Numanities - Arts and Humanities in Progress 2

Rima Povilionienė *Editor*

Sounds, Societies, Significations

Numanistic Approaches to Music

Springer

Numanities - Arts and Humanities in Progress

Volume 2

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Preface

Numanities and Soundscapes

The collection of articles "Sounds, Societies, Significations: Numanistic Approaches to Music" is the second edition in the new series "Numanities—Arts and Humanities in Progress" at Springer and was prepared on the basis of scholarly investigations that were presented at the International Congress of Numanities (ICoN), 2014 and 2015, Kaunas, Lithuania.

In 2014, the ICoN started a new chapter in the 25-year history of the International Semiotics Institute when the institute moved from Imatra, Finland, to Kaunas University of Technology, Lithuania. Besides continuing the institute's aims, ICoN initiated a discussion focused on the problems and opportunities currently faced by the humanities, also in their intersection with other fields of inquiry, seeking to establish a novel, interdisciplinary platform for scholars and students (hence "Numanities": New Humanities). In 2014 and 2015, the first two iterations of the ICoN were held under the general themes "The Role of Humanities in Contemporary Society: Semiotics, Culture, Technologies" (2014) and "Creativity, Diversity, Development" (2015) focusing mainly on the interdisciplinary framework, the exploration of the complex processes of transition in research, everyday practices, policies, and educational approaches that the humanities are going through.

The texts in this collection are displayed in five parts and represent the broad themes mostly discussed at the congresses. Part I brings together the texts by Romanian, Polish, and Lithuanian musicologists focusing on the expression of compositional techniques, musical creation, and perception as sociocultural phenomena. The article by Oana Andreica discusses the compositional aspects and temporal evolution of the musical form (*accidentée*) and the preference for the archetype of the labyrinth in the oeuvre by the representative of experimental and avant-garde music, French composer, and musicologist of Romanian birth, Costin Miereanu. Ewa Czachorowska-Zygor in her article on Polish composer Adam Walaciński's case raises questions about the creation of artistic integrity in the context of contemporary culture. Ewa Wójtowicz presents a historical overview

of the string quartet tradition in the works of Kraków composers from 1960s, when Krzysztof Penderecki initiated a new stage in the genre with his sonorous First String Quartet. Thereafter, the experiments of articulation and texture were continued, providing a diversity of the genre, involving programmatic aspects and innovative avant-garde techniques. In her article on music and associations, Ulrika Varankaitė raises the question of the influence of sophisticated technologies and new media to musical environments and discusses the relation between cultural environments and perception of audible music language involving social and musical semiotics and music psychology.

Part II investigates various ways of musical identity expression through cultural, political, and/or social perspectives, forming some kind of national approach to musical perception. Magdalena Chrenkoff discusses some aspects of the musical manifestation of Polish national identity, addressing the musical works and activity of Stanisław Moniuszko in the second half of the nineteenth century and pointing out some important features (language, subjects, and lyrics) that were used to create the national character of music compositions at that time. Rima Povilionienė analyzes the phenomena of musical events in Lithuania in the pre-independence years, 1904–17, with a focus on the so-called Lithuanian Evenings. This kind of public events had a great influence in the formation of professional Lithuanian theatre. Moreover, with its specific musical repertoire, Lithuanian Evenings manifested as a nonviolent musical form of resistance that acquired the role of fostering and promoting a sense of national identity. Kinga Kiwała discusses the new perspectives of Polish music that emerged in the 1970s with the appearance of a new generation of composers ("Stalowa Wola Generation" or "Generation 51"), who were noted for their return to certain artistic and aesthetic values lost in modernism and the avant-garde, and therefore, the period came to be described as New Romanticism in Polish music. The article by Renata Borowiecka is focused on the works by Polish composer Paweł Łukaszewski, one of the most interesting composers of contemporary sacral music. The article presents some observations on Łukaszewski's two opuses, *Via Crucis* and *Resurrectio*, taking into account the oratorio genre tradition and the juxtaposition of the Christian culture and manifestations of the specifically Polish identity.

Part III is devoted to the analytical interpretation of musical texts from narrative, theoretical, and interdisciplinary points of view. Focusing on a musical representation of the first city in the world to be attacked by an atomic bomb, Hiroshima, Yumi Notohara's article analyzes the Second Symphony *Hiroshima*, composed in 1949 by Finnish composer Erkki Aaltonen from the viewpoint of musical narrative. The article by Renata Borowiecka explores the manifestation of the theme of death in music and discusses Paweł Łukaszewski's strategies used to bring closer the mysteries of faith with the help of sacral text. In the context of Zbigniew Bujarski's string quartets, in her article, Ewa Wójtowicz discusses the phenomena of chamber music as a space of extramusical meanings and the connection of religious subjects with the sense of belonging to the Polish tradition. An interdisciplinary approach to the interpretation of musical score is presented in the article by Gerard Guerra López. The symbiosis between architecture and music is the main point for bringing

the parallels of architect Louis Kahn's form and design and Isaac Albéniz's piano composition *El Albaicín*, and discussing a constructive principle latent in both disciplines: contrast between opposites, conflict as the inner creative spark of an architectural place or a musical discourse.

Part IV is dedicated to research in the field of popular music. The article by Jacopo Tomatis outlines some key features of Italian popular music in the context of the national commercial broadcasting system, which had developed in Italy since the 1980s and was fully established by the early 1990s. Following up the discussion about the increasing display of commercial TVs, further Jacopo Conti presents the analysis of the phenomena of Sanremo festival and its songs that created a new pop direction during the 1980s. The expression of political songs using the case of a heavy metal band from USA, Manowar is the focus of the third text. In his article, Paolo Ribaldini explores how the musical activity of Manowar, including the style of their songs, lyrical topics, or stage imagery, made a political and social impact in the history and cultural perspectives of the USA.

The collection concludes with an overview of a new study in the field of musical signification, as well as corresponding to the purpose of the ICoN, to present the latest issues in the humanities. In Part V of the collection, following the contents of the textbook *Música i sentits* [Music and Senses], published in 2014, Joan Grimalt provides some analytical and theoretical aspects in this area of musicology, herewith considering the main concepts of Márta Grabócz, Robert Hatten, Raymond Monelle, Philip Tagg, and Eero Tarasti.

Looking to the future, we are truly positive about the continuation of this series of works on a wide range of musical topics, which have helped to bring out new questions and new approaches to the humanities. To conclude, I would like to express my deep gratitude to the authors and to all these people who greatly helped in preparing the collection.

Kaunas, Lithuania Rima Povilionienė

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Editor and Contributors

About the Editor

Rima Povilionienė, Ph.D. She was born in 1975, and she is a musicologist. She holds a senior researcher position at the International Semiotics Institute (ISI) at Kaunas University of Technology. Rima is an associate professor in the Department of Musicology of the Lithuanian Academy of Music, the assistant editor in chief of the scientific yearly *Lithuanian Musicology*, and an editor at the Lithuanian National Philharmonic. She was on internships at the Institute of Musicology at Leipzig University (2004) and IRCAM (2012). She has edited over 10 collections and published more than 150 critic reviews. Her monograph *Musica Mathematica* (in Lithuanian, 2013) was awarded the Vytautas Landsbergis prize for the best musicological work (new edition in English, Peter Lang, 2016).

Contributors

Oana Andreica, Ph.D. She was graduated from the "Gheorghe Dima" Music Academy in ClujNapoca, Romania, where she earned her bachelor's, master's, and Ph.D. degrees. She works within the same institution as a lecturer, teaching musicology. She has been awarded an Erasmus scholarship at the "Carl von Ossietzky" University in Oldenburg, and two DAAD grants at the Institutes of Musicology in Berlin and Munich. For two years, she was engaged in a postdoctoral project supported by the Romanian funding agency UEFISCDI, about the Romanian–French composer Costin Miereanu. She regularly participates in national and international conferences, and her list of publications comprises studies, articles, interviews, and chronicles. In 2012, she published the monograph *Artă şi abis. Cazul Mahler* [Art and Abyss. The Mahler Case].

Renata Borowiecka, Ph.D. is an adjunct at the Faculty of Composition, Interpretation and Musical Education of the Academy of Music in Kraków and a member of the Division of Musicologists of the Polish Composers' Union. In her

work so far, she focused on the issues connected with secular Italian music of the turn of the sixteenth and seventeenth centuries. In the year 2002, she received the Scholarship of the Italian Government for the realization of research works at Università degli Studi di Firenze. Her recent research pertained to sacral Italian music, and the results of the research were presented in the year 2007 in her doctoral dissertation. She is interested in Polish contemporary religious music. She is the author of several publications and entries to Polish encyclopedias and music dictionaries.

Magdalena Chrenkoff She was graduated from the Academy of Music in Kraków (music theory and piano performance) and is employed at this institution since 1986. The main area of interests is represented by the issue of the Wort-Ton, based on research into the nineteenth-century art song genre, including, in particular, the songs by Stanisław Moniuszko. Her academic activity has included work on selected issues in this area, and the result of which have been numerous theoretical publications, as well as participation in conferences, academic sessions, seminars, and symposia in Poland and abroad. A second area of interest is represented by twentieth-century Polish music. Chrenkoff is the author of numerous monographic entries in the *Encyclopedia of Music PWM* and *MGG Musik in Geschichte und Gegenwart*, as well as the editor and co-editor of many music theory publications.

Jacopo Conti, Ph.D. He received Ph.D. in musicology with Franco Fabbri, musician and composer; his M.A. thesis (2009) was awarded as the best thesis on music at the University of Torino; in 2010–11, he won a scholarship for his research on Frank Zappa. He studies the mutual influences of music of the twentieth century and the twenty-first century, and the main focus is on popular music. He has presented the reports at the conferences in Italy, UK, USA, Lithuania, and Finland. He wrote the chapter about Lucio Battisti for *Made in Italy: Studies in Popular Music* (ed. by Fabbri and Goffredo Plastino, Routledge, London) and translated into Italian Philip Tagg's books *Everyday Tonality* and *Music's Meanings*.

Ewa Czachorowska-Zygor, Ph.D. is an assistant in the Music Theory and Interpretation Department at the Academy of Music in Kraków. Her research interests focus on the film music, contemporary Polish music (i.e., Walaciński, Penderecki), the problems of correspondence of arts, and interdisciplinary studies. She is an author of the monograph *The Creative Facets of Adam Walaciński. Autonomus Music. Functional Music. Writings*. Her output also includes several dozens of research articles in Polish and English. She has participated in conferences and symposiums in Poland and abroad.

Joan Grimalt, Ph.D. is an orchestra conductor (Vienna University), philologist (Barcelona University), Ph.D. in musicology (Universitat autònoma de Barcelona). After a decade devoted exclusively to interpretation, conducting above all opera in Central Europe, he combines practical musicianship with teaching and research at the *Escola Superior de Música de Catalunya* (Conservatory), at the Universitat Pompeu Fabra, and at the Universitat Internacional de Catalunya. The main field

of research is musical meaning, especially those regions on the edge to literature and language: poetic meters, rhetorics, and narrativity. He teaches analysis, music appreciation, and score reduction. His books include *Com escoltar música* (2007), *La música sacra: nou audicions i un pròleg* (2012), a monograph *La música de Gustav Mahler* (2012), and a handbook for musical signification *Música i sentits* (2014).

Kinga Kiwała, Ph.D. She is a music theorist and received M.A. in Philosophy. She is an assistant professor in the Department of Musical Work Theory and Interpretation at the Academy of Music in Kraków. Her research interests focus on the contemporary Polish music, the problems of the sacred in music and the philosophy, and aesthetics of music (especially phenomenology). In 2013, she published a monograph *A Symphonic Work in the Perspective of Polish Phenomenological Concepts. Lutosławski. Górecki*. Her output also includes several dozens of research articles. She participated in the conferences and symposiums in Poland and abroad and is a member of program committees and juries.

Gerard Guerra López studied architecture at Escola Tècnica Superior d'Arquitectura de Barcelona and piano performance at Escola Superior de Música de Catalunya. At Aula Escola Europea, he pursued his humanistic interests and is awarded with first prizes in Humanistic Expression for his essays "L'identité" (2005), "…L'infinit" (2006), and "Silences assourdissants" (2008). At ESMuC, he was first introduced to musical semiotics; later, he enrolled the seminar at Universitat Pompeu Fabra (2012) and attended the first Student Meeting around Musical Meanings (ESMuC, 2014). He was awarded with "2016 FAD Award to Architecture and Interior Design" for the ephemeral light installation "Neu morta", accompanied by his piano composition "Frozen harmonies". He earns a full-year abroad scholarship by ASSIST to continue his studies at Lake Forest Academy (Illinois, USA).

Yumi Notohara, Ph.D. She received Ph.D. at Hiroshima University in 2003. She has produced various achievements as a musicologist, producer, and concert reviewer. As a musicologist, she has received the Hiroshima University Women's Researchers' Prize in 2011 under the research title of *Musical Expression of 'Hiroshima' in Aaltonen's Second Symphony 'Hiroshima'* and has been granted by the Canon Foundation in Europe 2013 Research Fellowship under the topic of *The Musical Expression and Reception of "Hiroshima" during the Cold War in Europe: Focusing on Aaltonen's Second Symphony 'Hiroshima'*.

Paolo Ribaldini completed both bachelor's (2008) and master's degrees (2010) in Philosophy at the University of Verona. In 2011, he also achieved a master of arts in violin at Mantova Conservatory (Italy). He is currently a Ph.D. student at the University of Helsinki (Faculty of Arts) and at Metropolia University of Applied Sciences (Pop/Jazz Music Degree). His research work primarily deals with the philosophical perspectives on heavy metal music. Nevertheless, the range of his academic interests varies through philosophy and music in general. Ribaldini took part in various international conferences.

Jacopo Tomatis, Ph.D. He received Ph.D. at the University of Torino with Franco Fabbri. His research deals with the genres of Italian popular music, with special regards on historical and ideological issues. He received a M.A. in music (Faculty of Literature and Philosophy, University of Torino), with a dissertation on the history, criticism, and ideology of the concept of "cantautore" and "canzone d'autore". A chapter on the same topic is included in *Made in Italy: Studies in Popular Music* (ed. by Fabbri and Goffredo Plastino, Routledge, London). He is a board member of the Italian branch of the International Association for the Study of Popular Music (IASPM). As a music journalist, he is member of the editorial board of *Il giornale della musica* and editor of popular music, world music, and jazz sections.

Ulrika Varankaitė is a Ph.D. student and a junior researcher at the International Semiotics Institute at Kaunas University of Technology (Lithuania). She obtained her bachelor's degree in music technologies and her master's degree in interdisciplinary musicology at Kaunas University of Technology. In 2010, she studied music technology at Edinburgh Napier University (Scotland), and in 2015, she completed her internship in Cognitive Brain Research Unit at the University of Helsinki (Finland) working on a music- and emotion-related project. Her academic interests vary from music composition to music psychology and music semiotics, considering and combining classical studies and new technologies.

Ewa Wójtowicz, Ph.D. She is a music theorist. She is an assistant professor at the Department of Music Theory and Interpretation at the Academy of Music in Kraków. She received her Ph.D. in music theory for her dissertation on the symphonic output of Polish composer Ludomir Michał Rogowski (1881–1954). In her academic research, she has mainly focused on the twentieth-century Polish music. She has written on the oeuvre of Tomasz Sikorski, Stefan Kisielewski, Witold Szalonek, Joanna Bruzdowicz, and others. Chamber music stands at the center of her interest including such aspects as genres, styles, meanings, and messages.

Part I
Musical Creation and Perception as a Socio-cultural Phenomena

Chapter 1
Labyrinthes d'Adrien by Costin Miereanu or the Topology of Ruptures and Junctions

Oana Andreica

Abstract Pioneer of experimental and avant-garde music, Costin Miereanu is appreciated for the boldness of combining radically different musical substances. Trained by Algirdas Julius Greimas and following a solid musical education in Bucharest, Darmstadt and Paris, Miereanu used semiotic analytical tools to lay the foundations for his compositional attitude. Beginning with early '80s, he has created works in which direct conceptual correspondences with the theory of sign and signification represent the premise of the musical narrative. Consequently, the musical material becomes secondary, Miereanu being primarily concerned with the temporal evolution of the musical form he labels *accidentée*: examined *à la loupe*, it reveals complex labyrinthine structures, sound worlds inhabited by "characters", tensions, battles, *coups de théâtre*, and poly-stylistic antagonisms. This article examines the composer's preference for the archetype of the labyrinth, which inspired him to create works dominated by the aesthetics of the irregular, of the opposition between continuity and discontinuity.

1.1 Introduction

Within musical modernism, composition was often regarded as a process intimately related to other systems of thought, including philosophy, physics and mathematics. Directly inspired and influenced by their developments, musical thinking was oriented, for the first time, towards the categories of space and time, now fused into an organic whole. The experience of space and time was revolutionized not only by technological progress, but also by the cultural changes in the ways of perceiving these two coordinates. Freud's unconscious, Einstein's relativity theory, the

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mathematical field of topology, Bergson's philosophy of duration, Proust's search for lost time, Kafka's labyrinthine absurd situations, the stream of consciousness technique in the modern novel, most notably by Joyce, Picasso's cubism, Debussy's temporal discontinuities, Stockhausen's moment form and Ives's non-directed time sense are only a few instances of a radical perspective that destroyed the traditional view according to which time and space were smooth, homogenous and regular.

Romanian by birth and temperament, but nurtured on universal music, Costin Miereanu (born 1943) is the promoter of a musical language that constantly opposes continuity to discontinuity. Particularly drawn by French culture already from an early stage of his education, Miereanu made France not only his permanent residence, but also his spiritual homeland. His aesthetics owes its richness to the philosophies of Bachelard, Ricœur, Barthes, Derrida, Deleuze and Serres. His thinking was also shaped by chaos theory, fractals, topology and catastrophe theory, the scientific branches that taught Miereanu how to open the musical discourse to the influx of instability and unpredictability. Finally, the literature of Robbe-Grillet and Borges inspired him to adopt a compositional strategy that re-creates the convoluted itinerary of a labyrinth. These readings and researches delighted Miereanu and led him to the "subjects" of his works. The abrupt projections of the labyrinthine paradoxes were mirrored in what the composer defined as *forme musicale accidentée*:

> [M]y growing interest for a development of the musical form inspired by the narrative course of the tales – a damaged musical form, akin to an imaginary scene – was translated in my recent works into sensitively less linear and more complex, more labyrinthine musics […] The result will be a music with rifts, traps and ambushes, "flying carpets" and labyrinths, a music in which the itinerary, sometimes unpredictable, unfolds through trials […] (Miereanu 1995: 27).

1.2 Costin Miereanu and the Labyrinth. Looking Through Converging Lenses

A graduate of the Bucharest Conservatory, Miereanu entered the international musical world in 1967, when his avant-garde piano concerto *Finis coronat opus* was awarded the Gaudeamus International Composers Award. One year later, following an invitation to Darmstadt, Miereanu joined the long line of Romanian intellectuals who were disobeying the restrictions on emigration imposed by the Romanian communist regime, and decided to never return to his homeland. Eventually he settled in Paris, a decision of fundamental impact not only on his career, but especially on the freedom of expression as an artist.

During his student years in Bucharest, Miereanu benefited greatly from the guidance of professors such as Ştefan Niculescu, Aurel Stroe, Anatol Vieru, Tiberiu Olah and Myriam Marbé, all members of the elite generation of Romanian post-war

composers. This was Miereanu's opportunity to come in contact with the most recent trends in Western composition, through scores and recordings more or less officially made available to Romanian musicians, since they were diametrically opposed to the communist aesthetic doctrine. Alongside his growing interest in new music, Miereanu also pursued a thorough analysis of ancient music, in particular the works of Flemish school composers. Here he found a technique of which he would make extensive use in his mature compositions: the continuous transformation of a musical motive or idea.

In the musical landscape of his native country, Miereanu became a prominent figure already as a student: for several years he published articles in an avant-garde cultural magazine, *The Amphitheatre*, debating issues on modern music and contemporary composers, simultaneously engaging into preoccupations as a critic. But the first major step as a musicologist was taken once he joined Doru Popovici—Romanian composer, musicologist, and critic, ardent promoter of contemporary music—in writing a book dedicated to the early stages of Romanian *musique savante*. Initially published as fragments in important journals, the book had as its main goal the rehabilitation of a historical truth that had been the victim of imprecisions or wrongful interpretations. Miereanu's multi-faceted activity, so obviously put in the service of modern music, soon labeled him as a rebel in the eyes of the political authorities. In 1967, he was denied the access to a German scholarship he had received to study with Penderecki in Essen, but the chance was, nevertheless, by his side. Later that year, he travelled to Darmstadt, to work with Stockhausen, Ligeti and Karkoschka at the *Ferienkurse für Neue Musik*. He went back to Darmstadt in 1968 and never returned home.

Miereanu's talent was noticed not only by Stockhausen, who selected him for the team of the project *Musik für ein Haus*,[1] but also by Romanian Mica Salabert, president of the Parisian publishing house *Salabert*. Committed to contemporary music and notably to the generation of Romanian young composers, Mica Salabert immediately offered Miereanu a contract, by which some of his already existent works and all the others he would compose were to be published under this label.

[1]In August 1967, two weeks prior to the *Ferienkurse*, Stockhausen ran his first composition studio in Darmstadt, called *Ensemble*, at the end of which the students performed a group composition based on the use of various forms of graphic notation, a technique Stockhausen himself had employed in his works. The experiment was repeated one year later, when Stockhausen organized the second composition studio, focusing this time on a different approach, which he termed *Textkomposition*. Any form of traditional or graphic notation was abandoned in favour of scores containing exclusively texts, short and usually meditative. The task of completing the piece was transferred to the performers. Then, the idea of the *Haus* was related to the performance itself: all of the fourteen participants' works were to be played simultaneously, in separate rooms of the Georg-Moller-Haus, linked through a network of microphones. The participants were Gregory Biss, John McGuire, Jorge Peixinho, Mesias Maiguashca, Rolf Gehlhaar, Fred van der Kooy, Jaroslav J. Wolf, Costin Miereanu, Thomas Wells, Boudewijn Buckinx, Junsang Bahk, Clare Franco, David Ahern and Jens-Peter Ostendorf. Among the performers, there were the trombonist Vinko Globokar, the trumpet player Pierre Thibaud, the oboist Heinz Holliger and the horn player Georges Barboteu. Miereanu's *Zeitfarben*, his contribution to the project, was set for six players (flute, horn, trumpet, trombone, cello and double bass).

Later, between 1981 and 1991, Miereanu assumed the artistic directorship of *Salabert*.

Miereanu's interest to pursue multi-disciplinary studies led him to an encounter that changed the entire course of his professional life: in 1970, he was admitted at the École des Hautes Études en Sciences Sociales, where he met and studied with Greimas and Barthes. In 1978, he defended his doctorate in musical semiotics, under Greimas's supervision, and in 1979 his State Doctorate for Letters and Social Sciences, under Daniel Charles (Université Paris VIII). In 1981, Miereanu was appointed professor at Université Paris I, where he taught Philosophy, Aesthetics and Artistic Sciences until 2013, when he was conferred the title of professor emeritus.

Throughout his compositional career, spanning more than five decades, Miereanu experimented with different currents, tendencies and techniques related to the musical contemporaneity. By studying his scores from the early to the mature works, the analyst will detect either deliberately evident, or discrete approaches to text composition, modalism, post-serialism, aleatoric music, multimedia, spectral music, minimalism or electroacoustic music. Nevertheless, Miereanu chose not to univocally adhere to any of these vocabularies, following instead a personal philosophy of the creative process, heavily influenced by Greimas's semiotics, Ricœur's philosophical perspectives on time, Deleuze's *rhizome*, Derrida's *mises-en-abîmes* and theory of deconstruction and Serres's approach on time and space. He thus seems to have adopted the latter's idea of personal development:

> That's an excellent definition of good training – in philosophy and elsewhere! To start by being familiar with everything, then to start forgetting everything (Serres and Latour 1995: 22).

1.2.1 Techniques of Miereanu's Musical Language

From the '70s onward, Miereanu developed an original compositional approach, around a series of technical devices which can be followed from one work to another. According to the chronology of their invention, these models are summarized below (Miereanu 1995: 153–65).

Blow-up: one is confronted with a mechanism of deconstruction/reconstruction. Elements from pre-existent works (by various composers or by himself) are deprived of their original function, decomposed and inserted into a completely new context. This technique forms the foundation of works such as *Aquarius* (1974, based on a chord from Ravel's *Ma mère l'Oye*), *D'une source oubliée. Hommage à Rameau* (1989, metamorphosis of a chord from *Hippolyte et Aricie*), *Alba* (1972), *Anfang* (1972) and *Silence tissé* (1973, based on the manipulation of Wagnerian chords).

Pyrotechnics: fire is taken as the basic model, through the various forms in which it appears, such as flames, matches, candles, smoke, fireworks, etc. Miereanu departs from the image of several candles lit up in different moments and the shape

they assume as the wax melts. He operates a mutation of this spatial image *par excellence* by investing it with a temporal dimension. Musically, this type of structure is defined by ruptures, juxtaposition of opposites (for example rarefaction/agglomeration of musical events). For the composer, contemplating the candles is a non-linear topographic process, whose musical correspondent is heterophony. The material is graphically shaped to copy the contour of melting candles with flames burning in various directions (*Altar*, 1973; *Domingo*, 1974; *Segundafeira*, 1974; *Rosenzeit*, 1980).

Polylogues: term borrowed from Julia Kristeva, designating a stratified discourse. In music, Miereanu uses it to refer to the overlapping of several distinct sonorous layers. Each one of them has a separate and independent evolution. The plural-isotopy thus created is a step forward toward the *forme musicale accidentée*, achieved through the labyrinthine model (*Planetarium*, 1975).

Elementary mechanisms: simple concepts, which function as unicellular organisms; the historical dimension is suppressed and the elementary mechanisms are projected into a non-evolutionary, non-progressive context. Musically, they are based on repetitions, transitions or alternations (*Musique élémentaire de concert*, 1977; *Musique climatique No. 2*, 1980).

Deflections (*détournements*): pre-existent elements are put in a new context. Whereas in the blow-up model their appearance is changed, here they keep their original shape, but assume a different function. The "reminiscences" Miereanu uses have heterogeneous origins and styles: methods of form development from classical music, texts, actions, sonorous environments, symbolic changes, etc. This model comes very close to the quotation and the collage (*Luna cinese*, 1975; *Sempre Azzuro*, 1975; *DO-MI-SI-LA-DO-RÉ*, 1981).

Labyrinths: it is the model Miereanu has privileged since the works of the '80s. This complicated musical form is defined by the collision of opposites, such as soft/hard surfaces, continuous/discontinuous structures. The musical discourse receives a convoluted aspect and musical times intersect with musical spaces. It is also a synthetic musical language which reunites the preceding models.

1.2.2 Why the Labyrinth?

The search for the importance of the labyrinthine model in Miereanu's works inevitably places us within the realm of significances the symbol has acquired throughout its long existence. Doob (1990: 1–2) describes the labyrinth in a revealing manner: "As images, labyrinths are convertible and relative: what you see and what you feel and understand one moment can shift completely the next like a reversible figure, an optical illusion. Thus mazes encode the very principle of doubleness, contrariety, paradox". Further on, she summarizes the features of labyrinths—"circuitousness, disorientation, planned chaos, critical choice between two paths, inextricability, intricacy, complexity"—by bringing them together under the term of *labyrinthine* and by laying them at the foundation of "things, metaphors,

and texts that function like labyrinths even though when they might not be identified as such" (Ibid.: 2).

Further observations are required in order to understand the role the labyrinth plays in Miereanu's aesthetics and the way in which he translates its attributes into a complex and complicated musical structure. The first thing that springs to mind when thinking about the labyrinth is the process of trial and error to which the wanderer is submitted, as well as the contradictory feelings s/he experiences when faced with the deceiving physical appearance of this construction. Architecturally, the labyrinth is a masterpiece of ingenuity. Artistically, it implies the same combination between imagination and artificiality, as well as the creator's appetence for rationality,[2] intellectualism and constructivism.

The connection between music and labyrinth goes back to medieval times, when the symbolism of the labyrinth was intentionally used as a way to convey meaning in music. This relation paralleled the evolution of the symbol, meandering as the roads that fork inside the labyrinth: temporally replaced by the straight line as the image of Reason, the law of the labyrinth had to wait to be reinstated in the dawn of the twentieth century, when it re-emerged in its entire force as a principle of mathematics, physics, literature and arts.

The idea of the labyrinth enjoys a privileged place in the contemporary musical thought. Composers such as Arnold Schoenberg, Pierre Boulez, Franco Donatoni, Alessandro Melchiorre and Brian Ferneyhough have explicitly correlated the labyrinth with complex musical states. In Ferneyhough's works, for instance, the labyrinth becomes the image of his complex and overloaded notational practice. Boulez, on the other hand, associates the labyrinth with a specific approach of the compositional process, tightly connected to intuition:

> Sometimes you have the idea of the work in front of you, and you say to yourself, 'I want this or that to happen'. Sometimes you discover the work as you are going along. You might have this approach of the labyrinth, as I call it. Either you construct a big perspective and then you are sure of what you are doing, so that you organize ideas, or you are organizing labyrinths. You may also be discovering, possibly, according to this labyrinth, what you encounter also, say, in the resistance of the material. Then the kind of possibilities you see suddenly – you know, musical possibilities (that you discover at the stage where it is possible to discover something) also have a big impact on you and the work. So, you have always to be very alert and sensitive to what you are doing (Di Pietro 2001: 7).

When one imagines the labyrinth, one automatically perceives it as spatially dependent. Nevertheless one cannot and must not ignore the temporal dimension. The peregrination through the labyrinth unfolds in time and requires the wanderer's

[2]Understood in its much broader sense than that assigned by epistemology, for which reason is an exclusive attribute of sciences. As Miches Serres points out:

> There is reason in mythologies, in religions – domains to which popular opinion today relegates only the irrational. In a certain way reason is, of all things in the world, the most equally distributed (Serres and Latour 1995: 128).

attempt to control it. Like in Borges's fictions, the labyrinth operates a radical mutation on our traditionally rooted temporal perception, by providing a frame within which time is felt as equally contracted and dilated. The labyrinth offers a passage from the exterior objective perception of time to its subjective relative dimension.

1.2.3 Michel Serres's "Hard" and "Soft"

Among the contemporary thinkers concerned with the categories of space and time, the French philosopher Michel Serres stands out by means of his unorthodox approach. Conceived in the fashion of a labyrinthine structure and continuously puzzling the reader through the unexpected trajectories s/he is lured to, Serres's writings reshape the history of culture by bridging the most disparate phenomena.[3]

"Time doesn't flow; it percolates" (Serres and Latour 1995: 58). This short phrase is the quintessence of Serres's philosophy on time: time is turbulent and chaotic, rumpled and folded. He dissolves the borders between historical eras by moving freely within the past and the present. Like the Greek god Hermes,[4] he moves obliquely, through leaps and ruptures. Serres's polychronic perspective on time, summarized in the beautiful metaphor *chifonnage temporel*, is closely related to that on the equally folded, crumpled and shredded topological space. This is how Serres explains the topological space (Ibid.: 60): if one spreads a handkerchief out, one can see and measure fixed distances. But if one crumples it, two distant points find themselves in a close proximity or even in juxtaposition. Equally, by tearing the handkerchief in certain places, two previously close points become distant. Defining it as the "science of nearness and rifts" (Ibid.), Serres places topology at the very core of understanding the world not in a continuous way, but by jumping through time and space and by establishing connections between separate objects.

To understand how Miereanu sculpts his musical space, the reference to a particular idea in Serres's philosophy is imposed. One of Serres's recurrent ideas is that the stages of human societies correspond to the three states of the matter, namely solid, liquid and gaseous: in short, "hard" (*dure*) *versus* "soft" (*doux*). The dominance of the solid forms that controlled the classical world was seriously

[3]In his book *Statues* (1987), Serres draws one of his most controversial parallels, between the ancient ritual of sacrifice performed by the Carthaginians (during which humans were incinerated inside the brass statue representing the god Baal) and the 1986 explosion of the space shuttle *Challenger*. Other examples of his zigzagging way of reading history link, for instance, Lucretius's poem *De rerum natura* to the modern mechanics of fluids, to the turbulence and the chaos, or a sonnet of Verlaine's *Sagesse* to the twentieth century theory of background noise.

