and etc. slavery's period. The musical work is composed from the serial segments. Aleatoricity has become the way of the formation these serial segments. The main series has shown in the beginning of work in the part of chorus. Further it has been modifying (not very strictly, – there is dodecaphony in some places and serialism in other places). The text is important as the accompanying element to orchestra music. For example, the Latin episode is strictly static, and according to the composer the *magic art* of the language has dictated that directly. The episode of a shofar has illustrated the liturgical tradition of God's nation. The shofar is the horn and with the help of it people are asking God in the important moments of nation's life. *Making an attempt to create musical dramaturgy I was together with the text*, said professor.<sup>5</sup>

Shenderovas' creation bears distinctive traditional thinking. Here, the Bible word follows orchestral music, whereas Hebrew (Sephardic) melodies are creatively transformed using the language of the new music – serial-aleatory composition principal. The composer adheres to traditional Bible text's application principal, when Bible motives are followed by musical tradition, which existed in that same epoch: it is functioning being enfolded in a language of modern music or is being used as a base material in order to distil a new quality.

The third example is by Anatoly Shenderovas, whom authentic thinking of an orchestra (*toni*) are really from the point of view of Biblical traditions (*verbum*). Respect to the narrative traditions. The third musical work of the cycle is *Shema Yisrael (Hear O Israel)* on the background of the canons and Vilnius Gaon's Elijahu texts written for solo cantor, men's and boys' chorus and orchestra. Text traditional Jewish sources and Vilnius Gaon Elijahu ben Shlomo Zalman, in Hebrew, 1997. According to the poet Marcelijus Martinaitis it is a large musical work similar to the large canvas in which Jewish music elements of contrasting colours have mixed as if they could be from music playing of klezmers, singing in the synagogues or the prayers of people of Judaism.

<sup>3</sup> G.v. annotation to the composers A. Shenderov CD *Shma Israel*, 1997, p.13.

<sup>4</sup> From the interview with composer 1997 09 11.

<sup>5</sup> Ibid.

Also breathes respect to the words of the Old Testament. In this creation, the composer, who has extensively explored biblical traditions of Jewish nation's behaviour, manners and faith, employs conventional instrument of Hebrew tradition (shofar), antiphonal singing and a cantor, who plays important role in a Hebrew temple.

*Oh listen Israel* for israelites (that is for the people of the Old Testament) was like the everyday *Our Father* for Christians. The text interpretation on the background of the Bible by A. Shenderovas is close to the authentic sense, to the live tradition. The form of the work is familiar and cinematographic with the clear modal element. There are a lot of religious inspirations fulfilled by the spirit of Jewish texts in the part of the chanter. We can see it in the Yemenite chant *Shema Yisrael*, as in to the similar tradition of the Gregorian chorale praising God *Gloria in excelsis Deo*, and a fragment from the new Lithuanian music – Shenderovas' *Shema Yisrael*. Here the limits of melodies are the same, only their internal expressions differs: that of the Gregorian chant is ascetic and clipped, while the Hebrew melody is rhythmically diverse, emotional, flexible and live. In the Shenderovas' piece, it is complex, explicated and improvisational.

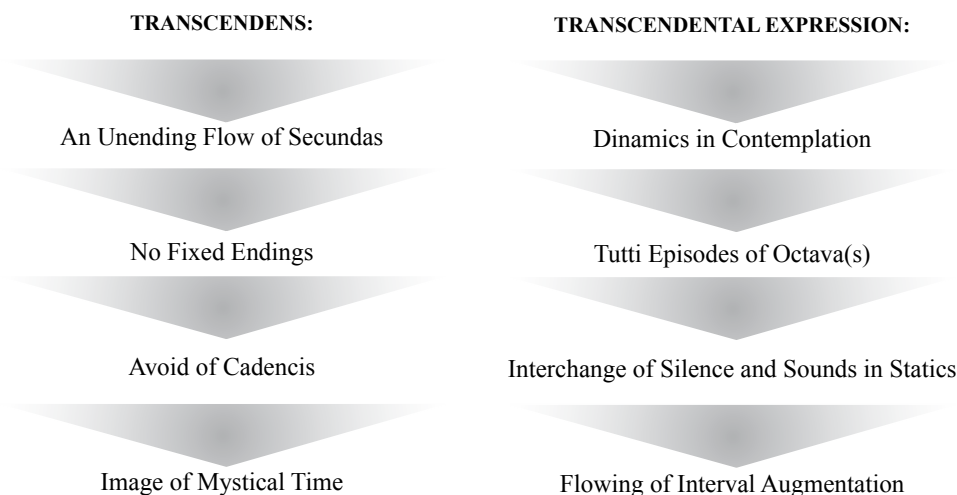
In Algirdas Martinaitis' *Memorial Book* (Sefer Zykaron, 2002–2005), which consists of seven parts and is performed in Hebrew and two reciters part in Lithuanian languages, has been composed for two reciters and two soloists, mixed and children's choirs, symphonic orchestra and violinists' ensemble, and is based on the texts of the Old Testament and texts of extant historical documents of Jewish genocide in Lithuania. According to musicologist Gražina Daunoravičienė "Separate episodes, which have been composed with a real scope, and which have been scattered and lost among plethora of culminations, get stuck in this slowly moving time of prayers. Memory absorbs symphonic brushstrokes with vivid metaphorization of individual components of composition"<sup>6</sup>.

In musical creations with Latin and Hebrew texts, composers use fragments in Lithuanian, in order to attach additional semantic colour to a biblical motive.

The spirit of contemplation and meditation is creating by various ways: the same as by composite elements from different ages (choral, imitative structures) and by melodic structures, elements of sonority and aleatority, complicated modifications of sounds as well.

In the drama of orchestral structures and biblical word, a very important role is played by the aspirations of sacrality and religiousness, which, in an orchestra's structure, determine the after-effects of transcendence and transcendental expression outcomes.

Diagram 2. Aspirations of Style

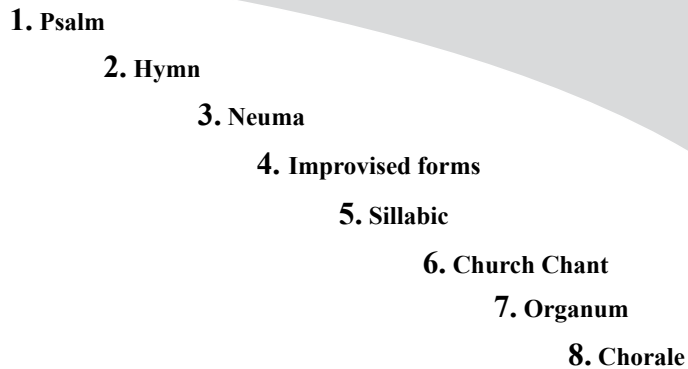


The term *sacredness* has the signs of transcendence, meditation, beingness and it has connections with any level of divinity but not certainly in the space of the concrete religion or faith. It needs to separate the dimension of divinity as necessary for creating religious music. The other is its expression, forms. Of course the ranges of God and the man are different.

<sup>6</sup> Daunoravičienė G. "Atminties knygos" atmintys. *Literatūra ir menas*, 2005 05 10.

As well as the beginnings of sacral principles in an orchestra's sonic expression which relate itself to Biblical tradition.

Diagram 3. Origins of Sacral Principles



In this article, emphasis is put on the origins of sacral principles. The psalm and the hymn principles are, when a melody is selected to the Word of God, which corresponds to the number of syllables in a line (A. Shenderovas' and some fragments of A. Martinaitis' *Pietà*) and when the dominating form is not strict, for example, A. Martinaitis' *Pietà*. The principle of responsorial chanting, when the cantor and the choir chant in turns, for instance, A. Shenderovas' *Trilogy*. And antiphonal chanting, when two choirs sing in turns and one of them takes the role of a cantor; examples of this can be found in all the above mentioned orchestra structures. The neuma principle is about relations between sounds without the exact pitch of sounds (interval, duration ornamentation, and performance style): one syllable and several notes, for example, A. Shenderovas' pieces. The principle of improvised forms with very distinct marks of Judaic, early and mature Christian and ancient Lithuanian folk singing, for example, A. Shenderovas' *Shema Yisrael*: cf. Gregorian chorale, Yemenite chant and Shenderovas' interpretation. The syllabic principle (*accentus*), when the Biblical text is recited with a sound of a certain pitch, for example, *a la litania* episode in A. Martinaitis' *Pietà*. It is identical to the tradition of the Word of the Bible – passing „from mouth to mouth“ (also characteristic of folklore). The principle of church chant (without the centre of attraction) in A. Martinaitis' *Pietà*, when second-long slips like an endless melody form an hour-long structure of a musical fabric. The principle of organum (two musical voices performing the same text and at the same rhythm at the quint interval) is frequently found in the compositions of the new Lithuanian music, their various parts and episodes. The principle of quartorganum, where tones smaller than the quart are used within the organum, that is, dissonant tones. The chorale principle – a precise pitch of sounds without a precise length of sound, shared by the ancient Lithuanian folk melodies and Gregorian chants. We could also add the kinship of ancient Yemenite and Gregorian chants.

The principles of orchestral contemporary composition which influenced the sacral aspects of the Lithuanian new music on Biblical motifs are minimalisation, “flowing“, totality, statics, diatonics, musical action, bio music.

An identical to the sacral aspects of the new music on Biblical themes and the manifestations of the Lithuanian new music are blowing only one sound at the same pitch on a trumpet or a *skudutis*, a Lithuanian folk instrument - a multi-pipe whistle (the abovementioned works by A. Martinaitis). A spatial effect of blowing the multi-pipe whistle, when the arrangement of sounds is more important than their pitch; the principle is identical to compositional modal principle of the new music (A. Shenderovas' *Simeni chachotam al libecha*). Musical action in the multi-pipe whistle-type music (carrying the harp from the Philharmonic Building to the Church of St Francis of Assisi in Part 2 of A. Martinaitis' *Pietà*). Imitating sounds of nature in a fragment *Intaka* in A. Martinaitis' *Pietà*, a frequent compositional element of the new music in *bio* music.

In order to understand creation's sacrality measurements, we need to understand the reasons of deformations of the word of the Bible. Therefore, let us look at *creative objectives*, which are born out of interaction of the Bible word and orchestra's composition:



1. to introduce a listener to the content of the Bible's fragment;
2. to underline, highlight the content, character, mood, and implication of some Biblical thought;
3. to challenge a Biblical thought with own attitude, to deny it and cast doubt on it;
4. not to pay proper attention to the meaning of a Biblical thought, interpret the thought in a way as if the thought were prose, poetry or similar type of literature;
5. to highlight fundamental features of biblical identity, geopolitical or ethnic affiliation;
6. to deform a thought of the Bible to the household or secular level, or parody;
7. to think too metaphorically, to distance from the authentic meaning of the Bible, to distance from the truth of the Bible's content.

These goals encompass pure essence of the phenomenon as well as creative transformation, through which a composer seeks to employ necessary beginnings of the Bible word and sound structures and to recognize the functions of newly created meanings. The creator must know the word of the Bible as well as its theological, eschatological, and historical dimensions, as this affects the trend of musical transformation of that word.

The boundaries of the Bible word's deformations are breached when composers negates traditional levels of understanding and perceptions. We may distinguish fundamental feature of such deformations: denial of eschatological revelation of the Bible. This is how we find yet other kinds of deformations: renunciation of significance of the word of the Bible, as the element sacralizing orchestral music composition; inadequate selection of musical means.

We have the following deformations of Biblical content functions: anti-sacrality of musical tools; rejection of Biblical tradition; bestowing of personalized meanings upon the word of the Bible; desacralization, uncertainty and ambiguity of the new musical tools.

Spread of the word of the Bible and musical content depends on the quality of arrangement and conveyance of all of these functions.

#### **The archetypes as sacred sources in the Holy Words and Orchestral structure action**

The archetypes are the sources of the only beginnings. We have been in a way of many Ages for a long time, and every phenomenon is time-trialled. Hence, not every phenomenon comes from the only beginnings and would be as a sign of a new time. Only those who have been time-trialled and have not disappeared into forgetfulness become signs. It was typical of the Classical Ages, when art had strong systems of criteria. The New Age, which started with new composing techniques, has forgotten systems of criteria and interpretation values.

An archetype as a conception and phenomenon raises numerous questions. Lithuanian new music, based on the Scripture or its motives, takes three actual dimensions of sacrality: three archetypes stem from the three sources: the Hebrew, the Latin and monastic (choral) one. The beginning of the beginnings comes from the Old Testament culture of the living Word that was rendered by oral tradition. It changes significantly till our days: some methods vanished and others developed.

Archetype of sacrality in contemporary composition has changed very significantly in two aspects:

**Diagram 4.** The sacral sources of an interpretation as archetype

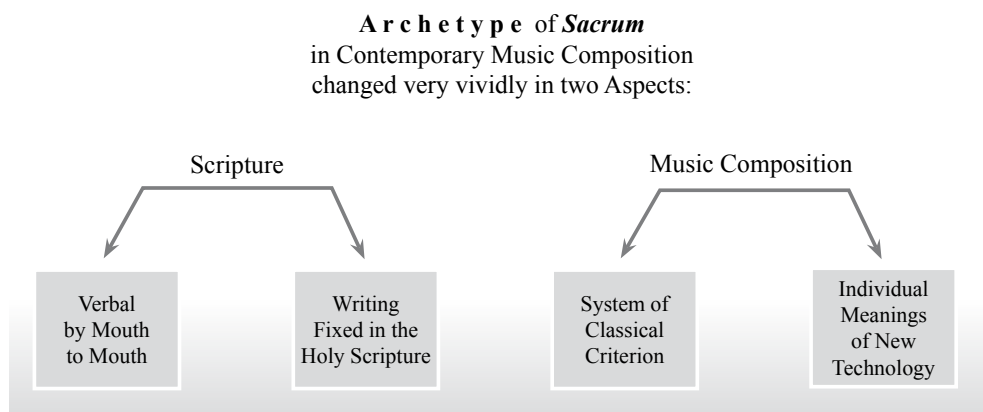
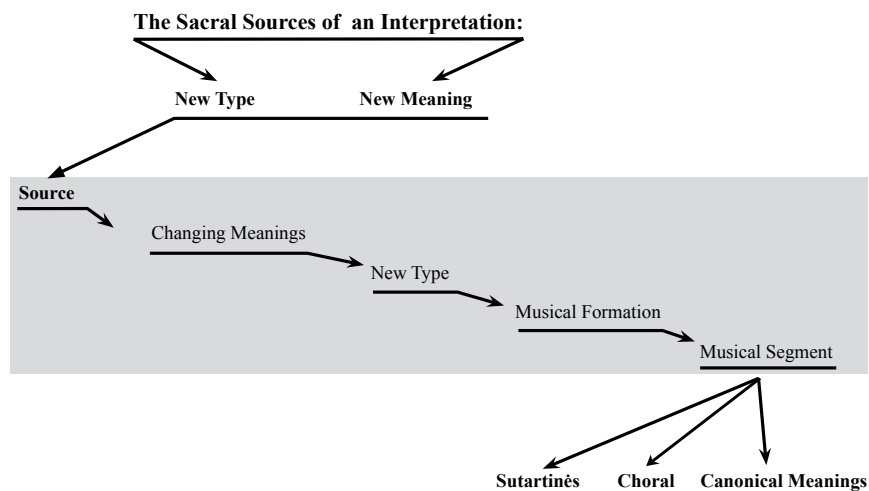


Diagram 5. The sacral sources of an interpretation



For example, *sutartinės*, the Lithuanian folk songs and especially their instrumental version, in *Pieta* by Algirdas Martinaitis, the *Intaka* part. 'Arche' in Latin means something from the beginning of the beginnings. *Sutartinės* are a musical type characterising the ethno sphere. The Holy Word from the Scripture belongs to a sacral sphere from the only beginning. The listeners hear ethno music and the Holy Word from the sacral sphere. The Lithuanian new music composers take *sutartinės* as an element of new music language: namely, the intonation, rhythmical, melodic characteristics of *sutartinės* as an element of music structure.

Plainsong, associated with monks, monastic chant culture, with some *sacrum*, divinity or nonutilitarian sphere. It is associated with ecclesiastic space, wearing habits, large space and monotonic sounds. For scientists it is associated with *music of spheres*, for philosophers it is transcendental music, for free-thinkers it is meditational music.

There are many examples in the new lithuanian sacred music of the usage of classical characteristics – canonical music as *Litanias*, *Glorias*, *Agnus Dei* and so on. What does it mean? Perhaps these are not only new musical signs, when archetypes are seen only as the musical intonation material of a new musical language.

We can say that traditional archetypes are provided with new meanings and thus become something new, namely, individual signs of new archetypes. The sacrality of lithuanian new music depends on the adoption of new archetype and of recognition of the sources from the beginning of the beginnings.

### **Deformations of relation of the word (*verbum*) and the structure of an orchestra (*toni*).**

We will further look at the orchestral structures, whose sources may be deformed: i.e. results of interaction of the word as a source, and of music, as composer's approach towards Biblical texts, are overly transformed or damaged.

When a composer uses a text in Latin, he thereby expresses universalized approach (Latin is the language denoting Universal Church and sacral phenomena), in this way he wants to emphasize, that the Bible text is not subject to geopolitical and ethnic regulations. However, composers often abbreviate these texts; they omit some words or sentences. This is how they digress from the source. In such case, biblical thought becomes incomprehensible, while true, theologically motivated meanings of the Bible become easily vulnerable.

When a composer uses canonical word (*verbum*), i.e. unchanged, unabbreviated passage (a sentence or a group of words), and at the same time he or she inadequately reacts to the word of the Bible by using non-sacral tools of musical composition, the composer thereby violates articulation expression of the word's (*verbum*) meaning.

A composer interprets abbreviated Bible text by non-sacral actions, which destroy religious identity, therefore, the composer does not digress too much from the word of the Bible.

When a composer uses an Old Testament text in Hebrew and uses Hebrew tunes, in such case the text is adequate to musical interpretation. When the text is abbreviated, consequently, the harmony of their relation is affected, since such an action violates integrity of thought and often creates new secondary implications, which are alien to biblical means.

When a composer uses the Bible text in Lithuanian (usually from the New Testament), ethnosphere is actualized in a musical composition, vocal and instrumental melodies' infiltrates of the old Lithuanian folklore are used. Usually this is a glee or a different intonational transformation of Lithuanian folk music. Biblical thought does not match the symbolism of musical thought. However, composers want to transform the meaning of a symbol into a new one and to bestow upon their creation not a folk music colour, but rather to use it as a contemplative sound expression type. Similarly we should perceive the use of intonational *clichés* of Lithuanian choir music and rhythmic monotony, which serves as a musical language element which should sacralize a creation. In such case perception of a musical language symbol depends directly on the context. If a composer intentionally uses a context, which has obvious non-sacral meanings, for instance the word of the Bible is followed by tango melody and rhythm, radical vanguard music intonations, or means of expression are contrasted to word of the Bible, but such musical tools illustrate adequate phenomena (Biblical character Satan may have a sonic expression of vanguard, jazz or pop music), this will not deform the word of the Bible but would rather be in line with its meaning. Therefore, a composer has to be attentive to the meanings of the word of the Bible and musical sound. The composer has to clearly articulate interaction results of both meanings; for instance, when using a musical language composed of sounds of a welding device illustrating a religious motive, jazz or pop music instruments or sound generation methods... Interpreter's or listeners conscience already has preconceptions about such musical signs or *clichés* and there are no means of quickly deleting such "ingrained" perception. Therefore, the composer who writes music based on Bible texts has to have an attitude with affixed experience and tradition of sound meanings. If the composer persistently does the way of creatures will, then, he deliberately de-sacralizes the value of the Bible word, diminishes it or parodies it, until fully deforms it eventually.

When a composer in the composition digresses from the source's content, then, the Word of God is being deformed to word of man; structure of a musical creation starts dominating over the Word of God and puts the latter into shade. When a composer looks at the Word of God in an individualized way, the word as a symbol is de-sacralized, it is being deformed to the level of man and therefore religious music becomes secular.

There are plenty of associations in the analyzed music, thus the results of interaction of the Bible word and the sound may reflect associative and intuitive content of both. In music, the same way as in literature, philosophy, fine art, or architecture, composers are striving to express inexpressible, to approach to eternity. We may only hope to outspread the content of our coveted thoughts in an associative way of expression of musical language, whereas the nature of the very association can't ensure that we succeed in expressing complete Biblical thoughts in a language of music.

Therefore *Logos*, as the divine constituent, remains primary only when its layer is unimpaired and remains adequately divine sonic equivalent.

Svetlana Savenko, analysing Alexander Knaifel's work and the Orthodox liturgical tradition, says that the works written according to Biblical texts become a unique act of cognition of God<sup>7</sup>. What she has in mind is the *verbum* aspect in the face of God. Every person's personal cognition is a part of the cognition of an idea of a Biblical text. When choosing a fragment of a text, partial changes occur in the relation between thought and language. There is a relation between *verbum* and *toni*, whereby words are uttered at a certain time and with a certain sound: both of these substances are alien to idea<sup>8</sup>. When looking for what takes place as though beyond language, writers of religious music seek what is hidden in the depths of language.

### Conclusions

How is it possible to retain unimpaired tradition of the word of the Bible when actually and productively using creative transformations? In this respect, all artistic tradition as well as musical and Bible cognizance traditions are important for creation of the new religious music. In this aspect, for creative function it is more important to retain musical as well as the Word's traditions, and when interpreting – to understand fundamental content of the latter – the boundaries of sacrality and religiousness. When interpreting, deformations may appear (to a certain extent), which create new kind of deformatios (by means of expression), which may bestow alien qualities upon the Bible word and orchestra structures, which do not match the true content.

When composers of religious music became independent, they began to establish individual rules of musical language and choice of the Holy texts; they ignored any agreements and followed their intuition or personal

<sup>7</sup> Савенко С. Творчество Александра Кнайфеля и православная литургическая традиция // Новое сакральное пространство, духовные традиции и современный культурный контекст. Материалы научной конференции // Научные труды Московской государственной консерватории им. П. И. Чайковского, сб. 47. Москва, 2004: 186.

<sup>8</sup> Murphy, F.A. *The Secret of Language*. // Lectures, Trakai, 2002: 95.

convictions. Thus the relation within *verbum-toni* was deformed. The Gregorian chant, which originates in the cloistered way of monastic life as a part of the rite, has preserved the *verbum-toni* relation free of deformations. Respect for the Holy Word whereby orchestral *toni* is always second in importance and never suppresses the word, is a characteristic feature of this type of relation.

In this regard the Gregorian chant is unique. By moving from verbal to written culture, it absorbed different transformations that have deep roots in the Old Testament Hebrew culture (Hebrew expression of the modus *toni* and the word *verbum*), the nations' character and perception. When moving from the times of the Old Testament to the times of the New Testament, it took root in the Greek, Hebrew and other cultures of the Near East, and grew together with the development of Christianity. "Developing into Gregorian chant, it became one of the bases of Western music. The music historians claim that it is the foundation of the "linear", "horizontal", melodic conception of music, the point at which were established the principles of serialisation, the melodic "basic figure", as the centre of reference of musical passages, the variation of fixed melodic elements".<sup>9</sup> The Gregorian chant was made universal due to the use of Latin, which was the church language for a long time, and should be viewed as a product cultivated by the monastic way of life, coloured by faith and different cultures and dedicated to *Logos*.

Deformations of creative function content in the levels of religiousness and sacrality may mismatch the following essential properties in both functions: they may lack necessary creative abilities when perceiving and highlighting the value of the word of the Bible and boundaries of sacrality and religiousness by means of a musical language. Interpretation capabilities must be furnished with biblical knowledge and theological interpretations (for understanding the word of the Bible). On the other hand - to understand compositional technique, having familiarized himself with definitions, concepts and sources (or sources of composition tools).

Therefore, the largest problem is not the very transformation of primary images and symbols within the interaction of Biblical text and orchestral structures, but preservation of their typological identity within such transformation; the identity, in which we can recognize the beginnings of creative transformation.

So far the expression of Orchestra *toni* has not been identified as Orchestra in *toni Dei*. This was done deliberately, because a contemporary independent artist who has rejected the rules of writing traditional canonical music, has also rejected the necessity of the use of the "Divine tones". Therefore, the *toni* situation in a piece of the New Music on Biblical words reveals a trend of desacralisation and profanisation, superficiality and inability to express the different nature, honour and dignity of the word of God through music. The sacrality of *Verbum Dei* is also depreciated by the profanity of Orchestral *toni non Dei*. Nevertheless, we may also see positive features in this type of creative work, like constant renewal, perfection and "spiritualisation" of man. Hence, the drama of *verbum – Orchestral toni*, which has been on for thousands of years (in the times of the Old and the New Testaments), encourages to continue the search of the sparkle of the Divine truth within the limits of a human talent and does not cease to surprise us by its universal nature.

"On the other hand, as it was mentioned before, the approximation of human emotions and spirituality is taking place. Everything what determines individual's spiritual transcendence – relation with truth, good and beauty and at the same time the ability to choose – induces deep emotional resonance within an individual. This resonance, its quality and intensity, while being absolutely individual, in its own way determines quality and intensity of the very personal transcendence and, <...>, creates distinctive basis of this transformation within an individual".<sup>10</sup>

The Importance of an Orchestra are Different: in Musical structure are using all modern forms of music creature. Texts and motives are taken from the Holy Scripture. We are in front of relationship of *Verbum – Holy Word* and *Toni – Orchestra* as the wide scale of musical structure. The best result of a new contemporary music are in new symbolics, new meanings, new importances, new archetypes.

Function of an Orchestra in modern lithuanian religious music on the Holy Scripture motives in Latin and Hebrew texts and in episodes in Lithuanian are used in different ways of oral and writening tradition fixed in the different orientation of the usages. We can't talk about the music on Holy Scripture texts within the context of the Old and New Testaments tradition shaped in the Holy Words. At the end are important to take care for Biblical tradition and don't deform it in orchestral structure. In this way an Orchestra may be the best partner of the Holy Words. Orchestra in music structures will be as Biblical Personage in *Verbum–Toni* action.

<sup>9</sup> Exploring Music. Essays by Ernst Krenek. Transl. by Margaret Shenfield and Geoffrey Shelton. New York, October House Inc., 1968, p.91.

<sup>10</sup> Wojtyła, K. *Asmuo ir veiksma.* // Aidai, 1997, p. 282.

## Santrauka

### Orkestro reikšmė lietuvių šiuolaikinėje muzikoje Šventojo Rašto motyvais

Atkūrus nepriklausomybę muzikinėje kūryboje imta ieškoti kultūrinio ir religinio tapatumo: atkreiptas dėmesys į Naująjį Testamentą ir su Lietuvos žydų kultūra susijusias Senojo Testamento ištakas. Lietuvių naujosios muzikos kūrėjai atkreipė dėmesį ir į etninius motyvus, gyvavusius senojoje baltų kultūroje ir apeigose. Ši kultūrinė įvairovė inspiravo naujus religinės muzikos opusus, nesusijusius su liturgija, bet atliekamus religinėje aplinkoje. Muzikinės visuomenės dėmesį patraukė 1990–2005 m. sukurti Algirdo Martinaičio, Onutės Narbutaitės, Vidmanto Bartulio, Anatolijaus Šenderovo stambios apimties kūriniai pagal Šventojo Rašto tekstus ir motyvus, parašyti lotynų, hebrajų ir lietuvių kalbomis. Juose orkestras atlieka įvairią funkciją.

1 diagramoje pavaizduotos orkestro funkcijos, kai tekstai yra skirtingomis kalbomis: lotynų, hebrajų ir lietuvių. Kai tekstas lotyniškas, orkestro funkcija tokia: dubliuojama melodinė linija, užaštrinama biblinė emocija, dramatinuojama biblinė situacija; orkestras „veikia“ kaip biblinis personažas. Kai tekstas hebrajiškas, orkestro veiksmas glaudžiai susijęs su Dievo Žodžio tradicija, gali tapti biblijos teksto „spalva“, aktyviu biblinio Žodžio „partneriu“. Kai Biblijos tekstai epizodiškai išnyra lietuvių kalba, girdime biblinio motyvo refleksiją, intarpą, paruošiantį būsimos dalies teksto turinį ar įžangą – introdukciją į naują dalį (dažnai *attacca*). Orkestro kompozicinių struktūrų ir biblinio žodžio dramoje yra svarbios sakralumo ir religiško aspiracijos, nulemiančios transcendencijos bei transcendentinės ekspresijos padarinius kompozicinėse orkestro struktūrose.

2 diagramoje parodytos stiliaus aspiracijos, susijusios su biblinio Žodžio vartojimu minėtomis kalbomis. Tai transcendencijos siekiai, kurių išraiška pasireiškia nenutrūkstama sekundų seka, neturinčia aiškiai fiksuotų užbaigų bei kadencijų, suteikiančių muzikos kompozicijoms mistinio laiko įvaizdį. Kitokia transcendentinė išraiška atsiranda iš stiprių dinaminių bangavimų kontempliacijoje, oktavų *tutti* epizodų orkestruotėje; tylos ir garso susipynimų statiškuose epizoduose, intervalinių „auginimų“ šiuolaikinės muzikos komponavimo būdu, kurį pavadiname „tekėjimu“ (ar „tekėjimo estetika“).

3 diagramoje parodytos sakraliųjų principų ištakos, kuriomis formuojama orkestro kompozicinė sonika (skambesys), glaudžiai susijęs su bibrine tradicija.

4 diagramoje matome sakralumo archetipo kaitą dviem aspektais: Šventojo Rašto ir muzikos kompozicijos. Biblijos tekstams turėjo įtakos žodinė ir rašytinė tradicijos, muzikos kompozicijoms įtaką darė klasikinių religinės muzikos kriterijų sistema, atskiri jos elementai ir požiūriai bei naujosios muzikos kompozicinės technikos. Kompozitoriai naudoja sakralumo pradmenų turinčius tradicinės religinės muzikos choralinės prigimties melodinius-intonacinius skambesius, senosios lietuvių etnomuzikos darinius, ypač jų sakralumo dimensiją žyminčius, „klišinius“ rodmenis turinčius sutartinių sekundų susidūrimus.

Straipsnyje analizuojamos biblinio žodžio deformacijų priežastys, apimančios pirminę (grynąją) reiškinių esmę ir kūrybinę transformaciją. Siekiama atpažinti naujai sukurtų kompozicinių orkestro struktūrų ištakas, funkcijas ir kryptį, kuria transformuojamas Šventojo Rašto tekstas, taip pat biblinio teksto ir orkestro muzikinės struktūros bei su juo susijusių kitų partitūroje užrašytų vokalių ir instrumentinių darinių santykio deformacijas.

Daroma išvada, kad orkestro reikšmė muzikos kūrinuose pagal Šventojo Rašto tekstus ir motyvus yra įvairi: muzikos struktūrose panaudotos visos šiuolaikinės muzikos rašymo formos. Ryškiausių rezultatų pasiekta išreiškiant biblinės minties turinį tuose tekstuose, kurie orkestro muzikinėse struktūrose įkūnyti naujais simboliais, perkurtais archetipais, naujai įprasmintomis reikšmėmis. Biblijos Žodžio ir orkestro partitūros santykio mes negalime atplėšti vieno nuo kito ir vertinti atskirai. Šiuo požiūriu Senojo ir Naujojo Testamentų kontekstai yra būtini, jie išryškina biblinio Žodžio ir orkestro muzikos struktūrose susidarancias Šventojo Rašto prasmų deformacijas.



# 3

**Istoriniai Historical Signs  
orkestro evoliucijos in the Evolution  
ženklai of Orchestra**

Svein Hundsnes / 80  
Olga Sakhapova / 95  
Anton Rovner / 112  
Igor Vorobyev / 124  
Svetlana Barkauskas / 138  
Linas Balčiūnas / 147  
Gaël Navard / 160

## Tchaikovsky's Orchestral Style (exemplified by his Fourth Symphony, mvm. 1, with emphasis on thematic counterpoint)

### *Introduction: General considerations of 'counterpoint' and 'texture'*

Hardly any other composer has attracted more debate around his work than Tchaikovsky. Despite the advocacy of composers like Stravinsky and Shostakovich the safest routine among western musicologists has been that of keeping a condescending tone when dealing with Tchaikovsky's works.

After the centennial anniversary of the composer's death in 1993 there seems - among some musicologists - gradually to be emerging a tendency of a partial or even total opposition against this mainstream. But for those championing Tchaikovsky's cause in the academic milieu, the impression remains that there is still a long way to go; in the Grove chapter on The Symphony, the article-writer has provided approximately one single line for Tchaikovsky, whereas e.g. Carl Nielsen is represented with twenty times the space offered Tchaikovsky.<sup>1</sup>

This article will primarily deal with Tchaikovsky's poly-linear style, with special focus on thematic counterpoint.<sup>2</sup> General studies in orchestral texture and orchestral counterpoint are few. Some literature on the subject exists, though these writings do not focus to any notable extent on textural strategies.<sup>3-4</sup> Particularly scarce are studies of thematic counterpoint in symphonic context, thus characteristics like 'counterpoint' or 'contrapuntal' are used *en passant* in the majority of biographies upon symphonists. Carl Dahlhaus' article on counterpoint in the classical and romantic eras may serve as a suitable point of departure before proceeding further into a more specific discussion on the subject.<sup>5</sup> The Grove-article encompasses important aspects, yet several others call for substantial future research. 'Counterpoint', as rendered by Dahlhaus, is thus confined to the more traditional conceptions covering the term (for example, *dicantus* and *fugato*), probably because they are those most easily detected and easiest to handle in a contrapuntal discourse.

The main objective of this article is to suggest that Tchaikovsky, by way of his versatile dialectically founded textural approaches, is a notable orchestral architect.

Since orchestral *texture* is not much debated in musicological writing, we should perhaps consult 'Orchestration' and 'Instrumentation' in *Grove*:

*Orchestration*: (1) The art of scoring mus. for an orchestra or band. Many composers show special skill in this, (...). (2) Arrangement of a work for orch. which was comp. for another medium, e.g. Ravel's orchestration of his own *Ma Mère l'Oye*, written for pf. duet.

*Instrumentation*: Writing of mus. for particular instruments, especially referring to composer's knowledge of what is practicable on various instruments. Also used in sense of orchestration.

The above treatment of these central terms is disappointingly thin. The reader should notice that these citations do not reflect the fact that composers like Tchaikovsky wrote directly for the orchestra, and that an orchestral episode would appear fully orchestrated from the start in the composer's imagination.<sup>6</sup> Thus, to some - and presumably Tchaikovsky - writing for orchestra gives the composer extended *constructional* or *architectonic* possibilities as compared to smaller ensembles. *Texture*, in general musicological writing, seems mostly to cover aspects of *materiality*; *timbre*, *density* etc., sooner than *construction*, though *contrapuntal textures* is sometimes a term which is referred to - strangely enough - just *en passant* by some authors.

<sup>1</sup> Jan Larue, et al. 'Symphony.' *Grove Music Online, Oxford Music Online*, 2009.

<sup>2</sup> 'Imitative counterpoint' may sometimes replace 'Thematic Counterpoint', though the former concept does - by far - cover all the aspects attached to the latter.

<sup>3</sup> See Antony Hopkins: "Sounds of Music", J.M. Dent & Sons Ltd. (London 1982) and

<sup>4</sup> Jonathan Dunsby. *Music & Letters*, Vol. 70, No. 1 (Feb., 1989): *Considerations of Texture*, pp. 46-57.

<sup>5</sup> Grove Music Online: Counterpoint; The Classical and Romantic eras, 2009.

<sup>6</sup> Tchaikovsky quotation in a letter to N. von Meck.



## Tchaikovsky

### **Introduction**

*Counterpoint* is not in any way associated with Tchaikovsky in either biographical writing or in the overall musicological literature. Whith this article I will try to shed some light on specific constructive elements in Tchaikovsky's music; qualities that have been poorly recognized or even completely left out in much biographical and musicological reading: his predilection for and masterful skills in contrapuntal textures and constructive orchestration (as an alternative to merely "colorful").

In order to investigate this constructional tendency, several approaches from T's vast and extremely varied output might have been possible. I have for some time been rather reluctant to support the view that Tchaikovsky should be left out when speaking of 19<sup>th</sup> century composers particularly occupied with counterpoint.<sup>7</sup>

Even so, for this occasion I have chosen to settle on the *Fourth* Symphony, first of all because most readers are more likely to have some previous knowledge of this work than, for example, his three initial symphonies, which are also highly contrapuntal works. The musical selections in the main chapter of this document are made on the hypothesis that sharply contoured thematic counterpoint is a chief characteristic of this composer, occurring to a quite notable extent in the first movement of the Fourth Symphony.

### **Poly-linearity**

Tchaikovsky's orchestral style is *constructional* in sense of having originated from poly-linear architecture. His constructions are characterized, above all, by their *dialectic* textural approaches. This two- or multi-sidedness may be observed by its notable use of multi-focus as regards:

- Timbre (timbral contrast)
- Physical direction/counter-direction (ascension/descent) and textural transfer
- Thematic counterpoint
- Local counterpoint

These poly-linear techniques may be used separately or in combinations.

The terms '*thematic counterpoint*' and '*local counterpoint*' may need clarification:

### **Thematic counterpoint**

Thematic (motivic or *substantial*) counterpoint is the definition of a contrapuntal episode involving at least two individual voices utilizing thematic/motivic elements or their derivatives. Each voice may stem from the same thematic/motivic element or from different elements, these elements deriving from the same or from different themes.

In practice this will imply the use of two or more thematic ideas simultaneously, or the use of such elements in overlapping situations, i.e. implying the overlapping of voices involved in the contrapuntal episode. A context where ideas only overlap by one note/chord – something which is a quite common phenomenon in 19-th century orchestral music – is not qualifying for the designation 'thematic counterpoint';<sup>8</sup> the longer the overlap, the stronger the presence and impact of the thematic counterpoint.

On this occasion we shall first of all focus on the occurrence of thematic counterpoint within the selected movement, and discuss some adjacent tendencies as the movement proceeds.

Thematic counterpoint may very well serve as an "intensification of motivic work" to quote Dahlhaus, thus standing out as a very commendable developmental procedure.

In brief, substantial, thematic counterpoint is the realization of one thematically rooted event written as a counterpoint to another thematically rooted event.

### **Local counterpoint**

'Local counterpoint' describes a contrapuntal context where only one of the parts involved is – or is derived from – a thematic (substantial) element.

This may be the type of counterpoint we may sometimes refer to as '*counter-melody*' or a *discantus*.

An extremely elegant bass-line may be credited as performing a 'contrapuntal' feat; the more 'independent' a textural ingredient is, and the more capable of attracting our attention, the more we may be justified in allocating it contrapuntal merit.

<sup>7</sup> See e.g. *Grove Music Online: Counterpoint; The Classical and Romantic eras*, 2008.

<sup>8</sup> Though such incidents may possibly give the listener the *impression* of being contrapuntal.

Borderline cases may occur where a section of local counterpoint *recurs*, but where the elements turn out to be rewritten/further developed. By definition it is still a local counterpoint, though it may become a question of definition if or when the local counterpoint actually gains status as a new theme; an outcome that is not very much likely to happen.

### Symphony No. 4 in f-minor, op. 36

(Composed May 1877–January 1878, first performed Feb. -78)

#### Reception at the turn of the millennium

During his skillful study of the first movement of this symphony, Francis Maes notes that

“The dramaturgy of the first movement of the Fourth Symphony is not based on the transformations of themes in the German sense. The crux is the rhythmic opposition between the motto and the first theme.”<sup>9</sup>

However, this is just half the truth; what characterizes Tchaikovsky’s orchestral style, even in this movement, is that this rhythmical contrast is for the most part rooted in melodic material, ensuring substantial passages of thematic counterpoint, truly an “intensification of motivic work” (Dahlhaus). Maes and Taruskin are much occupied with what they conceive to be the waltz–polonaise dialectic in the movement, an approach which in no way conflicts the forthcoming findings, but which does not sufficiently emphasize Tchaikovsky’s notable contrapuntal achievement.<sup>10</sup> But above all the Fourth Symphony is a further elaboration, stylization and clarification of the contrapuntal techniques Tchaikovsky already had used extensively in his three previous symphonies.

#### Poly-linearity with focus on thematic counterpoint in the first movement

The main thematic material is found in the introductory motto (Ex. 1). Cells *a* and *b* are particularly much used throughout the movement. As regards *c*, this factor refers just as much to a general linear principle, but it is also re-found as a culmination of the first statement of the main theme (mm. 48–52). The half-step *d*-factor (m. 4) is, of course, found in almost any musical composition in existence, yet in this case we shall later re-find a quite similar way of quoting this cell on the second and the third beats in the horns. Thus we may classify all these four elements as *substantial (motivic/thematic)*.

Example 1. Introductory “Fate” Theme / basic material<sup>11</sup> (“*not.*”: transposed; “notated”)

Evidently, and as we might expect, most of the cells in the forthcoming main theme are derived from the introduction, directly or in form of inversions or other permutations:

Example 2. Main Theme (Initial statement)

<sup>9</sup> Francis Maes, *Geshiedenis van de Russische muziek: Van Kamarinskaja tot Babi Jar* (1996), English translation 2002 (UCLA) p. 162.

<sup>10</sup> Taruskin, Richard; *On Russian Music* (University of California Press, 2008), p. 131–2.

<sup>11</sup> Tchaikovsky referred – in his often-quoted “program” in a letter to von Meck – to the motto as “the Fate”, a denotation which he later partly rejected.

In accordance with Tchaikovsky's usual habit, he starts immediately to develop the main theme, whereby the thematic counterpoint-principle comes immediately to the fore: Elements from the main theme are counterpointed in the woodwinds and the strings respectively. The ascending half-step in the horns – reminiscent of the introduction – recurs in this episode from measure 53 (sensed in the strings from 52) to 65.

In addition to the utilization of thematic counterpoint, the linear, counter-directional principle is also clearly evident. The majority of the motives used in the contrapuntal work are interrelated in these three contrapuntal layers. In all the forthcoming excerpts, the composer does not yield to repetitive sequential standard types of formulas, like what may, for example, occasionally be found in Brahms's symphonic production (see Ex. 36, with further comments). Most often the counterpoint – even when the music flows most effortlessly – is characterized by a rather close to note-per-note relationship and changing harmonic foreground, especially as compared with numerous thematic counterpoints of Brahms, who is, after all, the most interesting contemporary *central-European* composer as regards thematic counterpoint.<sup>12</sup>

**Example 3.** Thematic/Motivic counterpoint / Counter-directional principle / Textural imprint (horns)

The elements taking part in the poly-linear work are varied continuously by the use of still new combinations of simultaneous motives, yet the motivic interconnections continue to make the music flow effortlessly. In addition to the contrapuntal work, the composer simultaneously ensures a “longitudinal” structuring and planning of specific voices (see Ex. 12, 15, 25). Special attention should also be drawn towards the thematic elements: they do not occur in strict sequential orders, their lengths and types of construction vary. Sometimes they appear in a linear combination which is akin to that of the actual theme-construction; in such cases the bracket is stretched over the entire combination, as shown in Ex. 4.

**Example 4.** Thematic/motivic counterpoint

During the development of this part of the exposition, further aspects to Tchaikovsky's style become obvious: Sometimes the variation of a cell is given a new role in a forthcoming texture, for example, as shown in measure 67 (Ex. 5); the cell has an impact upon – or puts a direct imprint on – a new textural layer. Tchaikovsky usually, as is also seen in Ex. 5, aims at using this type of approach with convincing clarity: First the cell (which is a derivative from a cell in the main theme) is performed by the woodwinds, thereafter it is subsequently caught up by the strings where it reasserts itself, gaining improved status. Thus having been absorbed in the thematic development, the cell strengthens its position as a chromatic, inverted stature in the woodwinds again from measure 70. The transfer from one section to another most often, like here, results in an utterly clean

<sup>12</sup> If we examine Brahms's four symphonies, his thematic counterpoint-statements are simpler in the way that they not often represent rapid harmonic shifts combined with countermovement and/or a closer (almost) note-to-note counterpoint, as (often) opposed to Tchaikovsky. See for example Brahms's Symphony No. 1, mvm. 1: m. 189 ff, 229 ff, 321 ff, Symphony No. 2, mvm. 1; 52 ff, 136 ff, 246 ff. etc.

architectonic construction; the woodwind-layer is much more than just a *run* or a *passage* (a fact underlined also by the withheld *Moderato* tempo); it is the transformation of a thematic cell, utilized in a new textural construction. Two measures of the Main Theme now counterpoint the extreme descending chromatic cell-transformation. An “imprint” from the theme has produced a new layer (even continuous new layers) taking part in a constantly developing and transforming thematic counterpoint.

This cell is traceable directly back to the introductory motto. Typical, though, is the gradual, organic transformation of such a small element from one textural field to another. The rather anonymous brass layers in measures 70–3 (Ex. 5) and 82–6 (Ex. 7) are rendered in order to demonstrate the utmost clean-cut dissonance treatment: Even though this article focuses on selected aspects of dialectic textural construction, it ought to be mentioned that another typical feature of Tchaikovsky’s style is his supreme ability in solving conflicts between separate layers, ensuring optimal orchestral clarity and transparency.

**Example 5.** Thematic/motivic counterpoint and textural imprints; organic/continuous formation of new layers

The musical score for Example 5 consists of two systems. The first system (measures 66-69) features three staves: Woodwinds (W.w.), Violins I (Vn. I), and Strings (Str.). Annotations include 'IMPACT' and 'IMPRINT' pointing to specific notes in the woodwind part, and 'FORMS A NEW LAYER' pointing to a new layer in the strings. Dynamics range from *mf* to *f*. The second system (measures 70-73) features four staves: Woodwinds (W.w.), Cor Anglais (Cor.), Brass (Br.), and Strings (Str.). Annotations include 'CONTINUED IMPACT; THE CELL FORMS A NEW LAYER' and 'CONTINUED IMPACT; THE CELL DEVELOPS AND FORMS A NEW LAYER'. Dynamics include *ff* and *f*. Specific instrumentations are noted, such as '(Cl. / Fag. 8va b.) (a 2)', '2 Tr.', '4 Cor.', and 'Fag., (+Trbn., C.b.)'.

Worthy of notice is the contrasting constructional relationship between the two substantial layers rendered in mm. 70–1; the theme in the strings is kept rather unchanged (before being absorbed by the derived cell from m. 72 ff), while the woodwind-counterpoint is built upon the (more remote) cell-permutation.

Similar substantial thematically motivated layers continue to ensure thematic counterpoints to fragments of the main theme; see for example the *x*-deviation in measure 72–3 (Ex. 5) which occurs in a permuted form at measure 79 and 81 (Ex. 6).

**Example 6.** Thematic counterpoint and continuous formation of new layers via motivic development

The musical score for Example 6 shows measures 78-81. It features three staves: Woodwinds (W.w.), Brass (Br.), and Strings (Str.). Annotations include 'THEME I' pointing to the string part and 'X' marking specific points in the woodwind and brass parts. Dynamics include *f* and *ff*. Instrumentation includes '(Fl. & Ob. (Cl. & Fag. 8va b.)', 'a 4 Cor.', and '4 Cor.'.

The transformation of motivic layers continues seamlessly, resulting in new textural fields containing thematic counterpoint. The principle of countermovement and physical direction between the thematic elements is gradually enforced, having direct impact on the forming and permutation of the substantial, contrapuntal elements, that is to say; the majority of typical/original melodic cells are permuted in order to form ascending or descending lines.

**Example 7. Thematic counterpoint**

The subsidiary theme (Ex. 8) is a compound stature consisting of a melodic element in the first clarinet (Ex. 8, 2a), supported with motivic echoes in the flutes and first bassoon. There are two complementary ideas in the violas and cellos. The cello-element in measure 118 prepares the ground for the theme's b-section (Ex. 8; 2b, from m. 122 ff, see also Ex. 9):

**Example 8. Subsidiary Theme / Thematic counterpoint**

In both examples the counter-directional principle is highly present. But more important: The *simultaneous* statement of two substantial elements in one theme is a fact. The 2b-element is the less characteristic, but the most utilized in the movement, and is isolated from the thematic counterpoint from m. 134. But there is absolutely nothing which is thematically new when this occurs; in measures 122, 125, 128 and 135 this thematic element has been counterpointed to the 2a-element, and it was, as mentioned previously, even introduced already from m. 118 (cellos) and 120 (violas). When the 2b-element stands forth as an isolated stature, the episode is strikingly similar to the thematic presentation in second movement (waltz) from the Serenade for Strings<sup>13</sup>, m. 21 ff: both the texture – which merely consists of naked, parallel thirds in the violins – and the fundamental melodic interval-connection (5-3-6-4-5-3) are identical. Even the ascending up-beat is present in both examples; in the symphony the up-beat takes its origin from the start of the 2a-element.

The concurrent statement of two simultaneous thematic units is remarkable.

The woodwind-figurations are found later in the recapitulation of the second movement, complementing the movement's main theme. This episode is only constructed on thematic counterpoint if we choose to accept that the woodwind-figurations are not just isolated to the second movement, but are imported from thematic material from the first movement. Not only are the figurations quite identical; the combination of changing woodwind instrumentation, periodical leaps between them and their irregular shifts of physical direction immediately makes the impression of being highly thematic (Ex. 10):<sup>14</sup>

<sup>13</sup> The String Serenade in C was written in 1880, only approximately two years after the 4<sup>th</sup> Symphony.

<sup>14</sup> Further there is a palpable resemblance with the first two measures of the main theme from the second movement of the Fourth Symphony and a substantial element from the first movement of the Second Symphony (see for example Symphony No. 2, first movement m. 92 and 99–100): Even though they interact in very different episodes from both a structural and textural point of view, they are constructed quite similarly, even in respect of phrasing. (The Fourth Symphony was composed between the first and the second version of the Second Symphony.)

**Example 9.** Subsidiary Theme / Thematic counterpoint


The musical score for Example 9 spans measures 120 to 122. It is written for a full orchestra. The top system (measures 120-121) features the Flute (Fl.) and Clarinet (Clar. (B), natura) playing 'ELEMENTS, THEME 2a (cont.)' with dynamics ranging from *pp* to *p*. The Violin (Vn. I, II) and Viola (Vla.) parts play 'ELEMENTS, THEME 2b (cont.)' with dynamics from *pp* to *p*. The Cello (Vcl.) and Contrabass (C.b.) provide a harmonic foundation. The bottom system (measures 122) continues the woodwind and string parts, with the Flute and Clarinet playing a more active melodic line. The Cello part is marked *cantabile*.

**Example 10.** Textural construction found in the second movement (resembling mv. 1)

The musical score for Example 10 shows measures 199 and 200. It features a complex woodwind texture. The top system (measures 199-200) includes Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), and Oboe 1 (Ob. 1). The bottom system (measures 199-200) includes Bassoon 1 (Fag. 1), Clarinet 1 (Cl. 1), Oboe 1 (Ob. 1), and Violin I (Vn. I). The woodwinds play a rhythmic, textured pattern, while the Violin I part provides a steady accompaniment.

The Codetta, starting at measure 161 (Ex. 11), also to some extent originates from the opening motto. It is introduced in the strings, while the trumpets and trombones first counterpoint the opening of the codetta between m. 161–4. This counterpoint in the brass echoes the thematic cell which dominates the transition leading on to it, communicating the spirit of the opening motto. This is felt primarily as a result of the permutation of motto-elements from mm. 3–4 (i.e. rhythm, note-repetition, melodic seconds or thirds).

From m. 165 Theme I-cells counterpoint a fragmented, permuted version of the codetta (now displayed as shuttered, broken seventh-chords),<sup>15</sup> the two layers retain a basic countermovement for every two measures. The subsequent restatement in the horns is counterpointed by the woodwinds and violins (from m. 169); a counterpoint which is even more closely related to the main theme, both as a result of its instrumentation and because of the conjunct cell-combinations, permuted as to give countermovement to the descending codetta-

<sup>15</sup> Although all the thematic material is derived from the opening motto, the last two notes of the  - cell, when played by the strings in conjunct motion, is so closely associated with the opening of the main theme that it is most often referred to as a Theme I - cell. Related to this typical rhythmization of parts of the Subsidiary Theme, see in particular mm. 86-91.

**Example 11.** (Thematic transition +) Thematic counterpoints

**m.155** (sempre string) **Moderato con anima**

Vn.I  
Vn.II (+Vla./Vcl. 8va b.) *p* *crescendo* (Vcl. 8va b.) *f*

161 Tr./Trbn. 8vb. **THEME I, PERM.** **CODETTA** **THEME I Cell** **CODETTA PERM./** **Trbn. DEFRAG.**

166 Tr. Trbn. Tr.

**Example 12.** Voice structure and Thematic counterpoint (m. 169-74)

**m.155**

Vn.I  
(+Vla./Vcl. 8va b.) *p* *crescendo* (161) **CODETTA**

Vn.I *f* *fff*

Vn.I

(169) 4 Cor(nat.) *fff* (173)

Vn.I *fff* **C.P.** Vn.I

Vn.I *fff* **(TUTTI)** *fff*

Vn.I +Vn.II in 8va b. +Vla. & Vcl. in 8va b.

Vn.I I II

Vn.I Vn. unis. Vla. Vcl. **OPENING** **MOTTO**

Vla. Vcl. // C.b.

triad. This broken chord – or ‘codetta-cell’ – is reshaped in a permuted/inverted form from m. 284 ff in the trombones, and in the Coda (mm. 399–402) just before the augmented restatement of the main theme.

Although the codetta-incident is not reworked to any notable extent during the development, it is treated and reworked quite radically during its presentation.

The string-part from measure 155 ff also demonstrates Tchaikovsky’s long-term planning of a single, predominant orchestral part; the first violin-part is rendered from measure 155 to the return of the motto at m. 192.<sup>16</sup>

Compared to similar voice-structures by other composers of the romantic era, the above quotation is not as unique and characteristic for the composer as Tchaikovsky’s thematic counterpoints. But the smooth transfer between registers, the equally smooth change of roles (the example encompasses e.g. the thematic counterpoint with the horns from m. 169) are, non-the-less, quite descriptive characteristics of this type of Tchaikovsky’s

<sup>16</sup> See also mm. 231–294.

voice structure (see also mm. 231–294 in this movement). It has thus a constructional side which carries the stamp of dialectical angling; not only is the listener directly confronted with the poly-linear episodes when they actually appear, the persistent voice-continuation increases the listener’s expectation for new poly-linear episodes – or at least contrasting layers – to occur.

The principle of thematic counterpoint must not be confused with more standard type of orchestral texturing, where motives are being complemented<sup>17</sup> in different orchestral parts. (The question-and-answer method is perhaps the most common and ordinary type of such complementary textures.) The type of procedure which is rendered in the next example is a borderline case; a rather common type of complementing texture bordering to the principle of thematic counterpoint. A discourse concerning an episode’s eventual poly-linear qualities may time and again relate to the question whether the continuation of existing layers turn to standard voice-leading procedures as soon as a new thematic entrance takes place. Although such procedures may be expertly executed, they may be of insignificant thematic importance. The question concerning the originality of a given thematically rooted counterpoint seems to be a demanding yet extremely interesting subject for future research. Here (Ex. 13) each voice, as a result of the most elegant voice-leading, carries traces of the concluding descent-motive from the motto, a motive which is found regularly throughout the movement (see for example m. 5–6, 48, 49, 50–52).

The reason for mentioning this example is to stress that the quality and originality of this type of textures leans towards a “quasi-thematic-counterpoint”, a procedure which Tchaikovsky is most often above.

The opening of the development is such a standard type of complementing texture, bordering to thematic counterpoint; the “anonymous” subsidiary layers are just vaguely rooted in thematic material (Ex. 13).

**Example 13.** Ordinary, motivic complementation

In example 14, thematic counterpoint is far more significant. As seen already in examples 3–11 Tchaikovsky’s thematic counterpoint usually creates a forward drive. But in these early episodes of the development section this propulsive effect is reduced by means of periodic halts in the counterpoints and a general withheld aloofness.

**Example 14.** Thematic counterpoint

<sup>17</sup> ‘Complementation’ is a term suggesting that two or more thematically founded parts relieve each other by no overlap or just a minimum of overlap. In this essay the lower limit for an episode aspiring for thematic counterpoint is set to a minimum of two notes. This limit is set for operational reasons. The larger the thematic overlap, the more profound the contrapuntal impact.



In our next example, once again the linear structure of the first violin part is worthy of comment: During the directional, arch-shaped “rise and fall” from m. 236 to m. 294 the violin-part conveys foregrounds and backgrounds; thematic material which is at times directly quoted from the theme, at other occasions developing organically from the theme. The part is formed as an extremely coherent organism, where much of the “accompanying” sections have their roots back to thematic material. Tchaikovsky rarely falls into excessive use of, for example, arpeggio, which is sometimes the case with Brahms. Even when the violins are supporting the fate-motto in the trumpets (m. 253 ff, 263 ff, one semi-tone transp., 278 ff), the violin-part is purely thematic (see Ex. 15).

There are similar examples of linear voice-planning for the first violins in mm. 334–55 and mm. 373–422.

**Example 15.** First violin-part, measures 236–294

m.236 (+ Vn.II) *sf* *cresc.* *mf* *f* (+ Vn.II & Vla.)

(243) *ff* (247) (+ Vn.II, Vla.&Vcl.)

*simile* *ff* *fff* C.P. (TR.: OPENING MOTTO) (I, II) (-Vcl.)

(255) (+Vn.II,Vla.)

(261) (TR.: OPENING MOTTO)

(266)

(271)

274 (LII) (+ Vn.II, Vla. & Vcl.) (TR.: OPENING MOTTO)

(279) \*

282 (I,II,Vla.) MAIN THEME *mf* *mf* *dim.*

\* two measures respelled

There is always the danger that thematic counterpoint may become “mechanical”, but Tchaikovsky’s thematic counterpoint is extremely versatile. Even at the rather simple manifestation from m. 236 (Ex. 16), he avoids mechanical transposition, even though the counterpoint is, to be sure, a repetitive (and not just necessarily an imitative) creation. The episode grows organically out of the previous strings-woodwinds dialectic, putting its mark on the episode proper (m. 234–6); forwarding it, and leaving its clear imprints on it.

**Example 16.** Thematic counterpoint – *comparatively insignificant*, in the shape of thematically rhythimized harmonic alterations

The previous episode leads up to a climax at measure 253, containing three thematic layers within the textural construction: 1: the introductory motto in the trumpets (this time on the minor scale's fifth degree), 2 & 3: descending and ascending (inverted) thematic layers in the upper and lower instruments respectively. The episode at m. 253 has a profound impact as a result of the clean-cut simultaneous three-part thematic handling, and not because of mere tone-coloristic effects (rather on the contrary; the coloristic aspect is almost erased as a result of the periodic doublings of the woodwind and brass-layers). There is practically nothing in the score which is not profoundly rooted in thematic material (except for the timpani, which are omitted in the rendering of the score).

In measure 254 the additional trombone-layer leads to a construction with four thematic layers, adding a thrilling rhythmic counterweight (Ex. 17):

**Example 17.** Thematic counterpoint

In order to make a clear argument for the thematic counterpoint in Example 19, a look back to, for example, measures 224–6 feels appropriate: In mm. 225–6 the violin-figuration is a discreet foreboding of what is going to happen in m. 258, established as a development of the syncopated accompaniment right in advance, absorbing the thematic development in the cellos and the first bassoon:

**Example 18.** Motivic coherence/development and thematic counterpoint

From measure 259 there is a change of scoring approach as regards strategy of mere instrumentation; the counter-directional thematic layers are no longer in the upper and lower parts respectively, but in the high and middle strings and woodwinds. The bass instruments (of both sections) turn towards a markedly more aggressive, bouncing and contrasting bass-line.

**Example 19.** Thematic counterpoint

The violin figuration in Ex. 20, which is stated in the violins at the return of the “Fate” motto, contains parts of the folk song in the Finale (notes 3–6). Thus the exact quotation of the string cell in Ex. 20 is re-found in a poly-linear episode from the finale (m. 146 ff). With Tchaikovsky, such whirling layers in tutti *ff*-episodes are often created from more than mere haphazard solutions; they tend to be thematically orientated.<sup>18</sup> The violin cell may, naturally, also be interpreted as a permuted quotation from the opening motto, but it is an even more direct link to the “Birch-Tree”-theme from the Finale:

**Example 20.** Thematic counterpoint (first movement)

<sup>18</sup> The Transfer-textures from the development of the first movement of the Sixth Symphony is another telling, quite similarly constructed example (mm. 171–205).

This semiquaver-figuration in the lower strings serves as re-transition and, at the same time, prepares the ground for the simultaneous restatement of the main theme, counterpointed by a permutation of the codetta. The permutation is crafted with the intention to achieve counter-movement, and the “codetta-triad” is broken in a way that results in enhanced formal counterpoint between the two themes.

**Example 21. Motivic counterpoint**

As a matter of form it ought to be mentioned that the start of the original statement of the codetta might be regarded as an expanded form of the string-motive from the Subsidiary Theme, just the way *that* motive is a stylization of an excerpt from the opening motto’s measures three and four: Driven to its logical conclusion, almost everything that happens in the movement derives from the opening motto:

**Example 22. Thematic coherence**

The restatement of the Subsidiary Theme ends with a fragment derived from the Motto and the Main Theme (and partially the b-part of the Subsidiary Theme). This fragment is subsequently augmented in the flutes and clarinets, counterpointed by another fragment from the same theme in the strings; a fragment-variation which has much in common with some earlier episodes. Rhythmically this layer is in accordance with the initial statements. This episode serves as an intermezzo – or rather a calm prelude – to the coda.

**Example 23. Thematic counterpoint**

The same motive is then further reshaped in the strings: Transferred between m. 381–89 from the middle to the upper register, it establishes itself as a counterpoint to fragments from the opening motto (in the trumpets and horns) from m. 389:

**Example 24.** Thematic counterpoint (from m. 389)

**m.381** *Molto più mosso* THEMATIC ELEMENT, TRACEABLE TO THE OPENING MOTTO, THEME I, THEME II

**m.385**

**389** INTRO. MOTTO  
Cor. III, IV  
Tr. I, Cor. I  
Tr. II, Cor. II

**393** Tr. II  
(+Cor. I, II 8va b.)

Even though we focus on thematic counterpoint on this occasion, one more suitable example of Tchaikovsky's linear transfer-method ought to be rendered: After the above episode is repeated, the concluding measures from 393 develop towards a permuted statement of the codetta triad at m. 399. The thematic cells in the strings climb to the top of that episode's register, and "hang" at mm. 399–401 while the brass play the codetta-permutation, after which the strings continue with a culminating variation of the main theme (m. 402 ff), rounding off the episodic arcade (Ex. 25).

**Example 25.** (from m. 393, *second* time) Textural design

**m.393 (2. v.)**

**399** **400**

BRASS: CODETTA PERM.

**402** *fff* (STR.: MAIN THEME AUG./PERM.)

*Più mosso. Allegro vivo*

In the romantic era – with the exception of his own preceding symphonies – no chief symphonic movement contained a greater amount of sharply contoured thematic counterpoint than that of Tchaikovsky's Fourth Symphony until the time of its creation.

In the chief movements of the first three symphonies, the portions of thematic counterpoint are equally massive as in this main movement from the Fourth.

In the first symphony thematic counterpoint is driven to the extreme in the developments of the first and the fourth movements, almost in the entire first movement of the Second Symphony and also considerable portions of the outer movements of the Third Symphony.

Tchaikovsky did not confine himself to the usage of refined thematic counterpoint in his symphonies (included Manfred); the technique is almost equally present in his overtures and fantasias. Even works which would not – theoretically – seem to call for that type of intensified development, like for example *Capriccio*

*Italian* and *Marche Slave*, where richly supplied with sharply contoured thematic counterpoint. In this respect Tchaikovsky surpasses Brahms, who utilises such approaches only to a very modest extent in his smaller scale orchestral works.

### A fellow contemporary: Brahms's thematic counterpoint; a short addendum

Until about 1890 Brahms was – to this writer's knowledge – the most versatile practitioner of thematic counterpoint among the Western & Central European composers of the romantic period. His approach, to be sure, differs profoundly from that of Tchaikovsky. Although very interesting poly-linear passages may be found in his symphonies; like the Second Symphony (mvm. 1, m. 204 ff, mvm. 4, m. 177 ff) and the Fourth (mvm. 1, m. 393 ff), it may with some justification be held that the procedures in question are constructed from rather short motives, sometimes with just insignificant harmonic implications; see for example Symphony No. 1, mvm. 1, mm. 161 ff, 189 ff, 229 ff, Symphony No. 2, mm. 52, 136, 246.

In his book "Brahms and the principle of developing variation" Walter Frisch is partly critical to Brahms's development sections, finding some of his contrapuntal approaches "mechanical".<sup>19</sup> The following excerpt from the first movement of Brahms's first symphony might possibly be one such episode, which represents little more than a very standard, basic, traditional sequential progression, built upon short, identical blocks. If we search through Tchaikovsky's total symphonic output, we will not succeed in finding this type of extremely predictable solutions:

Example 26. Brahms: Symphony No. 1, first movement; thematic counterpoint

### Santrauka

#### Čaikovskio orkestrinis stilius

Vargu ar kurio nors kito kompozitoriaus kūryba kada nors buvo aptarinėjama taip plačiai, kaip Čaikovskio. Vakarų muzikologai apie Čaikovskio kūrybą jau įpratę kalbėti iš aukšto.

Po kompozitoriaus 100-ųjų mirties metinių, kurios buvo minimos 1993 m., kai kurie muzikologai palengva pradeda oponuoti šiai tendencijai. Tačiau, Čaikovskio gynėjų nuomone, ateityje dar laukia ilgas kelias: žinyno *Grove Music Online* skyriuje apie simfoniją straipsnio autorius Čaikovskiui skyrė tik vienintelę eilutę, o, pavyzdžiui, Carlui Nielsenui pristatyti skirtas tekstas yra dvidešimt kartų ilgesnis.

Orkestrinei faktūrai ir orkestriniam kontrapunktui skirtų mokslinių darbų yra nedaug. Nors šiuos klausimus nagrinėjančios literatūros ir yra, tačiau žymesnio dėmesio faktūros strategijoms joje neskiriama. Ypač negausu darbų, nagrinėjančių teminį kontrapunktą simfoniniame kontekste, taigi tokie terminai kaip „kontrapunktas“ ar „kontrapunktinis“ daugumoje kompozitorių simfonistų biografijų paminimi tik prabėgomis.

Patogus atspirties taškas detalesnei diskusijai šiuo klausimu galėtų būti C. Dahlhauso straipsnis apie klasikinio ir romantinio laikotarpių kontrapunktą. Jo straipsnis, paskelbtas *Grove Music Online*, apima svarbius aspektus, tačiau tarp jų yra ir tokių, kurie reikalauja išsamesnio nagrinėjimo. Apie kontrapunktą Dahlhausas rašo kaip apie ribojamą gana tradicinių šį terminą apimančių koncepcijų, ir greičiausiai todėl, kad pastarosios yra geriausiai pastebimos ir patogios naudoti nagrinėjant šį klausimą.

Pagrindinis pranešimo tikslas yra iškelti mintį, kad Čaikovskis su savo dualistiniu požiūriu į faktūrą yra didis orkestrinės muzikos architektas.

<sup>19</sup> Frisch, Walter: *Brahms and the principle of developing variation*, University of California Press, 1984, p. 121.

## Sounding Space in Claude Debussy's Orchestra

Russian musicologists consider Debussy's orchestration from the point of view of so called coloristic style. Thus, Y. Krein in his monograph "*Style and Color in Orchestra*" gives much prominence to Debussy's symphonic music bringing into focus ornamentally picturesque techniques which, according to him, give rise to association between sound and color<sup>1</sup>.

Music researchers drawing parallels between Debussy's oeuvre and Impressionism in painting speak about his depictive music. For instance, N. Alexeenko, the author of the article about impressionism and expressionism in music<sup>2</sup> compares Debussy's "clear tones technique" with the artists' "technique of separate touch". Further, he draws a music-pictorial parallel: symphonic triptych *La Mer* is compared to *The Rocks of Belle-Ile* by Claude Monet, and *Nuages* (from *Nocturne*) — to London series of the same artist.

Debussy's brilliant orchestral pallet is definitely out of questions. Perhaps not only his music as such but literary programs anticipating his pieces (see, for example, the program in *Nocturne*) provoke rich visual associations. Moreover, the trend of making parallels between orchestral means and coloring has been entrenched in musicology long ago and was supported by psychologists' findings regarding audible and visual aspects.

Meanwhile, to our opinion, the imaginative line of Debussy's pieces is not limited merely to reference to the visual one: his symphonic works may give rise to some different associations. While analyzing his orchestral works we may use not only visual categories (color, light, line etc.) but physiological sensations as well – as if in his pieces the composer plays with volumes, creates air flows and vibrations, depicts space occupancy or deserted expanse<sup>3</sup>.

If to consider the imaginative line of Debussy's compositions from such positions, the increased role of orchestration in his symphonic music becomes clear enough. However, orchestration is not limited to bringing ornamentality or smartness, but serves as a constructive source getting in the line with other musical means of image creation. We may even say that Debussy's orchestration occasionally possesses a determining meaning in the image structure, constitutes its core. It is the orchestra that helps the composer produce various spacing effects.