[4]A central figure in Serres's philosophy, his alter ego, according to his own words. Hermes is for Serres a free mediator (just as Serres declares himself to be an intermediary between sciences and the humanities) who travels through a folded time to establish connections and traverses the spaces between objects, thus creating a network of complex relations between messages and people.

questioned by nineteenth century mechanics of fluids and gas and mid-twentieth century theory of information. For Serres, the relation between the hard and the soft has a double aspect: either it is an irreversible linear transformation of the former into the latter, or it allows a reversible transition from one to the other, an interference of their consistencies. The straight trajectory contradicted by the sinuous labyrinthine itinerary. In its most transparent form, this rapport equals the distinction between nature and culture, object and idea, science and humanities. Serres creates this metaphorical system to shed an entirely new light on this contrast: the difference between the two categories is no longer one of nature and substance, but one of scale and quantity.[5] In his conversations with Bruno Latour, Serres affirms that:

> The system's "matter" has changed "phase", at least since Bergson. It's more liquid than solid, more airlike than liquid, more informational than material. The global is fleeing toward the fragile, the weightless, the living, the breathing […] (Serres and Latour 1995: 121).

Serres's flexible and sophisticated way to understand this dynamic puts the hard and the soft in a relation of complementarity rather than of sheer opposition. Obsessively inhabiting his books, under various metaphorical forms, this intriguing connection also touches on Serres's preference for the pattern of the maze. Like the labyrinthine construction, Serres's writing continuously defies a unidirectional course, forcing the reader to move back and forth, up and down, and in all other possible (or impossible) directions:

> We inherit our idea of the labyrinth from a tragic and pessimistic tradition, in which it signifies death, despair, madness. However, the maze is in fact the best model for allowing moving bodies to pass through while at the same time retracing their steps as much as possible; it gives the best odds to finite journeys with unstructured itineraries. Maze maximizes feedback. They provide a very long path within a short distance and construct the best possible matrix for completing a cycle (Serres 2003: 125).

1.2.4 Miereanu's Labyrinths

The double-sided condition of the labyrinth, as both spatial and temporal representations of a journey, had a fundamental importance in Miereanu's aesthetics starting in early '80s, the moment that signaled the first works in which the composer's language reached full maturity. Model of composition, or rather system of composition, Miereanu's labyrinth floats inside the topological universe, where transformation means fragmentation, where continuity is pulverized into discontinuity. It is a temporal and spatial dynamic form, in which music is articulated upon the alternation between sequences of weak density and sudden successions of

[5]This theme is most extensively treated in the 1985 book *Les cinq sens*, chapter *Boîtes*.

flashes that defy the memory, between minimum and maximum of information. It is an array of seemingly disparate, but ultimately interlaced elements. The time of action is opposed to the time of suspension. Bachelard's distinction between *temps plein* and *temps vide* eloquently explains the reality of a musical time in which moments of increased entropy, complexity and disorder alternate asymmetrically with moments of negative entropy, redundancy and regularity. Miereanu's technique is best described by the accuracy of the irregularity, by an oxymoronic mixture of exacerbate precision and generous disregard of contours.

For Miereanu, the nature of the musical matter is of secondary importance. The morphological units of his vocabulary lose their primacy in favour of the rapports between them. He does begin from motives, patterns, structures, but it is always throughout the relations established between them. What he is particularly interested in is their potential of transformation, transition, of wandering and traversing space and time. It's a dynamic that re-creates the journey through the labyrinth. The materials that articulate Miereanu's labyrinths cover the entire spectrum of consistencies between Serres's hard and soft, musically translated into angular, rigid and agglomerated structures on the one side, and textures of ductile, elastic and rarefied densities on the other. Between them, as expected, one detects the various intermediary phases.

1.3 *Labyrinthes d'Adrien*. A Musical Paradigm of the Labyrinthine Architecture

Miereanu's work to have inaugurated a new phase in his aesthetics was the 1981 *Labyrinthes d'Adrien*.[6] The piece was dedicated to Tristan Murail and Michaël Levinas and it was composed for the Paris-based ensemble *L'Itinéraire*, which gave its premiere the same year at IRCAM, under Michel Decoust and featuring the soprano Nell Froger. A few years later, the recording of the piece was released on the album *Espaces électriques* (Salabert/Actuels, SCD 8801/HM83, 1986). In the booklet, Miereanu wrote the following description:

> Why labyrinth and, implicitly, why Adrien? Adrien, my hidden "double" is in fact my second name which I hardly ever use, except perhaps when I have to deal with administration. Its significance lies in the fact that, in the context of a structured, complete and manifested musical process, it introduces a combination stemmed out of an *avant-texte*, emanating from scattered fragments found in a corner of my own musical functioning. For me, the labyrinth is a privileged space built of false windows and two-way mirrors, where, from time to time, we cross paths with some of the characters of this musical narrative.

The choice of the title tempts one to consider *Labyrinthes* a piece of program music. Indeed, the composer acknowledges that the complex geography of this

[6]Scored for soprano, three flutes, clarinet, horn, percussion, piano, two electric organs, two ondes Martenot, three synthesizers, two electric guitars and cello.

musical space also involves the presence of characters that undergo adventures, fall into traps and sometimes wander confused inside the labyrinth. But these actors that Miereanu places on his imaginary scene are the musical structures themselves:

> [S]pread-out, membrane-like structures, passed under a steam–roller, moving, abyssal structures, proceeding by ruptures-junctions, as well as numerous models originating in a morphology of the theory of catastrophes (Salabert/Actuels, SCD 8801/HM83).

Clearly, Miereanu's intention when using his own name in the title is not to point towards an autobiographical event as his source of inspiration. Rather, it is to signal the complex process of rewriting that takes place here. *Labyrinthes* is made of a network of subtle and deep ties with several of Miereanu's previous works. Beside the more or less recognizable references, there is something fundamental that connects these different chronological phases in Miereanu's musical language. It is the emergence of a Daedalic geometry which, even though not yet obvious or formulated as such in his earlier pieces, is surely already implied. The fashion in which Miereanu manipulates his *avant-texte*, or better *avant-textes*, alludes to techniques used in cinema: split screen, coming in and out of focus, one image dissolving into another and so on. Revisiting previous fragments of music, Miereanu places them in the complex context of *Labyrinthes*, in which their original significance is completely abandoned. Zooming in and out on the new meanings of his old music, Miereanu reflects, through his "double", on his own past and present. One has no choice but to give oneself into this type of strange cinematic logic.

Originally called *Miroirs célestes*,[7] *Labyrinthes d'Adrien* is itself the double of a work composed earlier in 1981, *Cuivres célestes*.[8] While retaining the same material, Miereanu radically changes how the notes are dressed, not only by choosing a different acoustic ensemble, but by also adding electronic instruments. This is already the first level on which one can formulate the oppositions articulating the content of the piece: acoustic *versus* electric, natural *versus* artificial. It is also an example of the major importance with which Miereanu invests the tone colour: he fully exploits each timbre, each alloy of instrumental sonorities. Timbre acquires a structural status and similar harmonic or melodic configurations receive different appearances depending on an endlessly varied choice of instruments. The sense of colour in *Labyrinthes*, the genuine *Klangfarbenmelodie* that it creates is the entrance in the topological space Miereanu is so fond of. By exploring the resonant qualities that the instruments possess, the piece is stretched and extended in every possible direction. Conversely, by depriving the sound of the richness of its overtones, it is folded and shredded like Serres's handkerchief.

But, as already noted above, the existence of Miereanu's musical labyrinth also depends on the fundamental complementarity between the hard and the soft. *Labyrinthes* shows a constant struggle between mild sonorities, a continuous and

[7]A title that Miereanu later attributed to another orchestral piece, completed in 1983.

[8]Scored for two trumpets, horn, trombone, tuba, two percussions and strings.

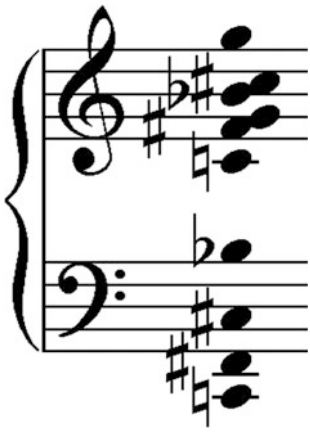


Fig. 1.1 Cluster No. 1. Tutti (percussion: tam-tam, bass drum, metal plates)

linear discourse on the one hand, and the violent eruptions of sharp sound objects, a discontinuous and fractured texture on the other. It is a music whose visual potential is striking already from its first sounds. If one goes back to the original use of the word *célestes*, it is not difficult to imagine, while listening to *Labyrinthes*, a map of the galaxies, the dark and quiet universe disturbed by sudden blinding and deafening stellar explosions, compressed through wormholes or threatened by black holes swallowing everything that dares to come too close.

Following the traditional notational practice and architecturally conceived as a one movement work, *Labyrinthes* lends itself to a division in five sections and a coda. This sequence of musical events—*ruptures-jonctions*—is linked through clusters that demarcate each section and also announce a change in the stage of the musical matter. The speed of the piece is not determined by an indication of tempo, but by a certain number of seconds assigned to each measure or aleatoric insertion.

A Big Bang-like explosion of a cluster in *fffff* initiates the music[9] and emanates the energy out of which the first section emerges. It is, in Serres's language (Serres and Latour 1995: 106), the "origin, attribution, cause" of Miereanu's *Labyrinthes* (Fig. 1.1).

This section, played entirely in *pianissimo*, is further decomposed into two slightly distinct segments. A main feature of the journey through the labyrinth is already obvious: many times, it is performed in the absence of a teleological perspective. There is no clear direction, no beginning and no end, only an acute feeling of disorientation. The listener is immersed inside a quasi-immobile continuum, ensued from the combination between the electric guitars, synthesizers and vibraphone, which creates what Miereanu defines as an aquatic, ductile and soft texture (Miereanu 1995: 241). But this apparent immobility betrays a certain, even if barely discernable, slow movement. It is precisely this slowness that produces and explains the discontinuous changes and perceptible ruptures taking place at the surface. This

[9]It is Miereanu's preference for explosive beginnings, which carry an immense propulsive potential.

Fig. 1.2 Bass flute

Fig. 1.3 Bass clarinet

Fig. 1.4 Cello

opaque layer is pierced through sudden, brief and accented interventions of the voice (intonating dispersed sounds that manage, however, to form an identifiable melody), ondes Martenot, Japanese bowls and crotales. Thus, from the very beginning of the piece, the opposition between soft and hard is clearly affirmed. The density of the musical material is intentionally weak and the absence of a rhythmic pulsation creates a diffuse discourse that surrenders to its own dysphoric weight.

As if setting the mechanism of a clock in motion, the second segment becomes more active rhythmically and melodically, as each instrument assumes a certain pattern repeated in a fluctuating tempo, generating small, wave-like inner movements. This results in a heterophonic texture, driven by formulas based on the rhythmic system *giusto-syllabic*[10] juxtaposed with the aleatoric discourse of the percussions (Figs. 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8 and 1.9).

[10]Present in vocal music and based on the alternation of long and short values (usually crotchets and quavers), this prosodic system finds its origins in primitive musical cultures. Specific to Romanian traditional music, it is also used in other cultures, like Hungarian, Russian, Slovak, Spanish or Balkan countries. The principles that organize this type of rhythm are the following: the two values are indivisible, they are grouped in binary and ternary formulas, and the accent falls on the first value of each combination.

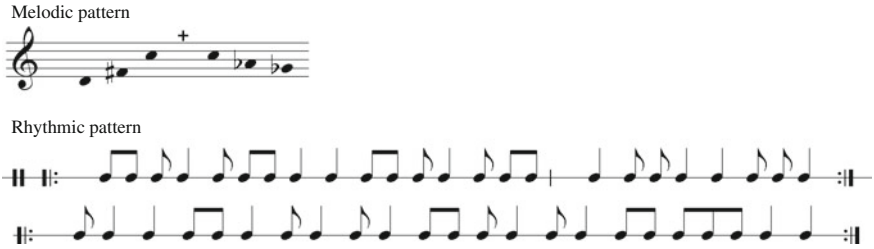


Fig. 1.5 Synthesizer 1

Fig. 1.6 PPG Synthesizer

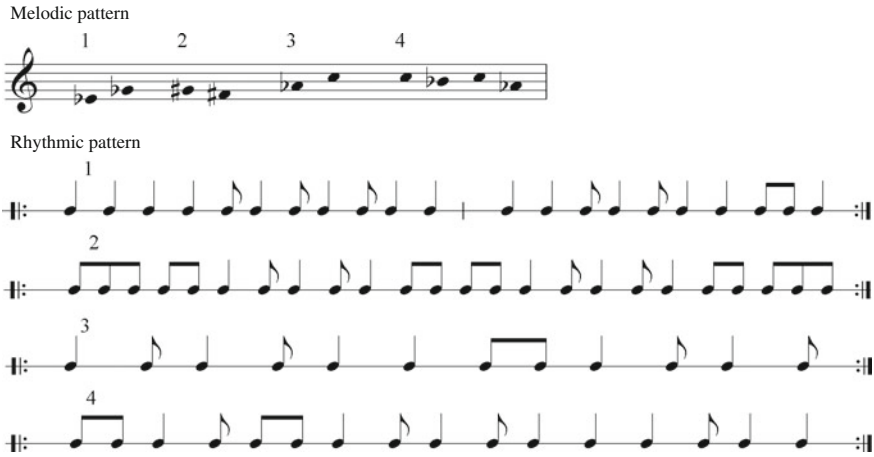


Fig. 1.7 SK Synthesizer

Fig. 1.8 Synthesizer 2

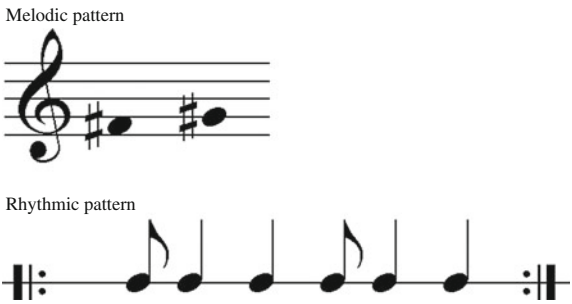


Fig. 1.9 Organ 2

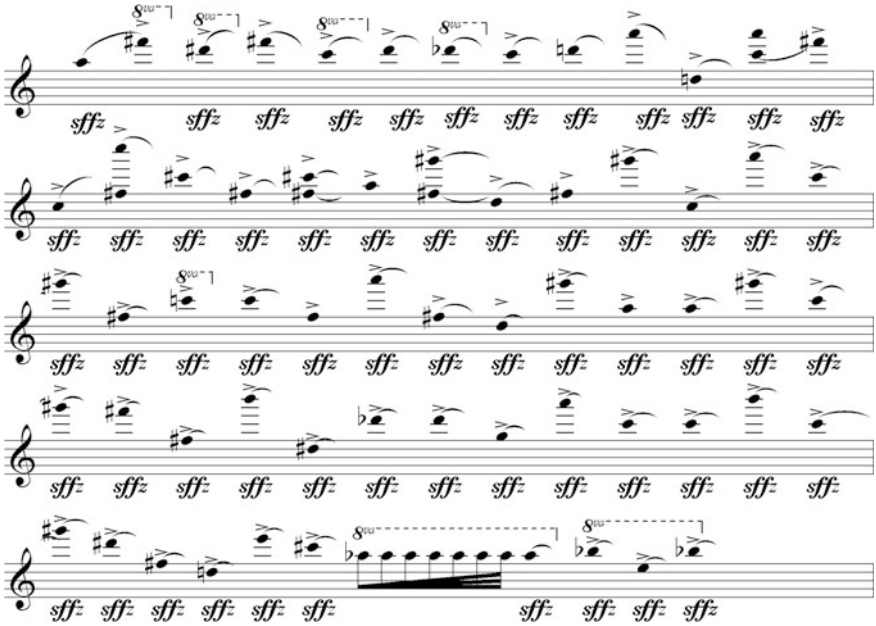


Fig. 1.10 Crotales (2′00″–4′30″)

The role played by the voice in the previous segment is here assumed by the counterpoint of the crotales. The bright sonority and the long resonance typical of these small percussion instruments are efficiently used by Miereanu to enlighten the gloomy atmosphere and to create the sensation that order finally emerges out of the original chaos (Fig. 1.10).

Nevertheless, the impression that we might have found a distinct path is misleading, as this fragile equilibrium collapses under the blast of the second cluster,

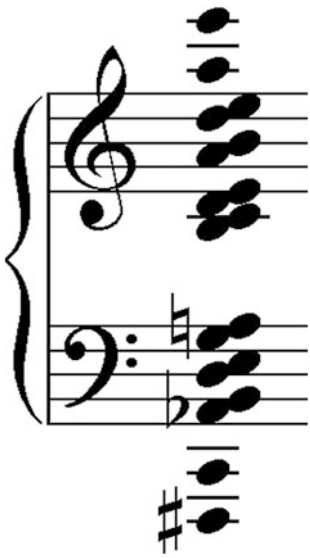


Fig. 1.11 Cluster No. 2. Tutti (percussion: tam-tam, bass drum, metal plates)

foreshadowed by the long *crescendo* from *ppp* to *ffff* on two chords played in *tremolo* by the vibraphone (Fig. 1.11).

With slight, but notable variations, the second section obeys the same technical strategies as already identified in the first. Miereanu reverts the combination of timbres to achieve the continuous surface this time through the acoustic instruments (flute, bass clarinet, horn, cello) and the voice. For the first time in the journey through his labyrinths, Miereanu opens a "false window" by surprising the listener with a "broken chorale" (Miereanu 1995: 271), an island of consonance that suddenly appears in this sounding continuum. It is also the first moment when one can hear a coherent melodic line, led by the voice. The neutrality of this "flying carpet"[11] is endangered by the abrupt incisions of the electric guitars, which, put in the consonant harmonic context of the chorale, disturb even more ruthlessly than the sharp objects of the previous section. As a consequence, the contrast between soft and hard becomes even stronger. The discourse is fractured also by inserting unexpected and somewhat unnatural silences, according to the composer's indication, *entrecouper irrégulièrement de silences* (Fig. 1.12).

With no previous warning, the third section closes the window and projects the listener into a landscape of brutal sonorities: the third cluster is vertically expanded through a long glissando that reaches the highest compass of each employed instrument (guitars, ondes Martenot, cello), on which the horn repeating a flutter-tongued note reproduces the sound effect of a ship siren (Fig. 1.13).

[11] *Tapis volants* is a metaphor of which Miereanu makes extensive use when talking about the musical language of the labyrinth.

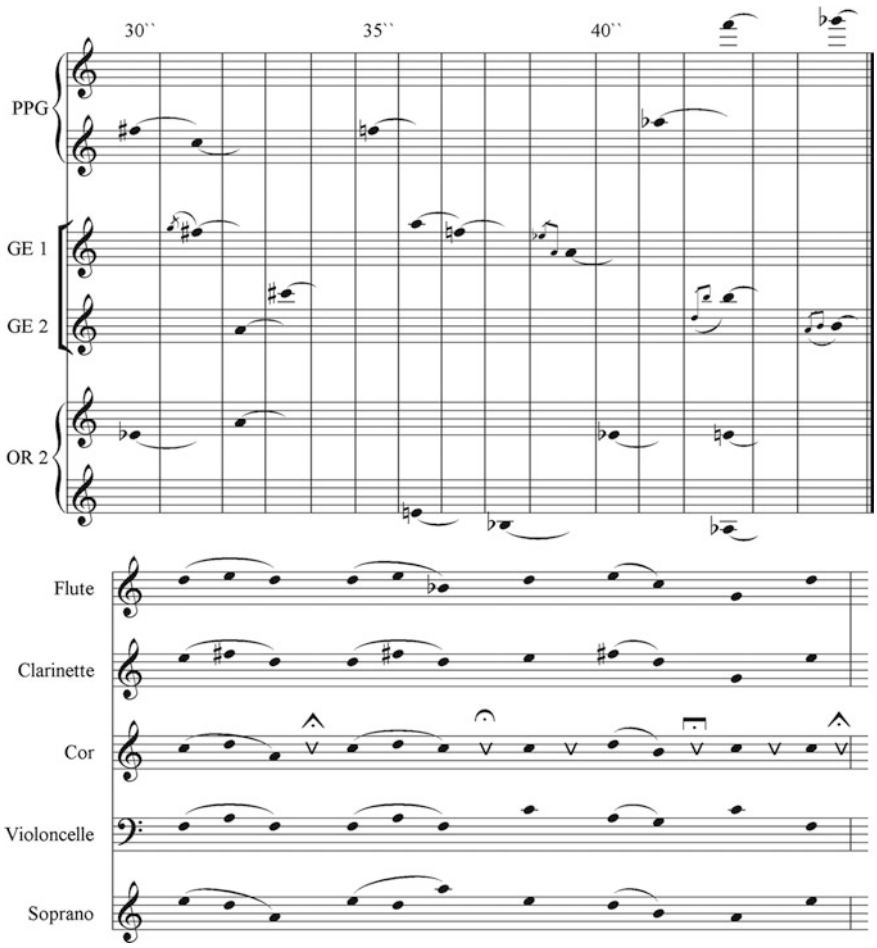


Fig. 1.12 The sequence of the "broken chorales"

The spectrum of instrumental colours is produced by the metallic timbres specific to brass instruments, but played by the synthesizers. Immediately after, Miereanu gradually stops the activity of each instrument. Inside a now empty space and out of nowhere, a strange voice is heard: "Le capitaine de la société des bateaux à vapeur du Danube…" It is a dehumanized voice, transmitted by a vocoder. The iconic gesture of the ship siren seems to be confirmed, but Miereanu doesn't appear interested to clarify his intentions. Who is the captain and what are the boats doing here? In addition to being an iconic, is it also an indexical relation translating a certain emotional state of the composer's mind, a nostalgia for his Danube-bordered homeland, already subtly evoked in the giusto-syllabic rhythms? In lack of any clear statement, one can speculate indefinitely. But what is much more important is the composer's conscious intent to confuse his listener, to deceive the expectations,

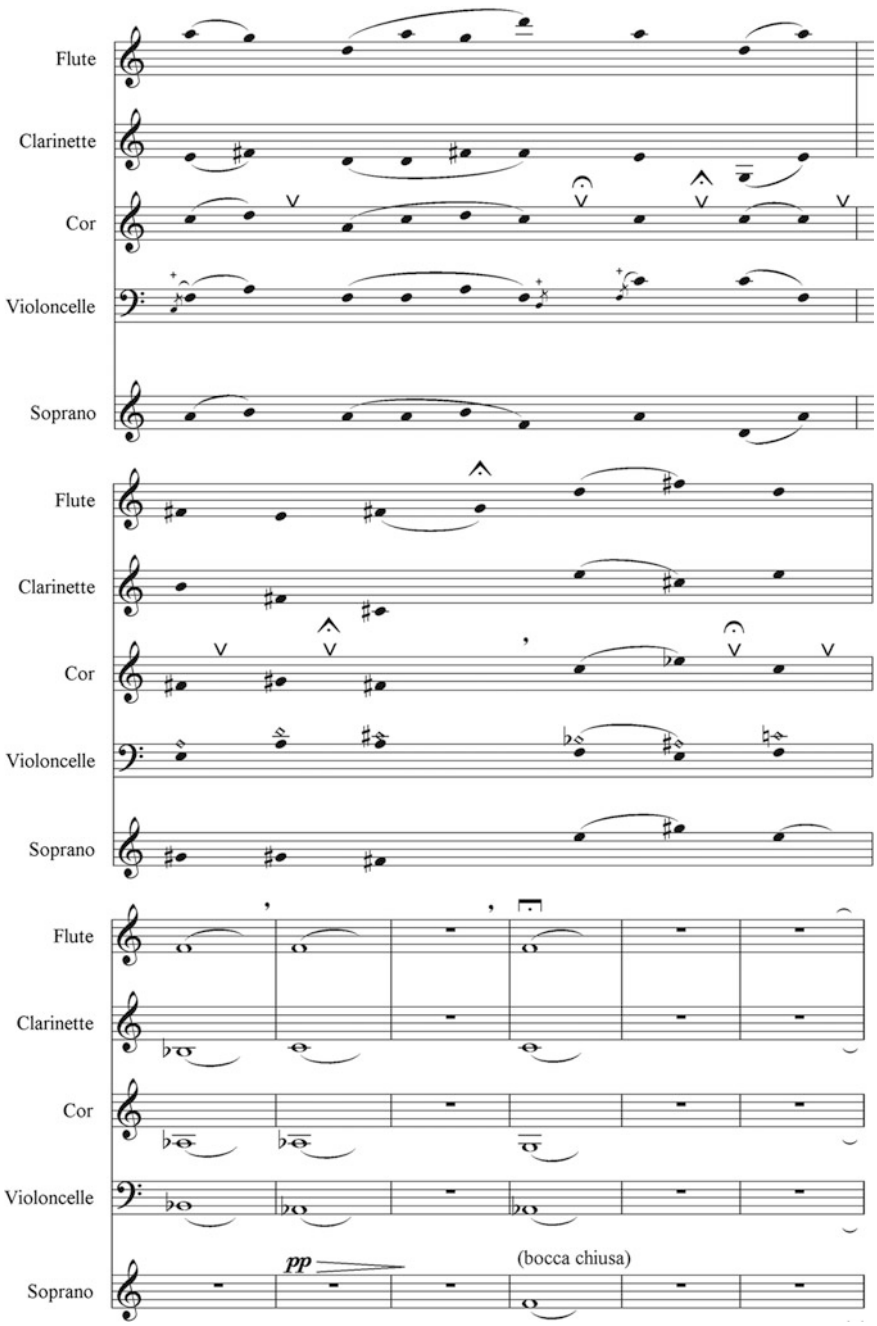


Fig. 1.12 (continued)

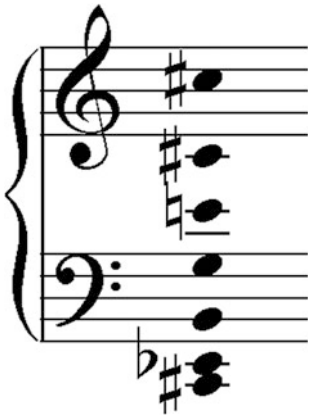


Fig. 1.13 Cluster No. 3. Metal plates, geophone, horn, cello, piano, ondes Martenot 1, synthesizer

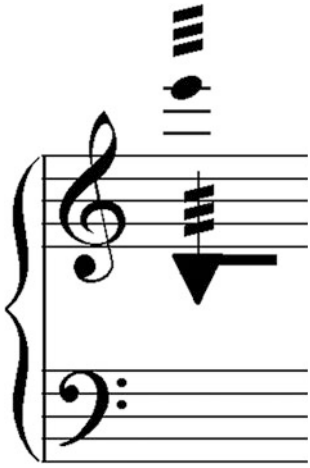


Fig. 1.14 Cluster No. 4. Xylophone, piccolo, bass clarinet, horn, cello, piano, electric guitars 1+2, synthesizer

to constantly digress from the course. The real human presence signaled by the soprano in the previous sections is here replaced with the artificial human, which ruthlessly sends her lyric interventions into the cold territory of the Minotaur. In this context, there is also the only occurrence of a cluster that does not delimitate a section from another, but rather two segments of the same section (Fig. 1.14).

Another glissando, this time backwards, leads further to the fourth section of the piece, again as diffuse as the beginning of *Labyrinthes*. The smooth texture knitted by the synthesizers is enlivened by the presence of the soprano, but especially by the repetitive formulas of the vibraphone and marimba. The rhythms are simple and constant, and the hypnotic quality of the music is a consequence of suspending the discourse in a static time and inside a flat and homogenous space. The rarefied sequence of events and the simplification of the rhythmic movement result in a dislocated texture. The origin of this immobile section can be traced back to an

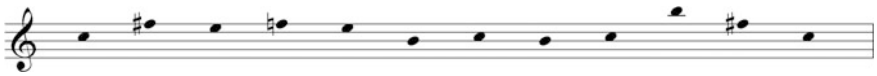


Fig. 1.15 The melodic line of the soprano, consisting of long values

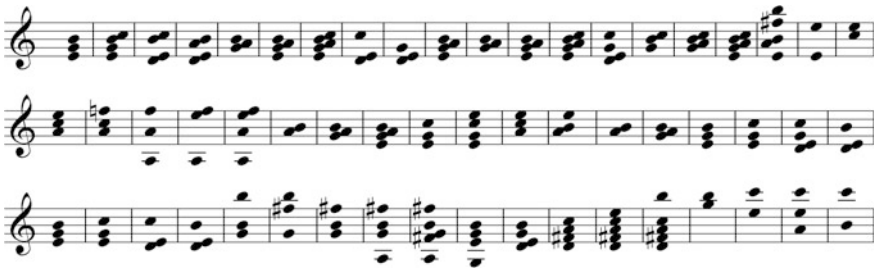
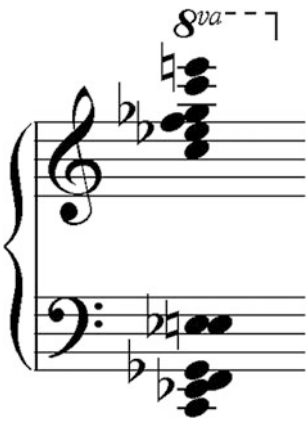


Fig. 1.16 Sequence of harmonies in Sect. 4

Fig. 1.17 Cluster No. 5. Tutti



electro-acoustic work composed the same year, *Fata morgana*.[12] The transparency of the musical text derives from harmonies that change very slowly (Figs. 1.15 and 1.16).

The natural and the artificial worlds are overlapped once the vocoder, completely ignoring the soprano's presence, pronounces another line: "Il a erré longtemps dans le labyrinthe…" These distressing words fail to give a closure to this narrative. Again, we don't know whether the "he" is the captain or, maybe, Adrien himself, and surely we don't know if they mean that "he" succeeded in finding his way out.

[12]This piece belongs to a series of electroacoustic works based on a minimal musical material, with long stops on consonant harmonies, which convey an impression of frozen time.

This charming playground of sonorities is blown up by the last cluster outburst, which launches the final section (Fig. 1.17).

All the instruments unleash their forces and engage into a desynchronized play of triplets on repetitive melodic motives that lead, through accelerandos and crescendos, to a frenetic, seemingly disorganized climax. The struggles are huge, but the chaos of this fragment is very carefully controlled by the composer, who juxtaposes three complex and divergent layers, all notated with a maximal precision of the detail: the membranophones combine freely a series of six rhythmic-melodic formulas; the flute, the clarinet, the horn and the cello repeat the triplets, then replaced with quintuplets; the metallophones, the piano, the voice, the guitars and the electronic organs choose and enchain freely the melodic patterns proposed by the composer. When looking into the score, we see tiny little pieces, a limitless activity, almost like the grains of sands. What we hear is, of course, the entire beach. This climax implodes in the stillness of a short *cadenza*, confined only to the triangle, bass flute, bass clarinet, cello and synthesizers, a reminiscence of the consonant chorales of the second section.[13] Another window opened toward another world, another attempt to escape the labyrinth.

1.4 Conclusions

In the history of Miereanu's output, this work undoubtedly enjoys a privileged position. It is the expression of an ever-growing need to find the centre of the labyrinth, but also of the disappointment, as in the labyrinth the centre is never more distant than when one thinks to have reached it. The essence of the piece is the leap, the bifurcation. It is a music that summarizes primordial explosions, instincts, turbulences and fluctuations, a music that reverts the function of the orchestra from a sophisticated product of the cultural evolution to a raw assemblage of sound elements. An elementary dynamism, sometimes violent and energetic, sometimes lyric and melancholic, but which continuously fights, searches, moves. The binary oppositions that articulate the material are also the paradoxes that accompany the labyrinthine itinerary: fixed/mobile, static/dynamic, continuity/discontinuity, divergent/convergent structure, homogenous/non-homogenous sound space, smooth/striated space, repetition/difference, analogy/difference, similarity/contrast. *Labyrinthes d'Adrien* is the point of evolution in Miereanu's logic in which translating the intricate design of the labyrinth into music will no longer be merely a technicality, but will define a form, a style, an aesthetics.