Prior to considering specific orchestral techniques used by Debussy to create spacing effects it is necessary to remember that at the time of his activity the composers wrote symphonic music with a view to concert performance. While an orchestra, as a performing mechanism by virtue of its distributed spatial arrangement in *real* stage, has an important characteristic which disappears in audio recording, i. e. multiplicity of sound source. Thus, "alive" orchestra already contains potentialities for evocation of the sound images of space.

It is necessary to note that not all methods of work with orchestra referred to below are new for musicology: some of them have already accumulated "semantic equipment". For instance, solo woodwind instrument without orchestral support was perceived as a sole voice against the broad expanse (as back as in the slow part of *Pastoral Symphony* by Beethoven). It is quite possible that this image retained in the "memory" of the flute tune in the beginning of *Prélude à l'après-midi d'un faune*. At least, quite similar impression is produced. (Example 1)

Claude Debussy uses natural inherent features of certain orchestral instruments. One of the most evident examples of this kind is a French horn. Due to its physical characteristics and structural features the sense of volume as though is implied in its timbre. So Debussy use this instrument emphasizing such feature associated with space.

Apart from traditional functions of orchestral French horns – pedals, harmonic lines and melodic elements, – the parts of the instrument were written by the composer as if the instrument is free from "labels" tagged to it while being employed in a symphony orchestra and has got back its original mode of use of a Waldhorn. Such

<sup>1</sup> Крейн Ю. Стиль и колорит в оркестре. М.: Музыка, 1967. 106,[1] с. : нот.

<sup>2</sup> Алексеевко Н. Импрессионизм – экспрессионизм. Колорит и экспрессия оркестрового тембра и их связь с живописью // Оркестр : сб. ст. и материалов в честь Инны Алексеевны Барсовой. М. : Моск. гос. консерватория им. П. И. Чайковского, 2002. С. 271–279.

<sup>3</sup> A propos, visualization of space and transparent vibrating air is one of achievements of the impressionist artists. This fact makes comparison of Debussy's oeuvre with them more sound and diverse. However, as stated before, in Russian musicological literature the depictive aspect of his orchestration is emphasized primarily.

parts are always outlined audibly. For instance, at the end of each statement in the second part of the orchestral piece *Printemps* we may notice French horn's motives which may be called "the calls". (Example 2)

A number of such "calls" are found in *Nuages*. (Example 3)

In *De L'aube à Midi sur la Mer* (the first movement of the symphonic triptych *La Mer*) four French horns perform a theme which create expressional image of lonesome sea spaces. (Example 4)

In the same manner Debussy exploits the possibilities of woodwind instruments. Thus, in the melody line in *Nuages* performed by soloing woodwind instruments, the audience's attention is drawn from the coloring of sound nuance to the peculiarities of sound generation. Sound continuance together with slow tempo make us perceive vibrating air pillar in the instrument and performer's breathing. Such details apparently promote creation of the image of melting clouds slowly vanishing into thin air. (Example 5)

Among ornamental instruments the sound of glockenspiel and harp evokes definite associations related to space. These instruments are often can be found in Debussy's scores and it seems as if they add volume to the sound.

From time to time the composer makes corrections to the original timbre of an instrument aiming at giving to the sound a sense of volume. In the first part of *La Mer* the presentation of the main theme is given in a peculiar timbre of the mute trumpet (with the support of English horn); as if its sound is coming from some barrier; this feeling of distance is supported by the position of the performing musician – in the distant point of the stage. (Example 6)

In general, various playing techniques make a separate group of orchestra methods to create space. Debussy employs traditional approaches entrenched in Romantic descriptive music (for example, tremolo of the strings, harp glissando etc.) as well as creates innovative methods.

In *Dialogue du Vent et de la Mer* (the last movement of *La Mer*) the composer employs tremolo of traditional percussion: timpani and bass drum but in low dynamics, owing to that fact the sound of the instruments are rather felt than heard, thus, creating the effect of droning volume space. (Example 7)

Ornamental instruments provide a variety of challenging playing techniques. Such instruments are frequently used to create the effect of thin mist. The second movement of *La Mer – Jeux de vagues* is filled with the examples of the above: as if slightly distinguishable touches of the glockenspiel and the harp, faint "chirping" of the triangle are blurring wrapping the orchestral vertical and filling it with trembling and twinkling air. (Example 8)

The peculiarities of texture organization are among Debussy's important means of construction of an expanse image. As a rule, his symphonic works are noted for polysynthetic orchestra vertical. But opposite examples may occur as well. Thus, a sense of empty space is created by virtue of utmost registers while the medium register is empty. In the beginning of the first part of *La Mer* before introduction of the main theme the composer creates specific background where the registers are widely spread in orchestral range. Tremolo of first violins in high register which may be compared with slight air vibration intensifies the impression of tinkling emptiness. (Example 9)

Further, in the figure 4 of the same piece we may notice an interesting spacing effect arising due to the character of combination of texture layers. The two functions in the orchestra vertical are definitely traced and heard: an oboe solo, the first harp, a cello solo and contrabasses perform the melody against weaving tones of string instruments and the second harp. While the melody line is performed by all the instruments rhythmically in the same manner, the background texture is characterized by rhythmical "retardation": semiquavers in the scores for a harp and cellos and semiquaver triplets for violins and violas. Such differentiation and texture layering help to give impression of petty movements and flexible changes of volume. (Example 10)

In some fragments of Debussy's symphonic pieces we may notice spacing effect arising in the result of indistinctive timbre approach of background and thematic elements.

In the figure 3 of the first part of *La Mer* the main theme is performed in the matt timber of four French horns with a mute while the background elements of the texture are performed by strings and a harp, the combination of which creates "plummy" and definite (regarding the timber) mix (see Example 4). Further (figure 5), this mix is accompanied by woodwind instruments and the second harp. The rhythmical pattern of the background becomes more complicated, traits and method of producing of sounds become more various, pretentious and as the result the audience attention is concentrated exactly on it. The thematic element of horns goes deeper into the space, thus, responding to the images of the sea bosom suggested by the name and the program. (Example 11)



The third movement of the *Nocturnes – Sirènes* provides a rich field for observation of texture's "behavior". Along with inconspicuous renewal of thematism, here we may note permanent play of texture elements: they freely migrate from a timbre to a timbre, from one orchestral group to another, appear in various combinations and relations changing its function from relief to background and vice versa. Such principle of texture organization may be called kaleidoscopic. It results in the situation when, along with outer static character, the piece is replete with inner "events". Metaphorically, we may compare it with sea slick which seems to be still but in fact it is full of permanent various changes.

The list of spacing effects in Debussy's scores may be prolonged. For instance, we may point out the techniques of echo and resonance. But the examples given above are probably enough to broaden the opinion of what the functions of orchestration in the French Artist oeuvre are, as well as to reveal innovation features in his approach which lay a course to creative research of musicians of the following ages.

### Santrauka

#### Skambanti Claude'o Debussy orkestro erdvė

Rusų muzikologinėje literatūroje, skirtoje C. Debussy simfoninei kūrybai, dažnai minima jo spalvinga orkestrinė „paletė“. Tačiau būtų galima taikyti ne tik vizualines kategorijas (spalva, šviesa, linija ir t. t.) – savo kūrinuose kompozitorius tarsi žaidė apimtimis, kūrė oro sroves ir vibracijas, vaizdavo užpildytas arba tuščias erdves, išgavo įvairiausių erdvinius efektus.

Prieš aptariant konkrečias orkestrines priemones, kurias C. Debussy naudojo kurdamas erdvinius efektus, reikėtų prisiminti, kad jo kūrybinės veiklos metu kompozitoriai kūrė simfoninę muziką, skirtą koncertiniam atlikimui. O juk orkestro, kaip atlikimo priemonės, išsidėstymas realioje sceninėje erdvėje turi vieną labai reikšmingą ypatybę – daugybinį garso šaltinį, kurio netenkama garsą įrašius. Taigi jau pats „gyvas“ orkestras turi potencijos sukurti erdvinius garsinius vaizdinius.

Norėdamas sukurti erdvinius efektus, C. Debussy pasitelkdavo, pavyzdžiui, tradicinius mušamuosius instrumentus. Kraštinėse „Jūros“ dalyse kompozitorius naudojo negarsų timpanų ir didžiojo būgno *tremolo*. Kadangi šis garsas yra daugiau juntamas nei girdimas, tai sudaro plačios gaudžiančios erdvės įspūdį. Spalviniai instrumentai panaudoti lengvos miglos efekto kūrimui: vos girdimi varpelių ir arfos garsai, tylūs trikampio „pakrebždenimai“ tarsi pasklinda po visą orkestrinę vertikale, pripildo ją virpančio, mirguliuojančio oro.

Vienas įdomiausių erdvinių efektų yra „Jūros“ pirmosios dalies pradžioje, kur pagrindinėje temoje girdimas specifinis trimito su surdina tembras: garsas atsklinda tarsi iš už uždangos, ir šį nutolimo įspūdį dar labiau sustiprina atlikėjo buvimas scenos gilumoje. Tos pačios dalies 3-iajame skaitmenyje šis efektas dar labiau paryškintas foninių ir teminių elementų tembriniu sprendimu. Temai čia suteikiamas matinis keturių valtornų su surdinomis tembras, o foninius faktūros elementus atlieka styginiai ir arfa, kartu susiliejęs į sodrų, ryškaus tembro derinį. Vėliau (5 skaitmenyje) šį derinį papildo mediniai pučiamieji ir antroji arfa. Fono ritminis piešinys tampa sudėtingesnis, štrichai ir garso išgavimo būdai įvairėja, kol pagaliau klausytojo dėmesys sukonzentruojamas būtent čia. Valtornų temos vis labiau traukiasi į erdvės gilumą – taip sukuriama jūros gelmių vaizdiniai, atitinkantys kūrinio pavadinimą ir programą.

Erdvinių efektų pavyzdžių sąrašą galima būtų tęsti – tai aidas, atbalsiai ir pan. Tačiau svarbiausia, kad šie pavydžiai atskleidžia naują prancūzų menininko požiūrį į orkestruotę, atveriančią kelius ateinančių kartų muzikų kūrybiniam išsivystymui.

Example 1

# Prélude à l'après-midi d'un faune

**Très modéré**  
1<sup>o</sup> SOLO

3 FLÔTES  
*p* doux et expressif

2 HAUTOIS

2 CLARINETTES EN LA

4 CORS A PISTONS EN FA

2 HARPES  
1<sup>o</sup> accordez LA2-SIB, DO2-RE3, MI2-FA3, SOL2-LA3  
1<sup>o</sup> glissando

**Très modéré**

VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

The image displays a page of a musical score for the 'Prélude à l'après-midi d'un faune' by Maurice Ravel. The score is arranged in a standard orchestral format. At the top, the tempo is marked 'Très modéré' and the section is labeled '1<sup>o</sup> SOLO'. The flute part (3 Flutes) is the primary focus, starting with a melodic line marked 'p doux et expressif'. The harp part (2 Harps) provides accompaniment, with the first chord specified as '1<sup>o</sup> accordez LA2-SIB, DO2-RE3, MI2-FA3, SOL2-LA3' and a '1<sup>o</sup> glissando' indicated. The woodwind section (2 Oboes, 2 Clarinets in A, 4 Horns in F) and the string section (Violins, Alti, Violoncelles, Contrebasses) are shown with their respective staves, all marked 'Très modéré'. The score is written in G major and 3/8 time.





Example 3

The musical score for Example 3 is arranged in a system of ten staves. The top two staves are for vocal parts: **COR ANG** (Soprano) and **CORN** (Corno). The **COR ANG** part begins with a melodic line in the first measure, followed by a rest in the second measure, and then a triplet of eighth notes in the third measure. The **CORN** part has a first ending (*1<sup>o</sup>*) in the second measure and a second ending (*2<sup>o</sup>*) in the third measure. The piano accompaniment consists of six staves: two for the piano (right and left hands), one for the cello, and two for the double bass (right and left hands). The piano part features a dense texture of chords and moving lines, with a prominent triplet of eighth notes in the right hand in the third measure. The cello and double bass parts provide a steady harmonic and rhythmic foundation. Dynamics include *p* (piano) and *pp* (pianissimo) with accents.

The image displays a page of a musical score for an orchestra. At the top, the parts are identified as 'COR ANG.' (Cor Anglais) and 'CORNS.' (Cornets). The score is written in a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves. The first two staves are for the woodwinds, with dynamics markings of *p* and *pp*. The remaining eight staves are for the brass section, with dynamics markings of *f* and *pp*. A rehearsal mark '3' is placed above the third measure of the first staff. The notation includes various rhythmic values, slurs, and dynamic markings throughout the piece.



The image displays a page of a musical score for an orchestra and choir. The score is arranged in a system with the following parts from top to bottom:

- Flute (Fl.)**: Treble clef, mostly silent.
- Clarinet (Cl.)**: Treble clef, mostly silent.
- Bassoon (Bass)**: Bass clef, mostly silent.
- Choir**: Two staves, treble and bass clefs. The vocal lines feature dynamic markings such as *mf*, *p*, *più p*, and *pp*.
- 1<sup>st</sup> Harp**: Grand staff (treble and bass clefs). The right hand plays a descending arpeggiated pattern, with dynamic markings *più pp*.
- 2<sup>nd</sup> Harp**: Grand staff, mostly silent.
- Piano**: Grand staff (treble and bass clefs). The right hand plays a rhythmic accompaniment of eighth notes, and the left hand plays a similar pattern. Dynamic markings *pp* and *più pp* are present.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.





Example 6

The image displays two systems of a musical score for an orchestra. The first system includes parts for Cor A., Tromp., and Timb., with dynamic markings such as *pp* *expressif et soutenu* and *piu pp*. The second system includes parts for Mth., Cor A., Cl., Horn, Tromp., and Timb., with dynamic markings like *pp* and *piu pp*. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The first system shows a melodic line for Cor A. and Tromp. with triplets and a sustained line for Timb. The second system shows a more complex texture with multiple instruments playing melodic and harmonic parts.

Example 7

### III.- Dialogue du vent et de la mer

Animé et tumultueux (♩: 96)

**2 GRANDES FLÛTES**

**1 PETITE FLÛTE**

**2 HAUTOIS**

**1 COR ANGLAIS**

**2 CLARINETTES en si♭**

**3 BASSONS**

**1 CONTRE-BASSON**

**1<sup>re</sup> et 2<sup>e</sup> CORNS chromatiques en FA**

**3<sup>e</sup> et 4<sup>e</sup> CORNS chromatiques en FA**

**3 TROMPETTES chromatiques en FA**

**1 CORNETS à PISTONS en UT**

**1<sup>re</sup> et 2<sup>e</sup> TROMBONES**

**3<sup>e</sup> TROMBONE TUBA**

**1 TIMBALES**

**GROSSE-CAISSE**

**CYBALES**

**TAM-TAM**

**1 GLOCKENSPIEL**

**2 HARPES**

Animé et tumultueux (♩: 96)

**VIOLONS**

**ALTOS**

**VIOLONCELLES**

**CONTREBASSES**

Example 8

The musical score for Example 8 is a page from a score, marked with the number 21 in a box at the top center. The score is written for a full orchestra and includes the following parts:

- Flutes (Fl.):** The top staff shows a flute part with a trill (tr.) and a dynamic marking of *p*. The second system features a rapid sixteenth-note passage marked *p très léger*.
- Clarinets (Cl.):** The second staff shows a clarinet part with a trill (tr.) and a dynamic marking of *p*. The second system features a rapid sixteenth-note passage marked *p très léger*.
- Bassoons (Bsns):** The third staff shows a bassoon part with a trill (tr.) and a dynamic marking of *p*. The second system features a rapid sixteenth-note passage marked *p très léger*.
- Cornets (Corns):** The fourth staff shows a cornet part with a dynamic marking of *dim. molto* and *p*.
- Cymbals (Cymb.):** The fifth staff shows cymbal parts with dynamic markings of *p*.
- Glockenspiel (Glock.):** The sixth staff shows a glockenspiel part with dynamic markings of *p*.
- String Ensemble (Str.):** The bottom section of the score includes staves for Violins (Vlns.), Violas (Vlas.), Cellos (Vcls.), and Double Basses (Cb.). The Violin part is marked *arco* and *mp dim. molto*. The Cello and Double Bass parts are marked *Div.* and *dim. molto*.

The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The music is characterized by intricate woodwind passages and delicate string textures.

Example 9

The musical score for Example 9 is arranged in two systems. The top system includes staves for Horn (H<sup>1b</sup>), Cor Anglais (Cor. A.), Clarinet (Cl.), Horn in F (H<sup>1b</sup>), Trombone (Tromp.), and Timpani (Timp.). The bottom system includes staves for Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score is in 3/4 time with a key signature of one sharp (F#). Dynamics include *p*, *pp*, and *ppp*. A *Sordine* instruction is present for the Trombone part. The music features melodic lines in the woodwinds and brass, with a rhythmic accompaniment in the strings.

Example 10

The image displays a complex orchestral score for Example 10. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of multiple staves for different instruments and sections:

- Violins (Viol.):** The top staff, labeled "1<sup>o</sup> Viol.", features a melodic line with dynamic markings of *p* and *mf*. A bracket above the staff indicates a phrase, and a circled number "4" is placed above the second measure.
- Violas (Vcl.):** The second staff, labeled "2<sup>o</sup> Viol.", follows a similar melodic pattern with *p* and *mf* dynamics.
- Woodwinds (Fl., Cl., Bassoon):** The third, fourth, and fifth staves represent the Flute (Fl.), Clarinet (Cl.), and Bassoon (Fag.), respectively. They play a rhythmic accompaniment of eighth notes.
- Brass (Trumpets and Trombones):** The sixth and seventh staves represent the Trumpets (Trombe) and Trombones (Trombe), playing a rhythmic accompaniment of eighth notes.
- String Sections (Violins, Violas, Cellos, Double Basses):** The eighth through eleventh staves represent the Violins (Viol.), Violas (Vcl.), Cellos (Violoncelli), and Double Basses (Bassi). They play a rhythmic accompaniment of eighth notes.
- Harp:** The twelfth and thirteenth staves represent the Harp, playing a rhythmic accompaniment of eighth notes.
- First Violin Solo:** The fourteenth staff, labeled "1<sup>o</sup> Solo", features a melodic line with dynamic markings of *p* and *mf*. A bracket above the staff indicates a phrase, and a circled number "4" is placed above the second measure.
- Violin Solo:** The fifteenth staff, labeled "Viol. Solo", features a melodic line with dynamic markings of *p* and *mf*. A bracket above the staff indicates a phrase, and a circled number "4" is placed above the second measure.
- Violoncello Solo:** The sixteenth staff, labeled "Violoncelli Solo", features a melodic line with dynamic markings of *p* and *mf*. A bracket above the staff indicates a phrase, and a circled number "4" is placed above the second measure.
- Double Bass Solo:** The seventeenth staff, labeled "Bassi Solo", features a melodic line with dynamic markings of *p* and *mf*. A bracket above the staff indicates a phrase, and a circled number "4" is placed above the second measure.

The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). It also includes performance instructions like "1<sup>o</sup> Solo", "p *expressif*", and "pizz. *pp*".

Example 11

Un peu animé 5 au Mouvt

Oboe 1.  
 Fl.  
 Cor A.  
 Cl.  
 Bass.  
 Horn  
 Harpe

Unis. arco  
 Unis. arco  
 Unis.  
 Unis.  
 Unis. b  
 Unis. b  
 arco  
 arco  
 arco

1<sup>re</sup> et 2<sup>de</sup>  
 pp  
 pp  
 pp  
 pp  
 pp sur la touche  
 pp sur la touche  
 pp

## **The Orchestral Musical Style of Alexander Scriabin as Demonstrated by his Unfinished ‘Prefatory Action’**

In the classical music repertoire there exists a singular phenomenon of musical works that have not been completed by composers, either due to their decease or because they had simply put them aside and never gone back to complete them. Some of these incomplete works have subsequently been completed by other composers or musicologists. Many of these compositions have become well-known additions to the standard repertoire, and include such works as Mozart’s Requiem, completed by Franz Xaver Süssmayer, Mahler’s Tenth Symphony, of which several completed performing versions exist, the most notable ones being by Ernst Krenek and British musicologist Derryck Cooke, Charles Ives’ Universe Symphony, likewise existing in two performing versions by two American composers, Larry Austin and Johnny Reinhard, Alban Berg’s opera ‘Lulu’, completed by Friedrich Cerha, and Arnold Schoenberg’s oratorio “Der Jakobsleiter,” completed by the composer’s pupil Winfried Zillig. What presents this phenomenon as especially interesting is not only the occurrence of another musical work by a well-known composer appearing in the repertoire, and not only the fact that a lesser-known composer or musicologist takes up the bold quest of completing a work by a well-known elder master – albeit these aspects certainly present intriguing elements as well. However, the most striking aspect is that in most cases these incomplete torsos happen to be the final works of the composers, and it is as if a veil is torn asunder in the final musical work of a master who is already facing the world to be. One could present the case of these compositions possessing a certain amount of wisdom and other-worldly sense of the life beyond the grave, which becomes revealed to us when this music becomes available to us.

One of the most enigmatic compositions in the 20<sup>th</sup> century and, probably, in the repertoire of the entire Western music is Alexander Nikolayevich Scriabin’s “Prefatory Action”. Scriabin, who during the later part of his life became immensely interested in mysticism and esotericism, from around the time he wrote his Third Symphony, becoming interested in the ideas of Friedrich Nietzsche, of the Superman, and of Helene Blavatsky, of Theosophy and alternate paths of spirituality. One of her ideas was about the seven races of humanity, of which our race is the fifth, being the most tragic and destitute, but still possessed with the possibility of evolving to a higher level of spirituality. Scriabin’s music passed through a definite evolution, starting of being adherent to Chopin, later on acquiring more ecstatic features, endowed with certain attributes of Wagner, and at the end, acquiring an original innovative musical language, which harmonically passed beyond the confines of diatonicism into a ‘new tonality’, which was equipped to express his mystical insights.

As is well-known, Scriabin was mostly prominent in the field of piano music, hence, most of his compositions are written for piano and include ten piano sonatas, many preludes, etudes and works in other genres. He wrote a relatively small amount of orchestral works. Those include his early work “Reverie” for orchestra and a Piano Concerto, three symphonies, and his final works – the Poem of Ecstasy and ‘Prometheus: a Poem of Fire’. It could be said about Scriabin’s orchestral music that the orchestration is always one degree more traditional in comparison with all his other features: his harmonic and rhythmic language, the piano textures – the latter in regards to the piano music. His first two symphonies, the ‘Reverie’ and the Piano Concerto possess a rather generic type of orchestration, being generally of high quality of very much in the vein of the average musical style of that time period. It is in his Third Symphony that Scriabin achieves some original results in the field of orchestration too; those are enhanced in the “Poem of Ecstasy” and in “Prometheus”.

Since Scriabin lived in Moscow, hence he was a proponent of the Moscow school of composition, if one is to take into account the typical division of artistic styles, inherent in Russian culture, into the Moscow style and the St. Petersburg style. This division is true not only in music, but in poetry, in literature, in art and in philosophy. In the Soviet times, the composers were likewise very much stylistically divided into the ‘Moscow school’ and the ‘Leningrad school’. Ironically, though Moscow is generally considered to be the more Russian city, more deeply enrooted in Russian native history, whereas St. Petersburg is considered to be the more Western city, looking out to Europe, there are certain features in the artistic styles of these cities, which place them precisely in reverse to this mode of thinking. In the sphere of music, the Moscow school, as represented by Tchaikovsky, Taneyev, Rachmaninoff and Scriabin, is endowed with a greater degree of Western, European attributes, than their counterparts in St. Petersburg – Mousorgsky, Rimsky-Korsakov, who developed what could be defined as a Russian national musical style. They played upon Russian exoticism as a key element



of language and used Russian folk melodies more freely, developing them greatly in their music, whereas the Moscow-based composers turned to the European abstract forms and genres and wrote symphonies and sonatas, using them to express emotional moods, philosophical concepts and perceptions. The St. Petersburg school, on the other hand, has always been highly theatrical, featuring numerous operas, short character pieces, symphonic poems and other orchestral pieces describing literary subject matter, written by such composers as Rimsky-Korsakov and Liadov. This is a generalization, to which there are always exceptions.

Scriabin's three symphonies were written in different numbers of movements. The First Symphony has six movements, being, in a sense, the most innovative in form, with a Finale which incorporates chorus along with orchestra – a tradition following Beethoven's Ninth Symphony. Scriabin wrote the text itself to the choral music in the Finale, which is the "Hymn to Art". Albeit, not the most high quality poetry, it achieves, nonetheless, a semantic representation of spiritual apotheosis. The symphony the music alternating moods, from tragic and tempestuous to serene and calm, reaching a feeling of ecstasy and transfiguration at the end. The Second Symphony has five movements and, likewise, presents alternations of tragic moods with refined, serene and ecstatic ones, likewise passing from tragedy to apotheosis and spiritual triumph at the end. However, it is in the Third Symphony, a work in three movements, where Scriabin's mature style is established. It is the only work by the composer which contains a program, and has an additional title, "The Divine Poem", as well as additional titles to each of its three movements – "Struggles", "Pleasures" and "Divine Games". Its programmatic conception follows to a great extent the ideas of Nietzsche. The first movement depicts the struggle within the human being between the part in him which aims at worshiping a God above and that which aspires to evolve to a lofty spiritual level, closer to God. Scriabin, similarly with many intellectuals of his time interpreted Nietzsche's idea of the Superman as that of spiritual development of humanity, their personal efforts undertaken to become more enlightened beings, possessing divine attributes. The second movement is titled "Pleasures," in which the human being is exposed to an abundance of pleasure of life, causing him temporarily to forget his spiritual aspiration, while the third movement is titled "Divine Games," and depicts the state in which humans acquire a high level of spiritual development. Here, Scriabin's orchestration becomes endowed with more developed features, achieving a grandiose, enlightened style, albeit, very much following the traditions of Tchaikovsky and Taneyev, the most important Moscow composers. At the same time a personal refined orchestral style is developed by the composer, manifested in the most abundantly diverse stylistic traits, ranging from the broad *tutti* sections to the sparsely orchestrated, refined soft sounds. Scriabin's last two compositions for orchestra, "The Poem of Ecstasy" and "Prometheus," though sometimes erroneously called the Fourth and fifth Symphonies, are in reality not symphonies but one-movement symphonic poems, albeit endowed with modified sonata forms, each being twenty minutes long. Here Scriabin's orchestration really reaches a point of refinement, at the point of which it could not be stated that his orchestration lags behind his other stylistic features in terms of modernity. It has numerous intricate features, such as the tremolo strings, the intricate contrapuntal lines between the different instruments, the interplay between the string instruments and woodwind instruments, the blocks of sounds formed within the *tutti* sections, the interplay of strings and winds in the loud sections. In the case of the "Poem of Ecstasy" an important trait in the orchestration is presented by the solo trumpet, which plays the role of the main character or hero, who undergoes the spiritual transformation, which the work, essentially describes in its semantic content. Scriabin even wrote a literary poem to the "Poem of Ecstasy," albeit after composing the piece. In his final orchestral work, "Prometheus, a Poem of Fire" Scriabin passes beyond the diatonic harmonic language and develops an innovative harmonic style of his own, based on central vertical harmonies of six-note chords, which are stacked up in fourths – perfect, augmented or diminished. This results in the famous "Prometheus chord," which sounds like a modification of the dominant, but really carries the function of a tonic. In "Prometheus" the piano takes up the role that the solo trumpet took in the "Poem of Ecstasy", essentially giving the "Prometheus" the attributes of both a symphony and a piano concerto. It is not presented merely for the pianist to show off pianistic technique, but primarily for semantic reasons: the pianist represents the main "hero" of the composition, the human soul, undergoing spiritual transformation, passing through the path from the misty beginning of history in the very beginning of the work and self assertion in the opening of the fast section, through struggle and tragedy in the middle of the work and leading at the end to triumph and an ecstatic self-affirmation. The ecstatic coda, in essence, describes the evolution towards a higher mode of existence as the result of personal spiritual effort in developing one's own emotional, intellectual and other centers. Here the orchestration clearly approaches a style, close to the most innovative tendencies of Scriabin's time. It could be said that in its orchestration, Scriabin's "Prometheus" and, to a lesser degree, the "Poem of Ecstasy" could be compared to Stravinsky's early works, most notably, the "Nightingale" and the "Firebird". There is a singular similarity in terms of orchestration

between these early works by Stravinsky and the late works of Scriabin in terms of the intricacy of sound, the refinement of orchestration, the tasteful usage of timbre and of different colors, or blending different instruments together, of sometimes using entire string sections, entire woodwind sections and sometimes blending them together. Other composers, to whom Scriabin's orchestration could be compared, are, of course, Richard Strauss, Debussy and Ravel, who had also reached a refinement of orchestration.

In the later part of Scriabin's life, starting from the time he wrote his Third Symphony, Scriabin became more and more interested in mystical ideas, most notably, of Helene Blavatsky. He never became a blind adherent of her Theosophical movement, but tended to interpret them in his own personal way. For many years he was conceiving of a grandiose work of art, the "Mysterium", which would be a theurgical musical composition that would transform the world spiritually. It would present a synthesis of the arts, incorporating music, poetry, dance, and even incense. A special temple would be built for it in India, and all of humanity would arrive to it to join a voluntary spiritual transformation which would be essentially a willful self-immolation in ecstasy and fire. Scriabin deemed himself the Messiah, sent to earth to fulfill this mystical event. After a course of a number of years Scriabin conceived the idea that before the "Mysterium" should happen, he should compose the "Prefatory Action," another theurgical musical composition, involving a synthesis of the arts, which would precede the "Mysterium" to prepare humanity of this final spiritual fulfillment. Hence, he was conceiving the idea of the "Prefatory Action", which gradually pushed aside his plans for the "Mysterium". Towards the end of his life he saw that humanity was not prepared for undergoing this grandiose spiritual transformation, so he, essentially, left the idea of the "Mysterium" aside. He actually claimed that the final work would be written by him, in the future, after he undergoes a few reincarnations, a few generations later.

Scriabin wrote a literary text or libretto to the "Prefatory Action," describing the birth of the universe, the conversation and interaction of lofty divine spirits, the passing of humanity through a dark, materialized historical phase, its subsequent overcoming of this and, at the end, the final spiritual dissolution. After this he, essentially, composed the entire music without writing it down. His composing habits were, essentially, that he created entire pieces in his head, jotting down sketches only in cases when he was not sure of certain passages, when he was thinking of means of revising them. Only after completing the music he would notate it down. Scriabin's friend, composer and music critic, Leonid Sabaneyev, the author of the famous book, "Remembrances of Scriabin," published in 1925, gave an eye-witness account in his book that when he visited Scriabin's house, the composer played large fragments of the music to the "Prefatory Action" to him on the piano from memory. Sabaneyev claimed that this was the most beautiful music by Scriabin he had ever heard. Other eyewitnesses claimed Scriabin claiming, after finishing the music: "I have only one remaining unpleasant task to do: to write the music down". Unfortunately, soon after that Scriabin unexpectedly fell ill with blood poisoning, as a result of which he died in April 1915 at an early age of 43. His last words were: "But this is a catastrophe!" The "catastrophe," in Scriabin's mind, was not such an "insignificant" event as his own death, but the fact that humanity would not be endowed with this "Mysterium" and, hence, would not be transformed spiritually. As it turned out, he could not even write down on music paper the music, which he had composed, so, as Sabaneyev wrote in his book "Remembrances of Scriabin", "the music was lost irretrievably". For the music critic, who had had a chance to hear fragments of this musical work and to marvel at its immense beauty, this was one of the biggest tragedies resulting from Scriabin's death.

Curiously enough, Sabaneyev in his book mentions that there was evidence that the famous priest and philosopher, Father Pavel Florensky, who was a mystic in his own right, predicted at the time after Scriabin's death that "in thirty three years the "Mysterium" would be completed and Scriabin's name would somehow be involved in it". In fact, that is what happened, since in 1948, thirty three years after Scriabin's death, composer Sergei Protopopoff made a performing version of the "Prefatory Action". Protopopoff is a composer of the generation of avant-garde composers, who were prominent in the 1910s and 1920s, but whose activities were suppressed in the 1930s. They include such names as Nikolai Roslavetz, Alexander Mossolov, Arthur Lourié – the latter had emigrated to France and then to the USA – Vsevolod Zaderatsky, Joseph Schillinger and others. Some of these composers were preoccupied with discovering new musical techniques and new systems of harmony and pitch organization, and many of them were, in a sense, followers and continuers of Scriabin's late style, having continued in the direction where Scriabin left off. Of these composers who built new harmonic systems of organizing pitches, Roslavetz and Protopopoff were the most prominent. They established new harmonies based on vertical and even horizontal sets of pitches, which were not "atonal," being based on certain types of organization of sound, but neither were they tonal, since they were not subservient to diatonic harmonies.

Sergei Vladimirovich Protopopoff was born in Moscow in 1893. He started his musical studies at an early age, however, he also went to pursue studies in medicine, graduating from the Medical Department of Moscow University. In 1913 he made the acquaintance with the theorist, Boleslav Yavorsky and, subsequently, went to Kiev to study privately with Yavorsky, after which he enrolled into the Kiev Conservatory. Yavorsky was a proponent of numerous innovative ideas, discoursing about history, genre, musical styles and a general semantic interpretation of music. Incidentally, he was also a brilliant analyzer of Scriabin's music according to his theoretical systems and historical concepts. One of his most important discoveries was the theory of the "harmonic modes." At the core of his theoretical system was the interval of the tritone, which resolves into the major third. From a few basic extensions of this intervallic progression several 'modes' are created. When these modes are in turn dissected and spread out horizontally, this produces a few new, non-standard scales, the majority of which are very similar to Messiaen's 'modes of limited transposition'. Protopopoff, during "avant-garde period", which lasted from 1917 to 1932, wrote modernist music, somewhat related to Scriabin in its harmonic language, and he used these "modes" as a basis for his harmonic language, making full use of the resulting horizontal scales. Protopopoff music also had some affinity to the music of Roslavetz and Mosolov. It featured an organic combination of the symbolist aesthetics, – manifesting in a new form of romanticism, combined with a new harmonic language – with futurism – demonstrated by new, urbanistic textures and a novel, grotesque sound-world. In his modernist period, Protopopoff composed three piano sonatas, a few song cycles and longer vocal works set on texts of Russian folk tales, organically combining them with modernist aesthetics. His music generally alternates textures which are very Romantic, with those that are rather harsh and modernistic, somewhat similar to Stravinsky and Mosolov. This combination of these two opposing stylistic traits forms an interesting artistic synthesis in Protopopoff's music.

Since Protopopoff was a Moscow-based composer, he wrote sonatas and songs, turning to the modernist aesthetics to express his personal subjective emotional life and philosophical musings. However, his vocal works set to texts of Russian folktales are endowed to a greater degree with "St. Petersburg/Leningrad" aesthetics, since they have a greater quantity of theatrical qualities.