[13]This coda will later form the material for *Sept minutes autour de moi* (1981), a music of a particularly hesitant and non-evolutionary character.

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Chapter 2
The Diversity of Artistic Work as a Response to the Needs of Contemporary Culture: On Adam Walaciński's Oeuvre

Ewa Czachorowska-Zygor

My art is very simple: I speak to the viewer in my own language and I can only wish for it to be understood.
(Andrei Tarkovsky)

Abstract The multitude of stimuli and impulses "attacking" the modern man most often than not exposes him to the risk of getting lost in the labyrinth of various experiences. What should the artist's attitude be in that situation? Should he choose the path of increased "specialization" in his work or maybe quite the opposite—attempt to express his own personality in the most diversified way possible, thanks to medium diversity reaching—potentially—a larger number of listeners? The second of the above-mentioned solutions was chosen by Adam Walaciński. As a composer of autonomous and functional music (theatre and film), a publicist, a music critic and a teacher, he acquired the ability to adapt the type of an artistic statement and the applied workshop solutions to the listener. The multitude of creative interests and the readiness to take up new challenges made his achievements—creating an artistic integrity—stand out within many fields. It can be an attempt to provide a creative answer to the needs and challenges of contemporary culture. Expressing himself with the use of various means, Walaciński tries to find the listener making him aware of the abundance of reality that surrounds us.

In the contemporary world, one can sometimes feel lost. The relativity of values, along with virtualization, media and technology impacting almost every field of life, make it increasingly difficult to correctly evaluate the information and stimuli which reach us. The perspective of conflict between a drive towards specialization and the common expectation of vast and varied knowledge leads to the search for an answer to these challenges. Contrary to what may seem, this situation refers not only to science and technology, but also to art in a broad sense. What is the artist's

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position in the contemporary world? What makes him distinct; what are his methods of reaching a potential audience? We can assume that in the era of *multi-* and *inter-*, there are many possible answers. Adam Walaciński's artistic work depicts one of them.

2.1 Adam Walaciński: A Few Biographical Facts

The composer, publicist, music critic and teacher, born in Kraków in 1928, was interested in music since childhood. Initially, he became a violinist in the Kraków Radio Orchestra, directed by Jerzy Gert (from 1948), but he soon discovered his own path, which led to composition; yet his "restless spirit" wouldn't allow him to take up regular compositional studies. Walaciński found a soul mate in Stefan Kisielewski—one of the most distinct figures on the Polish music scene of the time, known for his sharp mind and contrary sense of humor. Private lessons and meetings led to a long-term friendship between the pair. The freedom which Kisielewski granted his student corresponded with Walaciński's variety of interests, and the need for the new and avant-garde in music. Thanks to his mentor, the young artist entered the world of film (*Winter Twilight* by Stanisław Lenartowicz, 1956), which as a consequence began the dual-track activity typical for the composer (that soon extended further, to music for theatre). The beginning of the 1960s revealed yet another sphere of interest for Walaciński—a love of writing. He began cooperation—as it later turned out, long-term—with PWM (Polskie Wydawnictwo Muzyczne/Polish Music Publishing House), and also became known for his observations and reviews of musical life (in *Dziennik Polski* and *Tygodnik Powszechny*).

With such vast experience, his next developmental step seemed natural: Walaciński became a lecturer. His potential was noticed by Krzysztof Penderecki, who worked as rector of the Academy of Music in Kraków at the time; he invited Walaciński to cooperate with the Academy in 1972. Practical knowledge of theatre and film music also led to cooperation with the National Academy of Theatre Arts in Kraków. Working with young people helped the artist develop a new perspective and a full synthesis of theory and practice.

2.2 Composing—The Essence of Life

2.2.1 Autonomous Music

Walaciński's road to his own artistic identity was long, and despite various turns, one may discern a distinct leading thread. Its most characteristic qualities are—on the one hand, the coexistence of two seemingly different, but in fact complementary worlds—autonomous and incidental (film and theatre) music. On the other hand,

the artist had, in his own words, "an easiness of entering various styles" accompanied by reaching for diverse techniques and solutions. Over the course of time, these two qualities developed along parallel tracks, though in the 1960s and 1970s, film and theatre music prevailed. The gradual loosening of these connections in the 1980s enabled the composer to focus on his autonomous work. Its distinct quality was its inability to be framed within a particular style. It begins in the 1950s with broadly defined avant-garde fascinations; by the mid-1980s, the musical language gradually became simplified. The first period of Walaciński's artistic activity is marked with twelve-tone technique and serialism (e.g. *A Lyric Before Falling Asleep* for soprano, flute and two pianos, 1963; *Canzona* for cello, piano and tape, 1966), sonorism (e.g. *Sequenze per orchestra con flauto concertante*, 1963; *Dichromia* for flute and piano, 1967), and aleatorism (e.g. *Allaloa* for piano, 1970; *Ariel* for flute and harpsichord, 1970). In the second period, the composer returned to melodicism and broadly defined tonality (exemplified by *Time's Spiral* for winds and percussion, 2000; *Garden Symphonies* for orchestra, 2003; *Canti notturni* for alto saxophone and cello, 2008).

Despite the aforementioned diversity, one can define a set of qualities describing Walaciński's compositional individuality, which built his stylistic idiom. A **preference for chamber music** and the **avoidance of grand musical forms** are the most noticeable of these. The artist describes himself as a "natural born chamber composer", and his oeuvre seems to confirm this. Among almost 60 compositions, 30 were written for various chamber ensembles, 10 for solo instruments, while only 14 are orchestral works.

Musica da camera—in various instrumental guises—is the core of his work. But even when he operates with large line-ups, Walaciński seems to think in a chamber manner, dividing the ensemble into reduced, complementary groups. This helps when working in smaller forms, and in the case of larger ones he creates segmented constructions based on juxtaposition, or arranged sequential elements without forming a coherent dramatic continuum.

Timbre plays a special role in Walaciński's compositional thought, which in the avant-garde period (the 1960s and 1970s) corresponded with sonorism, which developed in Polish music of the time. Yet Walaciński was far removed from the radicalism of early Penderecki or Górecki. The centre of his attention remained non-traditional methods of extracting sound, searching for new sound qualities through the contrast of articulations (e.g. *A Lyric Before Falling Asleep, Dichromia*, *Allaloa*), or gathering instruments into groups of unconventional sound quality—both as independent ensembles, and as instrumental sets within larger orchestrations (e.g. *Sequenze per orchestra da camera con flauto concertante*, 1963; *Divertimento interrotto* for 13 musicians, 1974).

A fascination with the Second Viennese School, noticeable even during studies with Kisielewski, soon developed into a practical interest in **twelve-tone technique** and **serialism** (during the 1960s and 1970s). Yet Schönberg's concept was only a starting point for Walaciński: theoretical interest determined his own model, far from rigid and with a distinctly free nature. Serial sequences appear there only in particular voices or short sections, without becoming the base for total organization

of the composition (*A Lyric Before Falling Asleep, Sequenze per orchestra da camera con flauto concertante*, *Canzona*). For practical reasons, the composer decided to introduce his own terms, like "diverging series" or "constellations of limited transposition". In the post-avant-garde period, using full twelve-tone material led him to the development of neotonal, neomodal or tone centre-based thinking. The motifs appearing in Walaciński's music of the time include using certain intervals which enabled him to build "sound constellations", crucial for vertical and horizontal thinking (*Dramma e burla* for symphonic orchestra, 1988; *Canti notturni* for alto saxophone and cello, 2008).

One of the strongest elements of Walaciński's attitude is **polystylism**, often including musical humor or grotesque (*Valsette a la carte* for cello and double bass, 1990; *Duo facile* for violin and viola, 1994; *Un poco di Schubert* for string orchestra, 2001). Openness for various styles and musical conventions allowed him not only to freely utilize elements of various techniques within one composition, but also to use seamless, subtle allusions and references. Correct reading of these allows for recognition of the basic sources of inspiration which shaped the artist's personality and his aesthetic and technical attitudes (Bartok, Webern and Boulez).

2.2.2 Incidental Music

Walaciński's first film soundtrack came into being—quite accidentally—in 1956. Stefan Kisielewski received an offer to compose music for one of the Polish *New Wave* school films. "Kisiel" could not accept the commission for various reasons, so he recommended his student instead. Stanisław Lenartowicz's *Winter Twilight* received very good reviews; critics were particularly approving of the young composer's music, which soon brought Walaciński closer to the world of film. Incidental compositions prevailed in his work for a number of years, which resulted in numerous commissions, diverse in genre and style. Among over 120 compositions, one can find music for feature films, short animations (including those for children), experimental shorts and TV productions (feature films and series).[1]

Long-term collaboration with both cinema and theatre allowed the artist not only to create his individual style within the medium of incidental music, but also define his views on the subject, on the method of implementing music in a film or stage play, and on its position in the work. In an interview, he said:

[1]On the film set, Walaciński had the opportunity to work with some of most important Polish directors, including Jerzy Kawalerowicz, Lenartowicz, Jerzy Passendorfer and Jan Batory; he participated in the creation of films now considered classics of Polish cinema (e.g. Kawalerowicz's *Mother Joan of the Angels, Pharaoh* and *Death of a President*). His music received many awards, including 1st Degree State Group Award for *Pharaoh* by Kawalerowicz (1966), the special award of the Second Biennial of the Arts for Children in Poznań for the music to animation *Behind the Seventh Fairytale* by Lidia Hornicka (1975).

> I think that music in film is functional, hence we judge it according to different criteria than an independent piece of music. The issues of musical language and of its innovativeness are secondary. […] I don't think that one should forcibly impose avant-garde means onto film music […] yet one shouldn't also remain in a narrow stylistic frame. […] If there's such an opportunity, I like to use means as close as possible to concert music, but I still maintain that the composer's leading principle should be blending into the entire film (Walaciński 1965).

In the light of these words, and with awareness of the interdependence between the spheres of his activity, one can understand better the connection between autonomous and incidental music in Walaciński's work.

Due to the specificity of a film work, remarks about its sound dimension can be twofold: either referring to the music itself, or to the music in connection with the image. An attempt to point out the essential features of incidental music (in its musical aspects) would be similar to enlisting the features of a composer's style for autonomous music. In the first place, the noteworthy elements are the **instrumental** and **textural richness**, alongside the **polystylism**. These qualities play an especially important role in film compositions for larger ensembles, written with grandeur, which are usually accompanied by textural and stylistic variety. In such situations, Walaciński uses very different means within the same film: fragments based on traditional solutions appear alongside those relating to the avant-garde of the 1960s and 1970s; there also occur elements of stylization and archaism, inspirations from jazz, and distant echoes of impressionist, expressionist and neoclassical thinking (e.g. *The Real End of the Great War*, dir. Kawalerowicz, 1957; *The Depot of the Dead*, dir. Czesław Petelski, 1958). This proves that Walaciński understands the visual dimension as a stimulant for the choice of means in the auditory dimension; his effortless use of these means confirms his mastery of composition.

From a film point of view, the most important things seem to be the relationships and connections between the visual and the sound layers. In this respect, Walaciński's incidental music seems to refuse a simple **illustration** (aside from in the animations for children), instead connecting music and image in the sphere of dramaturgy. Due to such an understanding of music, both on a macro- (in reference to the film in its entirety) and micro-level (in reference to particular scenes), it becomes an element co-shaping the dramatic continuum of the film. The means by which image and sound are connected is also worth drawing attention to, as this can work on many levels: from the simplest state, in which music plays a diegetic role (as part of the depicted world), through a more advanced level, on which sound aids development of the emotional dimension of the image (through parallel or counterpoint means), or even the situation where the sound dimension enriches the semantic sphere of the film, thereby referring to the viewer's own interpretation.

Among the many functions of music in film, Walaciński often employed it as means of **pinpointing the time and space** of the action, which seems to be of particular importance in the historical genre (e.g. the *a cappella* psalms in *Mother Joan of the Angels*; the anthem chants for *a cappella* male choir in *Pharaoh*). The aim of achieving a possibly suggestive message, developing a **common concept between director and composer**, seems to have been of importance. The films

made together with Kawalerowicz (*Mother Joan of the Angels*, 1960; *Pharaoh*, 1966) are exemplary: in both of them, construction of the sound and visual layers was subject to the same principle of limiting the means. For the music, this determined the utilization of only vocal forms, accompanying just some of the scenes (so in this way the music was also limited by time constraints).

In the search for new forms of self-expression, Walaciński developed an interest in other areas of art. As a consequence, this led him to experimental short films, which are an interesting example of the merging of autonomous and incidental music. They led the composer to disclose his individual preferences of style and technique. Music here could develop more independently from the image than in the case of feature films, thus building its own narrative (Andrzej Pawłowski's *Cineforms*, 1957 and *Here and There*, 1957).

2.3 Journalism: Walaciński's "Penchant for the Pen"

From the beginning of his artistic activity, Walaciński tried to express himself through various media. Music—in different guises—was certainly the most important of these, but the written word soon followed. Almost simultaneously with his first composing experiences, the artist began his cooperation with PWM (early 1950s), co-edited the *PWM Journal* (*Informator PWM*), and later—the *20th Century Composers* section in the *PWM Music Encyclopedia*. He also wrote for *Forum Musicum*. At the other end of his activity appear his reviews for *Dziennik Polski*, columns and essays in *Tygodnik Powszechny, Życie Literackie* and *Gazeta Krakowska*, concert programmes, and columns written for the Kraków Philharmonic and Kraków Radio Orchestra. Thanks to these undertakings, Walaciński became recognized not only in the narrow musicological community, but also among popular readers. Aware of his readers' diverse expectations, he used various forms of expression—reviews, columns, essays, theses and polemics.

Even though the subject range of his articles remained broad—which attests to the range and scope of his oeuvre—certain topics seemed to attract Walaciński's special attention: the Second Viennese School and twelve-tone technique, Karol Szymanowski's works, Polish violin music from the mid-19th and 20th centuries, and mid-20th century music. Specialist critique was always accompanied by thoughtful and coherent argumentation: the author's opinions were presented with care for language—its stylistic and aesthetic values. Accurate observations, a colorful style, and the ease of a "natural born storyteller" seem to be crucial to his reviews and columns, determining their accessibility and communicativeness. The discourse was enriched with many digressions, a note of humor—even irony. The context built around the main topic proved the author to be erudite, with vast general knowledge, which made him able to convey the wider context of a particular subject.

The fact that Walaciński's interests as a composer emerged in his writing is proof of the interrelation of both areas of expression. The artist's active search for

theoretical and practical solutions in both indicates that he was aware of their interconnectivity and complementation, which became necessary for developing a coherent aesthetic and philosophical attitude.

2.4 Walaciński's Diversity in Creativity

Walaciński's variety of artistic activities makes it difficult to, plainly speaking, "pigeonhole" him. The artist is aware of this—in an interview, he said:

> I've always done various things. I could have played violin all my life, I had a secure job, but sitting at the stand was not enough for me. I decided to jump into the unknown and start composing. I became recognized thanks to film music, but I didn't let myself be dragged into it up to my ears. I was invited to Łódź, so I could stay closer to the film milieu, but I refused it. I maintained a certain distance. My next springboard was academic work. I also kept writing, not only reviews and columns, but serious stuff, too; I collaborated on Szymanowski's collected works, I ran the *20th Century Composers* section in the *PWM Music Encyclopedia*. Some people joked that this duality was Kisielewski's heritage (Baran 2001: 35).

Was a career consisting of so many complementary paths accidental, or rather a conscious choice made by a young, but already experienced composer? Walaciński's words seem to suggest the former. Multi-layered activity, which marks his work from the beginning, was followed by the refusal of imposing limitations on himself, or cutting off past experiences, even though—naturally—accents were puts on various things, depending on the period.

In search of the means which would express his vision in the most accurate way, the artist was not afraid to "head in an unknown direction". As the first composer to, he joined the Grupa Krakowska [Kraków Group], which consisted of young painters (1959). In that milieu, the idea of Pawłowski's experimental films emerged—these were an attempt to capture moving images displayed on a screen by a special projector built by the director. Cooperation with artists from different fields opened new horizons for Walaciński, and allowed him to reach new audiences. It shaped his artistic personality to a large extent: his music accompanied e.g. the opening of Grupa Krakowska's 3rd exhibition in 1962 (*Intrada* for chamber ensemble) and an exhibition of Grupa Alfa's sculptures in Wrocław, 1969.

Among his numerous artistic initiatives, composing remained key. The artist expresses himself in the fullest manner through this medium, which can be confirmed by his own words:

> For me, composing remained a personal need, without which my life would seem empty […] (Baran 2001: 35).

The two complementary spheres of autonomous and incidental music were always mutually stimulating, utilizing similar means and technical solutions, which Walaciński himself pointed out:

> I never drew a distinct line between these two parallel currents. I think that they both contribute to the entirety of my work […] my musical language is a conglomerate of all my experiences (Woźniakowska 2008: 147, 149).

At the same time, his autonomous work is most closely tied to his work as a writer, often becoming its inspiration.

Even if multithreaded attitude and readiness to pick up the new challenges seem to be quite common in the contemporary world, it is a bit hard to find the artists who would be able to combine different spheres of interests in the harmonious way without losing their own individual style. Dynamics of evolving culture, changing expectations of the audience being used to almost flying life and expecting the same in the world of art, force the artist to meet new requirements. The ease with which Adam Walaciński metamorphosis from a serious artist composing with the concert hall in mind, into the author of the most famous ballad in Polish cinema [*Deszcze niespokojne* (Restless rains) from the TV series *Czterej pancerni i pie*s (Four tankers and a dog), dir. Konrad Nałęcki], the observer of Kraków's musical life, or a demanding teacher, makes him one of the most original names of the Kraków Composers' School, as well as an artist searching for various ways to communicate with an audience. His diverse artistic faces have something in common—the composer's personality. Its integrity, based on the idea of "unity in diversity", complements the works' messages. It seems that for Walaciński, such an attitude forms his attempt to answer the challenges of contemporary culture.

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Chapter 3
A Phenomenon of String Quartet in the Works of Kraków Composers from 1960s

Ewa Wójtowicz

Abstract A string quartet, being a test of skills for a composer's workshop, is a genre willingly practiced in the circles of Kraków composers. In 1960 Krzysztof Penderecki initiated a new stage in the genre with his *Quartetto per archi* No. 1 maintained in the poetics of sonorism. Penderecki's students took up experiments in the scope of articulation and texture, e.g. Marek Stachowski (1936–2004) as well as composers representing an older generation, e.g. Krystyna Moszumańska-Nazar (1924–2009). A string quartet acquired a different image in the works of Zbigniew Bujarski (born 1933), who took up this genre in 1980s making it a carrier for programmatic messages. Still other propositions are brought about by the quartet work of a tireless avant-garde author, Bogusław Schaeffer (born 1929) and the master of the genre, Krzysztof Meyer (born 1943) who composed over a dozen string quartet pieces. The objective of the paper is to capture the diversity of the string quartet concept in the works of Kraków composers.

3.1 The Situation of the String Quartet in 20th-Century Music

3.1.1 Introductory Remarks

Throughout 250 years of history of the string quartet genre, the 20th century became known as the time of significant changes. The crisis and the end of the major-minor system, which was a "natural environment" for a quartet, resulted in the fact that it started to be influenced by new compositional techniques and aesthetic concepts. Arnold Schoenberg's dodecaphonic quartets, Anton Webern's Op. 28, serial quartets of Bruno Maderna and Luciano Berio and microtonal ones by Alois Hába—all this was created in the 20th century. Alfred Schnittke used his

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polystylistic technique in a string quartet, and Maurizio Kagel—the convention of an instrumental theatre.

The attitudes of the 20th-century composers towards the genre tradition of a string quartet polarized: from continuing in the works of neo-classicists to negating the genre basis by extreme avant-garde American composers: John Cage in the *Thirty Pieces for String Quartet*,[1] or George Brecht, whose "anti-quartet" consists of musicians entering onto the stage, taking a bow, shaking hands with each other and then exiting the stage.

3.1.2 Stages of Development of the Genre in Polish Music

In Polish 20th-century music the string quartet is continuously present, not many composers ignored this genre. Its history may be described in a nutshell in three stages parallel to the periods of the development of Polish music (Kowalska-Zając 2005). Until 1956 the quartet remained under the influence of neoclassicism, and composers presented an attitude of accepting the genre tradition. After 1956 the quartet started to be pressured by the avant-garde and the authors expressed their rebellion against the tradition of the genre rejecting the concept of a quartet as a "noble conversation" (the negation attitude). The next turning point, beginning from the late 1970s brought a tendency of coming back to the values "hidden and lost", as Tomaszewski (2005: 145) wrote. Composers started to renovate the basis of the genre (restoration attitude).

3.1.3 String Quartet in the Works of Kraków Composers

The transformations of the string quartet in its second and third development phases—the negation and restoration genre phases may be traced following the abundant quartet works of Kraków composers. These are: Krzysztof Penderecki and Zbigniew Bujarski, representing generation'33, debuting in the second half of 1950s; younger composers Marek Stachowski (1936–2004) and Krzysztof Meyer (born 1943), who debuted in the first half of 1960s, and Krystyna Moszumańska-Nazar born in 1924 (1924–2008), whose first compositions, including an unnumbered string quartet (1954) from the times she studied under the class of Stanisław Wiechowicz, are still part of neoclassicism.

The total number of string quartets in the works of the aforementioned composers reaches 40 compositions, from three in Penderecki's work and four in

[1]The composition written for Kronos Quartet in 1983 is a series of independent solo fragments played one after another or simultaneously which is such an extreme negation of the European quartet tradition that the performers even sit with their backs turned to each other.

Bujarski's, up to over a dozen in Meyer's. Some did not express themselves in the quartet medium until they were mature artists, as for instance Zbigniew Bujarski, who composed his first string quartet at the age of 47. The majority reached for the holy tradition of the genre already at the start of their work. Krzysztof Penderecki composed *Quartetto per archi* No. 1 when he was 27. Krzysztof Meyer is a record-holder—he wrote String Quartet No. 1 being only 20 and already having some 10 quartets in his youth achievements which are not included on his official work list. The quartet genre in Meyer's work holds a distinguished place, he has been practicing it regularly for half a century, at intervals not longer than five years. Marek Stachowski also regularly chose the quartet medium, although at greater interludes. Whereas in Krzysztof Penderecki's work two quartets from 1960s are distanced from String Quartet No. 3 by four decades, the time between them divided exactly in half by a miniature *Der unterbrochene Gedanke* (1988).

3.2 String Quartet in the Context of Sonorism

3.2.1 Krzysztof Penderecki

In 1960 Penderecki opened a new chapter in the history of the genre with his *Quartetto per archi* No. 1. In Polish music 1960s were a time of increased reception of avant-garde techniques (dodecaphony and serialism) after the raising of the Iron Curtain in 1956. Sonorism soon became a distinguishing feature of the "Polish composing school", as western critics used to refer to the group of young talents. This direction is characteristic for its domination in the sound and color qualities with their textural consequences as well as an elimination of melody and harmony. Experiments with unconventional ways of articulation often lead to achieving a considerable distance between the source of the sound and the sound effect.

The possibilities to expand the repertoire of string instrument sounds were extensively tested by Krzysztof Penderecki in such compositions as *Threnody to the Victims of Hiroshima* for 52 string instruments (1960) and *Polymorphia* for 48 string instruments (1961). His *Quartetto per archi* No. 1 is the first sonoristic composition for such instrumental ensemble, a specific manifest of a new trend. In an almost continuously four-part texture dominated by percussion effects, the characteristic string instrument sound is lost, however, the quartet acquires a shockingly new countenance unknown before. Among ways of articulation there are such that seem to turn against the nature of the instruments: striking the strings with the open palm or with fingers and striking the upper part of the sounding board with the nut or the finger-tips (Fig. 3.1).

More articulation innovations appeared eight years later in *Quartetto per archi* No. 2. Next to quarter tones these are, among others, the performer simultaneously whistling while playing and playing at the nut with strong pressure of the bow to achieve unpleasant jarring sounds. In comparison to the first string quartet, No. 2

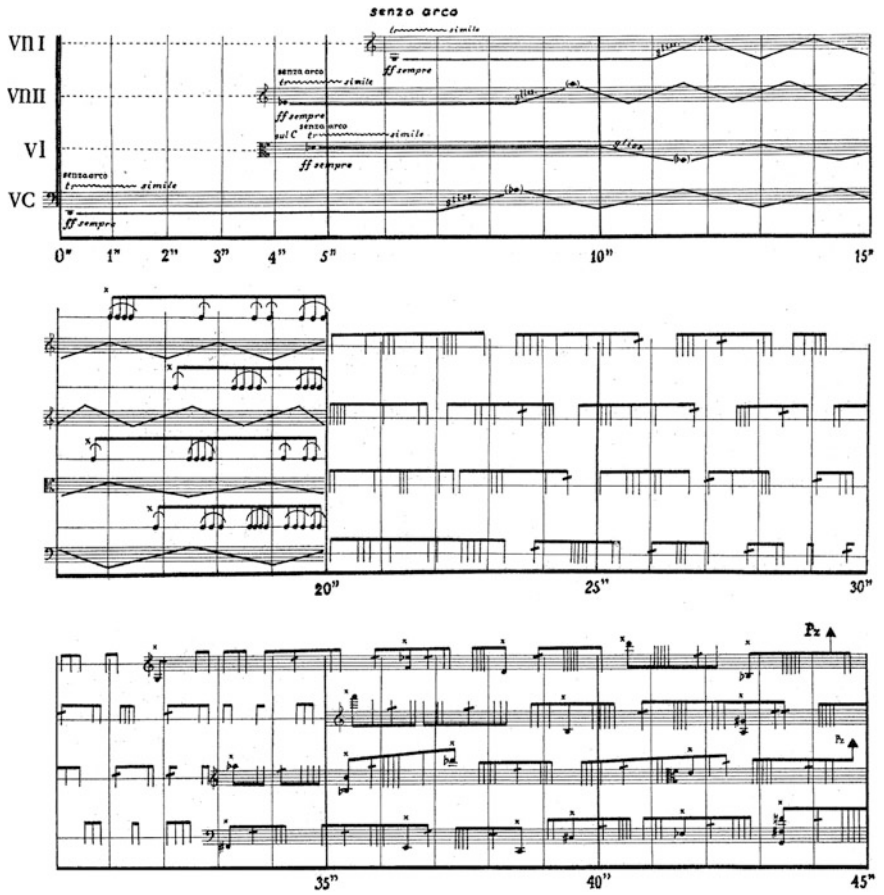

Fig. 3.1 Krzysztof Penderecki. *Quartetto per archi* No. 1, the beginning

gained in textural density and become more dynamic. The one-movement form, just as in the previous quartet, is more clearly defined here and refers to a tie and reprise structure.

> Both of Penderecki's quartets developed from a rebellion against the quartet genre tradition […]. In the context of that tradition these compositions are more designed for an ensemble of four instruments they inherited from the past rather than *actual* string quartets, which were connected with the specific formal, content, technical and expressive optimum (Droba 2006: 53).

Penderecki's sonoristic experiments inspired his students and colleagues, and only Bujarski did not test the possibilities of a string quartet in that aspect.

3.2.2 *Krzysztof Meyer*

The first four string quartets by Krzysztof Meyer are sonoristic (written between the years 1963–1974). The composer uses ways of articulation and percussion effects applied earlier by Penderecki, to whom String Quartet No. 1 is dedicated. He also introduces articulations of his own making, such as taping up and down all over the finger board with an open hand or the fingers and with the wood of the bow (*legno battuto*), or moving the fingers rapidly over the lower end of the finger board (i.e. near the bridge) in both directions alternately (Fig. 3.2).

The form of String Quartet No. 1 was sealed within a logically shaped, closed course. The sound strands of the first movement *Tesi* and the sound points of the second movement *Antitesi* are combined in the third movement *Sintesi.* Thomas Weselmann noticed in the form of the String Quartet No. 1 "a flash of drama concept adequate to Meyer's later work" and stated that despite the extensive catalogue of effects the composition "does not give an impression of an attempt to reduce the time-honoured genre tradition into ashes" (Weselmann 2003: 188).

Sonoristic orientations are kept by the two subsequent quartets, but in lesser degree than by the first one, whereas String Quartet No. 4 is according to Weselmann (2003: 197) "a farewell to sonorism". Here Meyer applies the ways or articulation tested in previous quartets, but at the same time—as Zygmunt Mycielski wrote in his review:

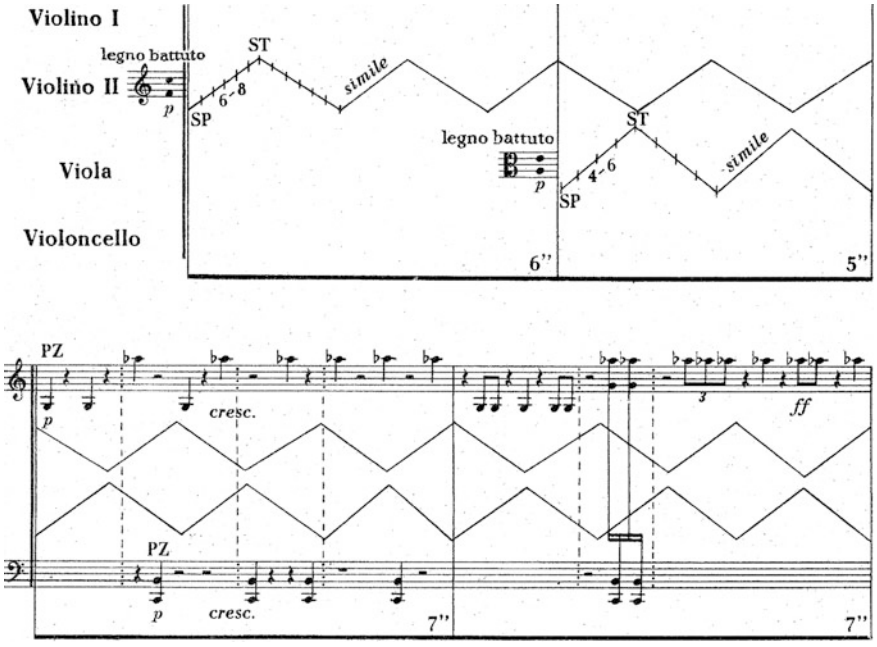

Fig. 3.2 Krzysztof Meyer. String Quartet No. 1, the beginning

> The atmosphere is completely different here, there is much more polyphony, much more "to play" in the sense of notes played with a bow in regular registers (Mycielski 1976: 11).

In a symmetrical form of String Quartet No. 4 the composer combined the variety of articulations and textures with traditional ways of playing and shaping musical material.

3.2.3 Marek Stachowski

In Marek Stachowski's work in the context of sonorism we may consider two compositions written for string quartet. String Quartet No. 1 still bears neoclassicist features, whereas a two year older *Musica per quartetto d'archi* (1965) was created in the aura of sonoristic manifests of Stachowski's master—Krzysztof Penderecki. The composition does not shock, however, with brutal sounds, using sounds that remain in compliance with the natural qualities of string instruments and is characteristic for its rather clear texture. In String Quartet No. 2 from 1972 Stachowski enriched the sound language enormously. Next to developed sonoristic techniques (including playing with a plectrum) there also appears aleotorism—approximately synchronized segments with controlled summary pitch and sound texture. Created in a compact three-movement form (movements merge into each other *attacca*), the sound world of the composition is delicate and sublime.