In the early 1930s, as a result of pressure of Communist Party activists among the musicians, which led to a number of decisive governmental edicts, all the composers who wrote modernist music were harshly suppressed in their activities. As a result, they essentially ceased composing modernist music, having been virtually threatened with reprisals. Hence, from the early 1930s all the music of Roslavetz, Mosolov, Protopopoff and Vsevolod Zaderatsky became traditional, diatonic and somewhat generic and bland, with all the innovative, modernist features totally absent. Nonetheless, the composer did not cease his compositional activities, switching to a more conventional, academically tonal musical language; nor did he stop being a disciple of Yavorsky and an ardent promoter of the latter's theoretical systems and historical concepts. From 1938 to 1943 Protopopoff taught at Moscow Conservatory, after which in the mid-1940s he cooperated with Maria Alexandrovna Scriabina, the daughter of the famous composer, who was a theatrical producer. She commissioned him to write music for theatrical productions of many famous plays, of which his music to Alexander Ostrovsky's play "The Thunderstorm" became especially distinguished in its style. In 1946 Maria Scriabina, who also tended to the Scriabin Museum in Moscow, suggested to Protopopoff to turn to Scriabin's literary text and musical sketches to his "Prefatory Action" to reconstruct Scriabin's unrealized project. The composer set to work and two years later, in 1948, finished the work, thus fulfilling Pavel Florensky's prophecy. He made a performing version of the "Prefatory Action", for reciter (or a number of actors), chorus and two pianos, composing the music, derived completely from Scriabin's unfinished musical sketches. The score of Protopopoff's finished version as well as the materials related to it, stored in the archives of the Glinka Museum, demonstrate that Protopopoff studied the subject matter of the literary text as well as the musical sketches very thoroughly. All the themes are written out, and analyzed in terms of their possible semantic meaning, showing that Protopopoff was trying to infer very attentively the semantic meaning of each of the musical themes before assembling them together to build the musical structure of his version. At its inception, it was meant to be a rather local affair, most likely, being written chiefly to attract visitors to the Scriabin Museum, to show them specimens of Scriabin's late style, as well as to demonstrate to them the conception of Scriabin's unfinished masterpiece and the music, based on the composer's sketches. One of the most remarkable circumstances, related to the completion of this work was that it was completed in that particular era, most notably in 1948, one of the worse years in the entire history of music during the Soviet era, the year of the famous Edict of the Communist Party, which branded almost all the leading composers and tendencies of that time as "formalist" and, hence, hostile to the prescribed Soviet aesthetics. There is undocumented evidence that it was given a public performance in 1949. However, no written evidence of this has yet been found by the author of these lines, though mention

has been made by musicians, who heard it from eye-witnesses of that time. In all likelihood, it could have been tolerated by the Soviet authorities due to the fact that because Scriabin's daughter had some authority in the society of that time, due to her relation to the famous composer. Supposition could be made that it was given a closed performance at the Scriabin Museum. In the later years, when the legacy of this generation of Russian modernist composers has finally become available to the public, Protopopoff's version of Scriabin's "Prefatory Action" was finally given a number of public performances in Moscow – in 1992 at the Scriabin Museum by Moscow's Helicon Opera, who repeated it in 1993 and 1994 at the Glinka Museum and the Grand Hall of Moscow Conservatory, in April 2009 at the Scriabin Museum and in June 2009 at Moscow Conservatory's Rachmaninoff Hall. The time of public exposure of this remarkable composition has finally arrived, though it still awaits for a broader recognition by the general public.

At first it appears not to be clear whether Protopopoff conceived of this version as ultimately being for two pianos, chorus and reciter, or whether he wanted to orchestrate it later on. However, the copy of the score, stored at the archive of the Glinka Museum clearly indicates Protopopoff's plans to orchestrate this music later on. However, Protopopoff's own premature death in 1954 dissolved all of these intentions. It seems that, unfortunately, the "Prefatory Action" has a fatal influence on those who set out to work on it – Scriabin was prevented from finishing it, and Protopopoff was prevented from orchestrating it. However as the case may be, upon close examination of the sketches, certain aspects become clearly discernible, indicating that it was conceived of as being for orchestra.

First of all, the piano texture includes tremolos (Example 1). Not a single piano composition by Scriabin contains pure tremolos, notwithstanding the fact that his music has a variety of intricate pianistic effects. Tremolos are clearly indicative of piano reductions of symphonies and other orchestral works or piano-vocal scores of operas, and clearly imply orchestral effects, reduced for pianists' needs. Secondly, there are also wavering accompaniment figurations in triplets and in sixteenth notes, which clearly resemble similar figurations in string instruments (Example 2). Those could be found in piano music as well as in orchestral scores. Most importantly, the textural spacing of the music is interesting: very often the melodic line is not in the top voice of a chord but in a middle voice, sometimes being in the second piano, while the first piano plays accompaniment figures (Example 3), and sometimes being in the first piano while the second piano has notes which are of higher pitch than the melodic line, and also there are other figurations going on at the same time in the other piano (Example 4). This clearly demonstrates that this music was meant as an orchestral work, where these contrapuntal lines, though happening in the same register, are presented in different colors. There are a number of dramatic chords which, though sounding perfectly in place when played on the pianos, undoubtedly have a sense of being more effective if drawn by instruments which could hold the notes for their entire durations, rather than struck, leaving the sound to die down like on a piano (Example 5). Some of the chords clearly invoke associations with brass instrumental sounds, most notably brass fanfares – similar to those in the Third Symphony, the "Poem of Ecstasy" or "Prometheus" (Example 6). Many of the textures present dramatic melodic lines in the low registers, clearly presenting associations with trombone lines (Example 7). There are high melodic figurations, bearing resemblance to lines, performed by flutes (Example 8). The tutti sections also combine in an interesting manner, presenting curious combinations in the context of both piano music and orchestral music (Example 9). Nonetheless, many portions of this work are undoubtedly endowed with piano effects, allowing for the assumption that Protopopoff had been conceiving of the work as one for orchestra joined by solo piano, in the manner of Scriabin's "Prometheus". Of course, the genre of music of music for two pianos and their textural results are, in essence, different from the genre of music for one piano, since there are more possibilities and more contrapuntal intricacies available. However, upon careful examination of the score of Protopopoff's performing version of "Prefatory Action," the conclusion clearly arises that the textural thinking is not as much pianistic as it is orchestral in its conception. There is not a predominant line with a subsidiary line, but rather there is a wealth of contrapuntal activity, which presumes orchestral thinking, featuring different orchestral instruments playing simultaneously with different colors. Some lines are brought out more, others are brought out less. At that, in the long run, it sounds perfectly fine as a piano work as well. So this combination of pianistic and orchestral thinking is what makes Protopopoff's version of Scriabin's "Prefatory Action" especially distinctive.

## Example 1

Andante rit.

Soprano  
Лик со-кро-вен-ный ми-ро - зда - нья

Alto  
Лик со-кро-вен-ный ми-ро - зда - нья... rit.

Piano

Piano

## Example 2

Andante cantabile

Piano

Piano

Pno.

Pno.

Example 3

Example 3 consists of two piano parts in 4/4 time, marked *Andante da lontano*. The top part is in treble clef with a key signature of two flats and a *ppp* dynamic. The bottom part is in bass clef with a *pp* dynamic and features triplet patterns in both hands.

Example 4

Example 4 consists of three piano parts in 3/4 time, marked *Allegro moderato*. The top part is in treble clef with a key signature of two flats and a *mf* dynamic. The middle part is in bass clef with a *mp* dynamic. The bottom part is in treble clef with a *mf* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

## Example 5

**Andante quieto**

Soprano

Alto

Piano

*mp marcato*

**Andante quieto**

Piano

*pp una corda*  
*p*

4

S.

*p* Уст не кос - нув - ших - ся мы тѣп - ло - е ды - ха - нье,

A.

*p* Уст не кос - нув - ших - ся мы тѣп - ло - е ды - ха - нье,

Pno.

Pno.

*simile*

## Example 6

**Moderato**

Piano

*sf*

**Moderato**

Piano

*f* quasi trombe

Example 7

**Moderato**

Piano

Piano

Pno.

Pno.

Example 8

**Andante quieto**

Piano

Piano

Pno.

Pno.



## Example 9

The image displays two systems of musical notation for piano accompaniment. The first system is labeled 'Piano' and consists of two staves. The upper staff features a melodic line with trills and triplets, marked with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment, marked with *pp sempre*. The second system is labeled 'Pno.' and also consists of two staves. The upper staff continues the melodic line with trills and triplets, marked with a mezzo-forte (*mf*) dynamic. The lower staff continues the harmonic accompaniment, also marked with *mf*. The notation includes various rhythmic values, accidentals, and dynamic markings throughout.

Mention must be made of another existing completed version of Scriabin's "Prefatory Action," which was completed much more recently. In 1970, a Moscow composer, originally born in Perm, Alexander Nemtin, an avid attendee of the Moscow Electronic Studio, which at that time was hosted at the Scriabin Museum, opened in 1966, was also given the suggestion to complete Scriabin's "Prefatory Action". He turned to the same sources as Protopopoff, for creating his version of this mystical work – Scriabin's literary text, which he used as a libretto, and the musical sketches. However, he realized the project in a totally different manner, composing a work initially for orchestra and chorus, without setting Scriabin's text to music, keeping the chorus vocalizing. One especially curious feature in this phenomenon was that in 1948, the most sinister year in the history of Russian music, Protopopoff was not afraid of setting these words to music, whereas in 1970, when the situation was to a certain degree less stifling, Nemtin was wary about the authorities responding negatively and creating obstacles for the performance of his version of the "Prefatory Action," due to its mystical subject matter – as Nemtin put it, the subject of the work "had no dealings with the theme of the class struggle." Nemtin started out by composing a forty-minute work for chorus and orchestra, which was premiered in 1973. However, during the course of composing the music, he saw that he was not able to depict the subject matter of the entire text in this span of time. So from 1976 to 1980 he wrote the second part of the "Prefatory Action", which lasted for another fifty minutes. Not being able to complete his musical rendition of the subject matter, in 1980 he started working on the third part of this grandiose composition, finishing it in 1996. The third part of the work lasted for an hour, so the result was a gigantic work for chorus and orchestra, altogether lasting for two and a half hours. The words are not set to music, but the semantic qualities of the music are meant to express the poem. Upon reading Scriabin's literary text, written in the form of a long poem, (which, unfortunately, has still not been republished since its initial publication in 1919 in an edition called the "Russian Propylaeum") and then listening to the music of Nemtin's version, it becomes clearly apparent how the music portrays all the events described in the text. Nemtin's completed performing version of Scriabin's "Prefatory Action" was released on compact disc in 1999 in the Decca label, in performance of the German Orchestra of Berlin under the direction of Vladimir Ashkenazy. It was performed a few times during Nemtin's lifetime, before he died in February 1999. One could point out that Nemtin was somewhat luckier than Scriabin and Protopopoff, in that he was able to finish his version of the music, to orchestrate it, as well as to hear it several times in live performance.

At the end, the question arises of which of these two versions is better, and which fits Scriabin's initial conception more adequately. This essentially presents an arguable question, due to the fact that all people have

different tastes – hence, some listeners may like Protopopoff's version better, while others may prefer Nemtin's. The personal attitude of the author of these lines is that both of these versions are worthy of attention and even admiration in their own right, and the existence of two extremely contrasting renditions of this composition presents an intriguing phenomenon. The fact that this curious and enigmatic project of Scriabin was given two realizations, which are so different from each other, and that this unfinished work could be completed in two such contrasting ways reveals its true universal spiritual potential.

## Santrauka

### A. Skriabino orkestrinis muzikinis stilius (remiantis jo nebaigtuoju „Įvadinio veiksmu“)

Aleksandras Skriabinas – vienas mįslingiausių rusų kompozitorių, kurio vien jau pats gyvenimas yra tapęs tikra legenda, labiausiai yra žinomas kaip fortepijoninės muzikos kūrėjas. Jo fortepijoniniame palikime – dešimtyje sonatų, daugybėje preliudų, etiudų, fantazijų ir kt. – išryškėja kompozitoriaus stiliaus raida nuo ankstyvojoje kūryboje ryškios F. Chopino įtakos, kurią keitė ekstaziškas proto-vagneriškasis laikotarpis, iki vėlyvojo mistiškojo laikotarpio su modernistinėmis harmonijomis ir ezoterinio pobūdžio nuotaikomis.

Tačiau ne mažiau svarbi jo kūryboje buvo ir kita sritis – orkestrinė muzika. Skriabino orkestrinis palikimas negausus, tačiau ypač savitas, o kūriniai visų pirma perteikia didingas filosofines koncepcijas ir dramaturgiškai galias kosmines pasaulio perspektyvas. Iš pastarųjų labiausiai išsiskiria trys simfonijos ir du kūriniai orkestrui – „Ekstazės poema“ ir „Prometėjas. Ugnies poema“. Pirmosios dvi simfonijos, nors ir prisodrintos emocijų bei dramaturgijos, novatoriškos formų, dalių skaičiaus bei jų išdėstymo (Pirmoji simfonija – šešių dalių, jos finale įvestas choras pagal paties Skriabino „Odę menui“, o Antroji simfonija – penkių dalių), dar pasižymi gana tradicine orkestruote, būdinga rusų simfonistams Čaikovskui ir Tanejevui. Trečiojoje simfonijoje – „Dieviškojoje poemoje“ – harmoninė kalba ir orkestruotė jau žymiai originalesnės, o „Ekstazės poemoje“ ir „Prometėjuje“ orkestrinės spalvos išstobulinamos taip, kad jų naujoviškumą galima prilyginti tokiems skirtingiems kūriniams kaip Stravinskio „Ugnies paukštė“ ir „Fejerverkas“ bei Prokofjevo „Skitų siuita“.

Skriabino gyvenimas ir kūryba tapo legenda daugiausia dėl paskutinio neužbaigto jo kūrinio – „Įvadinio veiksmo“. Tai turėjo būti didžiulis veikalas, jungiantis įvairius menus, su vokaline partija pagal paties kompozitoriaus literatūrinį tekstą, aprašantį viso to, kas gyva, gimimą, dvasinę evoliuciją ir galutinę transfigūraciją. Tai turėjo būti įžanga į dar mįslingesnį grandiozinį teurginį veikalą „Misterija“, skirtą atlikti specialiai Indijoje pastatytoje šventykloje, kurią, siekdama ekstaziško susideginimo dvasios ugnyje, būtų lankiusi visa žmonija. Tačiau Skriabinas spėjo parašyti tik „Įvadinio veiksmo“ literatūrinį libretą ir 53 puslapius muzikinių eskizų.

Vėliau dviem kompozitoriams pasisėkė užbaigti šį kūrinį kiekvienam jų būdingu stiliumi. Kompozitorius modernistas Sergejus Protopopovas (1893–1954), muzikos teoretiko Boleslavo Javorskio (1877–1942) auklėtinis, aktyviai kūręs Maskvoje XX a. trečiąjį dešimtmetį, paskatintas Skriabino dukters Marijos ir Skriabino muziejaus Maskvoje direktorės T. Šaborkinos, 1948 m. parašė versiją skaitovui, chorui ir dviem fortepijonams. Jis planavo šią versiją orkestruoti, tačiau netikėtai mirė. Ši „Įvadinio veiksmo“ versija įdomi tuo, kad jos pagrindu galima paanalizuoti, kokios galėjo būti kompozitoriaus intencijos dviem fortepijonams parašyto kūrinio orkestruotės atžvilgiu, kadangi vietomis fortepijoninė faktūra čia grynai pianstinė ir, sprendžiant pagal tai, skirta atlikti būtent dviem fortepijonams, nors daugelio kitų epizodų faktūra leidžia manyti ją esant aiškiai orkestrinę, ir tai rodo, kad kompozitorius turėjo mintyje orkestrą ir tikrai planavo vėliau šį kūrinį orkestruoti. Protopopovo „Įvadinio veiksmo“ versiją Maskvos Skriabino muziejuje ir Konservatorijos Didžiojoje salėje 1992, 1993 ir 1994 m. atliko „Helikono“ operos teatro solistai, o partitūrą 2008 m. išleido Maskvos leidykla „Kompozitor“.

Kita Skriabino „Įvadinio veiksmo“ versija, kurios autorius – maskvietis kompozitorius Aleksandras Nemtin (1936–1999), yra skirta dideliame orkestrui, chorui, fortepijonui, vargonams ir šviesos partijai (panašiai kaip Skriabino „Prometėjuje“). Tai trijų dalių pustrėčios valandos trukmės kūrinys. Rašyti pirmąją „Įvadinio veiksmo“ dalį Nemtin pradėjo 1970 m., o trečiąją baigė 1996 m. Šis jo kūrinys – ir visas, ir atskiros dalys – keletą kartų buvo atliktas Rusijoje, Europos šalyse ir JAV. Kitaip nei Protopopovas, Nemtin sumanė savo versiją būtent orkestrui ir numatė visas orkestrines spalvas. Veikalo orkestruotė, kurioje paties Skriabino orkestrinis stilius susipina su XX a. pabaigos orkestruotei būdingais bruožais, taip pat ir paties Nemtinio orkestriniu braižu, tapo vienu iš puikiausių elementų kūrinio muzikoje. Tačiau literatūrinis tekstas čia nenaudojamas, o choras ir solistai dainuoja be žodžių. Nemtin čia naudoja sudėtingas 12–16 garsų akordines struktūras, paties Skriabino užfiksuotas jo muzikiniuose eskizuose ir aiškiai skirtas būtent „Įvadiniam veiksmui“. Nemtinio „Įvadinio veiksmo“ versija yra išleista kompaktine plokštele.

Šios dvi versijos atskleidžia labai įdomų fenomeną: kaip galima užbaigti legendiniu tapusio kompozitoriaus kūrinį tokiais visiškai skirtingais būdais ir remiantis skirtingais aspektais, būdingais paties Skriabino pirminėms koncepcijoms. Jau pats faktas, kad du visiškai skirtingi kompozitoriai gali pateikti tokias viena į kitą nepanašias, tačiau kartu ir visiškai priimtinas šio unikalios veikalo versijas, rodo begalinį šio kūrinio meninį ir dvasinį potencialą, kaip pats Skriabinas ir numatė „Įvadinio veiksmo“ planuose ir eskizuose, ir patvirtina šią kompoziciją esant išties mistiniu meno kūriniumi ir viena iš didingiausių ir įtaigiausių XX a. pradžios meninių koncepcijų.

**The Symphonic Anti-utopia as a Conscious Necessity**  
**(Certain Features of Soviet Symphonic Composition of the 1920s**  
**and Early 1930s on the Example of Gavriil Popov's First Symphony)**

“...onwards and higher...”

Vassily Kandinsky “Concerning the Spiritual in Art”

“Everything must be changed. Things should be arranged in such a way that everything would become new; so that our false, dirty, boring, ugly life would become a just, clean, happy and beautiful life... With your entire bodies, all your hearts, with all your consciousness – listen to the Revolution”

Alexander Blok “The Intellectuals and the Revolution”

The symphonic legacy of the Soviet composers of the 1920s and the early 1930s could be in all fairness examined as a transitional period between such lofty surges of symphonic thought as the music of Scriabin and Stravinsky of the time of “The Rite of Spring” and the works of Shostakovich and Prokofiev of the late 1930s and early 1950s. The first fifteen years of the post-revolutionary era discloses a contradictory picture of reevaluation of the artistic experience of the past and simultaneously of mastering new methods and new compositional techniques. As a result at the poles of the era one could find artists with not merely different styles but also differing aesthetical positions and world-views. Thus, Romantic-Modernist traditions are upheld by Nikolai Myaskovsky and Vladimir Shcherbatchov in their symphonies. Attempts at revolutionary restructuring of symphonic genres from the perspective of language and form were carried out by Alexander Mosolov, Dmitri Shostakovich and Nikolai Roslavetz. A search for means of adaptation of classical methods within the framework of anti-traditionalism was carried out by Popov, and in the early 1930s – by Shostakovich. However, notwithstanding the diversity of stylistic tendencies and the differences of the aesthetical positions, virtually all the significant composers of the era were united by a common theme, previously indicated by Alexander Blok at the dawn of the revolutionary changes in his article “The Intellectuals and the Revolution,” in which the problem of moral and civil self-determination in the conditions of the collapse of the old world, as well as the attitude towards the past and the future are determined in the context of actual artistic challenges.

Of course, the theme “intellectuals and revolution” had been disclosed in Soviet symphonic writing in various ways. For example, Myaskovsky in his Sixth and Seventh Symphonies and Shcherbatchov in his Second Symphony, based on Blok’s poetry solve this problem on the basis of traditional perceptions, juxtaposing the inner world of the artist with the dramatic turns of history, this way, asserting the impenetrability of eternal truths and poetic freedom. Roslavetz perceives the phenomenon of time from a utopian position, attempting to place an equals sign between the innovation of artistic language with revolutionary changes in society. However, the collision, created from this identification creates a quasi-romantic image of a restless spirit, rising, just like according to Scriabin, to self-assertion of the ideal, in this case, the ideal of the revolution (as in his symphonic poem “Komsomolia”). Shostakovich in his Second and Third Symphonies, Mosolov in his “Iron Foundry” and Schillinger in his symphonic poem “October” attempt to reflect one of the most popular aesthetic symbols of time, namely, the festive utopia (of the urbanistic, revolutionary type), created by the avant-garde, disclosed by means of the tri-temporal dramaturgy (for discussion of tri-temporal dramaturgy, see 6, 34–35), within the framework of which the spheres of imagery in the domain of genre and subject matter are delimited to the greatest degree and personify by themselves the struggle of the past (the oppressive and grotesque) with the present (the heroic and brave), projecting this struggle onto the bright future. The problem of the attitude of the intellectuals towards the revolution is disclosed here as an attempt of forming a positive symbol of the era, which already has a direct connection with Soviet mythology (the October, the Revolution, the Proletariat, Labor, the First of May, etc.).

Gavriil Popov at the turn of the 1920s and 1930s, and then later Dmitri Shostakovich during the transitory period of his creative path, attempt to combine the traditional dramaturgical collisions with the avant-garde

tri-temporal space, this way attempting to create large-scale synthetic conceptions. This exceptionally difficult challenge was overcome during the examined time-period, first by Gavriil Popov in his First Symphony, whereas Dmitri Shostakovich solved it somewhat later – in his Fourth Symphony. The hidden program of the three-movement cycle of Popov's First Symphony is also genetically connected with the theme of "the intellectuals and the revolution". However, its interpretation in the political conditions, when the expectations of the future world of happiness were not fulfilled, turned out to be quite ambiguous. The historical optimism, inherited from the avant-garde, no longer helped to form up a life-asserting conception. In the process of creation, in the musical work an anti-utopian, alternative line of thinking was drawn out, disclosed as the tragic position of the human being, placed in the whirlpool of the revolution, having followed it but, in the long run, having lost faith in both the revolution and in human beings.

So how is it, that this alternative had been formed, and from the revolutionary utopia, extolled by Blok a large-scale dramatic conception grew, which was able by the sheer force of the musical texture to refute the mythology of both the revolution and the totalitarian system, built in the early 1930s?

In order to answer this question, let us attempt to solve two basic problems, namely: a) how the utopian world-view reflects within Russian symphonic music of the first three decades of the 20th century; b) how on the level of musical thematicism the dramaturgy is built, allowing for discussion of an anti-utopian perception of the composer's perception.

It is obvious that the idea of utopia has been an unalienable companion of humanity from its earliest times. The aspiration to live in a better, more just world, presents a natural inclination of all human beings. Hence, the temptation to build models of the future in the present was always very considerable. In addition, regardless of the possibilities of realization of utopian projects, their capability of influencing social consciousness possessed a veritably hypnotic power. One example of this could be provided by the utopias of Chernyshevsky, which compelled an entire generation of Russian intellectuals to imitate his heroes, this way, transforming a fictional reality into a historical fact? As for the revolutionary, communist utopia, the desire to carry it out into life in the 20th century has veritably turned the world over.

Obviously, in the beginning of the 20th century, hardly any of the artists could withstand the dreams of the bright future. The regeneration of the outdated old world began to acquire factual delineations. The "previously unheard changes" and the "previously unfathomed uprisings" had gradually turned into reality. They had also turned into realities of art, including the art of music. This way, already at the beginning of the 20th century the finished artistic embodiment of the presentiment of the "bright future" appears in the music of Alexander Scriabin. The "Divine Poem," the "Poem of Ecstasy," "Prometheus," the sketches for the "Prefatory Action" and other works by the composer in their mystical-philosophical program contain the most important and indispensable characteristics of utopia – modeling the captivating, inspired, free world, distanced from the ugly reality. However, the vision of the future, according to Scriabin, discloses as a mystical action of transformation of the human spirit and of all reality. "In 'Prometheus' the action of creation of a new world is unfolded, that world which is disclosed before the spiritual gaze of the human being in an ecstatic rapture. /.../ Is it not that holy city, the "New Jerusalem" that is extolled at the end of Scriabin's 'Prometheus,' of which the prophets, the author of the Book of the Revelation and all the visionaries had dreamed?" Igor Glebov (Boris Asafiev) had marveled (5, 46). "The proud conception of Scriabin about the human being-turned-god," – the same author emphasized – "placed the human spirit in the center of the universe as the sun of the universe. /.../ Scriabin dreamed of a powerful entity, which would know e v e r y t h i n g, having experienced everything, and would direct the currents of the worlds according to its own discretion. The Universe would merge with this entity. /.../ The Mysterium – the conception of which was Scriabin's guiding star throughout his life /.../, was meant particularly to become this type of action of fulfillment of all destinies.

Scriabin was filled with the same dreams and with the same visions which had gripped the unknown author of the Apocalypse, but Scriabin did not think of the divine spirit, building a new earth separately from the human being, whereas "the mighty human spirit merged in his imagination with the Godhead" (5, 18). «The interest in esoteric ideas," Anton Rovner notices, "started to prevail in Scriabin's music since the time of his Third Symphony, "The Divine Poem" and strengthened during the course of the years. At first Scriabin carried out a grandiose, extravagant conception, the "Mysterium," the goal of which was to be the transformation of the entire universe and all of humanity by means of a willful ecstatic annihilation and transformation to a higher spiritual level. In this project, for which Scriabin planned to build a temple in India, all humanity should be involved" (7, 205). What is this if not a utopia? What is it if not an example not only of a philosophical foundation for the future of humanity, but also the approach to a materialization, albeit, an unachievable one, of this conception?

This is why, notwithstanding the fact that Scriabin's utopia was, first of all, connected with spiritual rebirth, its essential aesthetical and ethical accents turn out to be quite concrete, visible, and turned towards real life. As a result, these accents become topical, not only for admirers of demiurgic poetics and esotericism but also for the artists of the avant-garde, who recognized in Scriabin's music a revolutionary underlying message.

So what did it consist of, and what features of the avant-garde utopia proper are demonstrated in Scriabin's music as evident for the young generation of the "futurist" rebels?

The first is a stately and steadfast optimism, based on the overcoming of reflection, inertia and contemplation, which corresponded to the futurist representation of art as a source of energy and movement. It is not difficult to suppose that the heroic histrionics, bringing out the sturdy willful themes onto the forefront, the intonational contours of which were determined by an active movement upwards and were stressed by signal and anthem lines, was perceived by the young generation as a glorification of the reformatory creative element, the aim of which was the future (Examples N. 1, 4, 5, 7). Here a remarkable alternative was formed, which found its further development in the 1920s, – namely, the alternative to the past, which was associated with weak-willed Apocalyptic and exalted emotional states.

The second is that Scriabin's musical utopia, in addition to its characteristic musical intensity, had also realized itself in terms of a very unusual concentric form (layered upon the stencil of sonata form) and re-creating in the consciousness of the listener a grandiose ascending spiral, the coils of which coincided with culmination surges, and the top of which presented a coda-apotheosis, which absorbed all the semantics of the compositions in it (in the cases of the "Prefatory Action" and "Prometheus").

The third is that Scriabin's utopia turned out to be inherently festive and devoid of conflict, which likewise corresponded in the views of the revolutionary generation to the image of the utopia. Scriabin's "sun city" is initially free of contradiction, as all the elements of musical construction (the horizontal, the vertical and the diagonal) have been predetermined and interconnected with a common thematic core, their contrast having a purely external quality, not presuming qualitative changes of the semantics affixed to them.

The fourth is that Scriabin's symphonic utopia was founded upon massive symphonic resources (not an insignificant aspect, the significance of which was to strike the listener with the grandiosity of the instrumental caliber). Here it is necessary to mention the semantics of timbre. The timbre of the trumpet and the brass section in general was utilized within the framework of dynamic growth, leading to the final triumph, the apotheosis of the willful impulse (Notes 1, 2, 5–7, 9). In this part of the utopian conception it is interesting to note that the representatives of the generation of the avant-garde (Roslavetz, Schillinger, Mosolov, Shostakovich and Popov) also tried to use massive orchestral forces. For instance, Roslavetz's "Komsomolia" features an orchestra with quadruple woodwinds with two cornets, four trumpets, six horns, two harps and pianos. Schillinger's "October" features an orchestra with triple woodwinds with four horns, an expanded group of percussion instruments and piano; finally, Popov's First Symphony features an orchestra with quadruple woodwinds with an additional piccolo clarinet, eight horns and a large set of percussion instruments and two harps (notice that the composer demands a total of 12 contrabasses in his orchestral ensemble!)

As for the brass and especially the timbre of the trumpet, this particular instrumental color has definitively established itself in their musical output as a symbol of revolutionary will and a festive triumphant element (Examples N. 10, 12, 13, 17, 19–22, 26, 30).

Of course, the symphonic conceptions of Scriabin as well as his philosophical views were greatly distant from the utopia which began to unfold in the 1920s. anti-traditionalism, anti-romanticism and, most importantly, the ideological pathos – that was the line of demarcation which divided Scriabin's aesthetics from the avant-garde. The avant-garde utopia formed at the springboard of the social-political mythology. In its aesthetical schemes the avant-garde endowed the future with veritably material attributes. Hence, within the framework of art, broad dissemination is bestowed upon the revolutionary, festive utopia, in which the social revolution is perceived as a genuine meaning of the future, identified with a concrete social system (socialism, communism), as in the case of Mayakovsky. On the other hand, in the early 1920s the avant-garde formed yet another variety of utopia, – namely, the industrial, machine-related (for instance, in the artistic legacy of the constructivists, the production workers and others). According to it, the bright future is inseparable from urbanistic growth as well as scientific, technical and industrial progress. However, notwithstanding the nuances of interpretation, the avant-garde utopia generally conceived of the future through the prism of social well-being, order and collective happiness.

Of course, the embodiment of this utopia in art, for instance, in music, demanded a new symbology, which utilized the recognizable traits of the time, bold contrasts of style and a modern musical language. It is particularly on this new wave of innovation in symphonic art that principally new pitch systems become

disseminated (such as, for instance, Nikolai Roslavetz's technique of "synthetic chords"), and anti-traditional dramaturgical schemes become current (including the aforementioned tri-temporal space in the works of Mosolov, Shostakovich and Schillinger).

However Scriabin's conception of the future had not yet exhausted all of its resources in the music of the 1920s, in the aspects of its musical form and thematicism. Upon close examination it is not difficult to discover a relatedness of intonations (albeit in new modal and scalar conditions), as well as a stereotyped solution for a Finale or coda in the symphonic compositions by Scriabin and the composers of the Soviet avant-garde.

In the first case, the themes of the will, directed "onwards and upwards," as well as resolute imperative lines retain their desirability. Only their semantics change. Now the themes of the will, self-assertion, created spirits, flight, dreams, etc. are interpreted as themes, which reflect the spirit of the revolutionary struggle, machine labor and an urbanistic future. As a result, paradoxically, theatism, which had previously personified an aspiration towards the other-worldly heights, turns into a thematicism, which brings out the earthly features, determined by genres: an anthem-like tread of revolutionary songs and marches, as well as the depictive sonorous force of machine rhythms. Here it suffices to point at the similarity of the "machinery" themes of Mosolov (the Fifth Sonata, "The Iron Foundry" and others) and the themes, symbolizing the mythology of revolutionary struggle and labor in Shostakovich's music (the Second and Third Symphonies) with the themes of Scriabin. In all of these cases there is the same dotted-line step, the same majestic signal impulse, the same accents of the will, the same upsurges of open fourths and fifths (Examples N. 1–12, 14–16, 19, 27–31). Also noteworthy in this urban context are the intonational coincidences with Nikolai Roslavetz's "Komsomolia" and Joseph Schillinger's "October" (Examples N. 20–23, 25, 26).

As for the second aspect – namely, the structural similarity and the solution of the problem of the Finale – here it is likewise not difficult to find points of contiguity between the musical legacy of Scriabin and his successors.

The image of the avant-garde utopia in the symphonic music, as well as in that of Scriabin, is unfolded in a circle-like manner. The concentric variant formation was characteristic for the aforementioned symphonies by Shostakovich, Nikolai Roslavetz's "Komsomolia" and Joseph Schillinger's "October" (the same idea would be picked up by the first and third movements of Gavriil Popov's First Symphony). In Mosolov's "Iron-Foundry" the concentric unfolding seemed to be absent. However, this was only so upon a first glance. After all, the variation, total-ostinato layering of textural strata in that famous composition presents the same method of movement in circles. Only the movement is not on a horizontal but on a vertical plane, which, naturally adds a dynamic element to the form and brings closer the culmination of the recapitulation.

As for the Finale, the coda-apotheosis: here the Soviet composers of the 1920s and the early 1930s almost unanimously attempted to model the festive picture of "Prometheus" and, especially, the "Poem of Ecstasy". The coda-apotheosis in all the aforementioned cases was called upon to crown the concentric ascent with the might of the orchestral sound, the domination of the major color, and in the case of Shostakovich and Roslavetz, this coda was also intensified by choral timbres (once again, just like in "Prometheus"). More over, in the case of Shostakovich, the choral Finales within the frameworks of the grandiose diptychs of the Second and Third Symphonies carried a crucial semantic strain. They presented themselves as a verbalized version of the utopia, since here by means of the spoken word the mythology of the spoken out was verbalized – the mythology of the October, the Commune, Lenin, the First of May, etc.

Of course, not only in terms of aesthetics, but also in terms of form it is impossible to set an absolute equals sign between the aesthetical and artistic results of Scriabin and those of the avant-garde. This is true even in the sense that the very principle of concentric ascent in Scriabin's music was connected with the substantiation of the ethical imperative, with the disclosing of the humanistic idea of the ascent of the human spirit and thought towards perfection. The symphonic utopias of the 1920s turned out to be pragmatic and functional, turning into musical moulds of the type of the "Monument of the Third International" of V. Tatlin, the top of which could only indicate the direction of "onwards and upwards," but not the final meaning of ascent, namely, its moral outcome.