3.2.4 Krystyna Moszumańska-Nazar

Krystyna Moszumańska-Nazar's *Quartetto per archi* of 1974 is part of the sonorism trend. The repertoire of articulation means includes, among others, percussion effects and quartet-tone intervals, as well as *arco jété* and *legno jété* articulations which the composer willingly applies. The specific feature of the composition is the association of refined sounds with a logical two-movement form parallel to a prelude and a fugue, whose subject is—according to the composer—"an expanding 'interval smudge' subjected to various modifications" (Kasperek 2004, 67). In the String Quartet No. 2 of 1979 the sonoristic references subside. As a Danish critic wrote, reviewing the 1994 performance of the composition:

> In the String Quartet No. 2 this specific Polish sound reworking may be heard […], but Moszumańska-Nazar knows how to work with sound in even more subtle way, whereas she opens before us a land of utopian longing for ideal beauty (Kasperek 2004: 86).

This longing is fulfilled by melodic lines often solistically conducted which encounter resistance from dissonant chords and sound layers created by a swift sound movement.

3.3 Towards the Tradition of the Genre

Departing from sonorism favored the restoration of the string quartet genre. In 1980s and subsequent decades it achieved a number of original solutions in the works of individual composers.

3.3.1 Krystyna Moszumańska-Nazar

Two last quartets by Krystyna Moszumańska-Nazar (1995 and 2003), advance towards tradition of the genre in the scope of cycle concept. They both consist of four separate movements contrasting in terms of tempo and expression. In the String Quartet No. 3 movements 1. *Sensibile* and 3. *Reflessivo* are slow and reflective, whereas movements 2. *Allegretto giocoso* and 4. *Allegro*—fast and exuberant. The layout of movements in String Quartet No. 4 is slightly different, more similar to the classical model: 1. *Moderato, con grazia*, 2. *Lento*, 3. *Impresja, moderato*, and 4. *Allegro.*

3.3.2 Marek Stachowski

In the four quartets by Marek Stachowski[2] dating to 1980–2001 there is a volatility and dynamism in music narration typical for his style, as well as a momentum and an elegance of gesture. Differently than in earlier quartets, the dissonant sounds coexist here with neotonal elements, melodies and polyphonic voice play appear. For example *Musica festeggiante* (1995) begins with an effective symphonic chord gesture, followed by a rapid, vehement fugato (Fig. 3.3).

In String Quartet No. 4 *Quando resta l'estate* the style becomes cleared and means simplified; music acquired transparency and a depth of expression.

3.3.3 Krzysztof Meyer—Master of the Genre

The attitude of Krzysztof Meyer, who is a composer greatly dedicated to the quartet genre—between 1977 and 2014 he wrote 10 compositions representing it[3]—is

[2]Marek Stachowski: *Quartetto da ingresso* (1980), String Quartet No. 3 (1988), *Musica festeggiante* (1995), String Quartet No. 4 *Quando resta l'estate* (2001).

[3]Krzysztof Meyer: String Quartet No. 5 (1978), String Quartet No. 6 (1981), String Quartet No. 7 (1985), String Quartet No. 8 (1985), String Quartet No. 9 (1990), String Quartet No. 10 (1994), String Quartet No. 11 (2001), String Quartet No. 12 (2005), String Quartet No. 13 (2010), String Quartet No. 14 (2014).

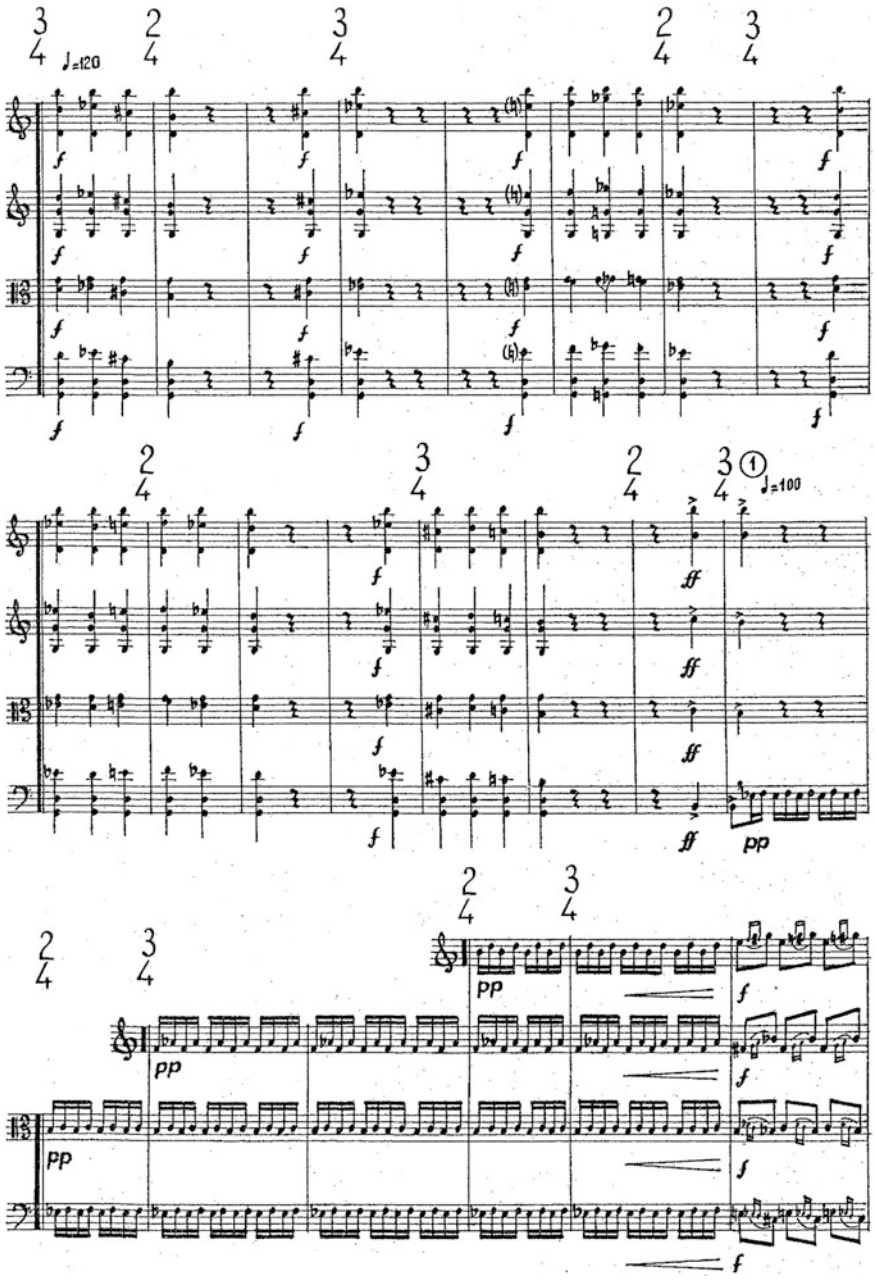

Fig. 3.3 Marek Stachowski. *Musica festeggiante*, the beginning

characteristic for being deeply rooted into tradition. The attitude towards tradition does not consist of typically postmodernist play on quotations and stylizations accompanied by a syntax destruction in utterances and non-continuity of narration. If there appear references to the works of masters of the past, they are rather allusions, reminiscences and paraphrases that are difficult to hear. Meyer, being faithful to the idea of genre continuity, practices grand forms in which music grows and evolves, creating a dramatized process. His quartets have genre gravity, moreover they implement the classical concept of chamber music. These qualities results in the fact that—as one of the critics put it:

> I listen to Krzysztof Meyer's string quartet […] just as I would listen to quartets […] by Beethoven, Brahms, Bartók, Shostakovich. Filled with a different sound content, made of a different sound matter – they impact me with an equal form power, they absorb me into a deliberate play of their own evolution (Pociej 1994: 134).

Discussing all of Meyer's quartets, created after the period of sonoristic experiences, exceeds the frames of that paper. Let us select "the treatise on a quartet", as Weselmann (2003: 222) described String Quartet No. 10 (1993–4). Its form, seemingly classically consisting of four movements, with *adagio* and *scherzo*, is in fact closer to a multi-section form with frequent tempo variations and a very developed *adagio*. Aforementioned Weselmann claimed:

> The only reference point for this composition, both in terms of form as well as expression, are the last of Beethoven's quartets (Weselmann 2003: 224).

Indeed, the composer wrote a subheading in the manuscript with a pencil: *Hommage à Beethoven*, however, it was omitted during publication.

3.3.4 *Zbigniew Bujarski—in the Program-Tinted Line of the Genre Development*

Meyer's quartets seem to realize the idea of absolute music. Zbigniew Bujarski's four quartets, from the years 1980–2001, present a different concept. In the history of the genre, traditionally being a part of pure music, there is also a tendency to suffuse music with non-musical contents and it is very distinct in the 20th century. Bujarski's quartets titled, respectively: *Quartet for a House-Warming* (1980), *For Advent* (1984), *For Easter* (1989), and *For Autumn* (2001)—are part of this program-tinted line of genre development.

The title-suggested content focuses around two semantic spheres: religion and existential reflection. The composer's instrumental religious music refers to the significant periods in the liturgical year. The intent music of *Quartet for Advent* expresses anticipation not only for the rebirth of Christ but also his arrival at the end of time; *String Quartet for Easter* is passion music. The second circle of meanings touches upon spheres of the condition of man. In *Quartet for a House-Warming*

the composer refers to the natural human need for a home, in *String Quartet for Autumn*—to a reflection of the passing of time.

The programmatic meanings of Bujarski's quartets is not obvious, rather allusive and symbolic. Nothing is said directly, or in an explicit and blatant way, through the use of quotations. Yet, certain "special places" appear, for example harmonic illuminations of a thick, linear dark-colored texture. Such "special places" seem to "concretize" the messages suggested in the titles.

3.3.5 *Krzysztof Penderecki's Restoration of the Genre*

The restoration of the string quartet genre finally occurred also in Penderecki's work. This happened only after four decades following the sonoristic quartets in which the composer betrayed the tradition of the genre. String Quartet No. 3 written in 2008, with a completely different language than the two previous ones from 1960s, regained its genre qualities. The quartet ensemble once again conducts a clear and visible discourse.

Penderecki placed the composition—just as Zbigniew Bujarski his quartets—in the circle of program music, entitling it *Leaves of an Unwritten Diary.* Referring to the composition as "a sentimental journey", he emphasized a deeply personal, autobiographic, retrospective nature of the work. Sure enough, in a number of subsequent contrasting episodes we recognize shadows of the past. Turbulent and grotesque at times *Vivace* is built on the motif from Penderecki's opera *Ubu Rex,* also used in the second movement of the String Trio. A folk melody appears in the further part of the quartet—as the composer described it after the première performance—"a traditional Hutsul *kolomyjka* that he had heard in his youth played on the violin by his father, who had come from Rohatyn in southeast Poland" (Lindstedt 2015) (Fig. 3.4).

3.4 Playing with the Genre Tradition: Bogusław Schaeffer, *Quartet for Four Actors*

To complete the panorama of the string quartet in the music of Kraków composers, next to the authors belonging to the "main stream", it is worth mentioning a persona who, in a manner of speaking, creates a counter point to that stream. Bogusław Schaeffer (born 1929)—a tireless avant-gardist and experimenter, a pioneer of new genres in Polish music such as graphic music, happening and instrumental theatre—is an author of over a dozen string quartets. He delves intensively into quartet's possibilities for an ensemble, testing also microtonalism.

Schaeffer is the author of over 40 theatre plays. In many of them he transfers the principles of musical compositions onto the grounds of theatre, and his

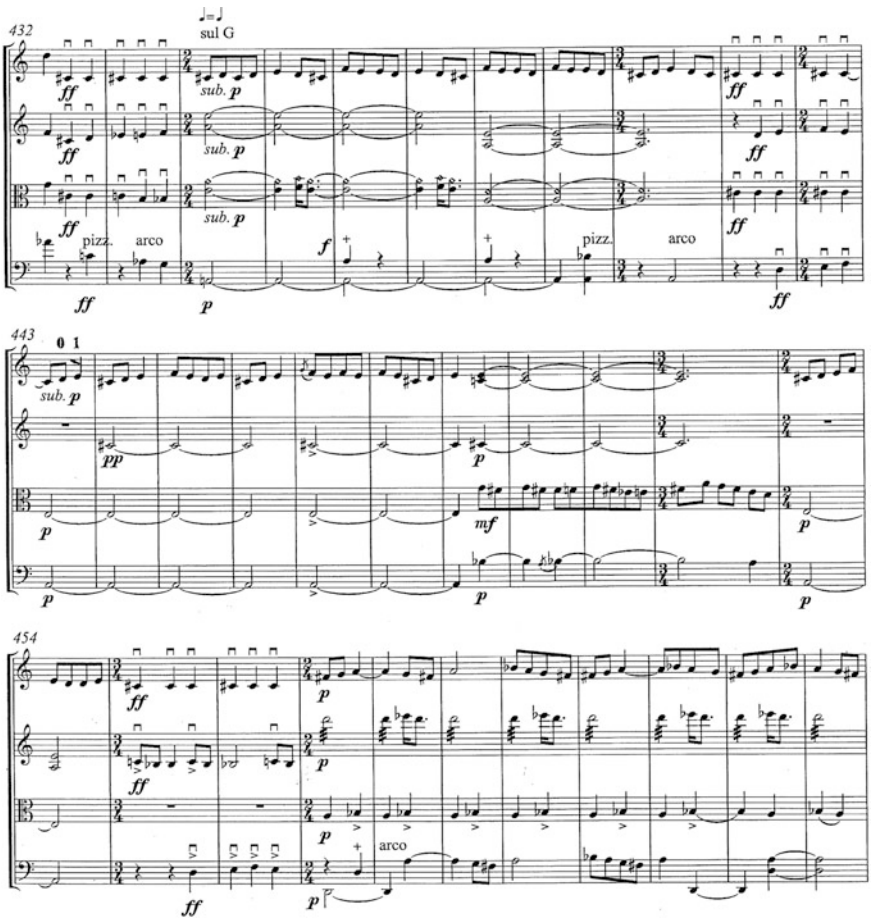

Fig. 3.4 Krzysztof Penderecki. String Quartet No. 3 *Leaves of an Unwritten Diary*, a folk melody

"instrumental actor" is supposed to approach his presence on the stage in an abstract way by being, so to speak, a sound in a music score. In 1966 he wrote *Quartet for Four Actors*—quartet *à rebours.* Schaeffer disregards the musical content here, but not the convention of a quartet, adding a study of gesture and relations between four individualities—separate personalities which create an ensemble.

3.5 Composer's Motivations

Why do 20th-century composers continue to write string quartets? "External" impulses play a certain role here—these are usually commissions to celebrate a specific event or anniversary. Kraków authors wrote string quartets, for instance, for

the concert accompanying the congress organized in Kraków to commemorate the 50th anniversary of Polish music in 1995[4] and to celebrate the 80th birthday of the creator of Kraków theoretical school, Professor Mieczysław Tomaszewski in 2001.[5] Following Krzysztof Penderecki's invitation, with the thought of the First Festival of Chamber Music—which took place in the newly renovated manor house in Lusławice—the following quartets were written, among others, commemorating the event in the title: Bujarski's *Quartet for a House-Warming* and Stachowski's *Quartetto da ingresso*.[6]

Apart from the "external" impulses, there are also motivations which may be described as "professional". All authors share a common belief that a string quartet is a composer's criterion *métier*. Moszumańska-Nazar mentions that composing her first string quartet was for her "proving to her own self that she was mature enough for such a significant music genre" (Woźna-Stankiewicz 2007).

Composers stress also the attractiveness of an ensemble of four string instruments which is—as Krzysztof Meyer said—"a particular and unique source of specific sounds and colors not provided by any other set of instruments" (Meyer 1986). Whereas Krystyna Moszumańska-Nazar noted:

> While writing […] quartet music there are enormous possibilities to operate on diversified stresses and expressions as well as realizing that your own creative visions are almost boundless (Woźna-Stankiewicz 2007: 179).

The string quartets of Kraków composers seem to confirm that the possibilities of an ensemble favored by classics are in reality unlimited.

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[5]Zbigniew Bujarski: *Quartet for Autumn;* Marek Stachowski, String Quartet No. 4 *Quando resta l'estate.*

[6]Fort the First Festival of Chamber Music in Lusławice, Krzysztof Penderecki also commissioned string quartets from Krystyna Moszumańska-Nazar, Eugeniusz Knapik, and Bronius Kutavičius. Quartets by such genre classics as Beethoven, Schubert, Fauré, Debussy, and Ravel were also performed during the two-day festival.

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Chapter 4
Music and Associations: Cultural Impact on Musical Perception

Ulrika Varankaitė

Abstract The sophisticated technologies and new media influence our everyday life as well as our cultural and musical environments. We are able to listen to music and/or music may reach us almost anywhere and anytime (TV, radio, supermarkets, street musicians, etc.), thus forming our musical perception and experience. The paper focuses on the relation between cultural environments and perception of audible music language. The investigation involves not only social and musical semiotics as fields of study, but also music psychology, which helps us to understand more about musical meaning and affective response to music. The article is based on an empirical case and presents the musical experiment that has revealed different meaningful reflections of human's musical perception in today's world.

4.1 Introduction

This paper presents an investigation, which included an empirical approach—a socio-psychological musical experiment. The aim of the study and experiment was to examine whether people tend to associate music with something extra-musical (e.g. emotions, visual context or specific personal memories). A separate focus was on the type of the associations: do they tend to be more personal or culture-related? Of course, they may also overlap, therefore different real examples, taken from the experimental results, are presented to illustrate specific circumstances. The case study combines two main fields—music psychology and musical semiotics as well as a special focus on multimodality in music.

The experiment involved listening to four instrumental musical pieces and filling in a questionnaire which had been divided into sections such as feelings, images and associations. Forty-two randomly selected people participated in the experiment. The subjects were of different ages, social statuses and from various cultural

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environments. Each participant had to answer open-ended type questions because any options or suggestions might have influenced the subjects' imagination and perception (Coolican 1994: 145–6), and therefore results of the experiment might also have been distorted. As all musical excerpts were original pieces, none of the subjects were familiar with them. Each participant also had to answer a separate set of questions providing some typical social information about themselves and their cultural (musical) life. This "social" part of the questionnaire helped to discover some interesting tendencies and links between cultural environments and musical perception.

4.2 Cultural Environments

It is quite important to understand the culture in order to perceive the correct meaning conveyed by signs which have been formed within the same culture. It can be applied to music as well as it is considered to be another language, a form of communication, and we can find something similar to grammar, for example.

> Understanding such codes, their relationships and the contexts in which they are appropriate, is part of what it means to be a member of a particular culture. Codes are not simply "conventions" of communication but rather procedural systems of related conventions which operate in certain domains (Chandler 2007: 148).

That makes music also dependent on the cultural context which needs to be "read" or perceived correctly. The best example, perhaps, would be the big difference between understanding Western and Eastern musical cultures.

> Unlike most other media (though this may well be changing as technology rushes forward), music can be consumed in many different formats and there are few places where that consumption cannot take place. Music is available live in concert or on the radio – which means at home, in the car, in shops, or on a personal stereo. […] It is played in bars and pubs, supermarkets, on trains and planes. It is an integral part of any TV programme we watch, any film we watch (at home or at the cinema) – and now more than ever with the burgeoning of advertising it has become a vital ingredient in the sale of products – from bread to insurance. So when an audience consumes music, it is frequently not so much of a positive choice as when they consume some other media (Rayner et al. 2004: 235).

As Kress and Van Leeuwen (2001: 48) state, the semiotic means involved in design practice may have become formulated as "grammar-like" sets of rules—they may become formulated in terms which are increasingly generalized, increasingly abstracted from the repeated instances of the practice. It is quite obvious that media are socially formed. Kress and Van Leeuwen apply this to the body and voice as we use them in producing semiotic artifacts:

> [B]ut it is really only at the beginning of life that we can see the body in its pre-semiotic form. From then on all the aspects of the body and the voice that matter are socially formed, and those that are not are either hidden or never noticed (Kress and Van Leeuwen 2001: 68).

Music is also considered to be a type of cultural material—as DeNora puts it:

> [V]olumes could also be written about the role of many other types of aesthetic materials – visual, even olfactory – in relation to human agency. And music's "powers" vacillate; within some contexts and for some people, music is a neutral medium (DeNora 2004: 151).

Concerning my experiment, the results expose a clear cultural influence on understanding audible music. One of the most interesting and significant outcomes was a discovery of the relation between listening to (or even performing) a specific genre—Lithuanian sung poetry—and creative musical perception. As the musical genre includes symbolism and philosophies about various life aspects, these features are reflected in the subjects', who are sung poetry fans, descriptions of the experimental musical material. There was a significant tendency among those who listen to sung poetry of writing more poetic and/or philosophical narratives, which can be seen as thus giving the impression of those listeners being more musically affected while listening to any piece of music, which in my experimental case was instrumental. Furthermore, these fans of sung poetry also tend to perceive music as a dynamic, continuous, visual and emotional story. For example:

> It's a five-year old boy. He is far from an ordinary boy. He's a warrior, in his hands he's got not a twig of a willow but a sword, and he sweeps aside not wisps or deadwood sticks but monsters, and he, after defeating, proudly oversteps them, that's how he marches further. However, when home is quite near and all the monsters are defeated, the five-year old warrior decides to relax under the old pear tree. Once again majestic adventures of the day run inside boy's mind until he falls asleep.

A few other discoveries and aspects of the experiment are presented and explained in the following paragraphs.

4.3 Multimodality in Music

> The relation between social (and professional) practices and corresponding semiotic practices is a crucial one in our approach, because it demonstrates the entire connectedness of the more directly semiotic aspects of representation and communication and the seemingly less directly semiotic environmental aspects. It also opens the door, at least potentially, to an answer to the question: why the move to a much greater degree of multimodality? (Or, why the move from seemingly monomodal to the clearly multimodal communicational landscape?) Or why, at the very least, a move towards the recognition of the always present multimodality of communication, now? Multimodality is not a new phenomenon by any means but is, if our account is plausible, a feature of social semiosis always. So why the interest now? (Kress and Van Leeuwen 2001: 123–4).

A combination of different modes—multimodality—allows us to convey information in a more creative and attractive manner. This aspect is important for catching people's attention, especially if it is used in advertising. It is quite easy to determine multimodality in music, but exploration of every mode separately for musical affection may be more serious as this form of art is very complex itself. As music consists of different sound aspects—modes—such as frequency (tone),

timbre, length of a note, interval, dynamic, melodic and harmonic patterns, tempo, and flowing over time, it is therefore quite difficult to explore compared to a painting or picture which is still from the time point of view. On the other hand, music can be investigated by approaching the issue from another angle—musical text (score). This can also be considered to be a mode (textual) of music's multi-modality. However, the effect may not be the same as it would be while listening to music which is the real purpose of it. Firstly, not every person can read music but everyone can listen to it. Secondly and most importantly, there will be no affective response to music if it is read—emotions, imagery and associations can be triggered only by played music. Furthermore, musical interpretation or perception strongly depends on the manner of performance.

This is evidenced by the results of my experiment: musical excerpt No. 3 and No. 4 were the same musical piece but performed in two different—acoustic and electronic—manners. The provided descriptions of experienced feelings and images (see Table 4.1) clearly show significantly different understanding of the musical piece only because a multimodal aspect—performance—changed. Kress and Van Leeuwen give a very good example of triggering extramusical associations which depend only on the way music sounds:

> The rough voice (think of Louis Armstrong) is the vocal equivalent of the weather-beaten face, the roughly plastered wall, the faded jeans, the battered leather jacket. The smooth voice is the equivalent of the unblemished young skin, the polished surface, designer plastic, the immaculate tuxedo. How this is valued depends on the context. In Western classical music perfection and polish are highly valued (Kress and Van Leeuwen 2001: 77).

As we can see, musical text could not provoke these kind of associations as such a thing as timbre simply cannot be written. That is why it is important to base musical experiments on audible, not textual music if we want to investigate affective response.

Speaking of different multimodal aspects of audible music, in my experiment questionnaire there was a question (No. 2) which required participants to explain specific images and feelings that were caused by particular characteristics of the musical excerpt. The subjects had to specify which aspects exactly (melody,

Table 4.1 Most tendential keyword categories of associations for each musical piece provided by the subjects of the experiment: numbers show how many respondents provided descriptions which fall into distinguished keyword categories; the last row of the table represents how many subjects did not provide a description of their associations

Excerpt No. 1	Excerpt No. 2	Excerpt No. 3	Excerpt No. 4
Film soundtracks (8)	Personal memories from the past (5)	Personal emotions from the past (8)	Festival/party (6)
Live performance (concert) (5)	Being in nature (4)	Other musical pieces (7)	Excerpt No. 3 (6)
Other musical pieces (5)	Other musical pieces (4)	Film soundtracks (5)	Computer games (5)
NONE—12	NONE—17	NONE—16	NONE—11

harmony, tempo, timbre, etc.) had an impact on evoking particular affective responses. Not all participants were able to provide this kind of explanation, however, the collected descriptions are very interesting. For instance: "the violin provokes sadness or longing and the piano mitigates the drama" (excerpt No. 1), "running rhythm reminds me of running or riding a train" (excerpt No. 3) or, according to the answers—greatness, positivity, achievement and other similar feelings were provoked by the harmony of the second musical piece. These examples perfectly illustrate that there are direct links between affective responses and specific multimodal aspects of music.

4.4 Familiarity Factor

> Bharucha hypothesizes that in being exposed repeatedly to pieces of tonal music, the listener begins unconsciously to establish lasting mental structures that represent certain institutionalized relationships obtaining among the pitches, intervals, chords, and keys instantiated in those pieces (Raffman 1993: 69).

This means that repetition equals familiarity and this leads to the mere-exposure effect. It is a psychological phenomenon (also known as the familiarity principle) when people tend to expand a preference for things only because they are familiar with them. "Most emotion-related brain activity was triggered by familiar music" supporting hypothesis about the crucial role of familiarity factor in music appreciation and induction of emotions in the brain (Pereira et al. 2011: 6).

In the case of my experiment I tried avoiding the mere-exposure effect by exposing all participants to totally new music, so they could be all equal when providing descriptions of their musical perception as purely as possible. Of course, most of the provided associations were more general and indirect to the musical excerpts of the experiment (e.g. reminiscences of another popular song which reminded the subjects of a particular emotion and so on), they happened to be linked to similar music (style or genre) which the subjects were already familiar with. However, some of the participants may have thought that they knew some of the excerpts as they would answer, for example, "it reminds me of a film soundtrack, just cannot tell which exactly". And this is explainable: according to Meyer (1956: 35–6), "for so long as a stimulus is possible within any known style, the listener will do his best to relate it to the style, to understand its meaning".

Although the subjects provided different descriptions of their musical perception while listening to all four musical excerpts, some interesting tendencies can be seen as the answers were grouped into more general categories (see Table 4.1). The most significant tendency of personal memories is seen amongst excerpts No. 2 and No. 3; the descriptions are mostly related to emotions (which were mostly de-scribed as disordered or confused) rather than images in general; for example, "it reminds me of a feeling when I finish my work which I thought I could never accomplish" or "I recall when I was playing the piano in the dark, I felt so great". However, summing up all the categories, it is clear that culture-related associations

Table 4.2 Representing how many subjects provided their answers for each musical piece; the last row displays how many provided descriptions of associations fall into these categories: personal, cultural or ambiguous

	Excerpt No. 1 (%)	Excerpt No. 2 (%)	Excerpt No. 3 (%)	Excerpt No. 4 (%)
Images	c. 92.9	c. 92.9	c. 88	c. 92.9
Feelings	100	c. 85.7	c. 83.3	c. 92.9
Associations	c. 71.4	c. 59.5	c. 61.9	c. 73.8
Pers/Cult/Ambig	30/**60**/10	32/28/**40**	23/**61**/16	7/**62**/31

Bold represents highest percentage amongst the categories

are in the leading position (see the last row of Table 4.2), although excerpt No. 2 provoked more ambiguous associations.

Table 4.2 displays how many subjects experienced affective response and visual imagery (provided by their answers) while listening to each musical excerpt of the experiment. The calculation of the last row of the table (personal/cultural/ambiguous associations) was based on analyzing each answer as a whole association description, not looking for specific keywords. For example: "music videos presenting the most popular pop-music of the time" or "an excerpt from a film" would be culture-related associations; "reminds me of my childhood"—personal memory; "it reminds me of a musical piece from a school concert where my granddaughter performed" would be an ambiguous description because of these parts: "a musical piece/school concert" (cultural) and "my granddaughter performed" (personal memory).

4.5 Affective Response and Visual Imagery

According to Hunter and Schellenberg (2010: 127–31), there are many unexplored psychological and philosophical aspects that influence the relation between music and affective response; some of them provoke serious discussions and no united opinion. It is still a mystery whether music conveys certain emotions, or induces them for listeners.

> Many of the emotions evoked by music are culturally specific, suggesting an important role for learning in the development of musico-emotional associations (Alcorta et al. 2008: 6).

Even if it is not as deeply explored as emotions, visual imagery is also quite important because listening to music also evokes this kind of response. Furthermore, it is strongly linked with those emotions felt. As Thompson puts it:

> [A]coustic information is overwhelmingly accompanied by visual information, and powerful associations between the two modalities naturally develop through their contiguous occurrence […] then unfolds creatively and often induces an emotional experience; thus, slowly ascending passage may evoke a visual image of a beautiful sunrise, which may then induce feelings of joy and optimism (Thompson 2009: 137).

Table 4.3 Each row represents the most popular answer (keyword) for each musical excerpt: numbers display how many respondents used the word to describe their emotional or visual experience and how many listeners did not provide any information for each section and musical sample (none); some of the keywords share a cell of the table because they were provided by the same number of respondents

	Excerpt No. 1	Excerpt No. 2	Excerpt No. 3	Excerpt No. 4
Colors	Green (8)	Yellow (5)	Red/non-specific (6)	Non-specific (6)
Images	Nature (8)	Rain (6)	Running/mountain/playing the piano/dancer (4)	Nightclub (disco) (9)
	NONE—3	NONE—3	NONE—5	NONE—3
Feelings	Tranquility (17)	Tranquility (8)	Concern/tension (4)	Joy/chaos (6)
	NONE—0	NONE—6	NONE—7	NONE—3

Table 4.3 represents the most popular answers (keywords) provided by the subjects of my experiment. It is clear that most of the listeners experienced both affective response and visual imagery because few people did not provide any information about their musical experience regarding any of the sections and musical excerpts. This proves that music provokes extramusical associations and some of them tend to be more general and universal which means that there are some tendencies that are perceived more or less as similar to musical meaning.

4.6 Musical Meaning

Everyone would probably agree that people find music meaningful. However, it not only depends on music itself, but also on the person. According to Meyer (1956: 34), meaning is not in the stimulus, or what it points to, or the observer. He claims that meaning arises out of the relationship between the three aspects (see Fig. 4.1).

The main concern is not what music is, but *why* and *how* meaning is composed in instrumental music. And music does not seem to exist in a pure form, as Kivy (1990) would call it "music alone" or Chua (2003)—"absolute music", it is almost always interwoven into something else and this is also evidenced by the results of the experiment. Let me remind you that only because the same musical piece was exposed in two different versions (acoustic and electronic), the subjects perceived two different musical "stories". This outcome suggests that musical meaning lies not only in the musical text but that the way of performing a musical piece has a significant impact on conveying or inducing musical meaning and affective response.

It is not very difficult to understand music which includes lyrics even if they are purely symbolic—we can still get at least a very broad clue what the musical piece is about. However, instrumental music is more mysterious and interesting to

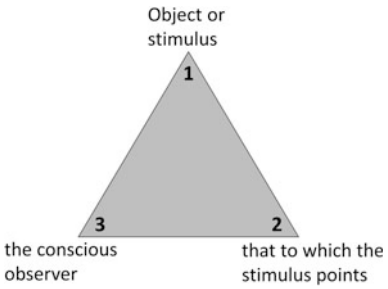

Fig. 4.1 Explanation of musical meaning as a triadic relationship between the stimulus (*1*), what it points to (*2*) and the observer (*3*) by Meyer (1956: 34)

investigate because of being more abstract even if we are familiar with the musical characteristics of the piece such as rhythmic, melodic or harmonic patterns, or even some "musical citations" from previous well-known musical works—which are likely to provoke if not a separate meaning, then certainly associations. Burkholder (2006: 78–80) presents a principle called "the associative model", which is a process consisting of five steps while people listen to music:

(1) Recognizing familiar elements.
(2) Recalling other music or schema that make use of those elements.
(3) Perceiving the associations that follow from the primary associations.
(4) Noticing what is new and how familiar elements are changed.
(5) Interpreting what all this means.