However, the theme of "calquing" by the composers of the avant-garde of Scriabin's models remains exclusively interesting up to the present day. For instance, why did composers, up to Gavriil Popov demanded allusive material, addressed towards Scriabin's symbolism, for the formation of an anti-romantic symphonic conception? To what extent was the turning to Scriabin's dramaturgy justified upon forming a totally differing philosophical-aesthetical program? Not laying claims upon exhaustion of these questions, let us suppose that the creation of a convincing, artistically full-fledged avant-garde utopia would be impossible without a foundation upon tradition, on examples which had already passed the selection of time. Moreover, the revo-

lutionary character of the music of Scriabin was officially recognized during the years of the revolution, and had no need of additional argumentation. On the other hand, the artificial, constructive qualities of the avant-garde method, the schematic qualities of the dramaturgy and, to a certain extent, the ideological engagement, narrowed down the artistic and expressive specter of the music. Hence, its saturation with the live breath of thematic allusions and redirections allowed the content of the utopia of the Soviet avant-garde to be made more profound and multidimensional.

Thus, the utopia, as an inseparable part of the futurology of the avant-garde and as an inseparable feature of the world-view of the revolutionary generation had found its distinctive and complete expression in the symphonic music of the greatest composers of the era: Nikolai Roslavetz, Dmitri Shostakovich, Joseph Schillinger and Alexander Mosolov.

However this utopia began to exhaust itself by the end of the 1920s. Abstract rationality and groundless optimism hindered the creation of complex artistic collisions. The dream of an urbanistic future was quickly losing its past attractiveness. In its turn the avant-garde was not able to compete with the totalitarian ideology, which by the late 1920s and the early 1930s formed the myth of the exhaustion of the evolutionary development of society, the factual identification in the socialist world with the perfect future with the perfect present. The myth of the permanence, non-contradictoriness and lack of conflict of the structure of the government was immediately carried into the sphere of artistic work, having become the pivot of the method of socialist realism, founded on the canonical reflection within art of the ontological foundations of totalitarianism: the cult of personality, the communist ideology and internationalism.

This way, the avant-garde, notwithstanding its revolutionary and, generally, rather politicized aesthetical trend, did not coincide with the totalitarian aesthetics in the most important aspect: the avant-garde's picture of the world was dynamic, since it projected the strivings of the artists towards the future, whereas the picture of the world in the Grand Style was static: the future was perceived of virtually having arrived (at least in the works of art).

The avant-garde was condemned, and the acquisition of the new theme in art, of new heroes and of new moral and aesthetical guidelines became an urgent necessity. Nonetheless, particularly here the roads of the artists have parted. The most important vector of search in the early 1930s turned out to be the official line of art, connected with the propaganda of totalitarian mythology and the mastering of the socialist realist method. The other vector was the attempt at a profound, honest view of what was occurring and, simultaneously, drawing conclusions of one of the most dramatic pages in Russian history: the Revolution and the Civil War. This way, the foundations were built of that tragic reflection, which endowed the world with the prose of Bulgakov and Platonov, the poetry of Akhmatova, Mandelstam and Tsvetayeva, the absurdist writings of Kharms and Oleinikov, the art of Filonov and the symphonic music of Shostakovich. This established tragic trend of artistic works in the USSR included Mosolov's opera "The Raft", Gavriil Popov's First Symphony and Shcherbachtov's Third Symphony. Of course, as is well-known, for a long time this present trend fell out of the historical context, and was for many years consigned to oblivion. However, "manuscripts do not burn". The meaning of this is that it not only existed, but also exerted its influence on social consciousness, albeit latently, leaving its mark on the paths of development of contemporary art.

It was particularly this tragic trend, which became the second reality of Soviet art, which was able to realize in full measure the aforementioned theme of Blok, which now was interpreted in the following way: the moral position of a rational human being in the conditions of a historical catastrophe. Moreover, this question, posed by Blok, which is, essentially, an eternal question in the conditions of formation of a totalitarian system, arrayed itself with a large quantity of nuances. Here, the main accent was frequently placed on the infinitely ailing experience of the fact of the downfall of the revolutionary utopia, to which a considerable part of Russian intellectuals had devoted their lives. The issue was particularly about the acknowledgement of defeat of their own ideals: the political, moral, aesthetic, religious and all other ideals – against the background of the loss of spirituality and depreciation of the meaning of culture. The present anti-utopian perspective becomes exclusively characteristic for the aforementioned artists. However, in symphonic music, Popov's First Symphony should be placed particularly at the forefront of the list of orchestral works which clearly demonstrate the features of anti-utopia, narrating about the end of the world of the future, that ideal future, with the presentiment of which Scriabin's generation had lived, as did the generation of the avant-garde of the 1920s.

The fate of the symphony is well-known. Having been begun in 1927 and having received positive comments from Popov's contemporaries already during the process of its creation (including receiving a prize at the All-Union Competition in 1932), it was completed in 1934 and premiered in the Grand Hall of the



Leningrad Philharmonic Society in 1935. The reaction to the performance of the work was just as shattering as was the reaction to Shostakovich's "Lady Macbeth" a year later. The symphony was withdrawn from cultural circulation and was never performed publicly in Russia again up to 2008.

The considerable span of time during which the symphony was being created testifies of the immense difficulty of its composition, of the tortuous searches for artistic solutions which would correspond to the planned program, which the composer indicated the following way in his diary: "... about 1.) struggles and failures 2.) humanity and 3.) the energy, will and joy of the labor of the victor" (4, 236). However, the epoch brought in its own amendments into the process of straightening out the planned subject matter. The idea of the festive Finale-apotheosis, which would crown the thorny but fruitful path of building new life, resulted in a paradoxical manifestation, as has been noted before. The contours of festive Finales of the 1910s and 1920s were to a considerable degree altered from the perspective of tragic reflection. Hence, the sought for "Promethean" Finale did not occur.

Although, this happened not in the least because the composer "did not find the "bright melodic material" that corresponded adequately to his conception, as Barsova writes (1, 117). The symphony's Finale turned out to be untenable not in a musical, but in a philosophical sense, having discovered the glaring discrepancy between the ideal and real worlds. However, it is difficult to suppose that this result was absolutely an unconscious one for the composer. After all, the time during which the symphony was being composed was essentially an anti-utopian one. The absurd disparities swept over the social, political and cultural life of the country. Thus, the political context in which the work was being written was the unfolding of political repressions (the rout of the Trotsky opposition, the "Shakhtin" affair, the process of the Promparty, the battle against the "kulaks"), the folding up of the New Economic Policy and the establishment of a command administrative system of managing the economy, it was the struggle for power and the destruction of Lenin's revolutionary "guard" (including the murder of Kirov). The historical cultural context of the composition was the tragic death of Mayakovsky, about which the composer was immensely upset, and was planning to write a symphony about the poet's death, the liquidation of all of the artistic organizations not controlled by the government, the establishment of political censorship and the formation of the principles of socialist realism in art (to which the symphony did not correspond, from the very beginning). Finally, the historical-stylistic context of the symphony was, in fact, the establishment of the anti-utopia in literature, the visual arts and music.

In other words, the anti-utopian features of Popov's symphony are impossible to observe outside of the historical and cultural context. Moreover, the anti-utopian perspective refers to the previously existing musical legacy. In this sense, a certain amount of influence on the composer might have been exerted by some opuses by Shostakovich and Mosolov. However, one must speak about the anti-utopian perspective of the music of these composers in light of the musical tradition of the 1920s only with certain stipulations. First of all, the anti-utopia in Shostakovich and Mosolov's case is mostly discernible through satirical plots, called on to ridicule the evil of the era, – namely, the insignificance of the small person, the petty bourgeois, – in other words, to ridicule the past (Mosolov's "Four Newspaper Advertisements" for voice and piano, and the opera "The Hero", as well as Shostakovich's operas "The Nose" and "The Bolt"). Second, the features of anti-utopia *involuntarily* permeate into the fabric of musical compositions, which are formally dedicated to the unfolding of Soviet mythology (Mosolov's "The Raft" and Shostakovich's "The Golden Age"). At that, this involuntariness is primarily determined by the ambiguity of the dramaturgical accents: in Mosolov's case – in connection with the use of the so-called alternative material, and in Shostakovich's case, in connection with the particularities of the genre-related transformations of thematicism, presenting the aesthetical results of the musical compositions with rather controversial attributes.

Thus, the satirical perspective or the involuntary shift of accents in a well-known utopian scheme, which changed the emphasis of the ridicule of the past beyond the limits of the object of ridicule – these were the aspects which allowed to determine the presence of anti-utopian features in the music of Shostakovich and Mosolov, which could not have been left unnoticed by Popov.

Nonetheless, Popov chose his own path. Undoubtedly, Popov with his new composition reacts in a conscious way with a feeling of pain to the contemporary realities. The insolvency of the revolution, the destruction of the cultural stratum, and at the same time a dialogue with the artists, who for the first time had started speaking in an Aesopian language – this is the emotional and semantic atmosphere of the First Symphony. At the same time, the composer chose the most optimal means of expressing the tragic sense of the time, since he was already aware of the sad experience of Mosolov, whose music (chiefly, the brightly theatrical and programmatic type) was virtually banned in the USSR in the early 1930s. In other words, a symphonic manifestation of the

anti-utopian idea could no longer be endowed with programmatic or theatrical attributes. A verbal disclosure of its semantic meaning would be equivalent of suicide.

As a result, the composer chose the most difficult and optimal decision. The anti-utopia was to be carried out within the framework of a purely instrumental conception. Moreover, this was not a demarche towards the concrete flaws of society, but as a multi-layered interaction with an immense cultural tradition of both the past and the present, which would permit the disclosure of the absurdity, inherent in the events of his time. The dialogue with the past turns out to be of first importance here (incidentally, likewise to the tri-temporal dramaturgical scheme of the *avant-garde*). The biggest difference is that the past in the case of Popov does not express itself in the grotesque arabesques of Romantic clichés, as in the case of Shostakovich or Mosolov, but, on the other hand, the shattered fragments of a romantic view of the world through the prism of stylistic allusions with the music of Wagner and Mahler, Scriabin and Tchaikovsky (such is the domain of the subsidiary theme group of the first movement, Example 33). To this category likewise pertain the stylistic features, which – as in the case of the second movement – discover a kinship with the music of Shcherbachov and Myaskovsky (for instance, in terms of the breadth of unfolding of the elegiac cantilena theme, Example 35). The dialogue with the present in Popov's composition to a greater degree presents multi-aspect associations with the urbanistic poetics of the 1920s, presented by the music of Shostakovich, Schillinger, Mosolov, Deshevov, Prokofiev and others. However, the ostinato figures of short breath, the echoes of revolutionary marches and songs, and the rhythm of machinery production in the primary theme group of the first movement and the Scherzo-Finale are permeated not with a grandiose festive pathos, but with an aggressiveness and banal self-assertion, as in the case of Mosolov's "The Raft", depicting the soulless work of a production "Moloch" (Examples 29, 32, 36). This way, the machine-like utopia in Popov's Symphony appears rather as an image of the present and not the future, as opposed to the way that this domain of imagery and subject matter was depicted in the works of the composers of the *avant-garde* of the 1920s. Consequently, it loses the sacred-utopian semantics, while returning to its anti-humanistic roots. On the other hand, the future in the coda of the Finale is associated with a powerful current of sound, identifying itself with the climactic peak, thus, reminding the listeners of the apotheosis in the codas of Scriabin and Roslavetz, Shostakovich and Schillinger (Example 37). However, particularly in this seemingly grandiose coda the main element of anti-utopia is present. This is because an obvious semantic manipulation is taking place in relation to the utopian construction of Popov's predecessors. First of all, the past, in Popov's case, is the nostalgic memory of the lofty past (through the prism of the style of Wagner and Mahler). In other words, this presents itself as the longed for past (which is absurd from the perspective of the revolutionary mythology). Second, the heroism of the present is presented as dubious, due to the aggressive impersonality of the thematicism, which becomes alternate in the full meaning (as in Mosolov's music) and, hence, carries nihilistic and not positive energy. The projection of these semantic manipulations in the thematic sphere of the future destroys the utopian construction. This same outcome is also stressed by Barsova "At first, this (the Scherzo – I.V.) is perceived as an early example of the festive Finales, which were so admired in the Soviet music of the 1930s, and corresponded so perfectly with the official optimistic conceptions.

This kind of impression dispels the harshness and aggressivity of the image; it is a conscious effect, which puzzles the listener in what seems to be an unclouded atmosphere of festive exaltation; it appears as a result of a total usage of the technique of poly-ostinato. The short, primitive motives of ostinato figures, set in the vein of "music of machines," deliberately contradict the purpose of expressing emotions of overall happiness" (1, 117). The symbols of the future in the form of a quasi-Scriabin apotheosis, clearly, do not bear the strain of the aggression of machines. The alternative wave of ostinato, which intrudes into the Finale, in its outcome dispels the image of festive rejoicing. The dream of the ideal reality and the perfect future turns out to be insolvent. In this tragically absurd manner ends the composer's dialogue with the past and the present, which for the first time calls on the past to bear witness against the present.

These outward semantic, expressive, dramaturgical aspects, of course, rely upon a concrete artistic method. From our point of view, this given method presents nothing else but the aforementioned principle of alternative material. In order to substantiate this thesis, let us turn to our own conclusions, made some time ago in connection with the dramaturgical particularities of Mosolov's musical compositions from the 1920s and 1930s. In Mosolov's music "the alternative principle became apparent in a special approach towards the formation of elements of expression and content in his compositions, first of all, in the aspect of discrepancies of genre, juxtapositions and the technique of mounting, which determined the dramaturgical outline. The combination of various models of genre conditioned the ambiguity of the content, simultaneously reflecting the pathos of revolutionary reorganization, industrial revival, social optimism and a festive perception, joined with a negative attitude towards the past, and a particular consideration of the future... However, this general aesthetical

aspect conditioned both the concrete method of selection of musical material and the specifics of dramaturgy. From this point of view the alternative principle expressed itself in Mosolov's music primarily in the creation of thematic complexes, presenting themselves in the form of opposition to the main material, and termed by us as alternative material...". And further on: *by the term alternative material "in the compositions of Mosolov, one should presume a thematic opposition with vividly expressed aggressive ostinato motor movement, frequently endowed with specific grotesque characteristics, and fulfilling the function of "absorption" of the main material in the process of development"* (2, 155–156).

In other words, the function of the alternative material was aimed at displaying the anti-romantic aim of the compositions, since the main thematic material proper, for instance, in the piano sonatas, String Quartet and First Piano Concerto, was indirectly connected with the Romantic-Modernist traditions, the Scriabin-Medtner sources, and with the stylistic features of Mosolov's teacher, Myaskovsky. In its turn, the aggressive ostinato features of the alternative material discovered a direct connection with the machine utopia of the time. After all, the poly-ostinato movement of short intonational modes (such as, for instance, in the Fifth Sonata, First Piano Concerto and String Quartet) created a landform sense of mechanical work. In the consciousness of the composers of the mid-1920s, these mechanical, rotary intonations were associated with the machine utopia, the image of the future. Thus was the dramaturgical scheme constructed, which personified the battle of the past (the main material) with the present (alternative material). We should notice that in this scheme the alternative qualities were evaluated from a positive point of view, since the image of the past in the spirit of revolutionary nihilism was subject to ridicule and destruction in an a priori manner. *This is why the role of the alternative material, notwithstanding its aggressive qualities and spiritual impoverishment, turned out to be double-sided, after all: it carried not only a negative element, which absorbed the genre-determined emotionally expressive thematicism, but also signified in itself the appearance of a new, positive semantics, reflecting the machine utopia of the time (this is how the given material is particularly interpreted in the symphonic poem "The Iron-Foundry" and in the opera "The Raft"*.

In Popov's First Symphony, the conception, connected with the spiritual search of the personality and the self-determination of the artist in the revolutionary whirlpool, returns the role of machine rhythms once again to its sources, in other words, presenting it as alternative and negative in the full sense of the words. However, it becomes negative not in relation to the main thematic material, as in Mosolov's music. The aggressive motor movement in Popov's symphony is the main feature of the main material (of the primary theme group of the first movement, of the theme in the Scherzo third movement; Examples 33, 37). At the same time, the aggressive energy of the alternative material is such that the subsidiary theme group also is saturated by the breath of ostinato. Here special significance is acquired by the contrapuntal movement in relation to the main theme of the subsidiary theme group, in its quartal submotivic formulas (in the part of the timpani, Example 34). This presents a sort of quintessence of the alternative material, clarifying its functions of noise and sonority (thus the alternative material seems to modulate from the passionate gust of ostinato figures, the mono-rhythmical "drumbeat" of the eighths in the primary theme group to the resonant funereal beats in the timpani part of the subsidiary theme group).

Further on, the continuous collision of the two beginnings of the exposition at the 8th phase of the development section leads to a grandiose culmination, in which the appearance of the color of the major mode is comparable to the third of the spheres existing in the utopian tri-temporal continuum – namely, the future. However, despite all the grandiose scale of the climax, the composer does not bring the development up to the festive apotheosis, gradually lessening the dynamic tension, leveling the established tonality by means of polyphonic movement of lines and polychordal effects. The first collision of the past with the present does not end in the creation of a positive and conflict-free picture of the future. The image of the future turns out to be unrealized up to the very end. The climax is followed by a shortened recapitulation with a domination of ostinato pulsation. The elements of the subsidiary theme group appear only as echoes, and disappear once again. The idea of the alternative is realized once again: the subsidiary material is pushed out.

The second movement of the symphony presents itself as a lyrical intermezzo and simultaneously as a philosophical monologue-musing. The composer excludes the usage of alternative material here (the narration about "humanity has disclosed itself by Popov without any reference to utopian rhetorical expression or machine-like ostinato movement). The second movement is entirely dedicated to subjective emotional experience of the chief protagonist, as if restoring the destroyed lyrical-dramatic image of the subsidiary theme group of the first movement. However, in this section of the symphony the lyrical-dramatic condition turns out to be more individualized. In both the stylistic and the modal aspects, it discloses by means of Popov's individual stylistic intonation, whereas in the first movement, to a greater degree, the stylistic allusions to Wagner and

Mahler indicated towards a maximally generalized supra-individual means of transmitting lyrical-dramatic images. As a result, the monologue quality, the personal attitude towards the problems of spirituality turns into another step of anti-utopia, since in the traditional utopian scheme of the 1920s, the subjective, emotional perspective was perceived as an anachronism, a relic of the past.

Finally, the third movement, following the slow and plaintive chant of the solo violin in the final measures of the second movement, once again plunges the listener into the world of elemental conflict of the first movement. The third movement is likewise opened by means of an aggressive ostinato in the low strings (which presents the alternative material proper), whose “drumbeats” are supported by the pulsation in the percussion (Example 38). The first section of the movement is wholly connected with the emancipation of ostinato formulas in all the strata of orchestral texture, which leads to a deconcentration of the orchestral texture into separate timbre-phonemes between rehearsal numbers 21 and 31. This kind of “entropy” of thematicism, connected with the aggressive ostinato qualities of the alternative material, prepares the second section (the Coda at rehearsal number 33), the aim of which is to unite the scattered sonar strata into one overall current of sound. As a result, the Coda presents by itself an extremely interesting fusion of alternative material (as counterpoint of main themes) and the material, the semantics of which is comparable to the symbolism of Scriabin (in its allusions to the themes of self-assertion, will, etc.). However, the thematicism, which could be associated with Scriabin’s spiritual transformation, simultaneously carries the imprint of the march-like, festive, triumphant symbolism of the 1920s. Here, once again, behind the curtain, parallels could be discerned between the apotheoses-Finales of the symphonic works of Shostakovich and Schillinger, and the Finale of Mosolov’s opera “The Raft”. Nonetheless, the grandiose intensity, created as a result of the interaction of the intonations, aspiring upwards, the color of the major mode and the aggressive, rough tread of the ostinato figures joined with the incessant dynamic and textural expansion once again, just like in the first movement, does not lead to the expected result. The musical movement is almost physically lacking “air”. At the peak of the culmination as if a breakdown occurs: the final chord disjoins the entire construction, since it cannot be sensed as being stable. It is, in essence, a polychord, which combines the features of a tonic, dominant and subdominant in C major.

The ostinato features of the alternative material here likewise limited the specter of breath of form, not permitting the realization of the primary programmatic conception, connected with the manifestation of a positive image of the future. In other words, the alternative material seemed to indicate the victory of the supra-individual, anti-human, ant-historical beginnings. It also created the impression of a false optimism, the personification of which turned out to be the “artificiality” of the major and the pompous quality of the dynamics. It is understandable that the level of confrontation of the extroversive and the introversive, the symbols of the past and the present in the contexts of the Finale, could have been perceived by Popov’s contemporaries as an anti-utopian refutation, in which the sought for world of the future buries under itself the past and the present, as well as everything individual and spiritual. Within the framework of this anti-utopian outcome, possibly, the solution is hidden to the riddle of such embittered attacks on the symphony by apologists of the new method in art, attacks which no other symphonic composition has ever suffered, neither before, nor after. The Finale of the symphony was not given its due credence, not because it was lacking a convincingly optimistic accent. It was because for Popov’s contemporaries the language of the composer’s utterance was a rather accessible language, one that combined the recognizable codas and symbols of the era, – namely: *the semantics of Scriabin’s utopia, features of urbanistic utopia of the 1920s, features of the tri-temporal, dramaturgical space of the avant-garde and revolutionary art and, finally, the alternative principle, allowing not only to collide but to refute various models of style and genre.*

In other words, the symphony projected in itself an immense historical and spiritual experience, simultaneously reflecting virtually all the artistic and stylistic explorations of the symphonic music of the 1920s and early 1930s. However, the conscious attempt within a symphonic composition of Scriabin-type proportions to model the utopia of its times led to the awareness of the tragic impossibility of artistic realizations of this conception. The shift of semantic accents gave birth to the anti-utopia. And this circumstance paved the way for the accusations against Popov not only of formalism, but of the discrepancy of his music with the class-related and ideological canons of his time.

However, the tragic personal intonation, designated by the composer as the solely possible one against the background of optimistic lies, was soon to be picked up by Shostakovich, who was able to pronounce the chief tragic and essentially anti-utopian monologue in symphonic music of the 20th century.

# EXAMPLES

A. Scriabin "Divine Poem", Finale. Main Theme.

1. Tromba, Allegro, *mf*, 3

2. Tromba, 4 measures before Lento, *f*, Theme of the Will; Cl., Lento, Soavemente, *p*, Theme of the Dream; Fl., Allegro volando, *p*, Theme of the Flight

3. Cl., Lento, Soavemente, *p*, Theme of the Dream

4. Fl., Allegro volando, *p*, Theme of the Flight

5. Tromba, Allegro, *mp*, Theme of the Self-Assertion

6. 4 m. Corni, Theme of Prometheus

7. Tromba, 4 m. before number 1, Theme of the Will

8. n. 1 Flauti, *pp*, Theme of Wisdom

9. n. 63 Tromba, *f*, Theme of the Will

10. Tromba, Largo, *p*, Theme of the Introduction

11. n. 13 Violoncelli e Contrabassi, *p*, 1st phase of the 1st section

12. Tromba, *ff*, 4th phase of the 1 section

13. Corni, *ffff*, Climax of the 4th phase

14. *f*, 2nd section, theme of the chorus

15. n. 2 of the n. 90 Violini, 2nd section, Counterpoint in the strings

2

D. Shostakovich Symphony №.3 "The First of May"

16. Allegretto  
56 Cl.

17. n.79 Trombe a2  
56 ff

18. n.99 f ff

Впер - во - е, Пер - во - е Ма - я  
2st section with the chorus

19. n.98 Tromba  
62 3 2st section with the chorus

N. Roslavetz "Komsomolia"

20. m.2 Corni mf f

21. n.15 Corno p

22. Trombe a3  
71 ff Final measures of the Coda

J. Schillinger "October"

23. m.3 Bassi pp

24. n.84 f

25. n.87 Violini II mf ff p

26. n.94 Trombe ff

89 Coda-Apotheosis

A. Mosolov

27. Allegro affanato  
90 Piano Sonata №.5, 1st. Movement

28. Lento sostenuto  
Trombone solo p Piano Concerto, 2st. Mov.



## Literature

1. Barsova, I. Lapse of Memory. The Fate of the First Symphony by Gavriil Popov // Barsova, I.A. Contours of the Century. From the History of 20th Century Russian Music. St. Petersburg, 2007.
2. Vorobiev, I. The Russian avant-garde and the Musical Legacy of Alexander Mosolov of the 1920s and 1930s (Second Edition). St. Petersburg, 2006.
3. Vorobiev, I., Sinaiskaya, A., Gavriil Nikolayevich Popov // Vorobiev, I., Sinaiskaya, A., Composers of the Russian Avant-garde. St. Petersburg, 2007.
4. Gavriil Popov. From the Literary Heritage / Compiled, Edited and Commentaries by Z.A. Apetyan. M., 1986.
5. Glebov, I. (Asafiev, B.) Scriabin, an Essay of Characterization Petrograd, 1921.
6. Kamensky, A. The Festive World of the Revolution. An Essay of Problematic Research // Kamensky, A. Romantic Installation. Moscow, 1989.
7. Rovner, A. "The Ardor of the Moment Gives Birth to Eternity". "Prefatory Action" of Alexander Scriabin, arranged by Sergei Protopopoff // Alexander Scriabin, "Prefatory Action," Fantasy for Reciter, Chorus and Two Pianos. Reconstructed by Sergei Protopopoff. Moscow, 2008.
8. Romashuk, N. Gavriil Nikolayevich Popov. The Music, the Time, the Fate. Moscow, 2000.

## Santrauka

### Simfoninė antiutopija kaip suvokta būtinybė (keletas XX A. 3-iojo dešimtmečio ir 4-ojo dešimtmečio pradžios sovietinio simfoninio stiliaus bruožų remiantis Gavriilo Popovo Pirmosios simfonijos pavyzdžiu)

XX a. 3-iojo dešimtmečio ir 4-ojo dešimtmečio pradžios sovietinių kompozitorių simfoninis palikimas laikomas pereinamuoju laikotarpiu tarp dviejų iškilų simfoninės minties viršūnių – Skriabino ir Stravinskio „Šventojo pavasario“ laikotarpio muzikos ir vėlesnės Šostakovičiaus ir Prokofjevo kūrybos. Per pirmuosius penkiolika metų po revoliucijos atsiskleidė prieštaringa praeities meninių patirčių persvarstymo, kartu ir naujų metodų, naujų komponavimo technikų įsisavinimo panorama. Todėl šio laikotarpio pradžios ir pabaigos menininkų ne tik stiliai, bet ir pasaulėžiūra bei estetinės nuostatos yra visiškai skirtingi. Taigi Nikolajus Miaskovskis ir Vladimiras Ščerbačiovas, perteikdami modernumą, laikėsi akademinės, romantinės tradicijos; radikalūs avangardistai, tokie kaip Aleksandras Mosolovas, Nikolajus Roslavecas ir Jozefas Šilingeris, bandė restruktūrizuoti simfoninius žanrus muzikos kalbos ir formos požiūriu; Dmitrijus Šostakovičius ir Gavriilas Popovas ieškojo būdų, kaip antitradicionalizme taikyti klasikinius metodus. Nepaisant tokios stilistinių tendencijų ir meninių užmojų įvairovės bene visų šio laikotarpio kompozitorių kūryboje, visus juos vienija bendra tema, jau revoliucinių pokyčių apyaušryje įvardyta Aleksandro Bloko straipsnyje „Inteligentija ir revoliucija“.

Ši tema sovietinėje simfoninėje kūryboje atsispindi įvairiais būdais. Pavyzdžiui, Miaskovskis Šeštojoje ir Septintojoje simfonijose ir Ščerbačiovas Antrojoje simfonijoje, skirtoje Blokui, šią problemą sprendė pasitelkdamis romantinę tradiciją, priešpriešindami vidinį menininko pasaulį dramatiškam istorijos posūkiui ir taip teigdami amžinųjų tiesų ir poetinės laisvės nepaveikiamumą. Roslavecas į laiką žvelgė iš utopinių pozicijų, mėgindamas kalbos naujoviškumą prilyginti revoliucinėms permainingoms (Kamerinės simfonijos Nr. 1, Nr. 2 ir „Komjaunuoliškoji“). Iš šios utopijos kylanti dramatiška kolizija taip pat kūrė besiblaškančios poetinės sielos paveikslą, primenantį Skriabino ar Schönbergo poetinius vaizdinius. Mosolovas ir Šilingeris savo negausiuose simfoniniuose opusuose („Fabrikas“, „Spalis“) mėgino atspindėti vieną iš populiariausių to meto estetinių schemų – avangardo pagimdytą trilaikę dramaturginę erdvę, kurioje vaizdinės (arba teminės) sferos simbolizavo kovą tarp praeities (prislėgtos ir groteskiškos) ir dabarties (šventiškos ir herojiškos), o šios kovos rezultatas yra šviesus rytojus. Šostakovičius ir Popovas psichologines kolizijas bandė sujungti su trilaike dramaturgija ir taip siekė sukurti didingas simfonines koncepcijas, kuriose asmenybė atsiskleidžia kaip istorijos atspindys.

Tuo laikotarpiu šią sudėtingą problemą pirmasis pradėjo spręsti Popovas, o Šostakovičius jos ėmėsi kiek vėliau – Ketvirtojoje ir Penktojoje simfonijose. Popovo tridalės Pirmosios simfonijos, rašytos 1927–1934 m., užslėpta programa yra genetiškai susijusi su „intelektualų ir revoliucijos“ tema. Tačiau jos interpretavimas to meto politinėmis sąlygomis, kai jau buvo visiškai aišku, kad šviesios ateities lūkesčiai nepasiteisino, buvo toli gražu nevienareikšmiški. Istorinis optimizmas, paveldėtas iš avangardo, jau nebepadėjo formuoti gyvenimą teigiančios koncepcijos. Kūrinyje išryškėja alternatyvi antiutopinė pozicija, atskleidžiama kaip tragiška situacija individo, atsidūrusio revoliucinėje suirutėje, praėjusio visą jos kelią, tačiau galų gale praradusio tikėjimą ir pačia revoliucija, ir žmonėmis. Ši alternatyvi pozicija ir bendras estetinis kūrinio rezultatas yra susijęs su būdingos teminės opozicijos pagrindinės muzikinės medžiagos atžvilgiu panaudojimu.

Teminė opozicija (arba alternatyvioji medžiaga) Gavriilo Popovo simfonijoje – tai trumpos ostinatinės formulės. Pirmą kartą jos pateikiamos kaip pirmosios dalies šalutinės partijos kontrapunktas, atliekamas



timpanų, o jau simfonijos finale nesudėtingas jų ostinatiškumas ir tariamas fanfariškumas išplinta po visą faktūrinę erdvę, išstumia pagrindinę tematiką. Alternatyvioji medžiaga čia tartum simbolizuoja pergalę prieš asmenybės, žmogiškumo, istoriškumo pradą. Kartu ši medžiaga kuria ir apsimestinio optimizmo nuotaiką, kurią įkūnija įkyrus mažoro dominavimas ir dinamikos pompastiškumas. Pastarąją išdavą lemia pagrindinės tematikos ypatybės: nerimastingas pirmosios dalies pagrindinės partijos viesulas (motorinio judėjimo veržlumas čia derinamas su groteskiškais sąskambiais, taip perteikiant stichinį praeities ir dabarties jėgų susidūrimą), pirmosios dalies šalutinei partijai (turinčiai sąsajų su Wagnerio ir Mahlerio melodiškumu) ir antrosios dalies pagrindinei temai būdingas gilus susimąstymas. Tačiau, kaip buvo minėta, išorinio ir vidinio pradų – praeities ir dabarties simbolių – susidūrimas apoteozę pasiekia finale, kuriame šventiškas ateities pasaulis sunaikina visa, kas yra savita ir dvasinga. Šis antiutopinis akcentas – tai kompozitoriaus asmeninio požiūrio į šiuolaikinį pasaulį rezultatas. Antiutopinis simfonijos rakursas atspindi būdingas trečiojo dešimtmečio ir ketvirtojo dešimtmečio pradžios sovietinio meno tendencijas, susijusias su meninės individualybės saviidentifikacija totalitarizmo formavimosi kontekste.

## Interaction of Orchestral Groups in Vytautas Barkauskas' Symphonic Music

V. Barkauskas' has a considerable experience in the field of orchestral music – he has written 62 orchestral works. It includes various orchestral formations and various genres: 24 works for large symphony orchestra; 30 cases feature smaller collectives (or ensembles up to 32 musicians) mainly recording music for theatre and film; 2 works for sympho-jazz orchestra; 6 works for string orchestra.

In his symphonic music totalling 6 symphonies and 8 smaller-scale symphonic works the composer employs double, triple and quadruple symphony orchestra. However, he gives preference to a triple orchestra. When using traditional orchestra the composer plays with its variability, which is achieved by adding instruments or modifying the performer numbers in separate instrumental groups. Ex. double orchestra, but three flutes in *Three Aspects*, Op. 17 (fl.picc. muta in III fl.), triple woodwind group and quadruple brass group in the Third Symphony, Op. 55, quadruple brass and mixed woodwind groups (4 fls., 3 obs., 4 cls., 3 bns.) in the Fifth Symphony, Op. 81. Knowing Barkauskas' interest in avant-garde experiments and his constant search for new expression means in his own music language, his restriction to traditional orchestra could seem surprising. However, on the one hand the composer was never fascinated with 'experiment for its own sake', and holds the opinion that the resources of a traditional orchestra are rich enough and are far from having been exhausted. On the other hand, the composer often had to take into consideration the actual possibilities of a performance.

Majority of Barkauskas' orchestral works were written with a first performer in mind, namely the Lithuanian National Symphony Orchestra<sup>1</sup>. Prof. Juozas Domarkas, current artistic director and chief conductor, recalls his first steps with the orchestra: "In 1964, the orchestra consisted of 65–70 musicians – still far from being full orchestra. For several decades there was no percussion class at the Conservatoire. The orchestra saw such a range of 'beaters'! We had many problems to solve: beside the recruitment of the orchestra, we had to work on precise intonation, tuning, sound balance and technical ability. In a very short time we achieved more than we could expect."<sup>2</sup> This period coincided with the beginning of Barkauskas' creative career. The orchestra's ability and artistic proficiency was growing, as was Barkauskas' skill of orchestral writing. One could detect richer and more inventive use of orchestral groups.

Barkauskas started using larger percussion group: from four performers (2 Symph., 3 Symph., 4 Symph.) to six in the Fifth Symphony and eight in the symphonic sketch *The Sun*, Op. 69. His scores feature over 40 different percussion instruments, while one of his works employs 16 – 20 aforementioned instruments. Timpani, tam-tam, tom-tom, gran cassa, campane, piatto sospeso, campanelli and triangolo can be found in all symphonic opuses. The composer often uses xylophone, vibraphone, marimbaphone, tamburo, claves and temple blocks, while frusta, flexaton and crotales appear just episodically. Water-gong (3 Symph.), guiro (4 Symph.), roto-tom and gong Javanese (6 Symph.) are used just once. *Duo Concertante* for violin, viola and orchestra, Op. 122 is a separate case. Here the composer employs different percussion instruments including tube di bamboo and glass wind chimes to project the Japanese flavour.<sup>3</sup>

The role of percussion instruments in Barkauskas' orchestral music is rich and manifold; these instruments serve as an important element in terms of phonism and compositional dramaturgy.

The percussion instruments are not only differentiated in terms of timbre, register and function, but also in addition to traditional four instrument groups form a separate so-called colourist group, which includes such instruments as campanelli, xylophone, vibraphone, and sometimes even triangolo, temple block or cow-bell. This group is given an important role in the 2<sup>nd</sup> movement of the Second Symphony, contributing an additional glow to the woodwind trills. Yet different colourist instrument combinations are displayed in the 3<sup>rd</sup> movement of the Fourth Symphony, while in the 2<sup>nd</sup> movement of the Sixth Symphony together with solo violin they create an image of quivering and pulsating space.

<sup>1</sup> The Lithuanian National Symphony Orchestra was established in 1940.

<sup>2</sup> Nejubiliejinis interviu (interview with musicologist R. Gaidamavičiūtė). Gaidamavičiūtė R. *Kūrybinių stilių pėdsakais*. Vilnius, 2005, p. 320–321.

<sup>3</sup> The concerto is dedicated to Japanese ambassador Chiune Sugihara and his wife Yukiko, both of whom resided in Lithuania in 1940.

Barkauskas uses all four main woodwind groups with different additional instruments: alto and piccolo flutes, English horn and oboe d'amour, bass clarinet and contrabassoon (invariably, clarinet in B, with the exception of *The Sun* where the composer uses clarinet in A).

His brass group features traditional instruments: French horn in F, trumpets in B, trombones and tuba.

The use of string instruments reflects the novelties of the 20<sup>th</sup>-century avant-garde technique: sonoristic expression means, micro-intervals as well as unconventional means of sound production. This can be found in works written in the 60–70s, i.e. in the Second and the Third symphonies, *Three Aspects*, where the composer indicated the desirable number of string instruments: ex. not less than 12, 10, 8, 8, 6. The composer uses the maximal divisi for the clusters of wide diapason as well as wide and transparent sonoristic moving layers. Wide divisi is rarely encountered in his later works, but in those few cases it has a functional role, ex. light breathing of boundless space or a background of an ephemeral multilayered texture (*The Sun* – from the beginning to c.7).

In addition to instruments comprising traditional orchestral groups, Barkauskas uses piano, harp, celesta, organ and harpsichord. The piano, harp and celesta are employed in almost every of his symphonic compositions.<sup>4</sup>

Fond of the piano and well familiar with piano technique, the composer retains from a typical piano texture and approaches this instrument as an orchestral tool. The piano is given many different functions: supporting, organising a rhythmic foundation, accenting or colouristic. Admittedly, Barkauskas' piano could be chameleonic in the orchestra – when given accented or cluster texture it adapts to percussion (2 Symph. 4<sup>th</sup> mvt.; 5 Symph. 2<sup>nd</sup> mvt.; c.11); it simulates the trombone by repeating the trombone motive and its rhythmic pattern in a low register *ff* (3 Symph., c 57–58); it sounds bell-like where the composer indicates *quasi C-ne* (3 Symph., c. 67) or flute-like (6 Symph., 1<sup>st</sup> mvt., c. 16).

The harpsichord is employed more as a timbral instrumental without a historical association with the baroque epoch. Somewhat dry and without resonance sound of harpsichord is featured in the ensembles involving similar timbres such as harp, celesta and strings. Dispersion of tension (5 Symph., 4<sup>th</sup> mvt.), an image of sun rays penetrating the 'mist' of strings (scale passages in *The Sun*), a projection of sad (*doloroso*) mood when the low register and untypical chordal texture is used (Concerto for flute and oboe, Op. 50); a state of isolation, indifference and resignation (ascending melodic fifths interrupted by rests in 5 Symph. and Viola Concerto).

Such is the role of the harpsichord in Barkauskas' symphonic music. The harpsichord is given an important function in Viola Concerto, Op 63. Here the piano is teamed-up with the orchestra, while the harpsichord partners the soloist. In the opening of the 3<sup>rd</sup> movement the harpsichord plays solo, later – as a duo with the soloist and the strings in a background. The harpsichord's solo as well as ensemble episodes present the examples of organic utilization of instrument's specific features in the 20th-century music.

Synthesiser (ossia electro-guitar) is used in the climax of the Fifth Symphony.

Barkauskas effectively utilizes the harp's possibilities and its phonism quality. The composer favours glissando, a specific traditional harp effect, in the bravura forte dynamics, and a tender colourful pianissimo. Also, he often uses glissando with crescendo leading to an accented chord or a strong intonational point; also as preparation for solo entrance, a new episode or as a connector of structural parts. An interesting device is so-called 'pyramid' glissando, when leading to an accent upwards and exiting it downwards. In the Second Symphony (4<sup>th</sup> mvt., c. 18–20), the harp's 'pyramid' glissando lends an additional acoustic background and softens the sound of two accented and timbrally contrasting clusters. The harp is used both as a solo and supporting instrument.

The organ is used in two compositions. In *The Aspects*, its manifold and highly semantic function projects magnificence, solemnity, and fantastic mysteriousness. By utilizing reverberation possibilities of the organ, the composer creates an impression of a very expansive space. However, in the Third Symphony, Op 55 (1979), composed to commemorate the 400th anniversary of Vilnius University, the function of organ is suppressed.

One of the idiomatic features of Barkauskas' orchestral writing is approaching orchestra's every instrumental group as a soloist group. In some works the composer presents separate instrumental group as an ensemble with polyphonic texture. Such is an opening of the Fourth Symphony's 3<sup>rd</sup> movement where the string group is presented as a quintet. The wind instrument ensemble is marked out in the opening of the 2<sup>nd</sup> movement

<sup>4</sup> *Konzertstück N2*, Op. 103 is an exception. Its limited line-up (without piano and harp and with a limited percussion group) was determined by the commission.

of the Second Symphony, etc. In other opuses, one finds one instrumental group differentiated timbrally and functionally. The Third Symphony's episode (up to c. 32) where the leading role is given to strings is a perfect example. The opening of the Symphony (up to c. 5) is a string choral. Already in a chord in the first measure one hears rhythmic and dynamic distinction of double basses and later violas. The differentiation then proceeds in the viola group: the eighth viola (c. 1, m. 2) – pizzicato (with marimba), while other violas (c. 2) hold sound in harmonics.

From c. 5 on begins a string ensemble episode: cello quartet (a contrastive polyphony in a diatonic D minor) presents the main thematic material and forms one layer. The violins, violas and double basses generate a background of barely audible, floating and unreal cluster. By juxtaposing ensembles or unison line, diverse differentiations are achieved in all string groups.

The finale of the Fifth Symphony is a string choral with violin and viola solos.

The 2<sup>nd</sup> movement of this work is an element of brass instruments. In the episode c. 10 they comprise three layers and one line. The first trumpet presents a main motive accompanied by the long chord played by the rest three trumpets. As an opposition, the tuba plays a descending chromatic theme. Four French horns – chordal, ostinato figuration – a march, pulsation. Four trombones – a moaning glissando background.

The Second Symphony (4<sup>th</sup> mvt., c. 12) presents yet another differentiation in a brass section: the three trombone canon (eight notes) is followed by the four French horn canon (triplets) and the three trumpet canon (sixteenth notes). Thus, in the brass instrument group alone one finds three thematically and rhythmically different layers.

Differentiation within the groups remains when several groups are combined to generate both mono-timbral and poly-timbral patterns. In some cases, the differentiation can be found among the similar instruments. Ex., the first and the second trombones emphasize the signal produced by four trumpets, while the third and the fourth trombones join an ostinato rhythmic pattern played by French horns, woodwinds and strings (5 Symph., 2<sup>nd</sup> mvt., c. 15). In the Fifth Symphony the four flutes have different functions: the third and the fourth flutes interchange in a frullato  $g^1$ , a central pitch in dramaturgical terms, while the first and the second flutes join other woodwinds in a whole-tone eight-note soft cluster. The celesta is trusted two functions: the right hand supports the trills of the two oboes, while the left hand doubles English horn's thematic motive (6 Symph., 2<sup>nd</sup> mvt., c. 8), etc.

Orchestral differentiation is also characteristic to tutti episodes – neither of Barkauskas' works have a unison tutti.

Substantial orchestral differentiation is caused by the composer's many-layered dramaturgical thinking dividing the musical texture into several orchestral layers (up to five/six) and solo (or unison) lines whose functions are determined by the hierarchy. In the case of such differentiation and free combination of different instruments (ex. double bass doubles fl., double bass with celesta, fl. with timp.), the orchestral groups interact in many different ways. This is determined by the chosen textural idea of the composition, and that – by the composer's artistic idea. As an example, I have chosen several orchestral episodes in which the same three groups are featured: the woodwinds, percussion and strings. In general, such episodes abound in Barkauskas works. Interaction of these three instrumental groups even serves as a basis for the movements of several symphonies.

The compositional textural distribution of instruments has determined the classification of interaction of instrumental groups. While instrumental functional consistency (or inconsistency) determines the nature of interaction. These are the types of the interaction of three groups found in Barkauskas' works.

### **The first case – three orchestral groups embody three mono-timbral groups**

The middle section (c. 14–17) of *Konzertstück N2*, Op. 103 is a perfect example. In active and swift course of the composition this peaceful, static and mysterious section brings a contrast. From c. 14 to c. 15 three timbral groups are contrastive and independent.

Nine woodwinds (3 fl., 3 ob., 3 cl.) moving in one ostinato rhythmic formula form an imitational canon in the middle three-octave diapason. Monotonous and static woodwind pattern reminds a stiffened (frozen) swiftness.

The layer of eight strings encompasses very wide diapason (c1 – b4) and creates an image of quivering space. The double basses and the first violins frame this layer. Doubling each other within six octaves, they serve as a pedal: double basses div. and cellos hold the pedal in a low register, the first violins div. hold the octave tremolo (from m. 9 on – trills) pedal in the highest register. The expressive motive spanning a minor

third is heard in canonical imitations of the second violins div. and violas, which from measure 7 on are supported by the cellos (Example 1).

Example 1

-26-

The percussion is given not only rhythmic-colouristic function: a monotonous ostinato claves' pulsation is enlivened by rhythmically intensifying movement of the temple block and cow-bell. Their rhythmic climax (c. 15) blurs the distinction between the woodwinds and strings.

From c. 15 on changes happen in every instrumental group, although it might seem that the only difference is swapping of the functions. However, only strings take over the texture and function of the wind instruments, and claim a wider diapason. The woodwinds change the earlier texture into poly-chordal (alternation of two seventh-chords). Without the melodic line of the string layer, the woodwinds lose independence and take a function of a lining, even though the differentiation within this group remains quite complex. In addition,

the woodwind group is being augmented by the bassoons. There is a change in the percussion group: triangolo takes over claves' rhythmical pulsation; flexatone glissando and campanelli lend a new shade to strings (Example 2). The percussion movement intensifies before a new episode (c. 16). However, this time the percussion does not cover the strings but help them to pass over their function to the woodwinds. Thus, there are changes in interaction of the groups, their functions, as well as textural and harmonic distribution of layers. Also, new instruments are introduced.

Example 2

From c. 16 on the swinging of the strings is taken over by the woodwinds (a reprise), only a half-step higher. As if frozen, the strings are holding a wide chord (here they act as a chordal pedal). The percussion supports the woodwinds and starts diminishing the rhythmic intensity in anticipation of a new episode (c. 17). Gradually, all instruments 'take leave'. Left are only campanelli *smorzando* on a background of a single tone tremolo

from the double bass and flexatone. The highest point of stagnation is reached, even though the tempo has not changed. The strings 'awaken' from lethargy with an expressive entrance to a new episode.

### **The second case – three orchestral groups form three groups, one of which is poly-timbral**

2<sup>nd</sup> movement (up to c. 7) of the Sixth Symphony begins with the low timbre strings (cellos div. in 3; violas div. in 2; which are replaced by double basses div. in 2 in m. 12). With tied voices the five-voice angemitonal pentatonic pedal is formed in a low register. Four octaves higher (m. 6) emerges slightly dissonant solo violin's 'd', which three octaves apart is doubled by colouristic percussions (c-lli, vibr., triang.). Thus, the movement begins with the outline of a very wide space. The choice of the groups determines the colour palette providing dark matte colour to the lower layer, and crystal gleam to the higher.

In the further course of the composition the string group, acting as a pedal, remains unchanged up to a new episode (c. 7). The other group gradually grows in terms of instrument (celesta, xyl., harp, second violins div.) and pitch number (from one to three, doubled four times within four octaves) filling the space outlined at the beginning of the movement.

The third group, the woodwinds, enters in *ppp* dynamics. Three clarinets, three flutes and three oboes imitate each other (c. 5–7). They fill the middle register, activate the movement and lend additional colours. Together with the colourist group and violins, the woodwinds form polyrhythmic, polytimbral, and polyregistral (a-b-c) layer, which reminds a many-coloured stained-glass in a peaceful sunny day.

In aforementioned episode, timbral groups complimenting each other contribute to one image, but do not sacrifice autonomy and functional consistency.

### **The third case – two groups out of three are polytimbral**

In the episode (c. 5, m. 2 – c. 8) of the Second Symphony's 1<sup>st</sup> movement the ensemble of three soloists (fl., alto fl., ob.) is given the main role. Two clarinets, second violins div. and violas div. form a counterpoint. The double basses, cellos and timpani play the bass line, which is melody-like and combines both the pedal and harmonic functions. That is one of the characteristic features of Barkauskas' textural thinking.

C. 7 marks timbral changes. The first violins div. in 3 take over the main thematic material, while English horn and bassoon – counterpoint function (the number of voices has changed). The bass line remains the same.

### **The fourth case – three incomplete orchestral groups form only two polytimbral groups**

In the Second Symphony (the opening up to c. 5) such a differentiation of the three groups is based on the idea of juxtaposition of two contrastive spheres.

One pole is embodied by the third octave 'e', which the first and second violins interchangeably hold for 36 measures. In addition, the first violins are differentiated into soloists and altri. The Symphony opens with the first violin's solo harmonics in *pppp* dynamics. The unison harmonics from celesta and harp soften the violin's timbre. Emerging in c. 2 an octave lower in *ppp* the flute via flutter-tonguing (*frullato*) reaches *p* and then returns to *ppp*. The second violins take over 'e3' harmonics in *pp sempre*, while the first violins (div. in 6) spilling in quarter-tones form the semitone filled tritone-cluster (c. 5). When it vanishes, one hears double bass' great octave 'e' in *ppp* as an echo.

The other pole represents a brutal power. The lonely 'e3' in *ppp* is disrupted by a foreign and sharp (based on a tritone and minor second) unison motive (m. 7) in *subito ff marcato* from the woodwinds, timpani and lower strings (Example 3). Five-voice unison is replaced by remarks echoing the same motive. The polytimbral monody is followed by the polyrhythmic (nine different rhythmic patterns) movement and yet later (c. 4, m. 4) – a rhythmic unison and a twelve-voice melodic unison, which on a wave of growing dynamics reaches 'e' *sforzando*.

Thus, two contrastive polytimbral groups finally join in unison but without sacrificing wide distance (measure before c. 5).

Example 3

Musical score for Example 3, showing woodwinds and strings. The score includes parts for Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Timpani (Timp.), Arpa, Cello (Cel.), Violins (2 V-ni soli), Violin I (V-ni I altri), Viola (V-c.), and Contrabass (C.-b.). The woodwind parts (Cl. b., Fag., Timp., V-c., C.-b.) feature a rhythmic pattern of eighth notes with accents and dynamic markings of *ff* *marcato* and *ff* *sempre*. The string parts (2 V-ni soli, V-ni I altri) are marked *ppp* and feature sustained chords with some movement. The Arpa part is marked *ppp* and *pp*. The Cel. part is marked *ppp* and *pp*. The score is numbered 4 at the top left.

**The fifth case – three orchestral groups form two groups, one of which is polytimbral**

In the 2<sup>nd</sup> movement of the Second Symphony these two groups are led in with considerable distance in time. For 51 measure (up to c. 7) the score embodies an element of both the woodwinds and their supporting colouristic instrumental group. Then the strings are led in. The two groups form two independent characteristic images.

The composer has chosen the woodwind group to project childish laughter. Cheerful trills and descending short segments of the flutes, canonical entrances of the trills of other woodwinds, their varied interchange, which grows into nine-voice woodwind tutti trill is an excellent example of the utilization of the woodwind specifics! In order to boost the brilliance of the sound the composer emphasizes separate segments with the vibraphone, xylophone and bells (Example 4).

Example 4

Musical score for Example 4, showing woodwinds. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The woodwind parts feature trills and descending short segments, with dynamic markings of *mf* and *pp*. The Picc. part is marked *pp*. The Fl. part is marked *mf*. The Ob. part is marked *pp*. The Cl. part is marked *pp*. The score is numbered 1641 at the bottom center.



The strings (c. 7) project strictly rhythmic dance. Their fast, canonical and imitational *leggiero spicc.* movement in triplets starting in low register of the violas brings considerable contrast. The woodwinds lose their independence and turn into background trills (Example 5).

#### Example 5

The image shows a musical score for Example 5, featuring woodwinds and strings. The woodwinds (Flute, Oboe, Clarinet) play trills (tr) in the first two measures, while the strings (Violin I, Violin II, Cello) play a rhythmic triplet pattern in the same measures. In the third measure, the woodwinds play a melodic line, and the strings continue their triplet pattern. The third measure is marked 'p leggiero spicc.' for the strings.

In the next episode (c. 9) the two groups gradually (almost unnoticeably) swap the functions. The woodwinds one by one flow into the canonical imitational vortex of the strings; while at the same time the strings (except cellos) in the same principle take over the woodwind trills also keeping the same number of voices.

#### The sixth case – three orchestral groups differentiate into two polytimbral groups and one solo line

At the end of *Amabile* (c. 61–63), the 3<sup>rd</sup> movement, of the Fourth Symphony the solo line is also polytimbral: after the nostalgic oboe solo its intonation of a fifth is played by the flute, then flute piccolo and bells. They are accompanied by canonical imitation between clarinet and English horn, clarinet and bassoon, violin and cello. A soft tenth-chord, played by two bassoons and three clarinets and later strings, forms a choral background for soloists.

**The seventh case – three orchestral groups do not form separate timbral groups** holding one function, even though the differentiation within the groups exists. The episode c. 7–15 in the 2<sup>nd</sup> movement of the Sixth Symphony is a perfect example. In addition to the main instruments, the composer uses alto flute, English horn and bass clarinet. All instruments and groups of strings change their functions, imitate each other, form new combinations and generate new non-recurring colours. The latter is triggered (and correlated) by an intensifying textural polyphony and appearance of new functions.

The aforementioned types of interaction between three orchestral groups encompass the episodes of completely developed idea. Certainly, the larger-scale form involves a sequence of several different types. Transitions from one to the other coincide with the structural junctures.

The overview of these examples does not present a complete list of cases of interaction between the orchestral groups utilized by the composer. However, they enable to sense a richness of Barkauskas' timbral palette and wide possibilities of traditional orchestra. This paper focuses on timbral and functional aspects of the interaction between three orchestral groups in forming the texture of the composition. Interaction between all orchestral groups in terms of dramaturgy of the composition uncovers yet another rich realm. Please, read on that and the composer's musical language, stylistics and interaction between the expression means in the next article.

## Santrauka

### Orkestrinių grupių sąveika Vytauto Barkausko simfoninėje muzikoje

V. Barkausko patirtis orkestrinės muzikos srityje. Naudojamos simfoninio orkestro sudėtys. Tradicinės sudėties variabiliškumas, kai įvedami ne tik papildomi instrumentai, bet ir keičiamas atskirų grupių instrumentų skaičius (pvz., dviguba sudėtis, bet trys fleitos; triguba medinių ir keturguba varinių sudėtis ir kt.). Tradicinės orkestro sudėties naudojimo priežastys.

Trumpa kiekvienos orkestrinės grupės instrumentinės sudėties charakteristika, atkreipiant dėmesį į mušamųjų svarbą ir funkciją kompozitoriaus simfoninėje kūryboje (instrumentų kiekis, įprasti ir reti instrumentai, naudojimo dramaturgija). Be tradicinių keturių orkestrinių grupių, Barkausko orkestrui būdinga dar viena – vadinamoji „koloristinė grupė“. Apie instrumentus, neįeinančius į orkestrines grupes, tačiau įprastus Barkausko orkestre ir jų funkcijas.

Dėmesys kiekvienai orkestro grupei, išskiriant ją kaip solinę, – vienas būdingiausių kompozitoriaus orkestrinio stiliaus bruožų. Vienur visa grupė parodyta kaip ansamblis su vyraujančia balsų polifonine komplementarika, kitur – akivaizdi grupės tembrinė ir funkcinė diferenciacija, instrumentų funkcijų kaita.

Diferenciacija grupių viduje išlieka ir sujungus kelias orkestro grupes, sudarius monotembrinių grupių junginius ir įvairius politembrinius junginius. Atskirais atvejais diferenciacija išryškėja net tarp vienodų instrumentų. Didelės orkestro diferenciacijos priežastis – daugiaplanis kompozicinis Barkausko mąstymas, kai orkestrinė erdvė skaidoma į keletą sluoksnių (iki penkių šešių) ir solinių (arba unisoninių) linijų, tarp kurių egzistuoja tam tikra hierarchija ir funkcinis pasiskirstymas.

Ryškiai diferencijuojant ir laisvai jungiant instrumentus (pvz., kontrabosai dubliuoja fleitą, kontrabosai su čelesta, fleitos su timpanais ir kt.), grupių sąveika pasižymi didele įvairove. Analizei parinkti orkestrinės muzikos epizodai, kur dalyvauja tik trys tos pačios grupės, t. y. mediniai pučiamieji, mušamieji ir styginiai. Pateikiami įdomiausi sąveikos pavyzdžiai.

Kompozicinis faktūrinis instrumentų pasiskirstymas tapo įvairių sąveikos variantų klasifikacijos pagrindu. Instrumentų funkcinis pastovumas (ar nepastovumas) sąlygoja jų sąveikos pobūdį.

Apibūdinti septyni trijų orkestrinių grupių sąveikos tipai neišsemia visų kompozitoriaus naudojamų variantų. Tačiau jų pakanka pajusti turtingą V. Barkausko partitūrų paletę ir plačias tradicinio orkestro galimybes.

## Orchestral Works of Lithuanian Composers of the 21st Century

In twenty-first century a substantial amount of Lithuanian composers produced new symphonic compositions. It includes such works as: O. Balakauskas *Symphony No. 5* (2001), J. Juozapaitis *Symphonic Composition Alkai* (2002), and “*Tower Kontrapunkts*” (2003), B. Kutavičius *Joys of Spring* (2005), A. Malcys *Impetus* (2002), *Trombone Concerto* (2003), *Only the sky above us* (2003), *Concerto for Saxophone* (2004), *Liberated Things* (2005), A. Šenderovas *Concerto in Do* (2002), R. Merkelys *Seventh heaven* (2002), A. Martinaitis “*Eurassic Park*” (2002), *Waiting for...* (2005), V. Barkauskas *Jeux* (2003), *Symphony No. 6* (2001), *Duo Concertante* (2004), V. Bartulis *Poor Little Man Job* (2003), *The Garden* (2005), *Concert* (2005), O. Narbutaitė *Symphony No. 2* (2001), *Tres Dei Matris Symphoniae* (2003), *La Barca* (2005), F. Bajoras *Symphony No. 5* (2004) and many others.

After the year 2000 Lithuanian symphonic music evolved rapidly, especially in the course of heterogeneity. All compositions show different sets of the principles of writing for orchestra. This article will touch the variety of techniques used in today’s Lithuanian symphonic music, also presenting and evaluating it in the international context.

Because the main purpose of this report is the disclosure of the essential features of symphonic works and universal composing principles, four works of Lithuanian composers O. Balakauskas, R. Šerkšnytė, M. Baranauskas, L. Balčiūnas, created in the twenty-first century, are analysed. Each of these pieces has particular relevance to the author of this article. The question, how the symphonic music is created, inspires a summary overview and analysis of these compositions, also the identification and comparison of their composing principles.

### Osvaldas Balakauskas *Symphony No. 5* (2001)

Osvaldas Balakauskas music is explored and analysed frequently. In terms of it, usually the following definitions are applied: rational, clean, intelligent, beautiful (but cold), symmetrical, logical. O. Balakauskas is one of the most constructive Lithuanian composers. He is also one of the few, who created his own consistently developed original composition technique.

In interviews O. Balakauskas stated, that recently more and more often before the creation of a new composition, he imagined it in a form of the scheme, and only then “fulfilled” it. In other words, a well-functioning form seeks matching formulas of rhythm and harmonic combinations. Arsenal of such formulations and combinations in O. Balakauskas works is extremely wide – from the complex series to moduses, from progressive rhythms to free rhythmical patterns, from diatonics to thick chromatics. In this sense (a consistent system of creativity and a wide arsenal of measures) work of O. Balakauskas is more closer to the Western European tradition, rather than Lithuanian contemporaries (V. Barkauskas, B. Kutavičius), which works result as more simple in the means of technique and end result.

We start to explore O. Balakauskas “Symphony No. 5” from the intonation structure, which forms thematic core of the work.

In interviews O. Balakauskas stated, that the whole composition (*Symphony No. 5*) was created on the basis of a intonational attraction (D 1 - F sharp 1 - C 2; E flat 1 – F 1 – A 1, C1 – A flat 1- D 2, B – A 1 – E flat 2). According to the composer’s claim, communication scheme of intonation was summarized as this:

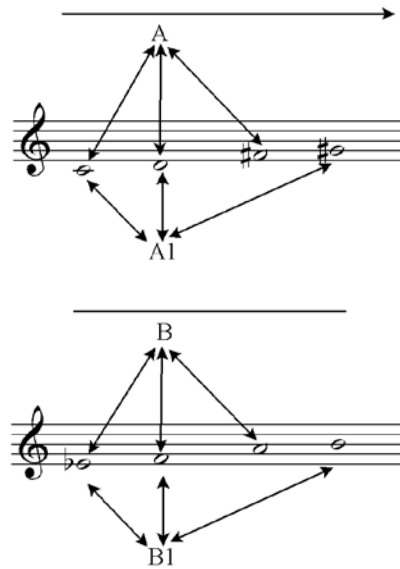
Scheme 1



You can see the movement of interval in seconds (D 1 - E flat 1, A flat 1- A 1, C 1 - B). The most important attraction factor – semitone with tension.

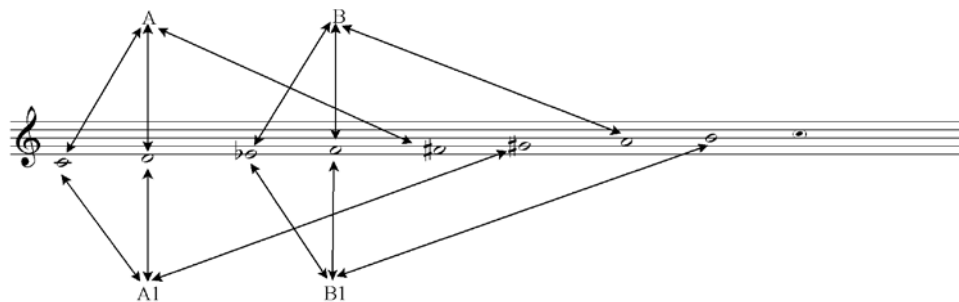
In the scheme we can see strict symmetry of the four microstructures A, B, A1, B1. A breakdown of these four microstructures into two structures (A-A1 and B-B1) is also symmetric (Scheme 2):

**Scheme 2**



Symmetry is observed also in a sum of all four microstructures A + A1 + B + B1 (Scheme 3):

**Scheme 3**



By analyzing thematic core, we can make another significant manipulation. The sum of all four microstructures total (A + A1 + B + B1) forms a modus, which O. Messiaen named as the 2nd modus, otherwise called as “diminished” (1:1 / 2:1:1 / 2:1:1 / 2:1:1 / 2).

To describe this modus O. Messiaen writes: “The traces of it we can find in N. Rimsky-Korsakov’s *Sadko*, it was also used by A. Scriabin, M. Ravel and sometimes by I. Stravinsky, as far as I understand. However it was a phase of careful exploration, when modal effect was absorbed by classical sound”.

This modus has no transpositions and is operated and varied during the course of all symphony.

Composer also exploits the principles (also used by Messiaen) of rhythmical augmentation and diminution, as you can see in example of the structure (Example 1):

**Example 1**

**V SIMFONIJA**  
I dalis

Osvaldas BALAKAUSKAS

Looking at this model not only rhythmical diminution is observed, but also the symmetry of second microstructure with rests, which is 7.5 / 7.5.

Another important rhythmical feature of O. Balakauskas work – non-reversible rhythms, which can be read from both directions and have the same result. Non-reversible and augmented rhythms are used by O. Balakauskas during the whole symphony, especially in 1st and 4th movements. It reveals the logic of symmetry in the framework of whole composition (Example 2 a, b):

**Example 2**

a)

**V SIMFONIJA**  
I dalis Osvaldas BALAKAUSKAS

b)

In rhythmical structure symmetric models are clearly visible. It can be argued that these rhythmic patterns correspond with elements of O. Messiaen rhythmical system.

After reviewing smallest microstructures, we can also touch the larger elements – the segments. In the exposition of the symphony segments are divided by long rests (dotted quartet rests, Example 2 a, b). Groups of segments are divided by iso-cadences.

In Example 2 b it is evident, that O. Balakauskas makes the segment two times thicker rhythmically. In Symphony No. 5 such segments are forming and developing *Cantus firmus*. It also can be seen in the same example (Example 2 a, b).

Each segment can be further broken down into sub-segments (micro-segments). In this symphony O. Balakauskas divides them by shorter – quaver rests. Sub-segments also reflect the symmetry of logic encoded. Concentric symmetry (one segment of the framework) is illustrated by Scheme 4, where sub-segments of the first segment are displayed. They are set in parallel with the melody line: the ascending (↓) melody; melody staying “in the same spot” (0), and descending (↑) melody and the relation of these elements:

**Scheme 4**

Subsegments	1	2	3	-	4	5	6
Melodic lines	(↓)	(↑)	(↑)	-	(↓)	(↑)	(↓)
	→			(0)			←

In this scheme we can clearly see the division of segment into 6 subsegments. By reading the scheme from both sides, we can clearly observe concentric symmetry. Segments 3 and 4 could still be joined together, and their sum would make type 0 melody (“staying in the same spot”).

From a bigger outlook we can see clear symmetry in the first movement of the symphony. This part is composed of four sub-parts (quasi variations) and the reprise-coda:

**Scheme 5** (scale, changes of time signatures, number of measures)

I (exposition)	II	III	IV	V (reprise-coda)
12/8	6/8	12/8	3/4	3/4
31 m.	51 m.	40 m.	52 m.	30 m.

This scheme also clearly illustrates strict symmetrical logic of the first movement of O. Balakauskas Symphony No. 5.

Scheme 6 clearly shows the symmetry of all movements of O. Balakauskas Symphony No. 5:

**Scheme 6** (movements, changes of time signatures, measures, duration)

I. (exposition – polyphony)	II. “Blues”	III. “Aria”	IV. (finale – homophony)
12/8 → 3/4	9/8 → 12/8	9/8	3/4 → 2/4
204 m.	245 m.	179 m.	271 m.
7'06 min.	9'22 min.	7'22 min.	5'20 min.

Although in the scheme the duration does not meet the perfect symmetry, it can be seen by reading the scheme from both sides, and by understanding the proportional relationship between 1st and 2nd movements with 3rd and 4th movements (shorter-longer with shorter-shorter). The sum of measures of the symphony is almost ideally proportional: 1st movement + 2nd movement = 449 measures; 3rd movement + 4th movement = 450 measures.

Thus, the composer organises the macro-plan of the symphony with the same principles, according to the potential of modification of the thematic core.

Segmentation is clearly observed in whole symphony. By analyzing parts of orchestra articulations of melodic line can be seen as divided with long rests. Segments are articulated, modified, inside elements are repeated. Articulation of such groups is also strengthened by iso-cadences. Isocadences also articulate the changes in density of orchestral texture.

Various levels of the segments form *Cantus firmus* voice. On the other hand, the voice segments decompose into even smaller particles, which appear due to the short rests. Scheme 4 concluded, that sub-segments are also symmetrical. *Cantus firmus* divides the 1st movement of O. Balakauskas “Symphony No. 5” into 4 segments, and the whole symphony has 4 movements. Therefore, *Cantus firmus* can be interpreted as a focal point in cumulative process.

This analysis shows, that O. Balakauskas seeks to control all the possible dimensions of his composition. Only sequences of sounds and rhythms are left for the intuition, however they are also incorporated into symmetrical and logical structures of phrases and 2nd modus.

### Marius Baranauskas “Talking” (2002)

Rabindranath Tagore poem from “Gitanjali (Song offerings)” was as a basis for M. Baranauskas symphonic composition “Talking”. It encodes the logic of the whole work, but exists only in precompositional stage. The composer created a sort of a dictionary<sup>1</sup> by intuitively relating the letters of the above mentioned poem to the acoustic matches involving timbre, register, intervals (harmonic structures) and the specifics of the attack of the sound.

Musicologist V. Janatjeva described M. Baranauskas composition: “in this “translation” technique it is possible to discover particular traces of a system: vowels are translated as prolonged sounds, consonants – as prolonged tone voices, non-tonal sounds or accented strokes. At the same time this system is not stable and provides many possibilities for variation, which depend from varying amounts – timbre, rhythm, dynamics, orchestration, semantic relation with the “translated” text, the relation between sung and “translated” text etc. It enables to expect different result. “Talking” is filled with emotional content of poem by Rabindranath Tagore. His text is written at the beginning of the score as “silent greeting for the Creator”, and then is letter by letter transformed into the language of musical gestures, which pour one into each other as letter in the work and powerfully drawing semantic contour of text”.

The structure of text affected M. Baranauskas “speaking” greatly, however text is not existent in composition in its true form even if it has led the overall dynamic range, and the work form.

The composer created an original “alphabet” (Example 3). Letters are identified with interval, instrumental sound, has acoustical connections with harmonic formations (in example, “a” is intuitively associated with sound of strings, middle register and interval of major third). The letters are grouped into four categories: vowels, continuous tonal consonants (in example “r”, “zh”, etc.), continuous non-tonal consonants (in example “f”, “sh”, etc.) and accented consonants (“b”, “p”, etc.).