Burkholder suggests using this model as an analytical methodology, however, although the steps are presented in logical order, they may not happen in the same sequence as we listen. For instance, as Burkholder explains, steps 1 and 4 may occur simultaneously or nearly so.

Speaking of musical meaning from a more specific semiotic perspective, Tagg describes music as a connotative sign system and, according to him, verbal descriptions of musical meaning must be treated as "very approximate verbal connotations of musically precise messages" (Tagg 2012: 193) and states that:

> [S]ince music works to such an overwhelming extent as a culturally specific sign system, its ability to carry meaning relies on the existence of a shared store of signs common to transmitters and receivers in the relevant cultural context (Ibid.: 192).

It is interesting to examine the possibility of perceiving an original meaning which is hidden in a musical piece and this kind of investigation was also included in my experiment because all the musical excerpts had been composed by myself. The subjects' answers reveal some exciting results which prove how some multimodal aspects can—in this case I would use not *induce* but—*convey* certain moments of perceiving the primary meaning which can be visual or/and affective. This could be compared to an example of writing a message (original meaning), putting it into an envelope (music) and successfully opening and reading it (listeners perceive the original meaning). In my experimental case, for example, most of the listeners perceived the original general mood of musical excerpt No. 2, which

was heroism and positivity. Furthermore, such specific musical aspects of piece No. 1 like eastern-like melodic and harmonic structures were directly linked with Japanese or Chinese (mostly natural) images, according to the provided descriptions and their explanations. It is quite interesting as the respondents had never been to Japan or China, so there could be no personal experience involved in providing such answers, therefore the latter example shows that there is a strong cultural influence on linking melodic/harmonic structures with images already known mostly from the media (especially films and their soundtracks). Such audiovisual experiences "teach" us how unknown lands should look and even *sound* like.

4.7 Conclusions

According to my research, there is much theoretical and empirical evidence that cultural environments play a very important role in forming listeners' musical perception. The results of my experiment demonstrate that music tends to be related to something extramusical like images, emotions, personal memories and more culture-related associations. Although the answers of the subjects were not identical, some interesting tendencies of perceiving the same musical meaning can be seen even if it does not coincide with the original meaning. In fact, the participants seemed to perceive affective context more equally than visual—this is evidenced by the subjects' descriptions of all four musical pieces. Certain associations (visual and/or affective) might be induced by specific multimodal elements such as melody, harmony, rhythm, timbre, performance and so on. The comparative analysis of musical pieces No. 3 and No. 4 revealed a significant difference in understanding the same musical material because of the different performances. This means that musical meaning is likely to change depending on the performance manner—in my experimental case acoustic and electronic versions created diverse interpretations of perceived images, emotions and associations.

The first part of the questionnaire for individual social and cultural (musical) information helped to discover another interesting aspect in this experiment which is that fans of sung poetry tended to describe their emotional and visual imagery as dynamic stories and/or provided more detailed descriptions in a poetic-romantic manner. This interesting discovery is expected to be explored deeper in my further studies as the genre of sung poetry tends to be a very popular and important part of Lithuanian musical culture and, as the experiment revealed, has a strong impact on the listeners' musical perception, imagery and creativity.

As we can see, following different but still generalized musical patterns (genre or style, for example) provokes the making of some associations which are usually something *outside* the music itself. TV, Movies, music videos, audiovisual commercials and other multimedia use music as a very effective element in their work which provokes creation of various visual and affective associations. We might not even pay attention to music playing in a supermarket, for instance, however, such music contributes to forming our musical taste and different associations.

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Part II
Establishing the Musical Identities. Cultural, Political and Social Perspectives

Chapter 5
Stanisław Moniuszko's Oeuvre as a Builder of National Identity During Partition Times

Magdalena Chrenkoff

Abstract Stanisław Moniuszko's compositional activity took place in the second half of the 19th century, when Poland was occupied by three invaders. In difficult times, such as war, loss of sovereignty, restriction of liberty etc., the need of stressing common cultural heritage and sense of national identity become more important. What is "national", gets the new, deeper dimension. Sometimes the historical context reflexes in artists' oeuvres, showing itself in numerous ways. For some it would be searching of universal values, for others—focusing on the closest, local things. Moniuszko belongs to the second group. In his compositional activity, Moniuszko concentrates on giving the testimony of national identity. The choice of language, subjects and lyrics leads to the kind of music that spreads a clearly national, patriotic message. By this means, his music addresses the needs of that time. However, did his music influence the next generations of composers? Did this cultural heritage withstand the test of time?

5.1 Polish Musical Culture in the 19th Century

The artistic career of Stanisław Moniuszko (1819–1872) fell during a particularly difficult period in Polish history when—after three successive partitions (1772, 1793 and 1795), made by Russia, Prussia and Austria—the country disappeared from the map of Europe (Fig. 5.1).

The loss of independence, as well as the discriminatory policy of the partitioning powers (escalated after two unsuccessful uprisings in 1830 and 1863), had a

Author uses name Poland, although until 1795 the historically official name of the country was Rzeczpospolita Obojga Narodów [Polish-Lithuanian Commonwealth]—the Crown of the Polish Kingdom and the Grand Duchy of Lithuania. Nevertheless, Moniuszko identified himself as Polish composer and referred to his motherland as Poland.

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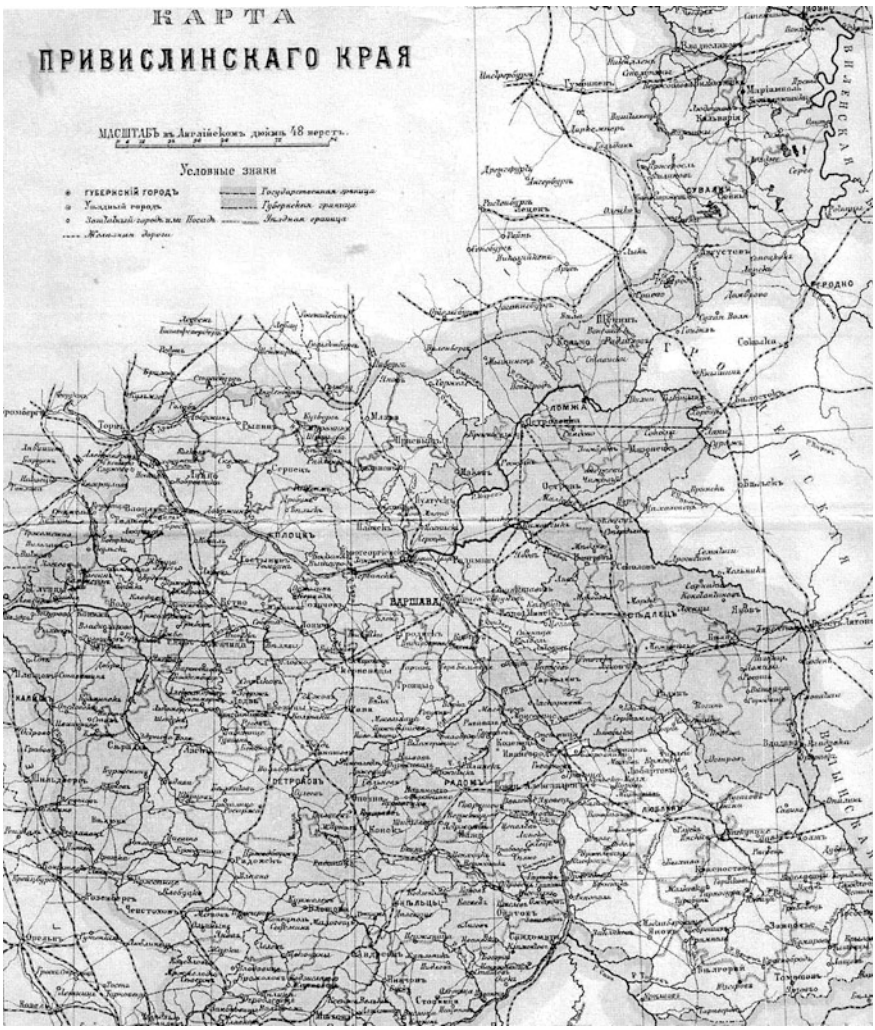


Fig. 5.1 The map of Polish-Lithuanian commonwealth area in the 19th century

dampening influence on both the country's economy and on the development of cultural life in Polish society. What became the most important task of the subjugated nation, divided among the three partitioning powers, was the conscious maintenance of Polish identity, especially by emphasizing the common cultural heritage.

The context of the historical situation was normally reflected in artists' oeuvre, manifesting itself in various ways. For some, it would be a search for universal values; for others, an attempt to concentrate on that which was closest to their hearts, on that which was local. Moniuszko numbered among those composers who

were focused exclusively on bearing testimony to their national identity. His choice of language, themes and texts led to the writing of music which bore a clear national, patriotic message—thereby fitting in with the needs of the time. His oeuvre, like that of other artists active in the country, subject to censorship, moved in an area delineated by the Polish socio-cultural realities of Partition times. Local conditions, the current political situation and frequently urgent needs compelled more practical action—more closely associated with everyday life—to be taken. Contemporary critic, Józef Sikorski, admonished artists as follows:

> Artists should act in a spirit of national determination. […] And we musicians, let us take upon ourselves […] the yoke of serious and productive work, not only for us individually, but also for the nation as a whole. […] So we shall tell you, composer: *if you want to be a citizen of this nation*, then know what and how you are to speak, so as not to deceive yourself or others (Sikorski 1860: 106).

Stanisław Moniuszko, brought up in a family with strong patriotic traditions, was instilled from childhood with the need to serve his own country and society. He treated his artistic activity as a kind of mission, service to society, patriotic obligation. "If I love my work, then I love it as an honest means of contributing to my country", he wrote in a now-lost letter from 1860 (Walicki 1873: 104). One of the consequences of such an attitude on the composer's part was an enormous predominance in his oeuvre of vocal-instrumental music, which permitted him to convey national ideas in a manner more accessible to his audiences and, beyond that, facilitated maintenance of the culture of the Polish language—which, given the partitioning powers' Germanization and Russification policies, was of non-trivial significance. Thus, what became his field of compositional activity were song, stage music and religious music.

5.2 Moniuszko's Oeuvre as a Builder of National Identity

5.2.1 Secular Song

Moniuszko was the author of over 300 solo songs, written mainly to texts by Polish poets—and that, mostly Romantic (only about 30 of them were authored by foreign poets, but in Polish translation). In the Prospectus to the first volume of *Home Songbooks* Stanisław Moniuszko wrote:

> I have been trying to select the lyrics from the verses by our best poets. […] My songs, though containing various types of music, are of national determination and character (Rudziński 1969: 602).

Concerning even his first attempts in this area (three songs to words by Mickiewicz: *Marzenie* [The Dream], *Niepewność* [Uncertainty], *Do D.D.* (*Moja pieszczotka…*) [To D.D. (My Darling Pet…)], published in Berlin in 1838), a German critic stated that:

> […] Moniuszko's **Polish songs**, published with a German text, are love songs which, in word and music, have **something national** about them (Fink 1839: 1022).

Moniuszko wrote songs throughout his lifetime. Viewing his oeuvre as a kind of mission, he wanted to create a new song repertoire, intended mainly for amateurs, in order to fill in—as he said in the letter to Józef Sikorski—"the broad empty space in the catalog of our national music" (Rudziński 1969: 111). Thus, he alluded to folk songs (Lithuanian, Belarusian, Ukrainian, Polish) and urban folklore, as well as the "historical song" tradition cultivated at noble courts.

In 1843, he began to publish his songs in the so-called *Home Songbooks*, a cyclical publication modeled on the literary almanacs fashionable at the time. He wanted pieces both diversified in terms of content and varying in difficulty of performance to reach the largest possible group of recipients. The *Songbooks* were meant to encompass the entire gamut of interests and become reading material adapted to varying moods and tastes. But at the same time, one can speak of a deliberate act of musical education, aiming to purge such items as Italian arias or French romances from the home repertoire and, simultaneously, accustom society to Polish poetry, which could in this manner become present in the everyday life in Poland under the Partitions. This was the conscious and clearly designated aim about which the composer wrote in his "Prospectus" to *Home Songbook 1*; this document almost miraculously escaped censorship in St. Petersburg (the censors in Vilnius and Minsk continued to refuse permission).

Moniuszko managed to publish six volumes of the *Songbooks*; another six were published after his death (see Table 5.1).

Table 5.1 Stanisław Moniuszko. *Śpiewniki Domowe* [Home Songbooks]

No.	Year of publication	Place of publication
(1)		
1	1843	Vilnius
2	1846	Vilnius
3	1851	Vilnius
4	1855	Vilnius
5	1858	Vilnius
6	1859	Vilnius
(2)		
7	1873	Warsaw
8	1908	Warsaw
9	1908	Warsaw
10	1909	Warsaw
11	1909	Warsaw
12	1910	Warsaw

(1) Published by Stanisław Moniuszko
(2) Published after composer's death

Fig. 5.2 Ubiel—Moniuszko family residence (picture by Napoleon Orda)

Moniuszko's songs became widely popular on account of their simple language and ability to combine music with text, as well as their extraordinarily rich and lively melodic imagination. They became basic repertoire for Poles, playing an important role—both societal and patriotic. In a certain sense, they became an unofficial textbook of literature in the native language, which was not taught in the Russified (or Germanized) schools. Moniuszko believe deeply that:

> Those who live in the land in which they were born and grew up, will never stop liking that which pertains to their nation, their country, their locality - that which is an echo of their childhood memories (Rudziński 1969: 602) (Fig. 5.2).

5.2.1.1 *Do Niemna* [To the Nemunas]

Among Moniuszko's 17 pieces written to words by one of Poland's greatest Romantic poets, Adam Mickiewicz, one of the most beautiful is the lyric song *Do Niemna* [To the Nemunas]. *Do Niemna* is an erotic poem—the image of the peacefully flowing river serves as a counterweight to the amorous experiences and longings of the lyric subject, and symbolizes the passage of time. But at the same time, for the poet-in-exile, the Nemunas—the "home river" whose waters had life-giving and cleansing power—not only symbolized a happy childhood, filled with joy and hope, but was identified with home, with the motherland. The final statement that 'all is past' speaks of longing not only for his beloved woman.

In the song, the rolling of the lazily-flowing water is conveyed by the lyrical and fluid process of the musical narrative, as well as by a calm, diatonic melody, shaped

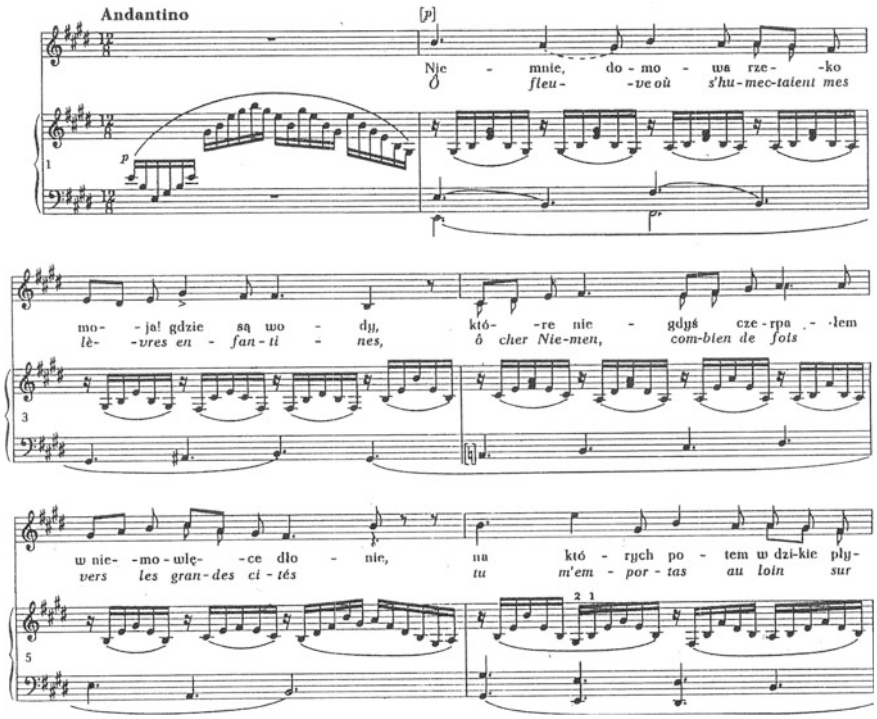


Fig. 5.3 Stanisław Moniuszko. *Do Niemna* [To the Nemunas], mm. 1–6 (S. Moniuszko, *Pieśni*, vol. III, ed. E. Nowaczyk, Kraków: PWM, 1968: 90)

in a long legato phrase (Fig. 5.3). On the other hand, segments of more emotional import, speaking of longing, more closely resemble a dramatic *recitativo*.

5.2.1.2 *Skarbczyk Polski* [Polish Treasures]

Moniuszko read Polish poetry carefully, used found sources, but also followed the latest publications. The subject matter and expressive content of the texts in large measure determined the type of musical interpretation. Thus, he wrote lyric songs (for example, love songs, reflective songs), pastoral songs (concerning everyday life and customs), dance songs (with *krakowiak* and mazurka rhythms) and ballads, as well as historical songs. The latter turned out to be particularly important, for they contributed directly to the maintenance of memory concerning the country's glorious past and, thereby, of national identity. An exceptional publication in this area was a cycle of songs to words by Maria Ilnicka, announced by the anonymous author in *Kronika Wiadomości Krajowych i Zagranicznych* [Chronicle of National and International News] from October 1860:

> One of our local book dealers, Mr. [Aleksander] Nowolecki, intends to publish […] an ornate edition of *Skarbczyk polski* [Polish Treasures], a collection of historical poetry by Mme Maria Ilnicka, with notes by Mr. Józef Bogdan Wagner and music by Stanisław Moniuszko, with woodcuts presenting kings and historical scenes from our past (Anonymous 1860).

The beautifully-illustrated little volume, finally entitled *Six Songs*, contained a song cycle whose protagonists are former kings of Poland (Fig. 5.4).

The words of the first song explain the aim of listening to tales of the country's proud history:

> And he who hath such a patrimony,
> Is even so quite wealthy too.
> But thou shouldst know thy treasures, O my child,
> […]
> Thou shouldst, I say, know them and honor them,
> In thy filial heart with love preserve them,
> So they do not fall upon the dust (Ilnicka 1861).

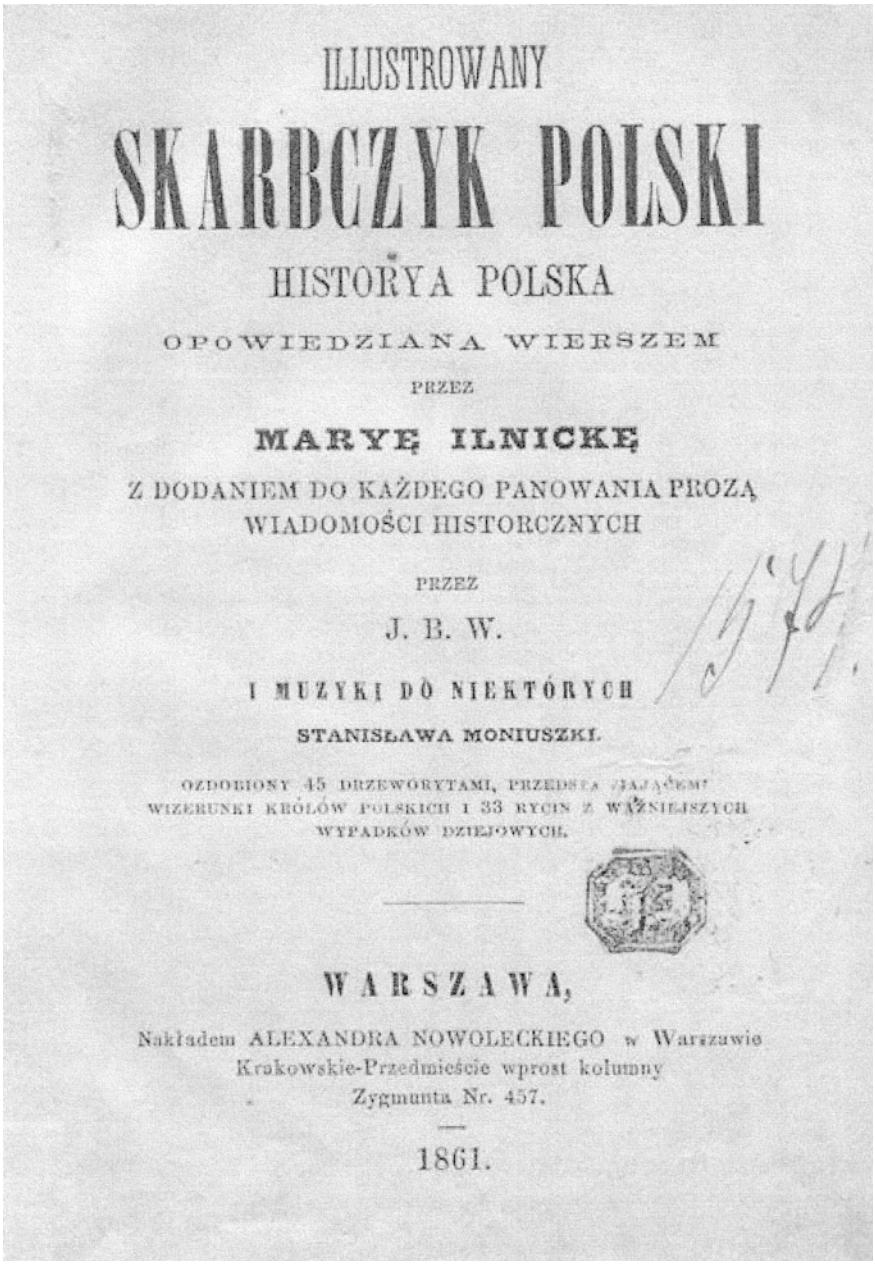
In each song of the cycle—with the exception of the first—the title evokes the name of the protagonist: *Piast*, *Bolesław Chrobry* [Bolesław the Bold], *Kazimierz Wielki* [Kazimierz the Great], *Jadwiga*, *Jan III Sobieski*. All of the songs are written in moderate tempi, with a predominantly march-like rhythm; beyond this, all of them are maintained in sharp major keys, appropriate to the expression of heroic feelings. One even wonders why the censors did not prevent its publication…

5.2.2 *Religious Songs*

Among Moniuszko's many religious songs (whether songs, hymns or Marian songs), it is worth noting those which have been interpreted musically as "prayers" or occasional songs. In reading the poems selected by Moniuszko, one could get the impression that the composer was in large measure guided not only by religious feelings, but also by a peculiarly-conceived artist's obligation to the motherland. There appeared multiple allusions or references to national affairs; the place of *personal prayer* was taken by *collective prayer for the motherland*.

In *The Lord's Prayer* [To Thee, O Lord] (words by Józef Bohdan Zaleski), this would be a plea for mercy upon the country, whose fate is more important than human suffering:

> To Thee, O Lord, we raise our pray'rs to Heaven,
> As we traverse life troubled without measure,
> For all the thorns in this world put together
> Have stabbed our hearts through, wounded, pierced and cleft them;
> **Yet not on us, O Lord,** but rather firstly
> **On Mother Poland, we pray Thee, have mercy**.



ILLUSTROWANY

SKARBCZYK POLSKI

HISTORYA POLSKA

OPOWIEDZIANA WIERSZEM

PRZEZ

MARYĘ ILNICKĘ

Z DODANIEM DO KAŻDEGO PANOWANIA PROZĄ
WIADOMOŚCI HISTORCZNYCH

PRZEZ

J. B. W.

I MUZYKI DO NIEKTÓRYCH

STANISŁAWA MONIUSZKI.

OZDOBIONY 45 DRZEWORYTAMI, PRZEDSTAWIAJĄCEMI
WIZERUNKI KRÓLÓW POLSKICH I 33 RYCIN Z WAŻNIEJSZYCH
WYPADKÓW DZIEJOWYCH.

WARSZAWA,

Nakładem ALEXANDRA NOWOLECKIEGO w Warszawie
Krakowskie-Przedmieście wprost kolumny
Zygmunta Nr. 457.

1861.

Fig. 5.4 Maria Ilnicka. *Skarbczyk polski* [Polish Treasures], 1861

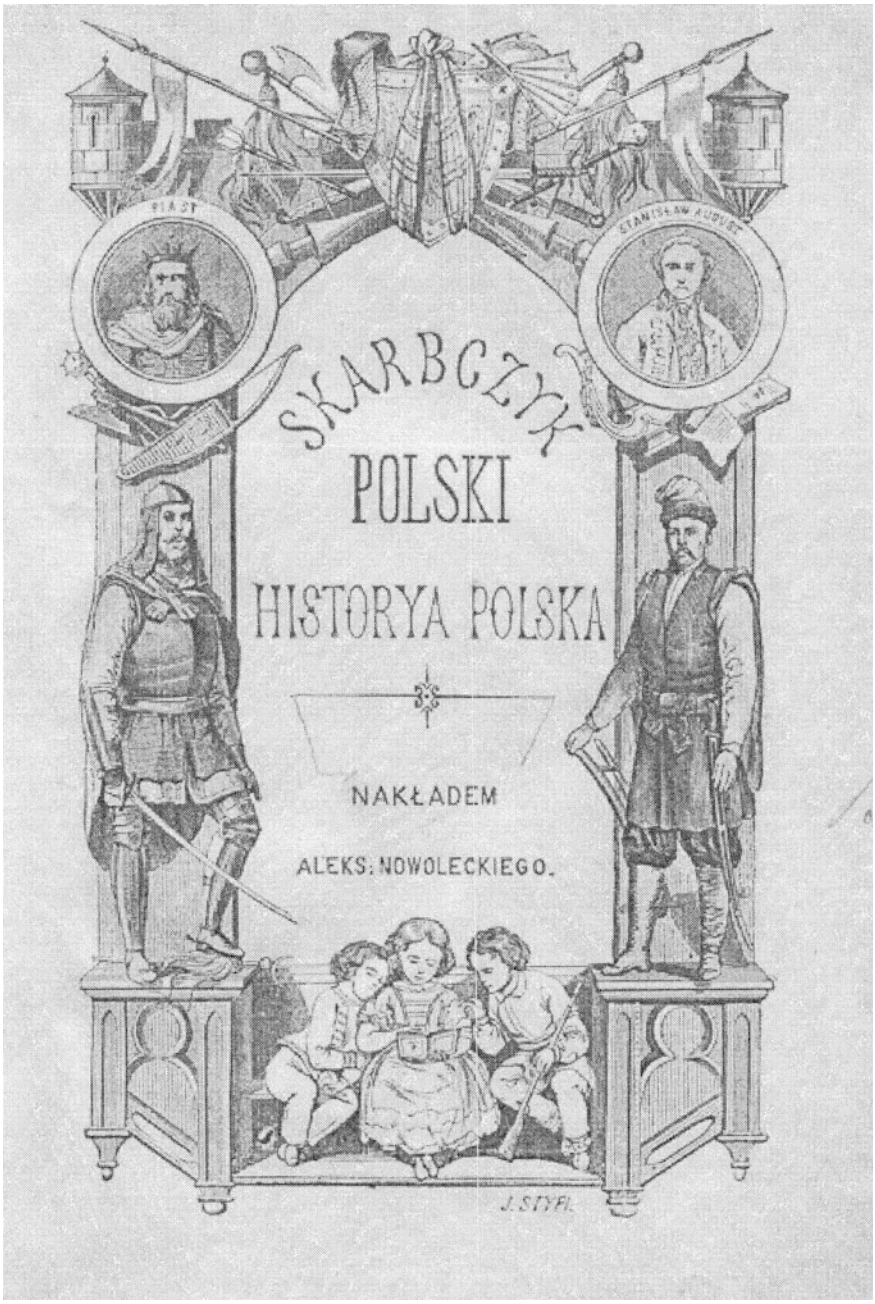


Fig. 5.4 (continued)

In *Modlitwa. W poświstach wichrów losu* [Prayer. In Whistling Winds of Fortune], with words written by Edmund Wasilewski, it would be a plea for help in the fight with the partitioning powers:

There, bringing affliction, winds blow
From the steppes and people hunger,
And silence frightful and hollow
Descends on towns large and small,
Ere there is no one left over,
Cleanse them, O God of all!

Even in the occasional song *Nabożeństwo* [Divine Service], alluding to folk religion, Moniuszko utilized a text by Kazimierz Brodziński, containing a clear reference to the political situation in the country:

The parson has now said the war's begun
That will sprinkle the earth with blood.
Sister for brother, mother for son
During church let them pray to God.
[…]
For they that bow their heads before the Lord,
Shall never bend before their foes.

The religious songs with the most patriotic message, unlike the calm, subdued psalms or hymns, have been set to music using the entire range of dynamics—to emphasize the ardor of the feelings involved. Additionally, they are normally scored for lower, usually male voices (baritone, bass).

5.2.3 Operas

In a letter to Edward Ilcewicz, Moniuszko wrote:

> I am writing three operas, each of them half done: Korzeniowski's *Rokiczana*, Wolski's *Countess Dianna* and Chęciński's *The Pariah* - all of the libretti have turned out very well. It's just a pity that the censors have cut the king out of *Rokiczana* (Rudziński 1969: 364).

In another letter, mentioning *Rokiczana*, he explained to its addressee:

> I have been bored with this work ever since the censors left it kingless (Rudziński 1969: 353).

The censors demanded that the character of Kazimierz the Great be removed from the libretto, supposedly to defend the dignity of the royal name. In the end, the censors did not change their minds, depriving the opera of its main protagonist (and *raison d'être*), so Moniuszko left the opera unfinished.

This was neither the first nor the last time that the composer had to fight for the opportunity to have his works performed. It was with the operas that he had the most trouble. Even the author of the libretto to *Halka*, Włodzimierz Wolski, abandoned plans to print the original version of his poem (at that time entitled *Halszka*), because the Warsaw censors had removed—from among the 493

surviving verses—163 of those most important to the content and the author's views; and on top of that, 27 verses were so thoroughly erased that there was no way to read them. In preparing the libretto for Moniuszko, Wolski sent the finished text to the censors in Vilnius—where, fortunately, no one had any idea that the poem had previously been slashed up so badly in Warsaw.

However, strictly speaking, *Halka*—the opera that made Moniuszko a name as the creator of Polish national opera—possessed not national, but rather societal content. Only in subsequent operas by Moniuszko is it possible to find the national element. For example, in *Hrabina* [Countess] (1860), whose libretto—authored by Wolski—contained many allusions and oblique statements concerning past times (understandable, however, to the audience). Moniuszko emphasized these allusions using musical means: in this case, he depicted the simplicity and beauty of the rural world (identified with the national world), thereby criticizing cosmopolitanism. What became the culminating point of the opera was the *Polonaise* (reminiscent of old times), in which "patriotic tasks" were concentrated. The censors removed fragments that were too obviously political, but the *Polonaise*, introduced by the composer at the last minute, in a certain sense surprised the censors (cf. Rudziński 1961: 237).

> Confusion reigned among the censors as well - it was never possible to calculate what they would leave, and what they would delete (in print, they would permit that which they had banned on stage) (Rudziński 1961: 244).

The opera *Straszny dwór* [The Haunted Manor], written in the face of the disastrous January Uprising, was termed by Moniuszko a "comfort for the current disasters", and received by the audience as a revelation of the national spirit (Fig. 5.5).

In creating this opera, both the librettist, Jan Chęciński, and the composer were aware of its patriotic effect. This was manifested on several levels:

1. the action—which, for political reasons, obviously could not be set in contemporary times—was shifted into an otherwise undefined past;
2. the successive scenes contain images understandable to the Polish audience: the return of a soldier from war (prologue), displays of cultural customs (greeting at the family home, girls working at the loom, a mazurka dance);
3. among the fragments most readily interpreted in a patriotic manner in terms of the text are:

   - the soldiers' declaration "And wherever evil comes to make of paradise a hell, let my hand take not the plowshare when our God and country call!" (Prologue) (Fig. 5.6);
   - Stefan's aria, i.e. the aria with carillon "I hear how Father this song is freely crooning, when for the holiest cause he hastens to give blood…" (Act III) (Fig. 5.7);
   - Hanna's aria "When heaven's will requires sacrifices, here your fiancée her fears shall conquer. O my youthful knight, above your wedding, I myself shall show you holier altars! A soldier's wife regards not the hardship, signing the Cross, she sends him to glory" (Act IV).

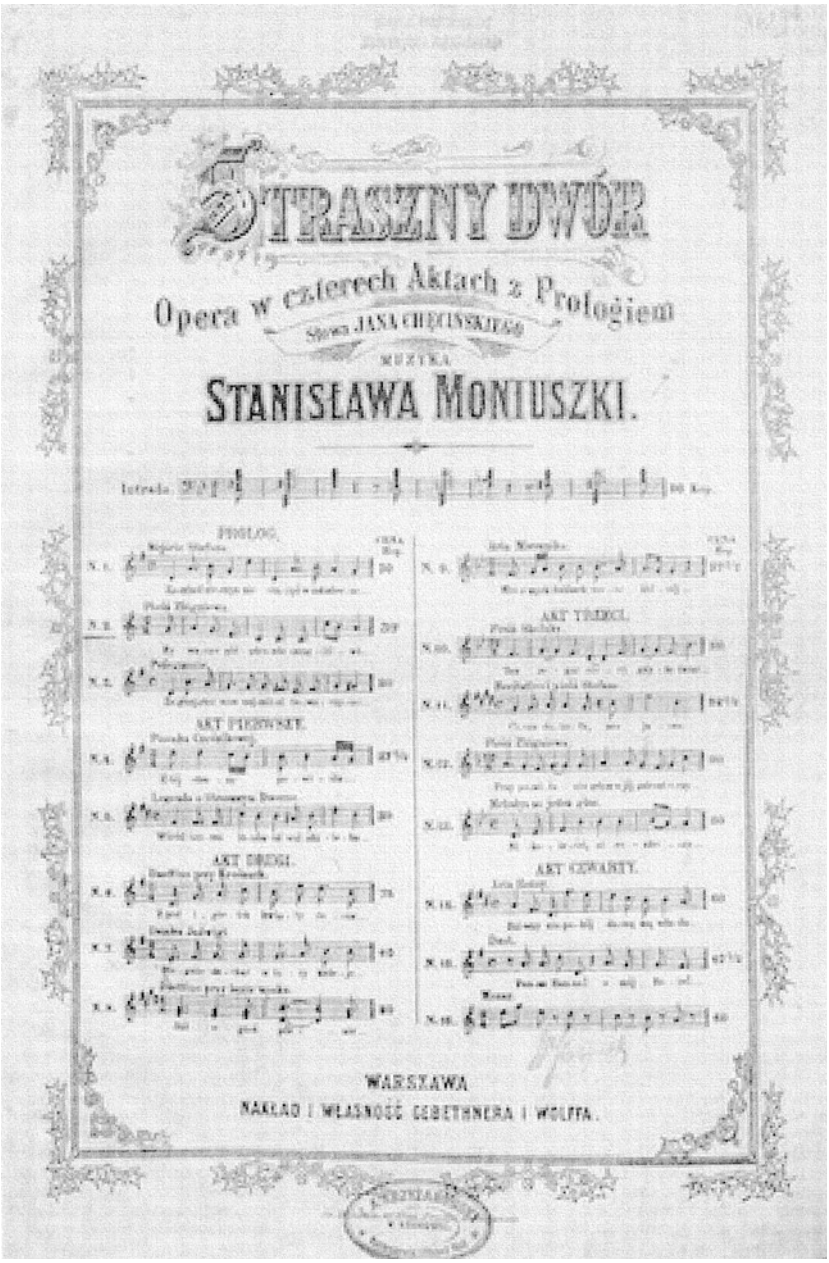


Fig. 5.5 Stanisław Moniuszko. *Straszny dwór* [The Haunted Manor], score, the title page

Fig. 5.6 Stanisław Moniuszko, *Straszny dwór* [The Haunted Manor], Prologue, soldiers' song (Podlasie Opera and Philharmonic—European Art Centre in Białystok Opera, the premiere performance, 28 September 2012)

The patriotic ideas contained in the opera are in large measure coded in symbols—in both the words and the music (e.g. the carillon melody resembling Ogiński's polonaise *Farewell to the Motherland*). However, the audience understood the work's message perfectly, reacting especially enthusiastically to the Prologue and the Aria with carillon, which resulted in the censors' ending *Straszny dwór's* run after the third show. In the letter to Edward Ilcewicz (after 7 October 1865) Moniuszko wrote:

> *The Haunted Manor* has been suspended by our mother censorship. No one can guess for what reason. You can imagine how unpleasant this is for me (Rudziński 1969: 492).

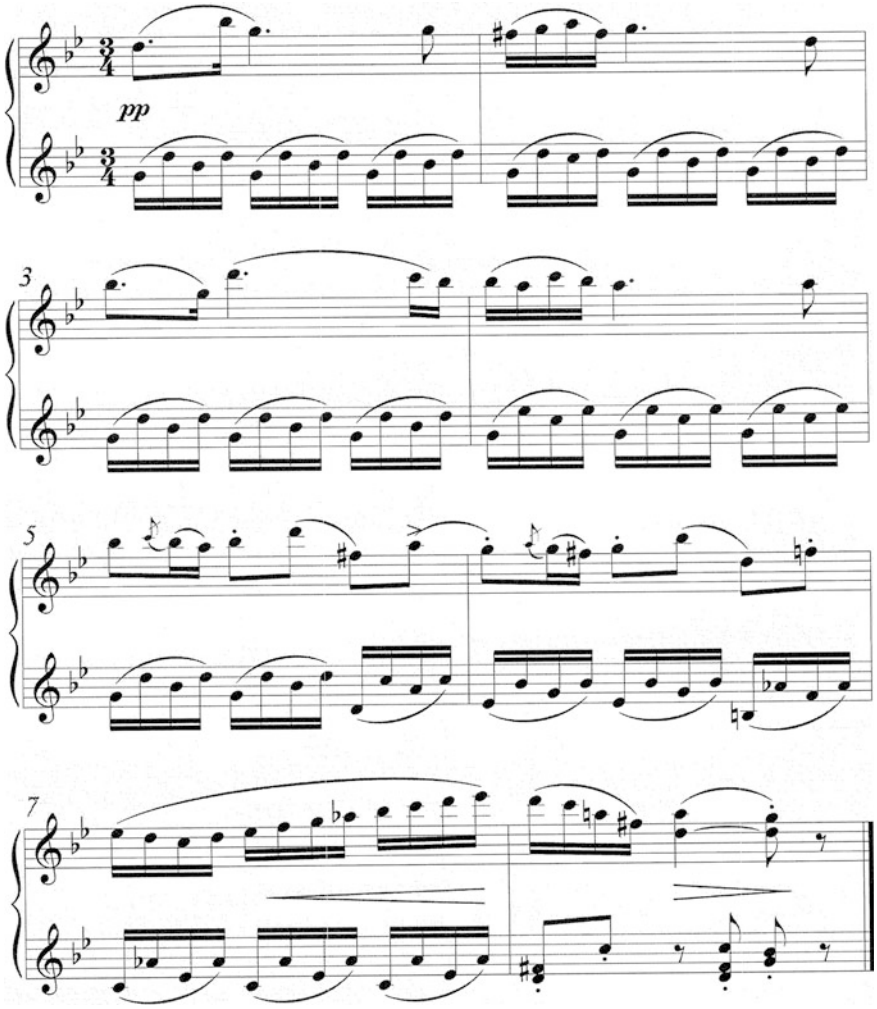


Fig. 5.7 Stanisław Moniuszko. *Straszny dwór* [The Haunted Manor], Act III, carillion from Stefan's aria

So, then, the Partition authorities quickly noticed the danger that this "anti-tsarist" music carried with it. *Straszny dwór* returned to the Warsaw stage only after Poland regained its independence.[1]

[1]After Moniuszko's death, this opera was presented in Warsaw very rarely—and that, in a version with altered text.

5.3 Final Remarks

Stanisław Moniuszko is an extraordinary figure in Polish music history. His oeuvre has, however, always been received with ambivalence. On the one hand, he has been placed on a historical pedestal as the creator of Polish national opera and art song; on the other, this most distinguished composer of vocal music in 19th-century Poland is sometimes treated with indulgence, as a provincial musician who did not keep up with the artistic achievements of the West (cf. Dziębowska 1997: 14). In December 1850, embittered by an article placed in the *Gazeta Warszawska* newspaper, he wrote to Józef Sikorski:

> If someone is so stupid as to comfort themselves with me after the loss of Chopin, it is not my fault and I have never stood alongside even any *certified* European celebrity, much less Chopin, for whom my adoration knows no limit!!! (Rudziński 1969: 161).

Did Moniuszko's music have any influence on subsequent generations of composers? He found continuers only among certain song writers still rooted in Romanticism. The opera, even at the moment when he created it, was of exclusively local significance. Moniuszko knew the latest trends, studied Wagner's scores; but at the same time, he understood that in Poland, what was needed was another kind of music, perhaps more accessible, strongly rooted in tradition, resonating with folk notes from Lithuanian, Belarussian, Ukrainian songs, with Warsaw folklore…

He fought a daily battle for the preservation of historical memory, maintenance of tradition, respect for that which was native to Poland. Limited by censorship, he tried to carry out the tasks he set himself. He completely agreed with Sikorski's view that:

> Art should be homegrown, until it comes to life - and it should be so afterwards as well, to remain in life and keep pace with it, to be its translator and ennobler. Then it may be cosmopolitan, inasmuch as it can be so without forgetting about the home origins from which it draws its inspiration. […] Thus, the writer of songs conceived in a national spirit is more popular than the composer writing symphonies and operas for the whole world (Sikorski 1860: 723–4).

For this reason, Moniuszko addressed his works not only to professional musicians, but above all, to amateurs. He himself contended that he worked "for *home use*, a field in which everyone will admit that it is difficult to gain momentum" (Rudziński 1969: 161).

Among 20th-century Polish composers, it is difficult to find one who would appeal to Moniuszko's tradition. Karol Szymanowski wrote in 1920:

> Despite its great value, his art does not display any broader horizons, any paths of development, so he has remained a mere memento from the past […] (Chylińska 1958: 47–8).

Translated by Cara Thornton.

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Chapter 6
Music as National Identity Manifesto: The Musical Repertoire of Lithuanian Evenings at the Beginning of the 20th Century

Rima Povilionienė

Abstract The aim of the article is to explore the processes in musical culture and specific musical repertoire that expressed a certain form of a national/political act and had a powerful effect in the context of certain political events that changed the status of Lithuania as a country in the first decades of the 20th century. The setting up of various forms of national manifestation started after 7 May 1904 when the ban on the press was lifted. The historical overview focuses on the so-called Lithuanian Evenings that were held in the Lithuanian pre-independence years and made a great influence in the formation of professional Lithuanian theatre. The first events started at the end of the 19th century as legal evenings outside Lithuania and secret events inside the country. In St. Petersburg, Riga, Lithuania Minor, or USA, the evenings were organized by the amateur theatre troupes of Lithuanian emigrants. After 1904, the Lithuanian evenings entered the next stage as they were legalized and became public inside Lithuanian territories and their number significantly increased. Besides one or two plays (performances) the evening programme often included a musical part (e.g. a choir concert) with its specific musical repertoire. The historical overview is based on the study and information collection from archival materials (posters, programme leaflets) and announcements in the Lithuanian press.

6.1 Introduction

The beginning of the 20th century in European music culture is widely researched and recognized as a spread of new tendencies and new stylistic approaches, the onset of modern music language. Some similar tendencies were specific for

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Lithuanian professional music too.[1] However, the overall Lithuanian musical panorama in that period, especially in the years of WWI, still is quite incomplete because of very crucial period starting 1914, when many people, including the intellectuals, emigrated from the country. Thus, for some years, until 1917–8, the cultural and musical life in Lithuania was slowed down and temporarily suspended its first active steps towards establishment of national consciousness and identity, that were done since 1904.

Being a part of the Russian Empire in the beginning of the 20th century, Lithuania experienced a strict Russian policy of censorship that mainly banned the Lithuanian press, the Lithuanian events were prohibited, thus usually held in the underground.[2] However, after 7 May 1904 when the ban on the press was lifted,[3] the setting up of various forms of national manifestation became highly evidenced. After 1904, plenty of periodicals in Lithuanian, Polish and other languages in the Latin alphabet started to appear legally. On 10 December 1904, the first Lithuanian periodical *Vilniaus žinios* [Vilnius News] was released. Later in his memoirs the Father Juozas Tumas-Vaižgantas described the improving status of the Lithuanian press:

> The Lithuanian print is back; true, it is restricted, not free, but still it is the press. Who was the first to use it? Certainly, the one who was the first to fight for it, the engineer Petras Vileišis. He immediately started a printing house, which could print the first Lithuanian daily. It was not easy even for him to get a concession for it. Vileišis had to step over many thresholds before he received it. But he did get it, pretending to be with little aspirations, a representative of one culture, not a political figure; he even chose the most innocent title for the newspaper, […] the same as the official publication *Vilenskij Viestnik* (Tumas-Vaižgantas 1924: 172).

Thereafter, in 1905–17 over 200 Lithuanian periodicals came out in Lithuania. The centre of the Lithuanian press was Vilnius. E.g., in 1913, a temporary committee on Vilnius press matters stated that over the ten months 944 publications

[1]It is worth mentioning the original experiments in the piano pieces by Lithuanian composer and artist Mikalojus Konstantinas Čiurlionis, written from 1905 to 1910, were highly innovative in the context of Čiurlionis' time, e.g. the first signs of dodecaphonic technique and serial music, etc.

[2]However, it should be noted, that in general the musical life in Lithuanian region until the 1904 was active enough and organized by representatives of other nationalities. Especially Vilnius, the historical capital city was a multinational city with the consonant evidence of Belarusian, Polish, Lithuanian, Russian and Jewish traditions and culture (in 1897, the Russian Empire population census declared, that Vilnius City had 154,532 inhabitants, 40 percent of them were Jews, 31—Poles, 20—Russians, 4.23—Belarusians, and 2.1—Lithuanians). E.g., the musical life was running in the Vilnius City Theatre, that opened in 1785, The Philharmonic Hall and Russian Club, where other national communities held concerts, the Music School of the Vilnius Department of the Imperial Russian Music Society, that was established in 1873, etc. After 1904, the multicultural panorama of Vilnius musical life was filled with a variety of musical activities even more, e.g., in the Polish theatre the Polish performers gave concerts; there was established a Belarusian theatre and the Belarusian music-drama circle organized concerts; in 1909 the Vilnius City Symphony Orchestra (its members were not Lithuanians) started its activities giving classical music concerts year-round (e.g. open-air summer concerts in the Bernardine garden, etc.).

[3]The printing of Lithuanian language publications in the Latin alphabet was banned in 1865.

came out in Vilnius only (382—in Yiddish, 271—Russian, 158—Polish and 120—Lithuanian; see Černiauskaitė 2005: 117–8); in Vilnius there were 60 publishers and ten of them printed Lithuanian publications.[4] In June 1914 the Lithuanian Science Society held the first Lithuanian press exhibition with 2,500 Lithuanian publications from 1883 on display.[5] The main dailies and newspapers in Lithuanian language, *Lietuvos žinios* [Lithuanian News] (published in 1909–15), *Aušra* [Dawn] (published in 1911–5, then 1919) and *Viltis* [Hope] (published in 1907–15, revived 1991–4) since the first years of publication was a platform suitable for disseminating information about art events. Various Lithuanian composers—Čiurlionis, Sasnauskas, Mikas Petrauskas, Šimkus, Tallat Kelpša, Brazys, Banaitis—contributed their articles and art critique dealing with music.

Various Lithuanian cultural institutions initiated their public activity including the fostering of musical life. The Vilnius Art Society, that operated from 1907, devoted attention to Lithuanian music; the Rūta Society (established in 1908) used to organize concerts, lectures, and performances. In Kaunas the organ school was opened in 1914; the Daina Society (est. 1899) organized the musical events. Among other societies should be mentioned the drama, music and song society Varpas in Šiauliai, in Marijampolė it was the Gabija Society that intended to hold a song festival in Suvalkija region in August 1914, etc. The 1910s press announcements inform that concerts were organized in several Vilnius venues. Lithuanian musical evenings were held in the Intellectuals Club,[6] the Officers Club,[7] St. Nicholas Church Hall[8] and Katche Gymnasium Hall.[9]

However, the end of 1914 and the early 1915 was a critical time when with the First World War approaching and after it broke out various cultural institutions were disrupted; only few of them resumed their activities after WWI. The last issue

[4]The main publishers of Lithuanian periodicals were Martynas Kukta, Jozef Zawadzki, Petras Vileišis with the *Vilnius News*, Kazimieras Strazdas and Alfonsas Vėgėlė, Anatolijus Syrkinas' publishing house Znicz (Černiauskaitė 2005: 125).

[5]Information about the exhibition was printed in the newspaper *Lietuvos žinios* [Lithuanian News] (No. 128, 13 (26) June 1914, p. 2). Displayed were books, newspapers, magazines, music sheets, etc. According to the organizers, about 500 publications printed mostly in other countries were missing, for instance, in America. The 30th anniversary was counted from the first national monthly, also called newspaper, *Dawn*, which was published in Ragainė and Tilžė in 1883–6. The first copy was signed by the publisher Jonas Basanavičius (1851–1927, a scholar and physician, a Lithuanian public figure, on 16 February 1918 twenty members of the Lithuanian Council chaired by him declared Lithuania's independence, Basanavičius was the first to sign the Act of Independence).

[6]Now Gedimino pr. 22, Vilnius. In 1914–5 Gediminas Avenue was called St. George Avenue (Jurgio pr. 22). Currently the Vilnius Little Theatre is located at this address.

[7]Now Šv. Ignotas g. 6, Vilnius. The Officers Club was on the so-called Ignatjev square (*Lithuanian News*, No. 15, 6 (19) February 1915); earlier there was a church on the site (*Lithuanian News*, No. 18, 13 (20) February 1915), i.e. St. Ignatius Church.

[8]Now Šv. Mikalojaus g. 4, Vilnius.

[9]The address of the gymnasium was on Junkerių Street; now likely M. K. Čiurlionio g. 21, Vilnius.

of periodical *Lietuvos žinios* [Lithuanian News] on 5 (18) September 1915 carried an item on the cover page:

> Today, on 5 (18) September the Russian troops withdrew from Vilnius. Vilnius is Lithuania's heart, capital city of the Lithuanians. Soon the German army will enter the city. A new life for Lithuania will start. What this life will be it is too early to see. Let us be united, composed and strong, and avoid excesses.

After 5 September 1915, when the German army entered Vilnius, most of the Lithuanian press was discontinued too. As Laima Laučkaitė states:

> The Germans brought with them a well-organized propaganda machine and modern printing facilities. They immediately closed the local press in the occupied countries, and established their own instead. […] As Vilnius was one of the main transit centers of Ober-Ost, several German newspapers were published here, including *Zeitung der 10. Armee* for the army, and *Wilnaer Zeitung* for the civilian population (Laučkaitė 2012: 123).

Part of Lithuanian intelligentsia left the country (for example, to USA, Russia), others considered it their duty to stay. E.g., the composer, organist and conductor Juozas Naujalis (1869–1934) moved from Kaunas to Švenčionėliai with his family in the summer of 1914, later to Vilnius, where he worked as a music teacher at the Rytas Gymnasium (Narbutienė 1989: 53–4) that was opened in the autumn of 1915, formed a choir and gave concerts. The weekly *Dawn* carried an advertisement that "J. Naujalis continues the work with the choir and asks the singers to attend the rehearsals at the St. Nicholas Church hall".[10] Other teachers who taught at the Rytas Gymnasium were the composer and organist Father Teodoras Brazys (1870–1930) who lived in Vilnius in 1907–17; he also taught singing at the Vilnius Seminary and also worked as the choir and orchestra conductor at Vilnius Cathedral (Palionytė-Banevičienė 2002: 358).

In the summer of 1914 after his studies in St. Petersburg the composer and conductor Stasys Šimkus (1887–1943) returned to Lithuania, which is documented in a news item in August in 1914 in the newspaper *Vairas* [Wheel].[11] Having just returned, on 5 June 1914 Šimkus gave a concert of his music at the Kaunas City Theatre; living in Vilnius he led a choir and held rehearsals at the premises of the Saulė School and at St. Nicholas church[12]; he also taught music at the Lithuanian two-class school; various Vilnius periodicals gave a wide coverage of Šimkus's concerts with the choir.

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[10]Quoted from: *Dawn*, No. 28, 22 July 1915: 359. Moreover, Naujalis associated with the dramatist Gabrielius Lansbergis-Žemkalnis (1852–1916), who at a little hall in St. Nicholas Church rehearsed Mikas Petrauskas' operetta *Adam and Eve*, while in Panevėžys in January and March in 1915 the performances of the operettas *Adam and Eve* and *Consilium facultatis* by Petrauskas were held (Daukšaitė 2002: 101).

[11]"Stasys Šimkus, graduating from the Petrograd [St Petersburg] Conservatoire, settled in Vilnius. He gives music lessons: piano, composition theory, etc. Lidskij per. No. 7. Lithuanian Science Society." (from: *Vairas* [Wheel], No. 14, 30 August 1914, p. 16).

[12]The daily *Lithuanian News* carried several items about the invitation to attend the rehearsals (1915, Nos. 15 and 28).

During the first war years the music life in Lithuania was slowed down, but the war did not put an end to it. It was the significant impact of Lithuanian Evenings, that still were held in the main cities and remote districts and took up the role of promoting a sense of self-perception.

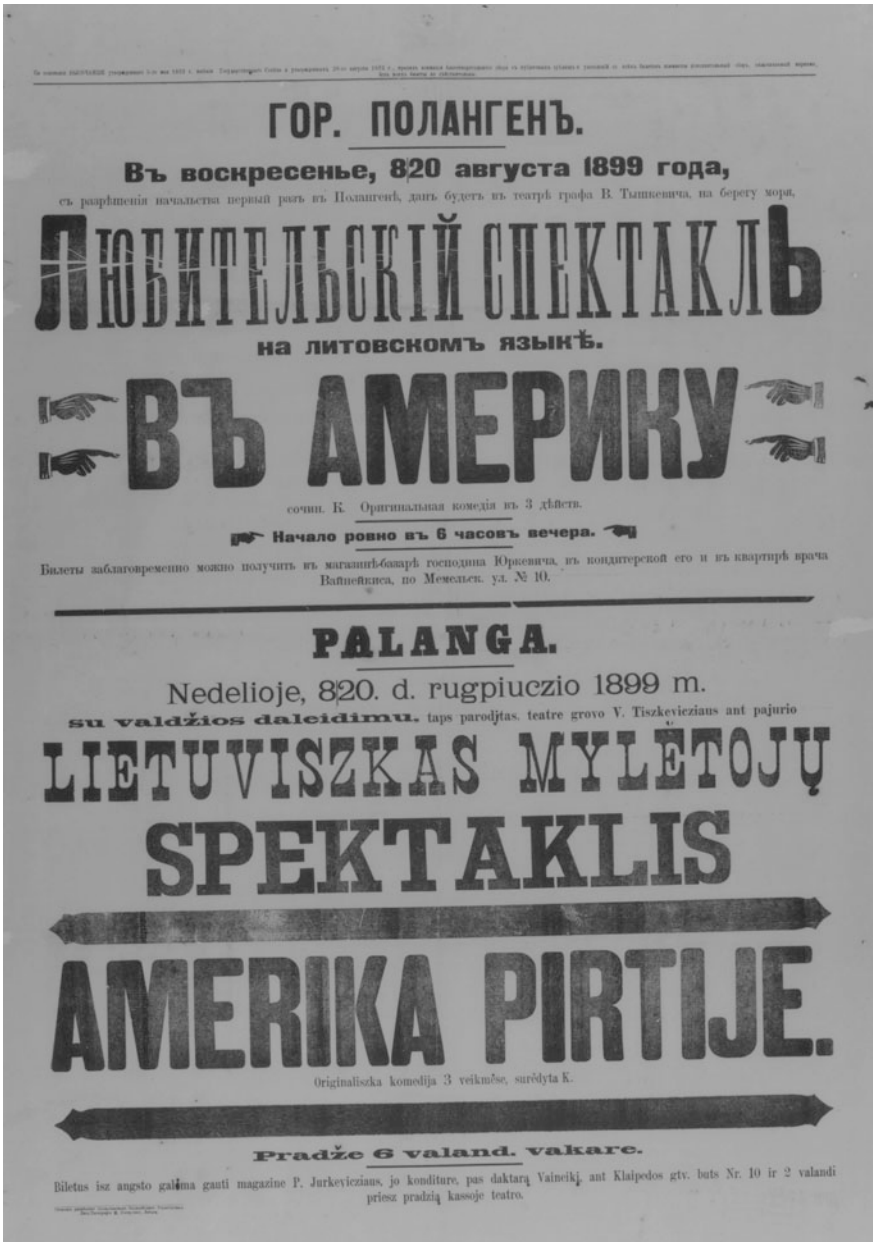
6.2 Lithuanian Evenings: From Amateur Choirs to National Solidarity

The so called Lithuanian Evenings are regarded a centenary old Lithuanian culture phenomenon that made a great influence in the formation of professional Lithuanian theatre. The factor of censorship and press ban let the researchers to distinguish several stages in the periodization of Lithuanian Evenings action. The first events started in the end of the 19th century as legal evenings outside Lithuania and secret events inside the country. The evenings outside Lithuania, e.g. in St. Petersburg, Riga, Lithuania Minor, or USA, were organized by the amateur theatre troupes of Lithuanian emigrants, while in the country the prohibited events usually were held in an old barn or shed of the village. However, in some cases the Main Russian Institution of Censorship allowed to print announcements and programmes in the Lithuanian language, if it will be accompanied with the Russian language too (Avižinienė 2015: 44). Historically the first public evening with Lithuanian comic play *Amerika pirtyje* [America in the Bath] was held on 8 (20) August 1899 in Palanga (see poster in Fig. 6.1), a nowadays Lithuanian resort, but at that time—a location in Lithuania Minor where the Russian censorship couldn't prevent it.

The lift of the ban on the press in 1904 meant significantly more than only the cancellation of restriction of Latin alphabet. After 1904, the Lithuanian evenings entered the next stage as they were legalized and became public inside Lithuanian territories and their number significantly increased. Besides one or two plays the evening programme was accompanied with a musical section (e.g. a choir performance), mostly its repertoire carried out an entertaining purpose (e.g. Lithuanian folk songs, as well as some professional music compositions or public lectures in later years). Usually the inseparable final part of the evening consisted of folk games and public dances accompanied by local wind orchestra or balalaika orchestra, or piano. However, the organization of Lithuanian evenings remained under government control and were held only with the governor's permission; while the posters were bilingual (printed in Russian and Lithuanian).

6.2.1 Musical Repertoire and Performers

Seeking to find out about the musical repertoire and the performers of Lithuanian Evenings the most information was collected from the press announcements,



ГОР. ПОЛАНГЕНЪ.

Въ воскресенье, 820 августа 1899 года,

съ разрѣшенія начальства первый разъ въ Полангенѣ, дань будетъ въ театрѣ графа В. Тышкевича, на берегу моря,

ЛЮБИТЕЛЬСКІЙ СПЕКТАКЛЬ

на литовскомъ языкѣ.

ВЪ АМЕРИКУ

сочин. К. Оригинальная комедія въ 3 дѣйств.

Начало ровно въ 6 часовъ вечера.

Билеты заблаговременно можно получить въ магазинѣ-базарѣ господина Юркевича, въ кондитерской его и въ квартирѣ врача Вайнейкиса, по Мемельск. ул. № 10.

PALANGA.

Nedelioje, 820. d. rugpiuczio 1899 m.

su valdžios daleidimu. taps parodytas. teatre grovo V. Tiszkevicziaus ant pajurio

LIETUVISZKAS MYLETOJŲ

SPEKTAKLIS

AMERIKA PIRTIJE.

Originaliszka komedija 3 veikmėse, surėdyta K.

Pradže 6 valand. vakare.

Biletus isz angsto galima gauti magazine P. Jurkevicziaus, jo konditure, pas daktarą Vaineikį, ant Klaipedos gtv. buts Nr. 10 ir 2 valandi priesz pradzią kassoje teatro.

Fig. 6.1 The poster of the first public Lithuanian evening with Lithuanian comic play *Amerika pirtyje* [America in the Bath], Palanga, 8 (20) August 1899

survived posters and single programmes.[13] Normally, the posters provided a detailed description about theatre play (e.g., play author, title, number of acts, type—tragedy, drama, comedy, list of actors and/or roles, etc.). Regarding the musical section, the posters simply printed short remarks and noted that more details will be presented in the evening leaflet. But even not all programme leaflets or booklets included the comprehensive information. E.g., a 2-page leaflet for Easter Festival in the small Lithuanian village of Katyčiai in 1909, organized by the Lithuanian society Birutė, printed a detailed list of song titles and lyrics, but no particular data for indicated "music inserts" nor the information about singers, choir or conductor (see Fig. 6.2).

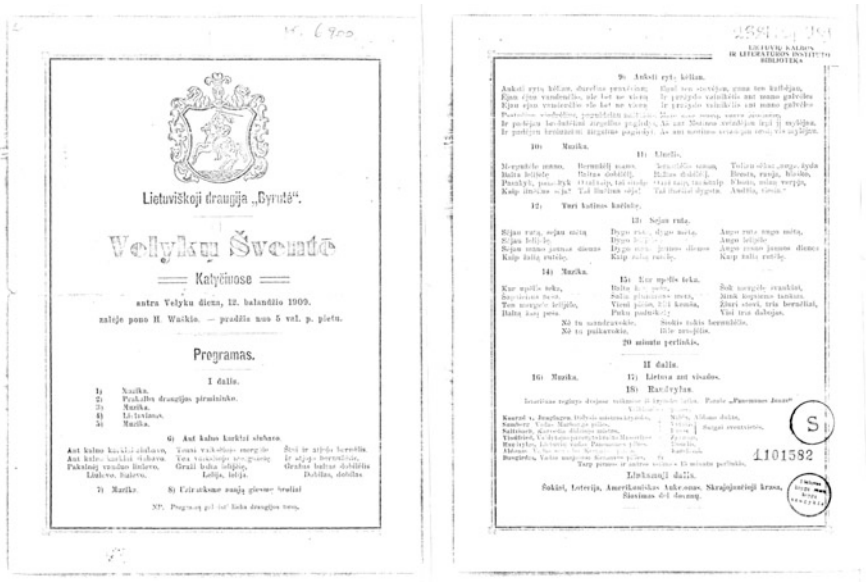
The analysis of the repertoire shows that the musical part consisted of Lithuanian songs mostly. From the beginning of the 20th century, more and more concert programmes included the compositions, folk song arrangements by professional Lithuanian composers. The collected information allows us to put a list of the most popular vocal pieces (Table 6.1); the lyrics of arranged folk songs usually conveyed the nature delight and household life, while the verses of original vocal compositions declared the patriotic sense. The Lithuanian anthem *Lietuva Tėvyne mūsų* [Lithuania Our Homeland] by Vincas Kudirka was performed many times.