<sup>1</sup> Such composing method isn't completely original or new, as even in Renaissance or Baroque pictograms were used, also some later composers, including M. K. Čiurlionis, sometimes have been presenting musical representation of letters.

Example 3 (M. Baranauskas “Talking” phonemic table):

VOWELS			
LETTER	TIMBRE / REGISTER	INTERVAL	HARMONIC ALTERNATIVES
I	trumpet / 2nd octave	unison	unison + minor second
E	oboe / 2nd octave starting	tritone	tritone + perfect fourth
A	Strings / 1st octave	major third	major 11 (13) nona-accord
A	clarinet / 1st octave	major second	major second + major third
O	horn / lower-octave	minor third	major second + minor third
U	Strings low	perfect fifth	perfect fifth + perfect fifth (+ perfect fifth)
CONTINUOUS TONAL CONSONANTS			
M	Strings low	(cluster)	Cluster
V	flute / 1st octave	–	minor second + major second
L	clarinet / lower-octave	(minor third)	minor third + minor second
R	Flute (French horn, trombone) / <i>frullato</i>	perfect fourth	quart-accords
Ž	Strings / <i>sul ponticello</i>	–	–
CONTINUOUS NON-TONAL CONSONANTS			
F	non-fixed height brass sounds, strings <i>sul ponticello</i>		
N	plates, tom-tom, maracas		
S	very high strings (brass "S")		
ACCENTED CONSONANTS			
B	Gran Cassa (timpani low, low strings)		
P	Tom-Tom (middle timpano)		
D	<i>pizzicato</i>		
T	<i>Bartók pizzicato</i>		
G	<i>col legno</i>		
K	<i>blocco di legno</i>		

It is like a code, where text participates not directly, but in sound, semantic, and emotional levels.

By analyzing this composition it is evident, that just core elements (initio) are utilized. Higherlevel elements are eliminated, composer just follows inner logic of the poem. Just “letters” are used in the composition, composer doesn’t try to modify or connect them into words, phrases, sentences etc. Even more interesting possibility for this technique – translation (i.e., composition based on English translation of the same poem). Such translation would enable the aleatoric alternatives for the composition itself. Undoubtedly, the sound of the work would change radically.

While looking at the Rabindranath Tagore poem, which the composer uses to build this symphonic composition, we can see three stanzas, which lead to a three part symphony structure. Dynamic contrasts emphasize the borders of the following structural elements (Scheme 7):

Scheme 7

PARTS	I			II			III	
Structural elements	A	B	C	B1	C1		D	A1
Names of the elements	metatext	text	metatext	text	text-metatext		metatext	
	Introduction “Inspiration”	1st stanza of poem (incomplete)	free 1st stanza interpretation	2nd stanza of poem (incomplete)	“A” letter augmentation	culmination	The second plan change with first (texture)	coda “Expiration”
Measures	1-21	22-51	52-78	79-114	115-135	136-143	144-176	177-203
Dynamics	<i>ppp-pp</i>	<i>mp-f</i>	<i>p-mf</i>	<i>pp-ff</i>	<i>ff-mf</i>	<i>fff</i>	<i>pp</i>	<i>p-ppp</i>
Center of harmonic attraction	B flat	B flat	A	B flat	E	B flat	B	B flat

Tone rows:

1. I – part, A – section: **B flat**
2. I – Part, B – section: B flat, C, C sharp, D, D sharp, F, G, G sharp, A
3. I – part, C – section: A, B flat, B, C sharp, D sharp, E, F, F, G
4. II – Part, B1 – section: B flat, C, C sharp, D, D sharp, F, G, G sharp, A
5. II – Part of C1 – section: E, F sharp, G sharp, A, B flat, B, C, C sharp, D ( "A" letter augmentation)
6. II – Part of C1 – section: B flat, C, C sharp, D, D sharp, E, F, G, G sharp (culmination)
7. III – Part D – section: B, D, D sharp E, F, F, G, A, B flat "The second plan change with the first" (texture):  
F, B flat, E, B flat, C, B flat (supporting tones of clusters)  
 1, 2, 3, 4, 5, 6 (sequence)
8. III – Part, A1 – section: **B flat**

Scheme 7 clearly illustrates parts, segments, dynamics, harmonic attraction, sound sequences of “Talking”.

According to the author, the beginning of the composition is “like breath-in before starting the talking”. This thought of the composer is confirmed by sound material – in introduction major events are in timbral plane, other changes are unnoticeable, slight and static. Composed sounds doesn’t leave the sphere of one tone – B. Next segment (in Scheme 7 noted as B) and its composition is already based on R. Tagore text transformed with phonemic system: “*Buvau aš pakviestas į šią pasaulio puotą ir mano gyvenimą užtvindė palaima*”. In segment C, M. Baranauskas deliberately stops using and “reciting” text of a poem. According to the author, the material itself influenced further development of the composition, without a dependency on R. Tagore text. Therefore part of it was intentionally skipped, instead we find here a “metatext”, music, which is free from text of the poem, but is emotionally similar. Second part of the composition is also influenced by part of the text of the poem: “*Toj šventėj, man teko skambinti arfa*”. Exactly this amount of text is being “recited” in this musical composition.

The last fragment of text of the poem is the recitation of letter “a”, which is strongly augmented in C1 segmented, according to the Scheme 7. It seems, that letter “a” can be interpreted as the last letter of the word *arfa*, or the first letter of the next word *A(š)* (me), and becomes a culmination of composition. After this point poem text functions only in emotional level, the translation of letter to acoustical counterparts is no longer employed. In such way verbal text is absorbed by music, it actually doesn’t exist in composition in its regular form at all.

Another interesting aspect – texture of the composition. We can observe two types of texture – texture rudiments: *phonemic* and *time*. *Phonemic* texture is understood as operation with *letters or acoustic equivalents*. *Time* – is perceived as *a group of instruments, performing “metronome” function*. These elements form two planes of the composition. In monaric compositions usually one element is dominant. Phonemic texture is dominant until the third segment (where poetic text is absorbed by music), afterwards time texture becomes predominant. In other words, quasimetrical material in instrumental groups rises from the textural background to the relief of composition. At the beginning of composition just single instruments perform the function of “metronome”, at the end it turns into *tutti* breakthrough. Such breakthroughs perform the function of articulation, they are not similar in the means of time, but determined.

Yet another interesting element of this composition – the dynamics (dynamic processes). In M. Baranauskas “Talking” the parallelism of micro- and macro-dynamic processes are noticeable. The smallest and the most frequently used dynamic process is shown in Example 4:

**Example 4**

**Talking**

Marius Baranauskas 2002

Lento ♩ = 56

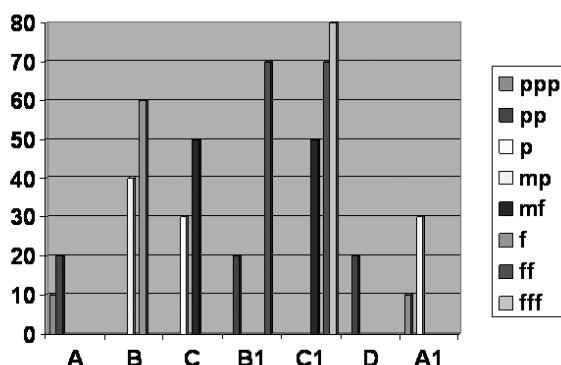
Flute

or: *pp* < >



On the largest scale we can summarize the dynamics in a graphical way, covering the entire composition (Example 5):

#### Example 5



In this model, we see the structural elements of “Talking” (A, B, C, B1, C1, D, A1). Vertical axis displays composition of dynamic processes (scope: from *ppp* to *fff*). It is noticeable, that Example 5 represents the model of Example 4 (*pp* < >).

General model of this composition could be equated to *the sound wave* concept. *Sound wave* increases in intensity, and after reaching a critical point, begins to wane, the intensity decreases inversely proportional to the distance from the *sound source* and the *sound absorption*.

According to this model, it is possible to have more arguments to evaluate the problem of golden section, which seem to exist in this composition. According to the proportions of golden section, its centre should be in measures 126–127, however it doesn't exist there according to the aspects of dynamics, texture and rhythm (in Scheme 7 – 1st part of C1 segment). However sound wave concept explains this situation. First, intensive musical events start later, after A segment – “breath-in”, when composer starts the realisation of poetical text (segment B). The lack of real events at the beginning of composition leads to time diminution, which literally means that the conception of time fades. If we would start counting from the events which are more intense, golden section proportion would fit ideally.

The increase of metrical planes (time signature of greater plane has greater tension) allows composer to organise overall intensity, prepare the culmination and implement it at the proportions of golden section.

Phonemic sound potential is also directly related to the sound wave. After all, any sound source depends on the energy of interaction with the environment and the tension, which is always of a shrinking nature.

By summarizing this work we can say that the model of the composition could also be equated to the sound wave model *pp* < >, because parameters such as rhythm, texture, form at the beginning rise the intensity, and then gradually lower it.

By analyzing M. Baranauskas “Talking” we find that the expansion of sound field is very important in this composition. It can be argued that M. Baranauskas composition technique – is a *sonore technique*. This technique expresses the intensity of non-unison sound quality, sonic fields. The density of sound material, multi-parametric uncertainty removes cognition of separate tones. The field in the composition begins to expand consistently from “critical” – hardly perceived intensity (Scheme 7, Part I, section A, “inspiration”) to the “culmination” scale (Scheme 7, II-C), and gradually resign to ‘critical’ tone B (Scheme 7, A1 section – segment – “expiration”). The presence of such composing principle leads to the unity of this composition and already described model of sound wave.

#### Linas Balčiūnas “The Row” (2006)

The common features of composer Linas Balčiūnas are described by R. Mažulis in such way: “His works can be distinguished with intellectual aspect, as the composer gives a lot of attention to structural manipulations of material: in example by using modern polyphony procedures, techniques of infinite series and others”.

Infinite series (or infinity row) technique is not entirely original or new. It progressed from “unendliche Melodie” of Wagner and Strauss to infinity row technique blended with fractal principle of structural organizing in works of P. Norgard.

However this technique in composition of L. Balčiūnas “The Row” is interpreted differently. In general, composer uses the hierarchical structures to organize intervals in repeating structures (similar to P. Norgard), but the concept is fundamentally different.

The conception of “The Row” is based on the transitions of fundamental tones from one field of attraction to another. Consecutive transition in this case is the step of fifth from the first fundamental tone (C in this case) to the following tones. Thus one more example of infinity row is created (Scheme 8):

**Scheme 8**

C  
 F G  
 B flat C C B flat  
 D sharp F F G F G G A  
 G sharp B flat B flat C B flat C C D B flat C C D C D D E  
 F C sharp D sharp D sharp D sharp D sharp F F G F G G A F F G D sharp F F G F G G A F G G A G A A B  
 etc.

The row is created on the basis of a geometric progression. The following table shows the total (sum) of sounds, which doubles with the next geometric progression step:

**Table 1**

points	I	II	III	IV	V	VI	VII	VIII	IX	X	XI
total of sounds	1	2	4	8	16	32	64	128	256	512	1024

Because composition consists of 11 geometric progression steps, the infinity row is formed from 2047 of sound elements (tones). And every geometric progressions step point “add” more new or “displace” the old sounds, and their sum lets to define one or more fundamental tones and their subsidiary tone scales (Scheme 9):

**Scheme 9**

- I – C
- II – F G
- III – B flat C D
- IV – A D sharp F G
- V – G sharp B flat C D E
- VI – C sharp D sharp F G A B
- VII – B flat C F G sharp D E
- VIII – H C sharp D sharp F G A
- IX – E F G sharp B C D
- X – A B C sharp D sharp F G
- XI – D E F sharp G sharp B flat

The latter example illustrates how scales configurations mutate with the each step, but the supporting tones (C, F, G) do not change. Each change leads to the interchange of fundamental tones C or F-G. As we have seen (Scheme 8) infinite row consists of perfect fifth intervals, moreover, the same interval can be observed also in the mutation of scales: the first tones of scales: *C-F-B flat-D sharp-G sharp C sharp-F sharp-B-E-A-D* (vertical) and the last tones of scales: *C-G-D-A-E-B-E-A-D-G-C* (vertical).

For the trail of scales composer adapts strict, fixed time (rhythm setting) equivalent, and the spacing between points are separated by quarter rest (Example 6):

**Example 6**

C = ♩  
 F G = ♩ ♩  
 B flat CC B flat = ♩ ♩ ♩  
 D sharp GF GG FF A = ♩ ♩ ♩ ♩ ♩  
 etc.

In this composition infinite row is continuously moving only horizontal, but it also appears in vertical too (Example 7):

**Example 7**

SEKA Linas Balčiūnas

♩ = 70

I Geometrinės progresijos punktas: horizontalė - C, vertikālė - C-F-G-C)

II Geometrinės progresijos punktas: horizontalė - F ir G vertikālė - F-C-B-G-D ir G-B-F-C-D

III Geometrinės progresijos punktas: horizontalė - B, C ir D, vertikālė - B-Es-F-C, C-F-G-C ir D-B-G-A-F-Es

IV Geometrinės progresijos punktas: horizontalė - Es, F, G, F, G ir A, vertikālė - Es-As-B-C-F-G, F-C-B-G-D, G-B-F-C-D, F-C-B-G-D, G-B-F-C-D ir A-E-D-G-C-A-D

V Geometrinės progresijos punktas: horizontalė - As, B, C, B, C, D, B, C, D, C, D ir F vertikālė: As-Des-Es-F-B-C, B-Es-F-G-B-C, C-F-G-C, B-Es-F-G-B-C, C-F-G-C, D-B-G-A-F-Es, B-Es-F-C, C-F-G-C, D-B-G-A-F-Es, C-F-G-C, D-B-G-A-F-Es ir E-A-H-As-Des-(E)

As you can see the Example 7, vertical is constructed with a similar principle as the horizontal: **C-F G** (C); **F C B flat G D F – G – B flat F C D**, etc., but these compounds are no longer so closely linked with perfect fifth interval.

The parts of “The Row” do not influence structural changes of the infinite row. Structural elements of this composition strictly coincides with the points of geometric progression. This is clearly represented in a following scheme (Scheme 10):

**Scheme 10**

Parts	I								II	III			
Elements	Introduction	Exposition						Exposition II	Episode	Scherzo (solo)	Adagio	Coda	
Measures	1-13	14-51						52-79	80-117	118-242	243-303	304-336	
Steps	0	1	2	3	4	5	6	7	8	9	10	11	0
Change of tempo	♩ = 70						♩ = 93		♩ = 140		♩ = 70	♩ = 140	
Dynamic intensity	<i>pp-sf</i>		<i>ff-mf</i>				<i>mf-ff</i>		<i>f-mp</i>	<i>mf-ff</i>	<i>mp-ppp</i>	<i>ff-fff</i>	

In this diagram, we see that the infinite series composition starts from the measure 14 and at the end of composition, when the last compounds of step 11 are fully implemented. Thus the *arch* between coda and the introduction is formed.

Infinite series model for a composer of this work mostly associates with chromosome. The row moves sequentially with an interval of perfect fifth, in other words, on the “fifth wheel” or a spiral, and the related scale structures because of the features of *geometric progression can be compared with DNA structures*, where genetic information is encoded in nitric bases.

### **Raminta Šerkšnytė “Mountains in the Mist” (2005)**

General outline of R. Šerkšnytė compositions is often described as colorful, “musical landscape”. R. Šerkšnytė has also mentioned, that the nature for her is a sacred entity, and she gets inspired by its sounds.

In symphony “Mountains in the Mist” (2005) the theme of the mountain is continued, as it was started in the first, entitled “The Iceberg Symphony” (2000). According to the author, the image of the mountain charmed her in its interpretation possibilities of figurative sense. Composition is colored through the gradual transformation of sound, unique themes, orchestral modulations, and variant form.

Despite her attraction to contrasts, composer tries to avoid them in this work. According to Šerkšnytė, the contrast here is hidden maybe in micro-level, there is no direct dramatic impact of this effect. Of course, absolute avoidance of contrast is impossible, especially given the fact, that composer intends to portray mountains from a wide range of perspectives. Not surprisingly, it is implemented with the help of “playing” with orchestral groups.

In interviews Raminta Šerkšnytė has stated, that color is important for her perception of sound. So to speak, the relation with sound foundation is hearing of color. This or similar model of thinking (perception of sound as color) is typical not only for Raminta Šerkšnytė.

N. Rimsky-Korsakov, M. Mussorgsky and other composers associated tonalities with colors. However the metaphor of “visible music” was most explicitly implemented by A. Scriabin symphonic poem “Prometheus”, with a separate part for the colors (1910).

The position of A. Scriabin – implementation of musical bounds in color. Not only color representation of sound was interesting for Scriabin, but also a possibility to represent functional musical relations. “Color” part in “Prometheus” shows, that Scriabin develops the dynamics of colors, contrasts and transitions in relation with tonal, functional and timbral developments of musical composition.

Color for R. Šerkšnytė – in particular is its intensity, its lightening or darkening. Rhythm is also dependent on the intensity of colors modeled by the composer. The smaller is rhythmical value, the greater the color intensity becomes, and vice versa. The concept of “re-coloring” is very important for the composer. Her symphonic works “Mountains in the Mist” may be described as drama on the basis of the central tone *G sharp*. Example 8 shows how the composer gradually expands the *G sharp* field:

Example 8 (created by R. Šerkšnytė herself)



By applying E. Lendvai theory<sup>2</sup> to analyse R. Šerkšnytė work, it is possible to observe, that functional logic of polar axis exists clearly. In this composition there are three supporting tones: *G sharp*, *A* and *G*. By comparing them with the “Iceberg Symphony” (*D*, *D sharp*, and *C sharp*) supporting tones, we obtained the following results (Example 9):

Example 9

1. Tonical Group

G sharp: (T – “Mountains in the Mist”)

B + F

D: (T – “Iceberg Symphony”)

2. Dominant Group

A: (D – “Mountains in the Mist”)

C + F sharp

Dis: (D – “Iceberg Symphony”)

3. Subdominant Group

G: (S – “Mountains in the Mist”)

B flat + E

Cis (S – “Iceberg Symphony”)

Here is the scheme of whole R. Šerkšnytė composition (Scheme 11):

Scheme 11

Parts	I						
Elements	I	II	III			Coda	
Measures	1-41	42-65	66-78	79-103	104-135	136-147	
Dynamics	<i>sfz-pp</i>	<i>sffz-pp</i>	<i>Sfz-p</i>		<i>Sffz</i>	<i>Sfffz-pp</i>	<i>pp-ppp</i>
Tempo change	♩ = 45-50	♩ = 50-55	♩ = 55	♩ = 55-60	♩ = 50-55	♩ = 50	
Harmonic centers of attraction	Gis	A	G	Gis		As-Gis	

Author declares, that she specifically tries to avoid contrasts, and it is hidden maybe only in the structure of micro-level. However, in view of the dynamics of the work (Scheme 11, *Dynamics*) we clearly see the sharp contrast, which acts as strong dramatic change.

If M. Baranauskas “Talking” is characterized through the dynamics as a *sound wave* pattern, in R. Šerkšnytė’s “Mountains in the Mist” it can be described as *the sound absorption*. R. Šerkšnytė during the course of composition provides an intensive “color” expression, which is decreasing over time and when the intensity is diminished, the composer provides new “coloring” options.

<sup>2</sup> Polar axis chord system. It can be envisaged in circle of fifths.

**Example 10**

(18 taktas) **Kalnai Migloje (2005)** Raminta Šerkšnytė

♩ = 45-50

The musical score for 'Kalnai Migloje (2005)' by Raminta Šerkšnytė, measures 18-20, is presented for Triangle, Marimba, and Harp. The Triangle part features a long note with *sfz* and *mp* dynamics. The Marimba part has a complex rhythmic pattern with *sfz* dynamics. The Harp part has a melodic line with *sfz* and *f* dynamics, including a 5-fingered chord.

Other issue of “Mountains in the Mist” is the texture. All orchestral groups are constantly articulated during the course of a whole composition. Continuous sounding of all orchestral groups at once over time decreases the effect of symphonic texture, the hearing stops reacting to it. Hearing reactions distort the musical thought.

It is interesting to note the rhythmical problematic of this composition. According to R. Šerkšnytė, the change of time signatures is similar to the harmony changes and phrases. However it is easy to notice the dominance of 4/4. This pulse is adapted to phrasing with time signature changes, however the flow of composition doesn’t require it, as the rhythm is always based on rhythmical value, which is not longer as one quarter. Such changes might disturb the pulse of composition, and seem to be against the natural flow of rhythm.

R.Šerkšnytė has developed an original musical “color” technique. It is articulated through dimensions of timbre and dynamics. In this composition we discover, that like in M. Baranauskas composition “Talking”, the main principle of the composition is the development of sonoric field. However the conceptions of the expansion of sonoric field differ greatly. M. Baranauskas composition is consistently developed from minimal intensity to the peak, afterwards the tension decreases to the starting point. R. Šerkšnytė starts with the most intensive expression, which later is dissolved and absorbed.

**Conclusions**

1. By analyzing the 21st century Lithuanian symphonic music it is revealed, that composers use very individualized composing principles and conceptual composition solutions.

2. After analyzing four symphonic pieces, we can state, that each composer uses one or another composing principle to unify and organize the composition. The existence of composing principle in the work dictates the integrity and artistic level of the composition itself.

3. Analysis of composing principles of selected works of Lithuanian composers can be summarized as follows:

- “Symphony No. 5” by O. Balakauskas is dominated by symmetric models. *Symmetric structure* is universal for this composition, which is disclosed by analysing particular means of acoustic articulation. Strict symmetric models in “Symphony No. 5” are discovered by analysing intonation coherence, by locating thematic core, dominating modus, rhythmical processes, segments, sub-segments and their relations in micro- and macro-levels.
- In the composition “Talking” by M. Baranauskas the potential of sound is discovered not only by investigating the original phoneme structure used by the composer, but also by analysing dynamic processes of the composition. The evolution of form, layers, rhythm, dynamics and other parameters in “Talking” matches the model of *sound wave*.
- Orchestral work „The Row“ by L. Balčiūnas is composed on the basis of hierarchical organisation of intervals in repeating structure. The main means of acoustic articulation of composition is consistent transfer of base tones from one field of affinity to another by the interval of perfect fifth, which is realised with the principle of *geometrical progression*.
- The main aspect of composition in symphonic trilogy “Mountains in the Mist” by R. Šerkšnytė is the colour. The basis for this composition is the organisation of the intensity of acoustical colour. It is

discovered, that dynamic processes of this work are close to the “Talking” by M. Baranauskas, however they are different on conceptual level. If the main model of M. Baranauskas is the universality of *sound wave*, the universality of R. Šerkšnytė is *sound absorption*.

- This small study shows the relevance of the examination of such issues, which is important not only for Lithuanian contemporary music, but also in the broader context.
- Disclosure of composing principles and universalities may serve to further theoretical and practical development and dissemination of thought. The development of this research could precisely differentiate composing principles and research dimensions, include more orchestral compositions for comparison and analysis.

## Santrauka

### XXI a. Lietuvos kompozitorių kūriniai simfoniniam orkestrui

Pranešime nagrinėjami keturi pasirinkti XXI a. Lietuvos kompozitorių kūriniai simfoniniam orkestrui, nes jų komponavimo principų ištyrimas visų pirma svarbus šio pranešimo autoriui ir jo kūrybinei praktikai.

Simfoninių kūrinių analizė komponavimo principų teorijų pagrindais neišvengiama ne tik norint argumentuoti vertinti techninę kūrinio pusę, bet ir siekiant esmingiau atverti giluminę simfoninio kūrinio būtį. Pranešime ieškoma atsakymų, kur slypi muzikalumo, meniškumo, kūrybiškumo priežastys. Todėl pagrindinis pranešimo tikslas – atskleisti esminius pasirinktų kūrinių simfoniniam orkestrui ypatumus, universalijas, komponavimo principus. Pranešime apsiribojama keturiais lietuvių autorių simfoniniais kūriniais, sukurtais XXI amžiuje. Tai O. Balakausko Simfonija Nr. 5, M. Baranausko „Kalbėjimas“, L. Balčiūno „Seka“ ir R. Šerkšnytės „Kalnai migloje“. Jie apibendrintai apžvelgiami ir analizuojami, atskleidžiami ir palyginami jų komponavimo principai.

Matome, kad O. Balakausko Simfonijoje Nr. 5 dominuoja simetriniai modeliai. Simetrinė struktūra yra šios kompozicijos universalija, kuri atsiskleidžia analizuojant konkrečius akustinio artikuliacijos būdus. Simfonijoje Nr. 5 griežti, simetriniai modeliai aptinkami tiriant kūrinio intonacinius ryšius, nustatant tematinį branduolį, dominuojantį modusą bei ritminius procesus, segmentus, subsegmentus ir jų santykius formos mikro- ir makrolygmenyse.

M. Baranausko kūrinėje simfoniniam orkestrui „Kalbėjimas“ skambesio potencijos išryškėjo ne tik tiriant kompozitoriaus originalią fonemų sistemą, bet ir analizuojant šios kompozicijos dinaminį procesą. Kūrinio „Kalbėjimas“ formos, faktūros planų, ritmo, dinamikos ir kitų parametrų evoliucija atitinka garso bangos modelį.

L. Balčiūno simfoninė kompozicija „Seka“ sukurta remiantis hierarchinio intervalų organizavimo besikartojančiose struktūrose komponavimo technika, o pagrindinis kompozicijos akustinio artikuliacijos būdas – geometrinės progresijos principu realizuojamas atraminių tonų nuoseklus perėjimas iš vieno traukos lauko į kitą gr. 5 intervalu.

R. Šerkšnytės simfoninio kūrinio „Kalnai migloje“ pagrindinis komponavimo aspektas – spalva. Šios kompozicijos pagrindas – akustinės spalvos intensyvumo organizacija. Pastebėta, kad šio kūrinio dinaminiai procesai yra artimi M. Baranausko „Kalbėjimui“, tačiau konceptualiai jie skiriasi. M. Baranausko esminis komponavimo modelis – garso bangos universalija, o R. Šerkšnytės – garso absorbcijos universalija.

Apžvelgtos pasirinktų simfoninių kūrinių komponavimo bendrybės leidžia daryti išvadą, kad kompozitoriai taiko individualizuotus komponavimo principus ir konceptualius kompozicinius sprendimus. Todėl galima teigti, kad dažniausiai kiekvienas kompozitorius taiko vieną ar kitą komponavimo principą, kuris palaiko visą kūrinio vienybę. Komponavimo principo buvimas kompozicijoje diktuoja kūrinio vientisumą ir meninį lygį.

## Composing Open Forms for Orchestra

### From Morton Feldman's *Intersection #1* (1951) to Henri Pousseur's *Les Fouilles de Jéruzona* (1995)

“Our so-called Atonality opened the door to an overwhelming amount of possibilities. There can no longer be one way, and if a certain note is not more right than a certain other note then we must make all right notes available. Is this not the main reason behind the intentional ambiguity in much new notations?”<sup>1</sup>

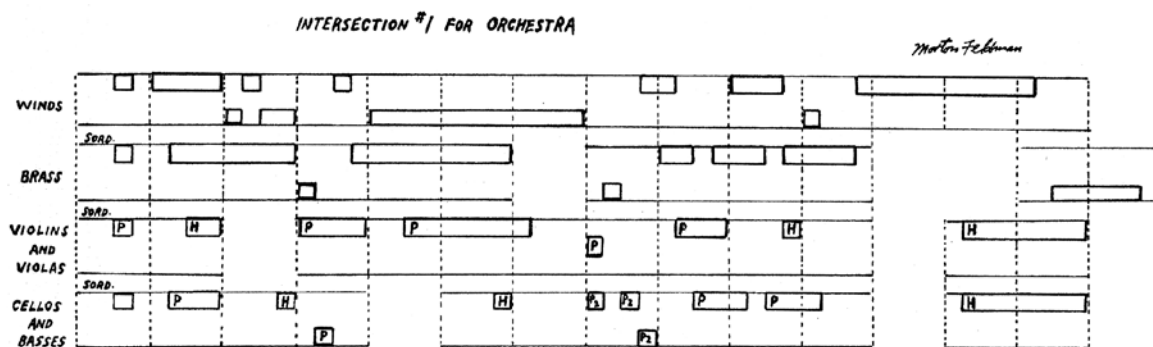
Since the fifties, a strong wave of open compositions emerged in Western music. Composers started to explore new ways in order to propose music that would change at each performance, while sticking to the same piece with common characteristics. One of the consequences of this new way of composing music is that musicians gain independence, becoming involved not only in the interpretation of the music, but also in its creation.

However, this type of composition was mostly used for small soloist ensembles. Leaving some freedom for each musician in a large orchestra is a real challenge, because of the huge number of musicians, and the associated risk of chaos that it may generate.

Historically, the first open piece for orchestra is Morton Feldman's *Intersection #1* for symphonic orchestra (1951). Feldman (1926–1987) is an American composer close to the “New York school”. He began to experiment open notation in 1950 with *Projection #1* for cello, and composed different open scores for orchestra from 1951 to 1967.

The principles of his open compositions are mostly to build series of “on/off switches” to indicate when players should play or not, associated with short indications (like the number of elements allowed, the register or the playing techniques).

Figure 1. First page of Feldman's *Intersection #1* for orchestra, ed. Peters, New York, 1951



In *Intersection #1*, Feldman divided the orchestra into four groups: winds, brass, high strings (violins and violas) and low strings (cellos and double-basses). There are no percussions in this piece.

The score is a timeline with some squares that indicates when a group should play or not. There are some measures symbolized by dot lines. There are three positions for the squares: high, medium and low, which correspond to the register of the instrument. For example, in the first measure, all the orchestra must play together a short section in the high register. There are also additional indications for the strings: *P* (sul ponticello), *H* (harmonics), and *Pz* (pizzicati), and *sord.* (con sordino) for the brass and the cords.

Inside these rules, each musician of the orchestra is free to choose the notes, the intensities, etc. But it is not the freedom of the performers that Feldman aimed at in this piece:

<sup>1</sup> Lukas FOSS, *Good*, notice of the score, ed. Carl Fischer Music, New York, 1969.



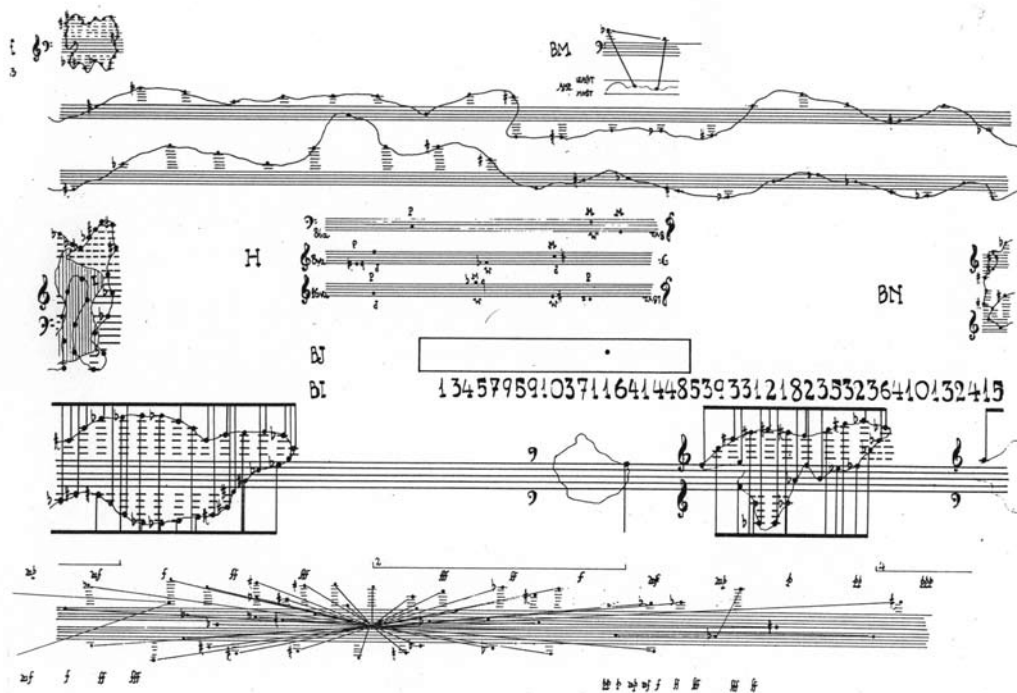
“I never thought of the graph as an art of improvisation, but more as a totally abstract sonic adventure.” “After several years of writing graph music, I began to discover its most important flaw. I was not only allowing the sounds to be free; I was also liberating the performers.”<sup>2</sup>

For him, this liberation of the performer is more a kind of «collateral damage». He thinks of these open compositions as an abstract organization of sound blocks.

Following the release of Feldman’s piece, other western composers started to imagine other ways for composing open piece for orchestra, mostly with different purposes and approaches.

One of the most famous open pieces is the John Cage’s *Concert for piano and orchestra* (1957–58). John Cage (1912–1992) is the principal composer of the “New York School”. This piece is composed with random procedures, like the Chinese *I Ching*, and the result leads to an original graphical notation:

**Figure 2.** Example of a piano page in the Cage’s *Concert for piano and orchestra*, ed. Henmar Press, New York, 1960



Each instrument has a dedicated specific set of pages. For example, figure 2 is one of the 66 piano pages, which is the more open part of the score. The pianist may choose any of the pages and play anything he wants in the page in any order and length. The freedom is really important, and the result is deliberately indeterminate. Like Feldman, Cage’s research is not aimed at pushing performers to improvise. The scores are only present to ensure that performers will play from abstract structures composed by random procedures, and will not perform a free improvisation (a collection of “clichés” for Cage). As an analogy to the “integral” or “generalized” serialism concept given to the research of composers from the “Darmstadt school” in the early fifties, we can speak about “generalized randomness” in this piece, from the basic material to the global form through the way the composition works. Moreover, the scores of this piece could be combined with other scores, like *Aria* (1959) or the *Song Book* (1970). Between 1961 and 1962, Cage composed *Atlas Eclipticalis* for 1 to 86 musicians, created by superimposing staves to a star atlas (the organization of the stars creates the musical notes), which is also a random-composed piece for orchestra that could be combined with other scores.

Indetermination in scores for orchestra was also used by composers from the “Polish school”, like Krzysztof Penderecki’s *Tren ofiarom Hiroszimy* for string orchestra (1959–60) or Witold Lutoslawski’s *Jeux vénitiens* (1960–61). *Jeux vénitiens* was composed by Lutoslawski (1913–1994) after hearing Cage’s *Concerto for piano*

<sup>2</sup> Morton FELDMAN, *Intersection #1*, notice of the score, *op. cit.*

and orchestra on the radio. But in *Jeux vénitiens*, random procedures are less important than in Cage's work. For example, the global development and all the pitches are fixed in the score. The indetermination is more in the way that different musical structures come together, in some parts with no common pulse, what Lutoslawski called an *aleatory counterpoint*.