In many of the first evenings the music performers were largely amateurs or simply community members such as a local church choir, directed by the local organist (later on it remained characteristic for the concerts held in the remote locations of Lithuania). After 1904, the arrangement of large-scale concerts spread especially in the main cities (e.g. Vilnius, Kaunas) with the participation of well prepared, professional choirs, directed by professional conductors,[14] and other performers (solo singers, pianists, other instrumentalists). The collected list of choir conductors shows that most of mentioned Lithuanian song authors appeared on the stage too (see Table 6.2).

From c. 1910, in the main Lithuanian cities, also abroad, where the Lithuanian émigré was settled (e.g., Moscow, St. Petersburg, Riga, etc.), the Lithuanian evenings grew into separate large musical events (theatre plays omitted). Their programmes included more musical genres besides Lithuanian songs for choir, as well as various pieces by foreign composers. E.g., a concert by the Rūta society on 10 March 1912 in Vilnius presented Lithuanian choir songs and various chamber compositions by Tchaikovsky, Schumann, Wieniawski and Massenet; the list of performers included society choir and conductor as well as Lithuania resided soloists (not only Lithuanians, e.g. pianist Sterling; see poster in Fig. 6.3). A "Great Concert" on 10 November 1913 in Kaunas City Hall included classical compositions by Lithuanian, Polish, Russian and Italian composers that were performed by

[13]Most archival posters of Lithuanian Evenings are stored in the archive of Lithuanian Theatre, Music and Film Museum. During the research, over 100 posters, dating from 1899 to 1920, were studied.

[14]Usually the Lithuanian cultural societies in Vilnius, Kaunas, Panevėžys, Šiauliai and other district centers assembled their own choir, gave the premises for rehearsals, invited well trained conductors, etc.


Lietuviškoji draugija „Gyrutė".

Velykų Švenatė

Katyčiuose

antra Velyku diena, 12. balandžio 1909.

Programas.

I dalis.

II dalis.

Fig. 6.2 Lithuanian evening programme leaflet, Katyčiai, 12 April 1909, organized by Birutė Society (National archive for published documents S 1101582)

Lithuanian singers Morta Vaičkienė (in 1920–30, the soloist of Lithuanian opera) and Zinaida Sakalauskienė, accompanied by pianist Juozas Žilevičius (local organist at Plungė church, later—the founder of Lithuanian ethnomusicology) and actor Juozas Vaičkus (later he initiated the Lithuanian Flying Theatre) (Fig. 6.4).

6.2.2 Musical Events as National Manifest

During the outburst of WWI and later on, the arrangement of Lithuanian evenings foremost intended to express the artistic and national solidarity. Among such events should be mentioned the "Evening of Lithuanian Songs" at Vilnius Officers Hall on 9 February 1915, where harmonized and original Lithuanian folk songs were performed by the mixed and women choirs and conducted by composer Stasys Šimkus; Šimkus played his piano pieces, while Stasys Šilingas gave the lecture *Tautų dainų genesis* [Genesis of National Songs]. The poster and other visual material for this event is missing, but the concert received a wide coverage in various publications mentioning the detailed programme and performers too.[15]

[15]Several announcements and reviews of 9 February 1915 concert were published by the *Lithuanian News* (1915, Nos. 11, 13, 15, 16, 18) and *Hope* (1915, Nos. 21, 25, 26, 27, 30, 31, 33, and 34); the weekly *Dawn* carried a comprehensive review (No. 7, 15 April 1915, p. 82).

Table 6.1 List of most popular Lithuanian songs, included in the musical repertoire of Lithuanian evenings

Composer	Song title
Vincas Kudirka (1858–1899)	*Lietuva tėvyne mūsų* [Lithuania Our Homeland] (Lithuanian national anthem)
Česlovas Sasnauskas (1867–1916)	*Lėk sakalėli* *Jau slavai sukilo* *Užmigo žemė* *Siuntė mane motinėlė*
Juozas Naujalis (1869–1934)	*Ant kalno karklai siūbavo* *Kur bėga Šešupė* *Ko liūdi?*
Mikas Petrauskas (1873–1937)	*Oi motule mani* *Noriu* *Kukav gegelė*
Mikalojus Konstantinas Čiurlionis (1875–1911)	*Beaustanti aušrelė* *Sutems tamsi naktužėlė* *Anoj pusėj Nemuno* *Oi lekia lekia* *Šėriau žirgelį* *Išeisiu, močiute*
Stasys Šimkus (1887–1943)	*Oi, oi, oi* *Du broliukai kunigai* *Šaltyšius* *Per girią girelę* *Oi liūdnas, liūdnas* *Oi tu, rūta, rūta* *Kas subatos vakarėlį*

Shorty after, on 19 April 1915 at Katche Gymnasium in Vilnius, another important musical event, "Lithuanian Concert" (or "Concert of Songs") was held: over 20 choir compositions by Šimkus, Čiurlionis, Sasnauskas and folk songs were performed, the pianist P. Kimantienė played; Beethoven's symphony and Schubert's *Rosamunde* were performed on piano for four hands together with Šimkus on the piano.[16]

(Footnote 15 continued)

Sometimes the bibliography provides the wrong date of the concert—1 February (cf. Daukšaitė 2002: 91) because the concert was planned for 1 February, but permission was denied and it was put off for a later date (the fact of postponement was recorded in the *Lithuanian News*, 1915, Nos. 15, 16, and 18, and *Hope*, 1915, Nos. 27, 30, 31, 33, and 34).

[16]The 19 April 1915 concert was described by the *Dawn* (announcement in No. 14, 15 April 1915: 176), *Lithuanian News* (announcements in 1915, Nos. 40, 41, 43, review in No. 46) and *Hope* (announcements in 1915, Nos. 79, 85, 86, and 87, review in No. 88). Shortly after the concert Šimkus, under the authorization by the Society for Aid to War Victims went to the US to collect funds.

Table 6.2 Frequently mentioned in the press choir conductors that performed in Lithuanian evenings

Conductor		Choir type
Professional conductors	Jonas Bendorius Antanas Busilas Mikalojus Konstantinas Čiurlionis Jadvyga Čiurlionytė (Diržis) Vladas Dutkevičius Juozas Dryja-Visockis Albinas Iešmanta Aleksandras Kačanauskas (?) Kavaliauskas (Ignas) Končius Nikodemas Martinonis Juozas Naujalis Vladas Paulauskas Česlovas Sasnauskas Stasys Šimkus Juozas Tallat Kelpša Antanas Vaičiūnas	(Semi-)professional choirs Lithuanian society choirs
Conductors—local church organists	Dambrauskas J. Grigaitis Juozas Karosas A. Nacevičius J. Uogintas Antanas Vanagaitis Žurpauskis	Local church choirs

The musical events, organized abroad by Lithuanian émigrés, e.g. in Moscow and its surroundings, St. Petersburg, Riga, Warsaw, etc., where at the beginning of the 20th century and during WWI many Lithuanian musicians settled, played an important role too. For example, two Lithuanian societies organized their events during the war in St. Petersburg; in Moscow a Lithuanian society operated for support. The Lithuanian music evenings, sometimes in joined forces with artists of other nationalities, were held for supporting the Lithuanian students and war victims. In April 1915 in Moscow, such example of collaboration, inviting famous Russian musicians and writers, was planned by Moscow literature and art society on the purpose to support Lithuanian and Polish war victims (see Fig. 6.5). The main guests of the artistic evening were close friends—Lithuanian poet and diplomat Jurgis Baltrušaitis and Russian composer Alexander Scriabin; the programme included some poems by Baltrušaitis and piano compositions by Scriabin. However, the event didn't happen because of Scriabin's illness.[17]

[17]Sometimes it is stated that the concert was cancelled because of Scriabin's death. However the date of survived poster shows that the concert was planned on 11 April (according to the calendar in Old Style), and Scriabin died 3 days later—on 14 April (or 27 April in New Style).

Fig. 6.3 Poster of Rūta society concert on 10 March 1912 in Vilnius

Fig. 6.4 Poster of the "Great Concert" on 10 November 1913 in Kaunas City Hall

№ 3481 19 15

МОСКОВСКІЙ ЛИТЕРАТУРНО-ХУДОЖЕСТВЕННЫЙ КРУЖОКЪ

(Б. Дмитровка, д. Востряковой)

НА ПОМОЩЬ ЖЕРТВАМЪ ВОЙНЫ ВЪ ПОЛЬШѢ И ЛИТВѢ.

Въ Субботу, 11-го Апрѣля,

ВЕЧЕРЪ

Ю. К. БАЛТРУШАЙТИСА

и

А. Н. СКРЯБИНА

со вступительнымъ словомъ ВЯЧЕСЛАВА ИВАНОВА.

При участіи: М. Н. Германовой, О. В. Гзовской, Н. А. Смирновой, С. В. Федоровой, Вячеслава Иванова, В. И. Качалова, В. А. Носенкова, А. Н. Скрябина, гр. Ал. Н. Толстого, И. Н. Худолѣева.

Исполнены будутъ стихотвор. Ю. Балтрушайтиса изъ цикловъ: „Земныя ступени", „Горная тропа" и „Лилія и Серпъ" и сочин. А. Н. Скрябина: Прелюдія ор. 74. № 2 Enigme. 2 поэмы ор. 69. Поэма ор. 32. № 1. Этюдъ ор. 8. № 12.

Рояль изъ депо А. Дидерихсъ. Начало въ 8 1/2 час. веч.

БИЛЕТЫ отъ 50 коп. до 8 руб. продаются въ конторѣ Литер.-Худож. Кружка, въ магазинахъ: А. Дидерихсъ (Кузнецкій пер.), А. Гутхейль, въ книжныхъ магазинахъ: „Образованіе" (Кузнецкій мостъ), Карбасникова (Моховая) и „Наука" (Б. Никитская), а также 11-го Апрѣля при входѣ въ залъ.

Fig. 6.5 Poster of the planned evening with Scriabin and Baltrušaitis on 11 April 1915 in Moscow

6.3 Conclusions

The motivation for Lithuanian consciousness in the first decades of the 20th century was implemented in various artistic and cultural forms. In this action the important position was covered by the Lithuanian press, constantly providing the culturological articles that firstly meant to educate the public. E.g., after the June 1915 meeting of the Lithuanian Science Society several articles presented in detail the content of public lectures, given at the meeting by prominent figures: Vytautas Bičiūnas's report on Čiurlionis (in *Lithuanian News* daily, 1915 No. 66); Jonas Basanavičius's report on Lithuanian songs (in *Lithuanian News* daily, 1915 No. 69) or Mykolas Biržiška's report on Lithuanian songs too (in *Lithuanian News* daily, 1915 No. 72). In this context, the music gained its impact too. E.g., the weekly *Dawn* in June 1915 carried an article by Antanas Vaičiūnas entitled *Mūsų daina* [Our Song] urging people to pay attention to the importance of the promoting Lithuanian folk song and melody.[18] In several issues of the *Dawn* in 1915, there were announcements that books of hymns collected and harmonized for choir by Naujalis are on sale; Lithuanian hymns and harmonized folk songs with music sheets, prepared by the composer Father Teodoras Brazys, and composers Šimkus and Naujalis were published, etc.

The Lithuanian Evenings evidenced in twofold significance too. Firstly, the originally amateurish evenings extended into a cultural movement and initiated the origins of professional theatre. On the other hand, the longtime persecution and prohibition especially stimulated the raise of national self-perception, thus contributing to the formation of political decisions that led towards the Lithuanian Independence in February 1918.

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Chapter 7
New Romanticism in Polish Music. Generation 51—Knapik, Krzanowski, Lasoń

Kinga Kiwała

Abstract The subject matter of the paper focuses around a problem of "New Romanticism" in Polish music based on the example of works of three composers referred to as the "Stalowa Wola Generation" (the name derives from the place of their debut, i.e. the Young Musicians for the Young Town Festival in Stalowa Wola in 1976) or "Generation 51" (from the year of birth of the composers). They constituted the first generation phenomenon of such significance in Polish music since the debut of "Generation 33" (Penderecki, Górecki and others). The musical style of these young authors was in tune with the Polish popular phenomenon of 1970s of "New Romanticism", consisting in returning to certain artistic and aesthetic values lost in modernism and the avant-garde. Relying on the examples of mostly earlier works of Eugeniusz Knapik, Aleksander Lasoń and Andrzej Krzanowski, an attempt is made to interpret the "syndrome" of this phenomenon—including the return to melodics, neo-modality and tonality, and the humanistic message of the compositions.

7.1 Introduction

Leszek Polony wrote about the tendencies in the mid-1970s among young Polish composers and music critics:

> What were we about? […] about finding the fading, lost *sense* [highlighted by K. K.] of music, the creative activity and general human existence in the world. About a glimmer of hope in the world that's chaotic, disintegrated, and threatened with an apocalypse. About personal attesting to the obvious, however, not new values. We took all these things integrally and very seriously (Polony 1986: 73–4).

When Krzysztof Droba, a Kraków music theorist, started the *Young Musicians for a Young City* festival in Stalowa Wola in 1975, aiming to promote new music by

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young debutant Polish composers, many would look at his actions with doubt. Stalowa Wola seemed to be the last place where such cultural initiatives could count on success. It was a small, provincial, working-class town in South-East Poland whose existence was justified by the local steelworks employing 25,000 people and which was to serve as a model socialistic town. The 1970s of the "rotten" and slowly declining communism were more conducive to tightening censorship than to such an initiative. The Festival's organizer reminisced:

> It was a ghastly period that rationed first and foremost such phenomena as festivals. One couldn't just set up a festival. The fact that it worked […] was a miracle. From today's perspective, I'm amazed that it was allowed because it could have been quickly stamped out. It was permitted due to lack of understanding and also because it was happening in a small centre, a new province, where the security service didn't operate yet as they were probably supposed to. It turned out fine because it was a peculiar island of freedom. The Stalowa Wola style was not about pomposity but about the fact that everything was taking place in fraternity and unanimity (Pater 2000: 66).

Festival participants remember the special atmosphere of freedom, invaluable at the time, which accompanied the meetings. Charles Ives became the spiritual patron of the Festival—during a few editions of the Festival, a number of this composer's pieces were performed, the majority for the first time in Poland. Focused on truth and resulting from his adoption of the principles of American transcendentalism, Ives's aesthetic and philosophical attitude also permeated the atmosphere of Stalowa Wola. Droba wrote:

> In keeping with the message propagated here by music of Ives […] liberation from all forms of restriction, and finally freedom, are to serve the highest good which is the truth that sets you free – that's how we can put in words the sense of Ives's presence in Stalowa Wola (Droba 2011a: 8).

The Festival became the place of debut for a new—as it soon turned out—generation of composers born in 1951 and who came from Silesia: Eugeniusz Knapik, Andrzej Krzanowski, and Aleksander Lasoń. They formed the first significant generational phenomenon in Polish music since the debut of "Generation 33" (Krzysztof Penderecki, Henryk Mikołaj Górecki, and others). Despite significant differences between them, the style of music of these young composers was writing into the "New Romanticism" movement, consisting of a return to certain values which were lost during modernism, in terms of aesthetics, the composer's attitude, and specific qualities of musical language. In the mid-1990s, Eugeniusz Knapik said:

> Our work – the work of composers taking part in the festival in Stalowa Wola – was probably a certain form of opposition against the avant-garde of the 1950s and 1960s; against newness as a value in itself; against total destruction (Janicka-Słysz 1995: 24).

Therefore, as Andrzej Chłopecki stated, the basic feature of Stalowa Wola composers was:

> [The] restoration of the rules loosened in the 1950s and 1960s of composing music, cultivating repressed values, and reinstating its purpose which was cast into doubt in previous years (Chłopecki 1986: 233).

7.2 Sources, Inspirations, Connotations: The First Reconnaissance

Even a cursory viewing of catalogues of works by Knapik, Krzanowski, and Lasoń in search of common denominators will certainly present two obvious issues: the presence of readable genre references and specific titles in this music which suggest a specific circle of musical meanings and senses set outside of the music itself.

After years of almost non-presence in the avant-garde music, the return of traditional genres in the works of the Stalowa Wola generation of composers turned into a manifesto of a specific aesthetic attitude. Among the traditional genres used, one can distinguish those belonging to chamber music (instrumental as well as vocal and instrumental, including sonatas, string quartets, etc.) and various concert music like concerto grosso—Knapik, sinfonia concertante, solo concerto—Lasoń, concerto for orchestra—Krzanowski. However, definite genres appear as well, those which are often a result of reading the old ones anew or "transposing" vocal, instrumental or even literary genres into instruments: Knapik's *Corale*, *interludio e aria*, *Hymn* and *Versus*; Krzanowski's *Choral*, *Ode*, *Novella*; or Lasoń's *Hymn* and *Aria* and instrumental interpretations of ordinary of mass—*Credo* and *Agnus Dei*. A separate genre category form the works (appearing most often in Krzanowski's compositions) whose titles refer to phenomena (genres, techniques) appearing in visual arts—*Relief*, *Sketches, Transpainting*, *Impressions (Winter, Spring, Summer, Autumn), Sentimental Landscape*. The titles of the works show indirectly the creators' characteristic properties—great sensitivity to color.

When searching for commonalities, one cannot overlook what is individual. For Andrzej Krzanowski, the instrumental medium was an accordion (the composer was an accordionist); hence, the multitude of works representing different genres written for the instrument. Also, the composer developed a different type of compositions combining literary texts and music called *Programmes*—quasi "radio plays". Eugeniusz Knapik, on the other hand, starting from the late 1980s, focuses on the opera which does not appear in Krzanowski's and Lasoń's works.

As already mentioned, the second, significant and external feature distinguishing the Stalowa Wola composers is the presence of—although singular yet important—instrumental works which have specific, programmatic, yet very general titles: Knapik's *Islands*, Lasoń's *Mountains*, *The Cathedral*; and Krzanowski's *Over the Rainbow*. The titles invoke certain archetypical ambiguous symbols, which Mircea Eliade called "images". Such symbols as the images of mountains, seas, cathedrals are ambiguous and polyvalent; they express one's longing for the "lost paradise", and their "power and mission […] is to show everything that resists conceptualization" (Eliade 1961: 23). It should be added that, by giving their works such titles, the composers acted against the tendencies in twentieth-century culture which, along with the desacralization process, wanted to throw away the entire sphere of human existence resisting rationalization. Eliade writes:

> Modern man has a right to disdain mythologies and theologies, which still does not stand in the way of living on fallen myths and degraded images (Ibid.: 22).

Therefore, turning out to be equally avant-garde and anti-postmodern, the works of the Stalowa Wola composers seem to serve the attempt to reinstate this profound, undistorted perspective of human spirit.

A similar function seem to serve the texts the composers use in their vocal and instrumental works. Eugeniusz Knapik's verbal and musical imagination was initially shaped first of all by Paul Valery's symbolism (*Just like on the seashore…* for instrumental ensemble and tape to the text of Paul Valéry); only at the end of the 1980 s did a meeting with a Belgium artist Jan Fabre give rise to a new stage in his vocal and instrumental output (*The Minds of Helena Troubleyn* operatic trilogy). The relatively scanty vocal and instrumental works of Aleksander Lasoń are represented by most of all low-key hymns and songs with the texts of Kazimiera Iłłakowiczówna about bogeymen and forest creatures (*Three Songs to texts by Kazimiera Iłłakowiczówna* for alto, oboe, violin, cello, and piano). The texts Andrzej Krzanowski chose, on the other hand, reverberate with existential accents, which we can find in a specific, dreary, and slightly surreal climate of Jacek Bieriezin's and Zbigniew Dolecki's poetry.

Krzanowski developed yet another type of special, semantic marking of his music—a quotation technique. Although it belongs to strictly musical means, in the composer's works it "operates" in an external way, almost identical to a literary quotation. According to Kosz (1996: 290), Krzanowski became closest to the avant-garde; hence, his ties with the tradition are external in his works. The musical quotations the composer introduced (sometimes words and music) usually carry a strong emotional and semantic load, constituting in the continuum of a composition moments of specific stopping of time. It should be pointed out that such a function of a musical quotation differs from frequently ludic play with quotes in postmodern music.

For example, in a final fragment of *Programme III* for reciter, soprano and instruments (trumpet, baritone saxophone, two accordions, electric guitar, and percussion), the composer used the text of a shocking fragment of Jacek Bierezin's *Emigration*, describing the last moments of a poet who committed suicide. After the words "At last the light flared out of the open veins", a climactic fragment of part II of Henryk Mikołaj Górecki's "*Copernican*" *Symphony* is introduced, played from a tape, with the words "luminaria magna"—"grand lights" (Krzanowski was Górecki's student, and there are many connections between the style of their works).

7.3 Music

The authors who research the works of Stalowa Wola composers emphasize its strong emotionalism and rehabilitation of the melodics, which is often lyrical. Andrzej Chłopecki wrote:

> Back in favor is the melodic line thinking, cantilena, which has started to replace thinking with a mental plane, a blotch, a mass. The effect here is, among others, a return to a song-like expression (Chłopecki 1982: 12).

Very often, this leading role of melodics goes hand in hand with the application of well thought-through and distinguished instrumental hues, which gives away the creators' sensitivity to colors as they were acquainted with the experiences of the quests for color and sound of twentieth-century music. These composers knew it well as active performers of contemporary music. For instance, Knapik—a composer and pianist—was known for his interpretations of Messiaen's *Vingt regards*.

Works of Knapik, Krzanowski and Lasoń allow one to observe another significant feature of the music—its being euphonious. This music is "for listening" as it is familiar to the recipient. This property is ensured by neotonality and neomodality. Knapik is closer to the former (although his music also features diatonics of a modal provenance), while Lasoń uses elements of the latter, like in the *String Quartet I*. In Chłopecki's opinion (1986: 238–9), in many pieces written by Krzanowski, which are associated with sonorism the strongest, readable tonal references—dominant tonic play a role of nodal points which divide the form.

In the works of Stalowa Wola composers, very characteristic is the previously mentioned high sensitivity to colors. The pieces written by each of them have a specific recognizable color trait. Andrzej Krzanowski's music, especially his accordion music, is determined by his search for new sound qualities. Knapik's music is closer to darker, full and saturated hues. Aleksander Lasoń, who is also a jazz piano player, can be described as a virtuoso of instrumental coloring and his world of sound is determined by mostly light colors.

Shaping of time is also very characteristic for the music of "Generation 51". Stanisław Kosz wrote about this aspect in reference to the works of Knapik:

> It is a time that is slow, natural for *homo sapiens*, close to singing, to that which is natural (Kosz 1996: 292).

In the works of the composer of *Islands*, the issue of time takes on particular importance, not only as a purely musical aspect but above all as a phenomenon which is tightly connected with human existence. It resonates in the texts the composer selects, in the titles of his works (*Tha' Munnot Waste No Time*), and in the peculiar, understated programmes of the works. The author spoke about his *Islands* in the following way:

> [I]n this piece, there is reconcilement to the irreversible course of things. At the same time, there is joy from the fact that we were given time from the moment of appearing somewhere on the horizon until the moment of disappearing beyond its line. This time is all each of us have (Ibid.: 294).

Similar accents reverberate in Edward Estlin Cummings's poetry, which became a canvas for three out of four songs in the *Up into the silence* cycle for soprano, baritone and orchestra composed for the occasion of the end of the 20th century:

In time's a noble mercy of proportion
with generosities beyond believing…
…there's time for laughing and there's time of crying –
for hoping for despair for peace for longing-
a time for growing and a time for dying:
a night for silence and day for singing
but more than all (…) there is time for timelessness.

Connoting the styles of Mahler and Strauss, the final part of the song seems to speak, as Wojciech Stępień writes:

> With the strength of purity and metaphysical elation. Scanty in means of expression, the song, simple and harmonically purified, ascends into the sphere of the spirit (Stępień 2011: 60).

7.4 Conclusions

> Originality is not about being different from others, about producing something completely different. It's about grasping that which is original in the etymological sense of the word. About capturing the roots of both us and the roots of the things (Pater 2000: 60).

These words, taken from the book edited by Herbert Read, served as the motto of Krzanowski's Symphony No. 2. They also played a significant function in the shaping of Knapik's artistic personality.

The essence of "New Romanticism" in the version of Stalowa Wola composers is not some musical "retro style"; it is rather a return to certain lost spiritual values of art. Its significance, as Knapik said in 2011, consists in helping us to "arrive at understanding that which is an unequalled dream, pain, and yearning, an eternal human desire" (Droba 2011b: 62). By stressing this profoundly humanistic meaning of art, the Stalowa Wola composers express their objection against not only its degradation in some avant-garde trends but also speak against postmodernism with an attempt to prove that the time of "grand narrations" has not passed.

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Chapter 8
Via Crucis and *Resurrectio* by Paweł Łukaszewski: In the Circle of Christian Culture

Renata Borowiecka

Abstract "The Church continues to experience […] the death [of Christ] on the Cross and His Resurrection. They are the substance of the Church's everyday life." These words of the Polish Pope resound in the musical work of Paweł Łukaszewski. *Via Crucis* (2000) and its continuation of sorts—*Resurrectio* (2012) belong to his significant works taking up the subject matters of Passion and Easter. Both compositions may be classified as part of the oratorio genre tradition. Their verbal text, Latin language as well as musical means (often deeply rooted in the European music of the past) distinctly indicate their affiliation to the circle of Christian culture and a reference to its values. Sometimes the author also introduces references to that which is specifically Polish. The paper attempts to point out the composer's measures serving a higher purpose mentioned by Łukaszewski himself, i.e. *to bring man closer to Truth through reflection and contemplation*.

8.1 Introduction

> Artists are constantly in search of the hidden meaning of things […]. How then can we fail to see what a great source of inspiration is offered by that kind of homeland of the soul that is religion?

So wrote John Paul II in the *Letter to Artists* (1999: §13). He also added that in every epoch:

> The religious theme has been among those most frequently treated by artists […] it has been a great boon for an understanding of man, of the authentic image and truth of the person. The special bond between art and Christian revelation has also become evident (John Paul II 1999: §13).

Christian religion and tradition have been part of Polish history and culture for centuries. In contemporary times, beginning from the second half of the 20th

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century, they clearly resonated in musical compositions especially in the works of such outstanding composers as Krzysztof Penderecki, or Henryk Mikołaj Górecki. In their works they both once again point to fundamental and transcendental values. "Restoring the sacral dimension to reality is the only way to save man"—Penderecki said (1997: 68), "this world needs beauty so as not to wallow in despair"—Górecki quoted the famous conciliar thought (2013: 112).

The sacral works of Paweł Łukaszewski seem to emerge from the spirit of such music. He is a composer of the young generation (born 1968) and his work is recognized both in Poland as well as in the West. In 2012 he admitted:

> Writing sacral music is for me a way of life. I live within that music […] (Matwiejczuk 2012).

His ideology and artistic activities were most definitely influenced by where he was born, i.e. Częstochowa with Jasna Góra (the spiritual capital of Poland, an important place of worship and historical events), but also the atmosphere of his family home, and in particular his father, the composer. The heritage of the Second Vatican Council remains significant which is visible in the vocal and instrumental composition referring to the pastoral constitution *Gaudium et spes* with its title and text.

The majority of Łukaszewski's work constitutes vocal as well as vocal and instrumental compositions, among which the subject of Lent and Easter Passion are high-ranking. The most significant of these are *Via Crucis* and *Resurrectio*.

> The Church never ceases to relive his [Christ's] death on the Cross and his Resurrection (John Paul II 1979: II 7).

Over centuries art has helped to understand and approach the greatest mystery of Christianity. Both of Łukaszewski's compositions are part of the tradition of an oratorio genre, and the applied composing strategies (often deeply rooted within the European music of the past) clearly indicate their affiliation to the circle of Christian culture and a reference to its values.

8.2 Subjects, Text and Language of Compositions

The composition's text is of fundamental significance to the composer. He writes:

> I try to consider every word so that its meaning and message reaches the listener. Thus, I use the sound language, which I define as "renewed" […] for my own use I thought it was necessary to formulate the concept of renewed tonality (Łukaszewski 2006: 66).

One may add—neotonality. Whereas, Adrian Thomas defines Łukaszewski's musical style as anti-modernism (Thomas 2005: 318).

Via Crucis mystery (2000) for countertenor, tenor, baritone, reciter, mixed choir, organs and orchestra originated from the composer's fascination with the liturgy of

Lent and Polish Lenten songs (Markuszewski 2011: 3).[1] The service of the Way of the Cross has a special place amongst prayer practices of the Catholic community. Firstly—it commemorates the Christ's passage with a cross on his shoulders through the streets of Jerusalem from Pilate's Praetorium to the place of crucifixion. Secondly—the principal content of the service is a reflective contemplation of the Christ's passion which takes place during a symbolic and, at the same time, real way marked by 14 subsequent stations. In 1998 Łukaszewski said:

> I am thinking of writing the Way of the Cross – Via Crucis, but I have a problem with texts. There are some very beautiful reflections about individual stations but they don't convince me. I think I'll stick to the texts from the Holy Bible because they are the most beautiful (Młynarczyk 1998).

The composer selected texts from all four Gospels and—what is interesting—fragments from the Book of Isaiah. In so far as the words from the New Testament refer directly to the passion events, the prophetic Old Testament texts play a role of a reflective commentary (removal from God and committing sins, God's boundless love). Text compilation is not surprising. It is part of the Way of the Cross service as well as the musical tradition of the passion genre. Suffice it to mention Schütz's stories, Bach's passions or the 20th-century St Luke Passion by Penderecki. Juxtaposing the texts from the Old and New Testaments brings to mind associations with yet another distinguished work of Baroque—Händel's *Messiah*.

Resurrectio (2012)[2] for mezzo-soprano, tenor, baritone, mixed choir and orchestra is a kind of continuation for *Via Crucis*. The anticipation for the composition is introduced by the fact that Łukaszewski adds into the *Way of the Cross* station 15—the Resurrection, sanctioned by the Second Vatican Council. As the composer writes:

> [In Resurrectio] it was my intention to convey all events that take place after the Resurrection […] (PWM 2013).

Once again the author used texts from various sources, and integrated them with music. Primarily he selected fragments from the Gospel describing the events after the Resurrection connected with the women visiting the grave and the Christ's disciples (*Sepulcrum*, *Noli me tangere*, *Emmaus*, *Thomas*, *Galilea*). Moreover, he introduced non-Biblical texts. One of them is the Medieval hymn *Salve, festa dies*, excluded from the post-Vatican liturgy, although sang in previous centuries during the Resurrection Mass procession (it seems that is why it is one of the initial parts of the composition). Next one is a known medieval sequence *Victimae paschali laudes*, obligatory in the Easter Sunday liturgy by way of a resolution of the Second Vatican Council. Placed as the second-to-last part of the composition, kept in a

[1]Polish premiere took place in Białystok, 8 March 2002 (soloists: Piotr Olech, Krzysztof Szmyt, Wojciech Gierlach, Krzysztof Kolberger, Cantica Cantamus Choir, conductor Violetta Bielecka, Białystok Philharmonic Orchestra, conductor Piotr Wajrak).

[2]Premiere: 1 April 2013, Cologne; Neues Rheinisches Kammerorchester Köln, con. Richard Mailänder.

laudable and solemn tone, it once again refers to the Mystery of Salvation and the Creed: *My Lord and Hope*. Łukaszewski also turned towards the church of the East, thrice introducing fragments of an Orthodox prayer from the Feast of the Myrrh-Bearing Women. The feast—exceptionally significant in the tradition of Eastern Christianity—refers to the events described in the Gospels of St. Mathew and St. Mark. The composer himself justified the application of yet two other texts:

> An important role is also played by *Lumen Christi*, the Light of Christ – it is part of the Holy Saturday liturgy… For me, it was a starting point, opening the whole story. And the last part, *Christus heri et hodie* – the Christ yesterday and today – is a recapitulation of the meaning of the entire composition, an emphasis of the whole message, and musically also referring to the beginning, to *Eicon* (PWM 2013).

Texts referring to the Western ritual are in Latin, which is—according to Łukaszewski—the language of prayer continuingly potent with meaning, still alive thanks to the church but also to religious music. Whereas, the orthodox words resound in the original, i.e. the Old Church Slavonic language. Introducing traditional languages of both Christian churches as well as a specific selection of texts clearly points to universal values and messages.