A different and original way to create open forms for orchestra was proposed by Iannis Xenakis (1922–2001) in his games for orchestra, like *Duel* (1958–59) for 56 musicians or *Stratégie* (1962) for 82 musicians.

In these pieces, musicians are divided into two orchestras with two conductors.

The performer's scores are fixed, but the way that the conductor uses them is determined by fixed game rules, ending with a winner and a loser for the orchestras.

The rules of these games are simple: each conductor has a choice between different sections of the orchestral score that Xenakis calls "tactics", each "tactic" being composed by stochastic techniques (mathematical equations that made "sound clouds").

For example, in *Duel*, each conductor can ask his orchestra to play with one of these six "tactics"<sup>3</sup>:

- I) Percussive sounds with the strings (like pizzicati, strokes with the wood of the bow, etc.)
- II) Strings playing sustained notes with some fluctuations
- III) Strings glissandi
- IV) Percussion section
- V) Wind section
- VI) Silence

These score sections are long enough to be played several times without too much repetition (at each new calling of a "tactic", the orchestra can play the next part of the corresponding score section).

When an orchestra plays a "tactic", the other orchestra must respond by another one that allow him to win the maximum of points, according to a pre-determined matrix for counting the points:

Figure 3. *Duel's* matrix<sup>4</sup>

		Conductor Y					
			I	II	III	IV	V
Conductor X	I	-1	+1	+3	-1	+1	-1
	II	+1	-1	-1	-1	+1	-1
	III	+3	-1	-3	+5	+1	-3
	IV	-1	+3	+3	-1	-1	-1
	V	+1	-1	+1	+1	-1	-1
	VI	-1	-1	-3	-1	-1	+3

For example, if the first conductor (*X*) calls her/his orchestra to play the "tactic" number I (percussive sounds with the strings), the second conductor (*Y*) must respond by calling her/his orchestra to play the "tactic" number III (strings glissandi) to win a maximum of points (three points in this case). A referee counts the points and attributes a prize to the winning orchestra at the end of the performance (the number of points required being decided before the competition).

In these Xenakis's pieces, the compositional aim is, inspired by the John von Neumann and Oskar Morgenstern's "Game Theory", to create a "external conflict"<sup>5</sup> (with an extra-musical aim), that could stimulate the performance and create a new type of musical rhetoric.

Another kind of open orchestral score is François-Bernard Mâche's *Répliques* (1969) for orchestra and audience, created at the Royan festival in France. Mâche (1935) is a French composer at the origin close to the "Concrete School".

This composition is also a sort of game. This game is not between two orchestras like in Xenakis's pieces, but between the orchestra and the audience, the objective being now to play together and no longer to win. The audience must participate in the performance with birdcalls, directed by a conductor. According to the way

<sup>3</sup> Iannis XENAKIS, «Musiques formelles», *La Revue Musicale*, n°153–154, Paris, ed. Richard-Masse, 1963, p. 141.

<sup>4</sup> *Ibid.*, p. 148.

<sup>5</sup> *Ibid.*, p. 138.

the audience participates (disciplined, undisciplined, quiet, etc.), Mâche composed some “replicas” to be played by the orchestra. For example, if the public made a lot of noise (like in the case of a scandal), the conductor can make a counterattack by calling a section where three percussionists play fortissimo in an attempt to stop the insurrection of the public.

In the same year, Lukas Foss (1922–2009), an American composer pioneer in the domain of Western improvisation (he created for example the first “non-jazz” improvisation ensemble in 1957 in California), composed *Geod* (1969) for a large orchestra with optional choir that he defined as “*music without beginning or end, without development, without rhetoric, without ‘events’*.”<sup>6</sup>

Like in Feldman and Xenakis’s pieces, the orchestra is divided into groups. According to the notice of the score, the four groups are:

- I) Strings: Overlapping string clusters, each having an inner life (performers’ choices).
- II) Woodwinds/Harp/Keyboard: Overlapping patterns (like raindrops), chance-formations.
- III) Brass: Overlapping sustaining chords. Each player chooses one out of the three notes of major chords (never resulting in major chords, if executed correctly).
- IV) Folk instruments/Percussions/optional Choir: twelve folk songs of the country of performance, one on each note of the chromatic scale, played by eleven instruments (preferably folk instruments of the country of performance) plus a small vocal choir, and accompanied by four percussionists, choosing from a repertory of 36 textures.

In this piece, each group has its own conductor, with a principal conductor who decides which groups should be heard at a time. When the principal conductor makes a hand signal to one of the group conductors to fade out for a moment, this group conductor sits down on a chair and continues to conduct, but silently, what Foss calls *inaudible playing*<sup>7</sup>. The principal conductor also decides when he ends the piece, by cutting successively all the four groups in a fade out.

Each score is like a circle. The groups can start the piece at any measure, and when they reach the end of the score, they go back to the first page.

All the scores are made with the same 132 notes row. The rules that Foss uses for creating this row are that a note could never succeed to itself or a note that it succeeded before. This 132 note row ending logically when all the twelve notes have succeeded to all the other eleven notes, and the 133<sup>rd</sup> note is the first note of the row, in attempt to make a circle. In a sense, this creates eleven dodecaphonic row interlaces in a special way to make a larger circle that creates pitch coherence for the entire piece. So, each group turns inside the same circle (the *Geod*), but at different positions and speeds from the other groups.

This research about creating pitch coherence into an open orchestral score was also experimented by Henri Pousseur. But for Pousseur, the coherence must not only be in a horizontal polyphonic way, like Foss did, but also in a vertical harmonic way.

Pousseur (1929–2009) is a Belgian composer, close to the “Darmstadt School”. He began to compose open forms with *Mobile* for two pianos in 1957, and the opera *Votre Faust* (1961–1968) is one of his most famous open compositions. In this opera, the audience was involved in the evolution of the intrigue by voting at different important moments.

*Les Fouilles de Jéruzona* (1995) is his first entirely “mobile” piece for orchestra (I mean without any precisely fixed part). This piece works close to Feldman’s open pieces, with “on/off” indications, but with the difference that Pousseur, like Foss, organizes the pitches inside the global timeline. Another strong difference with Feldman, Cage or Xenakis, is that for Pousseur, this piece is “*a collective improvisation exercise*”<sup>8</sup>. Speaking about such research, he said that he “*tried to combine two researches*:

- *The research about variable forms results in an improvisational liberty for the performer, which can work if there is a stable compositional basement.*
- *The research about the reactivation of the harmonic energies, rejected by the experimental music, especially serial music.*

*These two research directions are motivated by an utopian conception of the role of the music in social life, and the social life itself.*”<sup>9</sup>

<sup>6</sup> FOSS, *Geod*, notice, *op.cit.*

<sup>7</sup> *Ibid.*

<sup>8</sup> Henri POUSSEUR, *Les Fouilles de Jéruzona*, notice of the score, CeBeDem, Bruxelles, 1995.

<sup>9</sup> « *Je m’étais en effet efforcé de faire converger deux voies de recherche antérieures : celle, déjà bien connue, des formes « variables » (et de la liberté d’improvisation qui en résulte pour les interprètes, liberté réellement efficace si elle peut s’appuyer sur une base composition-*

For Pousseur, the orchestra is like a micro-society, and he composed rules that allowed each citizen of this micro-society to live in harmony, with a possibility of individual freedom of creation.

In this piece, the orchestra is also divided into groups. There are six groups of six musicians (the orchestration could change from one performance to another one). Figure 4 shows the organizations of the orchestral groups for the first performance:

**Figure 4.** Groups and instrumentation uses for the first performance of Pousseur’s *Les Fouilles de Jéruzona* at the Beethoven Academy in Anvers (France), 1995

	I	II	III	IV	V	VI
1	Piccolo	Violin 5	Violin 8	Violin 10	Violin 12	Viola 5
2	Violin 1	Violin 6	Vibraphone	Violin 11	English Horn	Cello 3
3	Violin 2	Flute	Violin 9	Harp	Viola 4	Bass Clarinet
4	Violin 3	Violin 7	Trumpet	Viola 3	Cello 2	Cello 4
5	Oboe	Clarinet	Viola 2	French Horn	Bassoon	Double Bass 3
6	Violin 4	Viola 1	Cello 1	Double Bass 1	Double Bass 2	Contrabassoon

As we can see, Pousseur does not use the traditional orchestral sections (strings, brass, woodwind and percussions) for creating the groups, and tries to mix the timbres.

Figure 5 shows the beginning of the score. The Roman numbers on the left hand side specifies which group should play, and the Arabic numbers inside the squares (one square equals one measure) indicates which musicians of the group should play (according to Figure 4):

**Figure 5.** First seven measures of Pousseur’s *Les Fouilles de Jéruzona*

R1 4/4 ♩ = 60

	1	2	3	4	5	6	7
I	[ pp 1 ]	[ p 1 - 2 ]	← p X →	[ mp 1 - 3 ]	← mp X →	← p X →	[ mf 1 - 4 ]
II	-	-	[ pp 1 ]	← mf X →	[ p 1 - 2 ]	← p X →	← f X →
III	-	-	-	-	-	[ pp 1 ]	← f X →
IV	-	-	-	-	-	-	-
V	-	-	-	-	-	-	-
VI	-	-	-	-	-	-	-

For example, at the first measure, musician n°1 of the group n°I (the piccolo for the first performance) should play pianississimo for one measure, then, musicians n°1 (piccolo) and n°2 (violin 1) of the group n°I should play piano at the second measure, etc. The cross and the arrows at the third measure mean that the whole group n°I should play short pointillist sounds for one measure.

In addition to this, Pousseur gives musicians melodic and harmonic materials based on what he called the “network technique”. A network is made by one intervallic cycle transposed by another one.

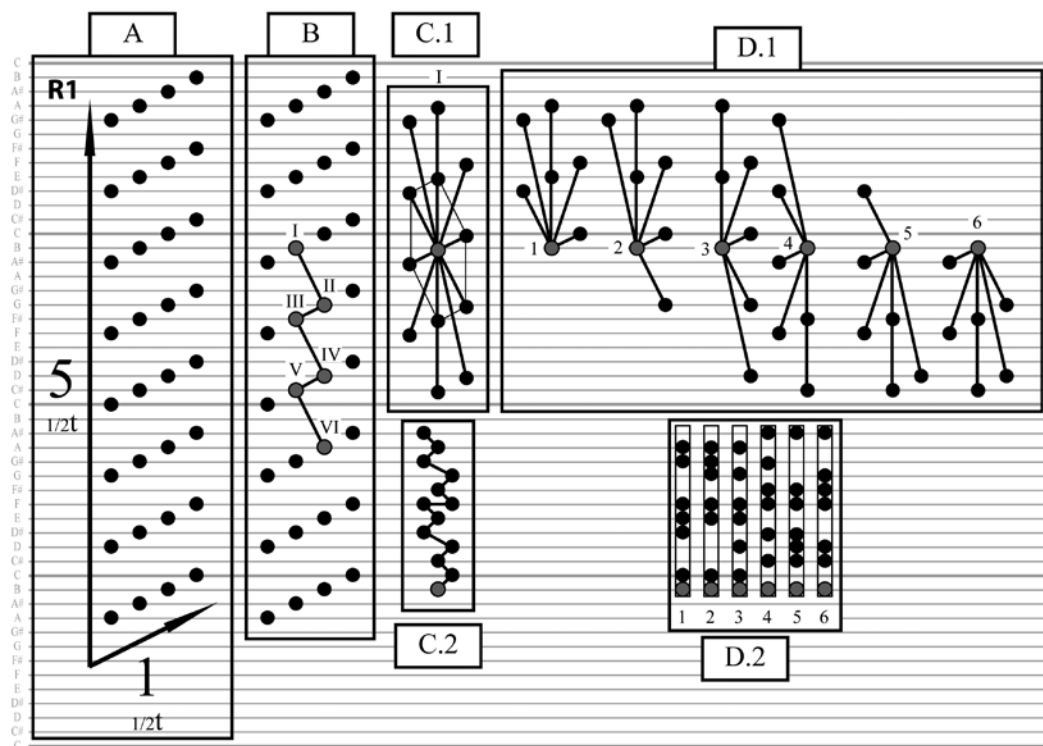
*nelle différenciée comme sur une assise naturelle stable et fertile), et celle, plus récente, d’une réactivation des « énergies » harmoniques rejetées par toute la musique expérimentale précédente, en particulier la musique sérielle. (...) Les deux voies, on le devine, sont animées par un souci qui déborde largement le seul domaine technique, elles sont orientées par une certaine conception (utopique) du rôle de la musique dans la vie sociale – voire de la vie sociale elle-même. » Henri POUSSEUR, Invitation à l’Utopie, unpublished text, Paul Sacher Foundation, Basel, Switzerland, probably 1970.*

For this piece, Pousseur creates five intervallic networks ( $R1 = 5$  semitones transposed by 1 semitone,  $R2 = 7/2$ ,  $R3 = 8/3$ ,  $R4 = 10/3$ ,  $R5 = 11/3$ ).

In Figure 5, all musicians play inside the intervallic network n°1 (called R1).

Figure 6 explains in details how Pousseur built this network:

**Figure 6.** Pitch organization in the first page of Pousseur's *Les Fouilles de Jéruzona*. Intervallic network R1



A network has two dimensions composed by two intervals. In this case, an interval of 5 semitones (a perfect fourth) and an interval of 1 semitone (in fig. 6 A, each line means a semitone). This is a cycle of fourth transposed by a cycle of semitone.

First, Pousseur attributes to each of the six groups (I to VI) a starting note inside the network (fig. 6 B).

From this starting note, Pousseur creates a symmetrical figure (fig. 6 C.1), composed from the starting note plus 12 notes. If we make a reduction of these notes on one octave (fig. 6 C.2), we can see that we have a chromatic chain.

Then, the notes of this figure are dispatched inside each group between the six musicians (fig. 6 D.1).

The result is that at the end, each musician has only a reservoir of seven notes. If we make a reduction (fig. 6 D.2) to one octave, we can see that each musician plays in a sort of heptatonic scale.

**Figure 7.** The six heptatonic scales corresponding to the fig. 6 D.2



With this pitch organization, Pousseur could give to each musician a different scale for improvising together, without having a chaotic result, thanks to the logics of the system that creates a kind of new polymodality.

To conclude this overview of the different ways for composing open forms for orchestra, we can note that many different possibilities have been explored since the fifties: randomness, abstract block structures, participation of the public, rules for improvisers, etc. For composers, this was a challenge, and they began by composing open scores for soloist or small ensemble before trying to compose scores for orchestra. This repertoire is not often played today, probably because of the difficulty that it results for musicians of the orchestra that are not familiar with improvisation, and also because of the important number of rehearsals that this kind of compositions requests.

However, the development of new network technologies that allows musicians from all over the world to play together (currently mostly used for videogames) is offering a new future to this kind of compositions, able to create new types of musical relationships among emerging virtual orchestras.

### Santrauka

#### Atvirųjų formų orkestrinių kūrinių komponavimas: M. Feldmano „Intersection I“ ir H. Pousseuro „Les fouilles de Jeruzona“ analizė

Nuo XX a. 6-ojo dešimtmečio Vakarų muzikoje kilo didelė susidomėjimo atvirųjų formų kompozicijomis banga. Viena iš šio naujo komponavimo būdo atsiradimo pasekmių yra ta, kad atlikėjui ne tik suteikiamas savarankiškumas interpretuojant muziką, bet kartu jis yra įtraukiamas ir į jos kūrimą. Tokio tipo kompozicijos dažniausiai skiriamos nedideliems solistų ansambliams. Todėl tikru iššūkiu tampa laisvės suteikimas didelio kolektyvo muzikantams, pvz., 26 narių orkestras Henrio Pousseuro kūrinyje „Les fouilles de Jeruzona“ (1995) ar simfoninis orkestras Mortono Feldmano kompozicijoje „Intersection I“ (1951).

Pranešimo pradžioje pateikiama istorinė įvairių eksperimentavimų, komponuojant atvirų formų orkestrinius kūrinius, apžvalga nuo 6-ojo dešimtmečio – Johno Cage'o Koncertas fortepijonui ir orkestrui (1957), Krzysztofo Pendereckio „Rauda Hirošimos aukoms“ (1960), Witoldo Lutosławskio „Jeux vénitiens“ (1961) ir Iannio Xenakio „Stratégie“ (1962). Po to, remiantis Mortono Feldmano „Intersection I“ ir Henri Pousseuro „Les fouilles de Jeruzona“ pavyzdžiais, analizuojama, kaip tai praktiškai įgyvendinama.

Mortonas Feldmanas (1926–1987) – amerikiečių kompozitorius, artimas Niujorko mokyklai. Jo eksperimentai su atvirosiomis formomis prasidėjo 1950 m. nuo kompozicijos violončelei „Projection I“, o 1951–1967 m. jis sukūrė įvairių šios formos kūrinių orkestrui. Jo atvirųjų formų kompozicijos pagrįstos „įjungimų/išjungimų“, nurodančių, kada atlikėjai turi groti ir kada ne, ir su tuo susijusi trumpų nurodų principu (pvz., leistini naudoti elementai, registrai, grojimo technika).

Henri Pousseuras (1929–2009) – belgų kompozitorius, artimas Darmštato mokyklai. Pirmąją atvirosios formos kompoziciją – „Mobile“ dviem fortepijonams – jis parašė 1957 m., o 7-ąjį ir 8-ąjį dešimtmečiais išbandė daugybę galimybių, įkvėptų jo paties „tinklo teorijos“. Jo pirmasis „mobilus“ kūrinys simfoniniam orkestrui „Les fouilles de Jeruzona“ yra artimas Feldmano atvirųjų formų kompozicijoms su „įjungimo/išjungimo“ nuorodomis, tačiau skiriasi nuo jų tuo, kad, nepaprastai rūpindamasis harmoniniu rezultatu, Pousseuras atlikėjams duodavo tam tikrus garsaeilius, kuriuos jie turėjo naudoti muzikos kūrimui.

Pateikta istorinės apžvalgos kontekste, šių dviejų kūrinių analizė parodo atvirųjų formų orkestrinių kūrinių komponavimo ypatumus. Tai, kad atvirųjų formų orkestrinės kompozicijos yra retos ir skiriasi nuo tokios pat formos kūrinių nedideliems solistų ansambliams, lemia pastarųjų specifika: instrumentinių grupių formavimas ir atlikėjų skaičius.

## Autoriai / Authors

**Erugrul SEVSAY** (1954, Istanbul, Turkey, Austrian since 1997): composer, arranger, faculty member, conductor, author, pianist, bandoneonist. First music studies in Istanbul (theory, composition, orchestral conducting, oboe, trumpet) then in Vienna (composition, orchestral conducting) at the then-called Hochschule fuer Musik, now the University of Music in Vienna (diplomas 1984, 1985 respectively). Master of Music (1986), Doctor of Musical arts (1989) at the University of Miami, Florida. Medical study in Istanbul (1972–78) and medical specialisation in internal medicine in Vienna.

Since 1990 Professor of Instrumentation and Orchestration at the University of Music in Vienna. Distinguished Professor of Music (1992–2005, University of Miami, Florida). Various prizes and awards. Author of the most recent and extensive treatise on orchestration “Handbuch der Instrumentationaspraxis” (Barenreiter 2005, Best Edition Prize 2006). Intensive research in Tango music in Argentina, mastering the Bandoneon playing and formation of the only authentic tango orchestra in Europe. Concerts, Seminars, Guests Lectures, Workshops, Radio-TV Talks in different countries and at dozens of universities world wide.

**Mantautas KRUKAUSKAS** (b. 1980) has a master degree in piano and composition and is currently teaching electronic and computer music, music technology and sound art disciplines at the Department of Composition of Lithuanian Academy of Music and Theatre. His compositions, including chamber music, audiovisual works, music for theatre and film productions, have been performed in Lithuania, Austria, Germany, USA and other countries. Mantautas Krukauskas has been involved in various organizational activities, including project coordination, event organizing, as well as international research and educational programmes etc. His interests comprise interdisciplinarity, music and media technologies, and a synergy of different aesthetic and social approaches.

**Antanas KUČINSKAS** (b. 1968) graduated from the Vilnius Conservatory (1988) where he studied music theory and composition. He continued composition studies at the Lithuanian Academy of Music with Prof. Vytautas Barkauskas, graduating in 1993. His Ph.D. research on “The Principles of Composition in the Works of Contemporary Lithuanian Composers” was completed and defended in 2001 at the same institution. In 1995 he participated in the workshop for young composers in Apeldoorn, Holland. From 1991 to 1999 he taught modern music history at the Vilnius Conservatory. For five years since 1993 he has been sound director and, since 1998, head of the music department of the Lithuanian National Drama Theatre. Since 2007 he also holds teaching post at the Lithuanian Academy of Music and Theatre. Antanas Kučinskas has organized several conferences of music theory. In the beginning of 2003, the composer resided and worked in the Visby International Centre for Composers and the recently founded electro-acoustic music studio ‘Alpha’ (Gotland, Sweden).

**Elvio CIPOLLONE**. Born in Verona in 1971, he studied with Salvatore Sciarrino and Philippe Leroux.

Finalist of several international composition competitions including Gaudeamus in Amsterdam, Auros in Boston and OFF in Paris, he was also selected for the composition session of Voix Nouvelles at the Royaumont Abbey in 2000 and for the IRCAM summer school in 2003. In 2004 and 2005, he was selected for the Domaine Forget in Montreal and he attended the Cursus program at IRCAM during the 2005–06 academic year.

His works have been performed in Italy, France, Spain, Germany, the Netherlands and Canada by internationally known performers such as Marcel Worms, Mario Caroli, Christophe Desjardins, Alain Billard, and ensembles such as Cairn, l’Instant Donné and the Nouvel Ensemble Moderne.

He holds a MA of Philosophy (Università degli Studi di Bologna), a MA of Music (University of Strasbourg) and he is completing a Doctorate in Music (University of Strasbourg). He currently teaches at Strasbourg’s University and at IRCAM.

**Marius BARANAUSKAS** (b. 1978) completed his post-graduate-studies at the Lithuanian Academy of Music and Theatre in 2005, where he studied composition with Assoc. Prof. Rimantas Janeliauskas. During 2004–2005, he received training at the Conservatoire national supérieur musique et danse de Lyon. Starting from 2005, he works as a lecturer at the composition department of the Lithuanian Academy of Music and Theatre. He participated in a number of international master classes and workshops for composers, including in Buckow (Germany, 1999), Tampere (Finland, 2001), Villecroze (France, 2002), Dundaga, (Latvia, 2002 and 2004), Apeldoorn (The Netherlands, 2003), and Warsaw (Poland, 2003). In 2006, the composer resided and worked at the International Centre for Composers in Visby, Sweden. His artistic distinctions include the Best Lithuanian Electro-acoustic Work in 2003 (for *NUNC*), the Third Prize of the Toru Takemitsu Composition Award in 2004 (for *Talking*), the Best Lithuanian Orchestral Work in 2006 (for *The Molten Thought*), and the Gold Stage Cross as the best theatre composer in 2006 (for his music for dance performance *Salamander’s Dream. A Picture*).

**Kalliopi STIGA**, born in 1975 in Athens (Greece), studied piano in Conservatory of Athens, and Musicology at the Ionian University of Corfu (Greece), Université de Paris IV-Sorbonne (France) and Université Lumière- Lyon II (France), taking a Diploma, D.E.A. and PhD in “Literature and Arts” respectively. Her PhD thesis is entitled «Mikis Theodorakis: the poet who brought “savant music” and “popular music” together». For her research, she was honored with a prize and a grant from the Gazi-Triantafyllopoulos Foundation in 2002. Since September 1998, she is an established teacher in Greece. Currently she is on detachment in the Department of Musicology in the National and Kapodistrian University of Athens where she teaches the courses: “Popular Music: Social and Political Dimensions” and “Music and Migration”. She gives often lectures in Greece and abroad, she writes articles in musicological revues and she participates in International Musicological Conferences (Portugal, France, Lithuania, Mexico, Canada, Greece, Serbia, UK and Finland). Her research interests are in the fields of sociology of music and history of Greek contemporary popular music.

**Georges KARAGIANNIS**, born in 1981 in London (UK), studied piano in Hellenic Conservatory (1987–1997) and in Conservatory of Contemporary Music (1999–2009), and Musicology at the Department of Musicology in the National and Kapodistrian University of Athens (Diploma, 2009). At the age of 12 begins his study in bouzouki and in popular Greek plucked strings. His wonder about the sound of acoustic instruments and his interest for orchestration and composing incite him to study Sound engineering and Music Technology in Music production.

Since September 1999, he collaborates with Greek famous singers and orchestras live and in discography as a performer as well as a music coordinator and programmer

**Csilla PETHŐ-VERNET** obtained her degree in musicology at the Liszt Ferenc Academy of Music (Budapest) in 1998. After finishing her postgraduate studies at the same institution, in 2001 she was offered a researcher post at the Institute of Musicology (Budapest), where she worked until 2003. Since 2005 she has continued her PhD-studies at Paris IV – Sorbonne. Selected publications: “Style Hongrois. Hungarian Elements in the Works of Haydn, Beethoven, Weber and Schubert”, *Studia Musicologica*, 41 (2000), pp. 199–284.; “L’ «aventure hongroise» de Berlioz: quelques remarques sur l’histoire de la «Marche hongroise»”, *Cahiers Franz Schubert*, 8, No. 16 (2000), pp. 5–16.

**Violeta TUMASONIENĖ** studied musicology at the Lithuanian Academy of Music and Theatre. She is the junior research fellow of the Lithuanian Academy of Music and Theatre, Musicological Institute, department of music theory and history. The area of research: the Holy Scripture motives in new music of Lithuanian composers, especially the aspects of *Verbum–Toni* against the background of Scriptural or Biblical tradition, its sacral and religious sources.

**Svein HUNDSNES** was born in Haugesund, Norway in 1951. His list of works mainly contains instrumental music, the major part for orchestra. Till now his most important works are three symphonies, *Haugtussa* for soprano and orchestra and minor orchestral works such as *Sinfonietta Romantica* and *Signale Orchestrale*. His *Flute Concerto* from 2005/6, composed in a style combining contrasting sources of inspiration, was premiered in 2006 by Vidar Austvik and Stavanger Symphony Orchestra conducted by Hannu Lintu.

His chamber music production contains a.o. *Rilke-Lieder* for baritone and chamber orchestra (The Northern Lights Festival), three string quartets, the wind quintet *His Majesty’s Sound Amusement and Lyrical Suite* for soprano and chamber ensemble. His *Divertimento for Flute and Strings* is, as indicated by the title, composed in a diverting style, while another mode of expression is to be found in *Quintet for Clarinet and String Quartet* where he uses multiphonics. This piece is dedicated to the Norwegian clarinetist and composer Roger Arve Vigulf.

A strong contrast to these pieces are the jazz-rock based *Songs Of Blue* for brass quintet, premiered by Arctic Brass, and *Down Town Horns* for 6 trumpets, – both pieces demanding a strong sense for timing and funk-phrasing from the musicians. Hundsnes has also composed a chamber music works for various combinations of instruments, in addition to solo pieces for piano, and two suites for accordion. His ballet music *Borobudur* was choreographed by Sylvi Edvardsen.

On the vocal music side the cycle *Måneskinnsmyøyar* for women’s choir, and *Six Songs* for mezzo soprano and piano should be mentioned.

Hundsnes has composed music for a two hour television program for NRK on the Norwegian poet Arne Garborg. In 1990–1992 he was composer on a state grant attached to the Northern Norway Conservatory of Music in Tromsø. Today he teaches theory at the University of Stavanger, Institute for Music and Dance.

He is at present working on a symphony for jazz-winds for the Stavanger Jazz-Festival Mai-Jazz and Bjergsted Jazzensemble, 2010.

**Olga SAKHAPOVA** (Nizhnij Novgorod, Russia). Graduated from the Nizhnij Novgorod conservatory as a musicologist in 2004 and as an art-journalist in 2005. An author of the articles about Russian cultural events in the paper *Nizhnij Novgorod news* (N. Novgorod), Russian musical paper (Moscow), Internet portal [www.portal-credo.ru](http://www.portal-credo.ru) (under the pen name Olga Rafi) etc. A managing editor of the magazine *Consonance* (Nizhnij Novgorod conservatory). Lectures at the Nizhnij Novgorod conservatory (department of applied musicology). Now writings a thesis about Claude Debussy’s orchestral style.

**Anton ROVNER** was born in Moscow, Russia in 1970 and lived in the United States since 1974. He has attended the Juilliard Pre-College Division, studying composition with Andrew Thomas, and then the Juilliard School, regular division, as a student of Milton Babbitt, from where he received a Masters’ Degree in 1993. He studied with Charles Wuorinen at Rutgers University, from where he received his PhD in 1998. He received a BMI Award in 1989 and an IREX Grant to study at Moscow Conservatory in 1989–1990. In 1991–1993 he took courses in music theory with Joseph Dubiel at Columbia University. Since 1997 he has been living in Moscow, Russia. His compositions have been performed in New York, Moscow, Paris, Basel, Bucharest, Chisinau, Lvov, Kiev, Bryansk, Nizhni-Novgorod, Kazan and Perm. Among the festivals and concert series where his pieces have been performed are the American Festival of Microtonal Music in New York, the “Composers’ Concordance” concert series in New York, the Moscow Forum, Moscow Autumn and Alternativa Festivals in Moscow, the Russian-Swiss “Spectrum” Ensemble in Moscow and Switzerland, the Nicolai Roslavetz and Nahum Gabo Music and Arts Festival in Bryansk, Russia, the International Forum for Young Composers in Kiev, the Contrasts Festival in Lvov and the “Europe-Asia” Contemporary Music Festival in Kazan. His articles on contemporary music, interviews with noteworthy composers and reviews of concerts have been published in such periodicals as “Muzykal’naya Akademiya” in Moscow and “20th Century Music/21st Century Music” and “Ex Tempore” in the United States. He is a member of the Russian Composers’ Union, and a faculty member at the Department of Interdisciplinary Specializations for Musicologists at Moscow Conservatory, where he is currently working on his dissertation on the musical legacy of Sergei Protopopoff.



**Igor VOROBYEV** (b. 1965) – composer and musicologist. Graduated from the Leningrad Choral College in 1983, completed studies at the Leningrad Conservatory in 1990 and at its post-graduate program there in 1992, majoring in composition. He is a member of the Russian Composers' Union and a recipient of awards from the All-Russian Competition for Student Composers (1988) and the Review of the Young Composers of Leningrad (1989). Since 1994 he has been teaching at the St. Petersburg Conservatory. He obtained a degree of Doctor of Arts in 1998 and had received a stipend from the Ministry of Culture of the Russian Federation from 1998 to 2000 as well as a grant from the Russian Humanitarian Fund for Science in 2000. He has participated in numerous international musicological conferences and music festivals. In 2006 he received the title of Associate Professor. Since 1992 he has been the artistic director of the International Festival for the Arts "From the Avant-garde to the Present Day". Among his musical compositions are: an opera "Elizaveta Bam" based on a play by Daniil Kharms, the ballets "Don Juan" and "Assol", a Chamber Symphony, a Symphony for large orchestra, a Concerto for Double-bass and Orchestra, a Concerto for Piano and Orchestra, a Concertino for Flute and String Orchestra, three Piano Sonatas, two Sonatas for Cello and Piano, a Sonata for Viola and Piano, a String Quartet, the vocal cycles "The Phrasebook", "The Seasons", "A Return to the Sea", "Into the Album of N+", the cantata "A corner of the Earth" for narrator, soloists and chorus, seven concertos and cycles for a cappella chorus and other works. He has written a monographical work "The Russian Avant-garde and the Musical Legacy of Alexander Mosolov from the 1920s and 1930s" (1st edition – 2001, 2nd edition – 2006), books of essays "Composers of the Russian Avant-garde" (together with A. Sinayskaya, 2007) and an album "St. Petersburg. Music. 20th Century" (2004).

**Svetlana BARKAUSKAS** (b. 1961), musicologist, Dr. of Humanities (musicology). After graduating from the Conservatoire of Odessa in 1984, did the internship (from 1986). Researcher at the Institute of Art, Folklore and Ethnography of the Ukrainian Academy of Science (since 1988). Investigated the cultures of minorities in Ukraine, defended the thesis "Culture of Czech Diaspora in Ukraine". The author of articles on the musical cultures of various ethnic minorities, the methodology and the methods of their musical folklore research. Living in Lithuania since 1992, has been researching and writing on Vytautas Barkauskas' works.

**Linas BALČIŪNAS** (b. 1973) first studied at the Panevėžys Music School, and then at the Panevėžys Conservatoire. In 1996–2001 he studied composition at the Lithuanian Academy of Music under Prof. Julius Juzeliūnas, in 2001–04 continued his studies under Prof. Osvaldas Balakauskas, and obtained MA in composition in 2004. In 2006 he finished post-graduate studies in the same school.

Linas Balčiūnas began to compose in 1993, with music for choirs and theatre performances. His first more significant works appeared in 2000–2002: the mystery-play "Incantations", "CV", and others. According to musicologist Viktorija Gurska, one of his most important works – "Arc" for chamber orchestra – reflects the young composer's most recent creative tendencies: minimalist treatment of form, rotational development of material, tonal scheme frequently based on circle of fifths, and predominantly homophonic polyphony. In some of his compositions, Linas Balčiūnas uses a variety of symbolic formulas – e.g., the magic square *sator arepo tenet opera rotas* in the mystery-play "Incantations", and the BACH theme in "Rhythm Progression".

Linas Balčiūnas has also composed musical for children "Rabitts' School" (2002) and rock opera "Romeo and Juliette", staged at the Panevėžys' Communities' House (2004).

Linas Balčiūnas has been teaching at the Vilnius Academy of Arts, regularly participates in Composing Principles conferences, organised by Department of Composition of Lithuanian Academy of Music and Theatre and Composers' Union.

**Gaël NAVARD** is a French composer and musicologist born in Biot (South of France) in 1982. He is currently ATER (adjunct professor) at the University of Nice-Sophia-Antipolis, where he teaches contemporary music, and is about to finishing his PhD directed by Pr Pascal Decroupet on Henri Pousseur's and John Zorn's musical games.

He studied musicology and composition at the University of Nice-Sophia-Antipolis, the Conservatory of Nice, the CIRM (Centre International de Recherche Musicale) in Nice, the CNMAT (Center for New Music and Audio Technologies) at the University of California in Berkeley, and the University of Columbia in New York, with professors Pascal Decroupet, Michel Pascal, Alain Fourchette, Antoine Bonnet, Vincent Tiffon, Tristan Murail, Georges Lewis, Fred Lerdahl, Gerard Gastinel, Jean-Louis Leleu and Patrick Quillier.

His research was funded by different institution, among them the French Ministry of Culture, the FACE Foundation (French American Cultural Exchange), and the Paul Sacher Foundation in Basel.