8.3 Musical Macro- and Micro-form

One of the qualities of the composer's individual style is his exquisite structuring and a sense of musical form which often results from the text itself.

The macro-form of *Via Crucis* is an outcome of the stations system of the Way of the Cross service (with an added 15th station). The center is structured around stations 10–12 as a climax for the suffering on Golgotha concluded by Christ's death, after which the narration tempo slows down considerably (Table 8.1).

Łukaszewski reaches for traditional patterns applying a concise *exordium*[3] as the composition's frames, transferring the listener into the times of another, "sacred reality" (twice the choir calls out with an instrumental accompaniment: *Via Crucis*) and *conclusio—Christus vincit*, based on the initial musical material and acting as a contemplative message (see Fig. 8.1).

The individual stations (except the last one) are separated by instrumental interludes connected with each other also by related musical motifs. On one hand, this is a reference to the moment of actually passing from one station to another in the Way of the Cross liturgy (which is mentioned by the composer himself), and on the other—the time of prayer meditation. Moreover, the musical layout of every station is identical:

– at the beginning the station's number is indicated by a certain number repetitions of vertical structure in the instrumental part (it means: Station I—one beat, Station II—two repetitions/beats etc.);

[3]The terms *exordium* and *conclusio* are used within the meaning of the baroque rhetoric.

Table 8.1 *Via Crucis*, macro-form

Part	Title	Text	Forces
Exordium	*Via Crucis*	–	Choir
Interlude **Station I**	Judgment is pronounced by Pontius Pilate	Luke 23: 21–25	Narrator, Choir, Pilate (T), Evangelist (cT)
Interlude **Station II**	Jesus takes up his Cross	Luke 9: 23	Narrator Jesus (Br)
Interlude **Station III**	Jesus falls under the cross for the first time	Isaiah 53: 1–3	Choir
Interlude **Station IV**	The mother comes across the path of her Son	Luke 2: 34–35	Narrator Symeon (T)
Interlude **Station V**	Jesus is helped by Simon of Cyrene	Matthew 27: 32	Evangelist (cT)
Interlude **Station VI**	Veronica wipes the face of Jesus	Isaiah 25: 8–10	Evangelist (cT) Evangelist (T)
Interlude **Station VII**	Jesus falls under the cross a second time	Isaiah 53: 4–5	Choir
Interlude **Station VIII**	The women lament for the lamentable Jesus Christ	Luke 23: 27–31	Evangelist (cT) Narrator Jesus
Interlude **Station IX**	Jesus falls under the cross a third time	Isaiah 53: 6–7	Choir
Interlude **Station X**	Jesus is stripped of his garments and drinks poison	John 19: 23–24	Choir
Interlude **Station XI**	The tortures crucify Jesus Christ	Mark 15: 22–23, 25–28	Choir
Interlude **Station XII**	Jesus Christ dies on the Cross	John 19: 25–30	Narrator Evangelist (cT) Jesus
Interlude **Station XIII**	The body of Jesus Christ is taken down from the Cross	John 19: 31–34	Evangelist (T) Evangelist (cT)
Interlude **Station XIV**	The body of the Christ is laid in a tomb	John 19: 38–42	Narrator
Final Station	The Resurrection	John 20: 1–2	Choir
Conclusio	Christus vincit (Christ conquers, Christ reigns, Christ rules	–	Choir

– then the Biblical story is included in constant frames (apart from the last one): name of the station (male voices), invocation *Adoramus te* (female voices), and concluding with a lamentation (once again female voices). Łukaszewski adapted

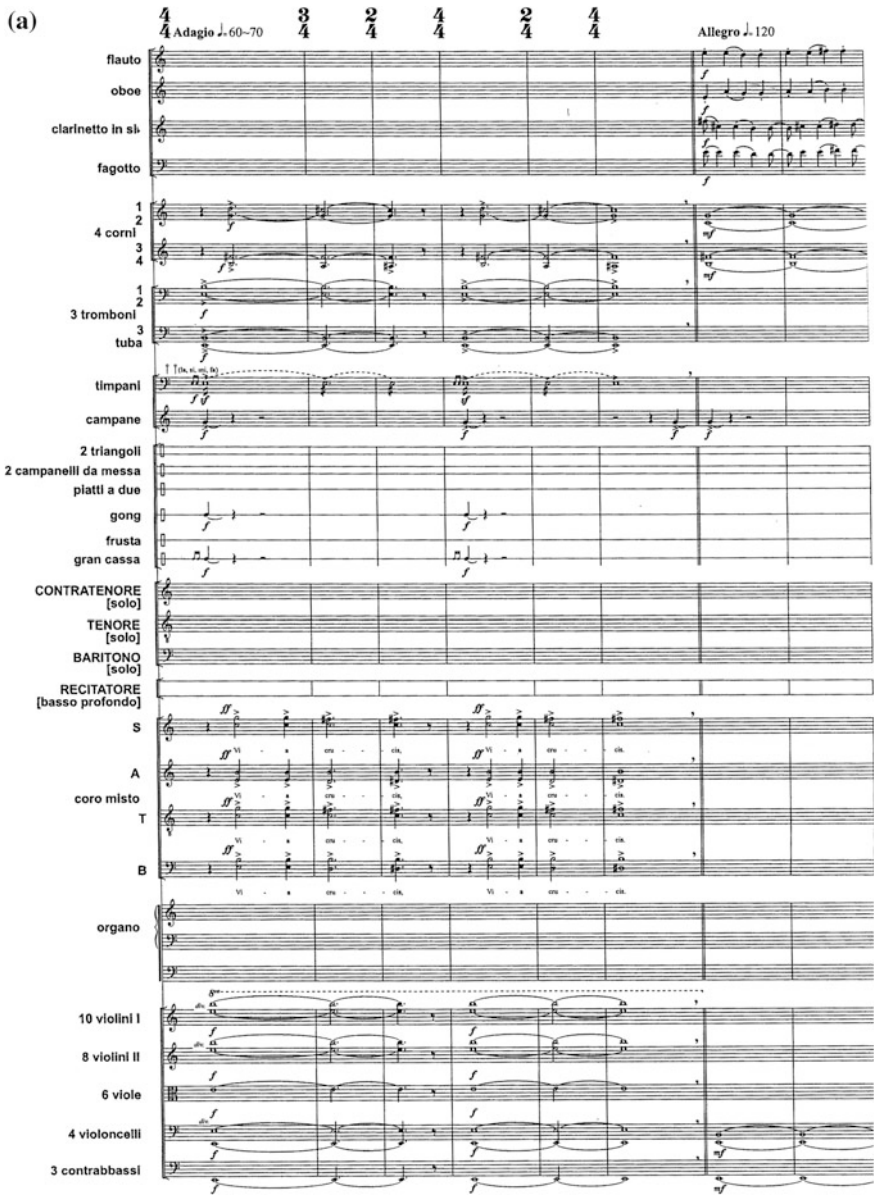

Fig. 8.1 **a** Paweł Łukaszewski, *Via Crucis*: exordium. **b** Paweł Łukaszewski, *Via Crucis*: conclusion

the prayer calls along with their melodic sound from the liturgical service. This specific type of chorus creates a form defined by the composer himself as a mega-rondo.

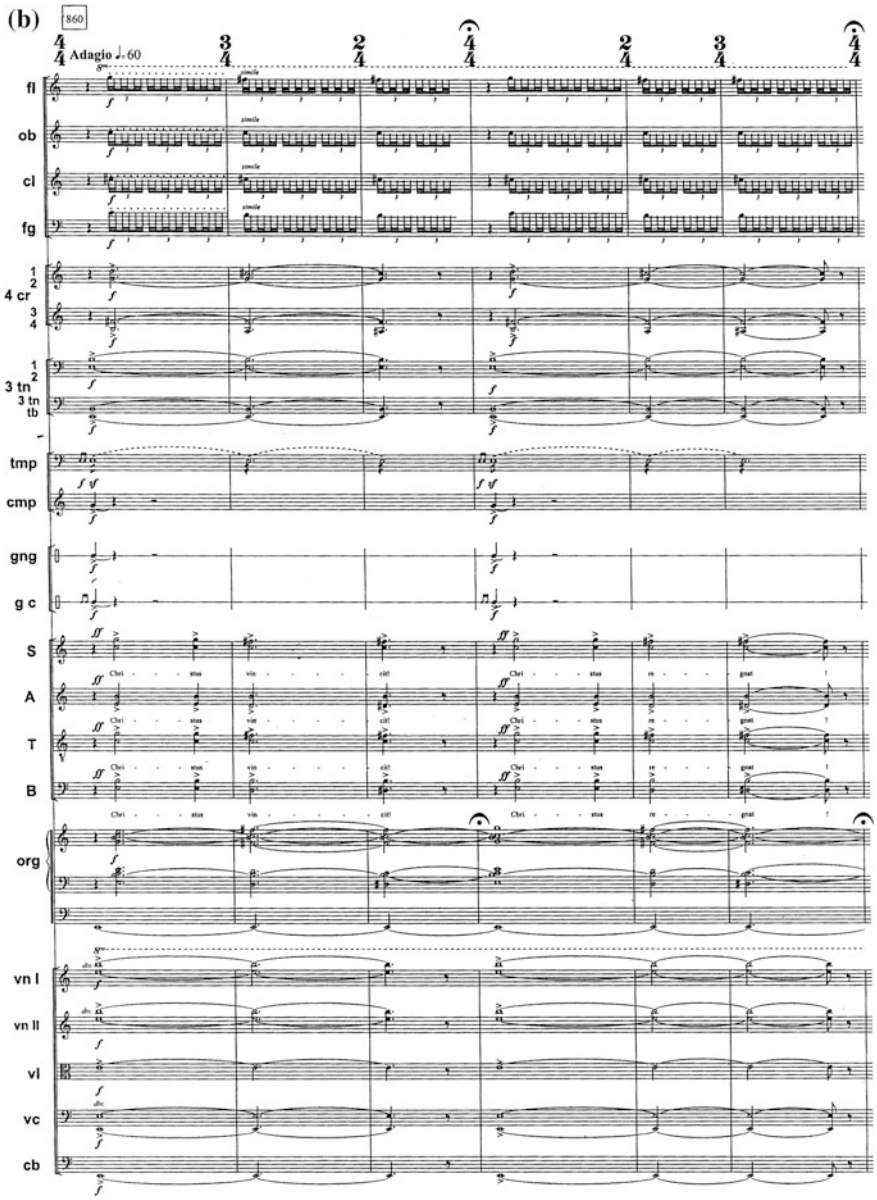

Fig. 8.1 (continued)

Resurrectio also has a frame layout (see Fig. 8.2a, b).
The composer commented on the introduced *exordium*:

> My intention for the whole [composition] was for it to be an icon, that is why the first instrumental part is called *Eicón* (PWM 2013).

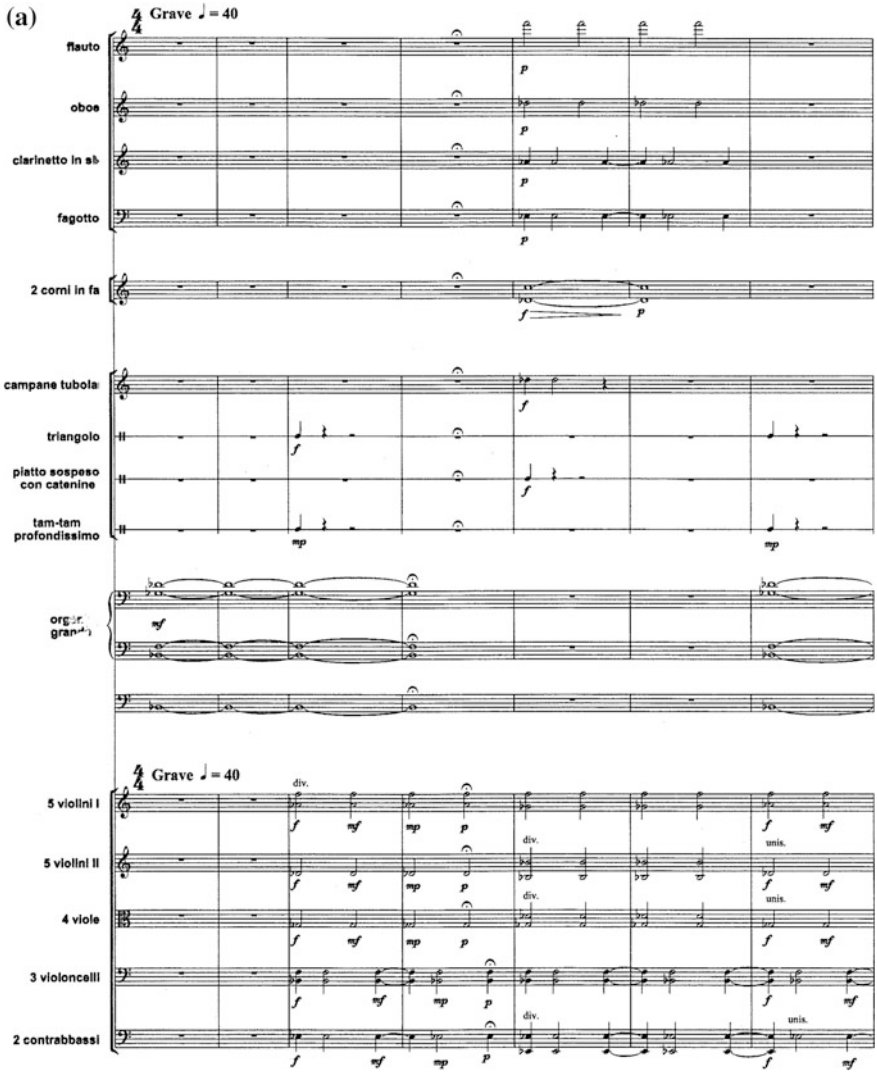

Fig. 8.2 **a** Paweł Łukaszewski, *Resurrectio*: exordium. **b** Paweł Łukaszewski, *Resurrectio*: conclusion

This musical icon bearing witness to the Resurrection seems to symbolically refer to the sign of light (just as the third part of the composition), in which Christians saw the image of Christ—the Light of the World, the conqueror who defeated the darkness of death. Łukaszewski conducts narration in a slow tempo extending the registers in the direction of the higher ones, overlaps melodic plans, introduces the sound of bells, and finally—disperses rhythmical values and applies repetitions of second motifs in the violin part creating a "shimmering" sound.

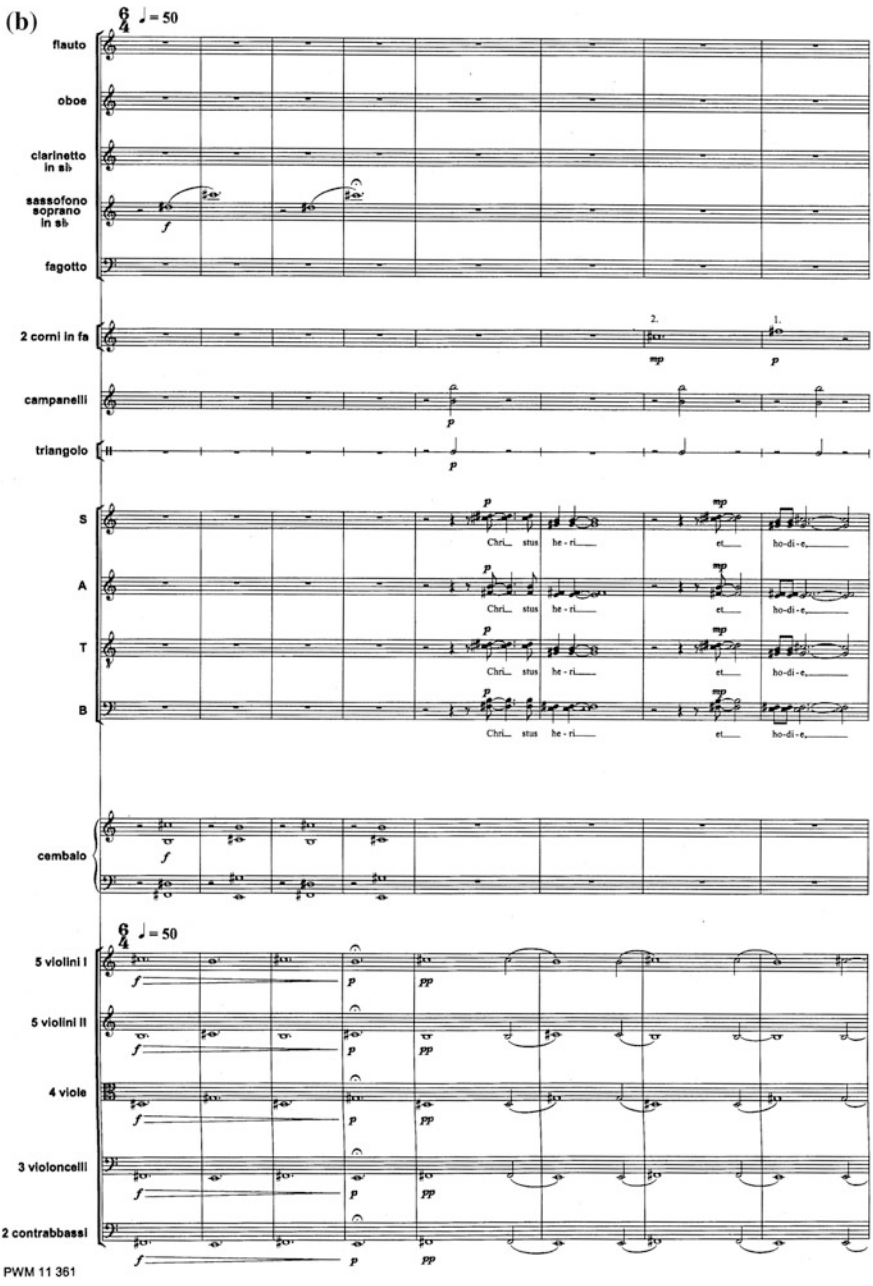

Fig. 8.2 (continued)

Table 8.2 *Resurrectio*, macro-form

Part	Title	Text	Forces
I (Exordium)	Eicon	–	Orchestra
II	Salve festa dies	Venantius Fortunatus	Choir, Orchestra
III	Lumen Christi	From the Holy Saturday liturgy	BR, Choir, Orchestra
IV	Sepulcrum	Matthew 28: 1–7	**RECITATIVO** Evangelist (T with fg) cembalo, vc
			ARIA DI ANGELO MS with ob org, vla
V	Myrophoros I	Orthodox prayer from the Feast of the Myrrh-Bearing Women	Choir: S1, S2, A1, A2 fl, ob, cl in Bflat, fg
VI	Noli me tangere	John 20: 11–13, 15–18	**RECITATIVO** Evangelist (T with fg) cembalo, vc
			DUETTO BR with sax. s. MS with ob org, vn I, vla
VII	Emmaus	Luke 24: 31–32	**RECITATIVO** Evangelist (T with fg) cembalo, vc
			T with fg BR with sax. s. choir: T, B cembalo, org vn I, vc
VIII	Myrophoros II	Orthodox prayer from the Feast of the Myrrh-Bearing Women	Choir: S1, S2, A1, A2 fl, ob, cl in Bflat, fg
IX	Thomas	John 20: 19–29	**RECITATIVO** Evangelist (MS with fg) cembalo, vc
			DUETTO BR with sax. s. T with ob org, vn I, vla
X	Myrophoros III	Orthodox prayer from the Feast of the Myrrh-Bearing Women	Choir: S1, S2, A1, A2 fl, ob, cl in Bflat, fg
XI	Galilea	Matthew 28: 16–20	**RECITATIVO** Evangelist (T with fg; MS with ob) cembalo, vla, vc
			ARIA DEL SIGNORE BR with sax. s. org, vnI
XII	Victime paschali laudes	Vipo from Burgundy	Choir, Orchestra
XIII (Conclusio)	Christus heri et hodie	From the Holy Saturday liturgy	Choir, Orchestra

Conclusio, being the composition's expressional culmination, refers to the ending of *Via Crucis*. In *The Way of the Cross* words referred to Christ—the leader, king, ruler; in *Resurrectio* they emphasize His everlasting reign and they are strengthened by the last laudatory *Hallelujah* sang by the choir.

The composition also stands out due to its type of arc structure (Table 8.2).

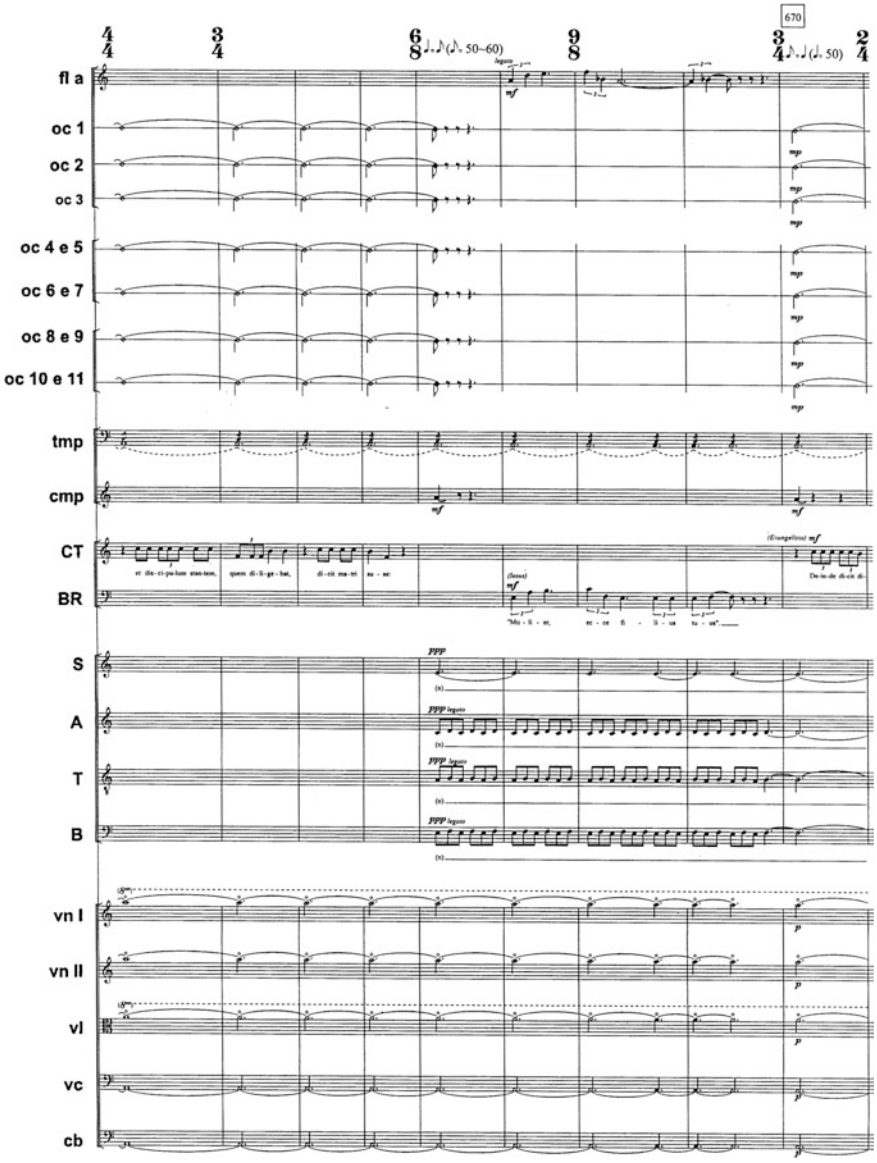

Fig. 8.3 Paweł Łukaszewski, *Via Crucis*: Station XII

The hymn from part 2 corresponds to the sequence in part 12, the Angel's aria from part 4 exhibits similarities to the Christ's aria from part 11. The scene with the faithful Mary Magdalene by the Lord's grave (part 6) corresponds to the scene with the unfaithful Thomas (part 9). The composer consolidates the form by using certain types of vocal and instrumental forces and textures connected with similar text, related instrumental starting motifs of parts as well as numerous repetitions of phrases or motifs on constant notes in a dominant slow tempo.

A definite type of a macro-form and its internal integration (often achieved by constant repetitions of verbal and musical formulas) serve religious ritualization, immersion in prayer and directing the community of the faithful towards the sphere of *sacrum*.

8.4 The Structure of Musical Narration. Forces

The way of structuring musical narration and the symbolic selection of the forces are part of the European tradition of passion music although they are not devoid of individual composer's touch.

In both compositions three narration layers may be distinguished: epic (the Evangelist's tale), dramatic (a specific time of events connected with the crucifixion and resurrection) and lyrical (bringing about the moment of consideration).

In *Via Crucis* the Evangelist's text is divided into no less than three parts: the narrator—reciter (the most objective account), the Evangelist counter-tenor, whose utterance resembles a Baroque recitative, sometimes *arioso* and marked with emotional tint, and the Evangelist tenor (stations 6 and 13), melo-declamatory words referring to the community of Jews or the faithful. In *Resurrectio* the epic and dramatic layers are blurred due to the application of *arioso*-type signing sometimes smoothly evolving into a more singsong duet or an aria. The narrator's text is this time divided into two parts: tenor or mezzo-soprano—always accompanied by a bassoon.

The characters participating in the Biblical scenes were given their natural, real voice registers. Moreover, in *Resurrectio* their utterances are accompanied by a concerting, dialoguing solo (Mary Magdalene and the Angel—mezzo-soprano with an oboe, the unfaithful Thomas—tenor with an oboe, the disciples—the male choir).

Jesus (the main character of the drama) received a baritone register, an *arioso*-type utterance, and in *Via Crucis* usually a monotonous rhythm (frequent duplets). Station 8 is an exception when Jesus admonishes the Daughters of Jerusalem. The rhythmical course becomes more varied and narration is more dynamic. The instrument accompaniment has symbolical significance. In *The Way of the Cross* these are not only strings but also an alto flute whose part at the moment of Christ's death has quasi-concerting qualities. Additionally in this central point of the composition, Łukaszewski achieves an unusual effect of a sound landscape introducing an ocarina. The tone of instruments (similarly as many years earlier in

Canticum Canticorum by Penderecki) seems to transport the listener into a sacral dimension, referring to that which is distant and unreal (see Fig. 8.3).

In *Resurrectio* all utterances related to the character of Christ are accompanied by a rather unusual instrument (in the context of Passion tradition)—a soprano saxophone.

The choir not only performs the part of the turba but also takes up the words of Old-Testament deliberations (*Via Crucis*), or represents a community of the faithful remembering the events of the Resurrection, expressing gratitude and eulogy of God (*Resurrectio*). In the second of the two compositions, the type of lyrical commentary is made up of three parts to eastern church texts (composed earlier and then included into the composition). Mimicking the multi-voiced orthodox singing, Łukaszewski conducts the female choir in a declamation texture, *nota contra notam*, and it is accompanied by the delicate sound of woodwind instruments (flute, oboe, clarinet, bassoon; see Fig. 8.4).

In both compositions, operating on the time of narration is of considerable significance. The narration time seems to be stopped. It is influenced by a similar tempo of type of a vocal utterance, numerous constant notes, repetitiveness of musical structures, predilection for specific registers. Especially in *Resurrectio* it may be defined as "numinotic time" (referring to Rudolf Otto's thought); the dynamic but also meditative narration type of *Via Crucis* is substituted with the dominant "duration". Łukaszewski comments as follows:

> The repetitiveness of musical thoughts and words slows down the tempo of events, extends time – it is stopped, suspended, contemplated […]. Sacral time is the time of inner experience (Markuszewski 2011: 2).
>
> This time is certainly necessary to men in the new millennium, at the bend of time (Łukaszewski 2006: 67).

8.5 "Music in Music"

Łukaszewski's compositions are an example of the so-called "inclusive music",[4] and that is because of allusions, quotations and auto-quotations characteristic both for the composer's style as well as the Polish composing tradition.

In *Resurrectio* Łukaszewski quotes the melodies of the Gregorian hymn *Salva festa dies* and the sequence *Victime paschali laudes*. Thus he refers to that which is universal in Christian culture and which constitutes the roots of European religious music. In the second part, the chant version of the hymn is introduced by male voices and is then taken up by sopranos. The author adapts it as part of his musical language applying a specific type of vocal and instrumental texture, rhythmization and harmonization. Whereas, in part 12 the composer places the original melody of the sequence in the soprano and tenor voices (along with a discreetly accompanying

[4]"Inclusive music", or assimilating music, accepting a foreign fragment in a way harmonious with the whole (see Tomaszewski 2005: 29).

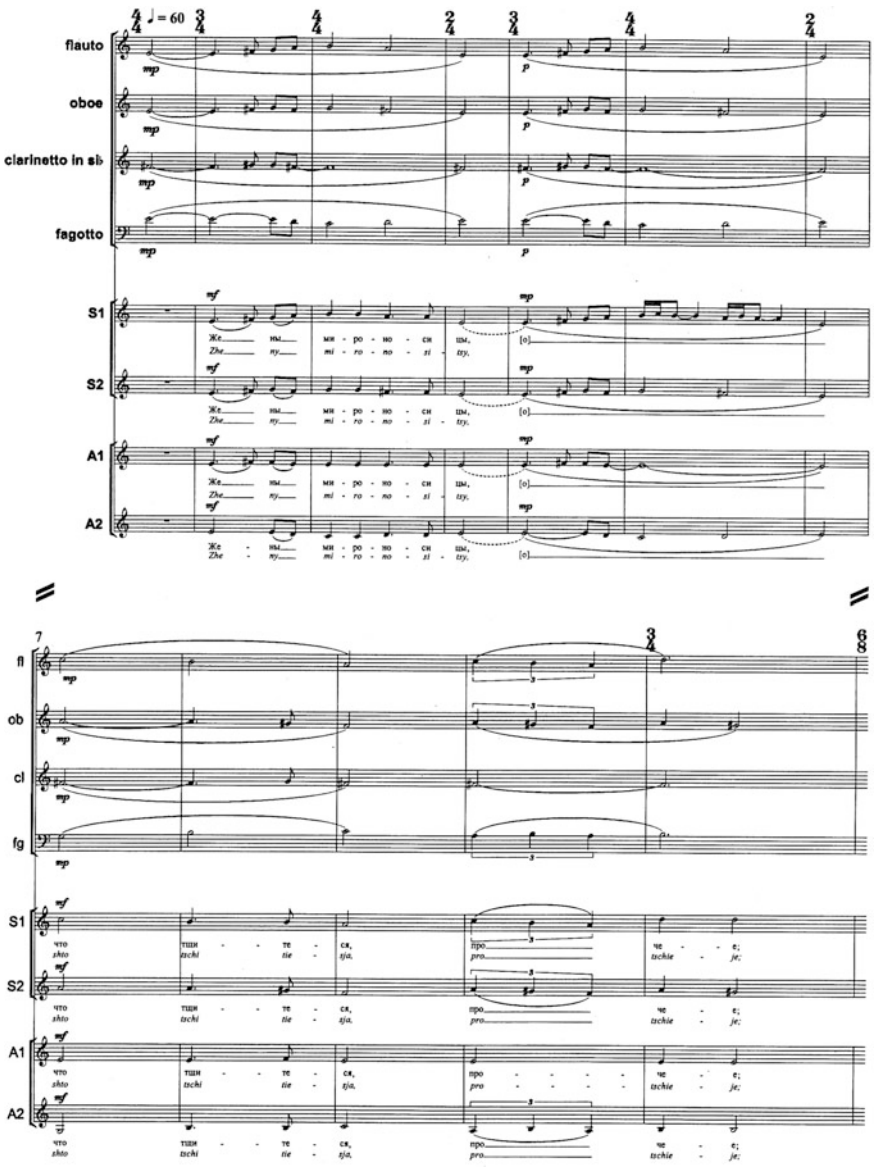

Fig. 8.4 Paweł Łukaszewski, *Resurrectio*: Myrophoros III

orchestra) as *vox principalis* and adds to it *vox organalis*, lower by a fifth (altos and basses), thus creating a type of parallel organum. Such archaization is typical for the musical language of the composer. They allow to slow down the narration time and "immerse" oneself in contemplation. The author himself claims that music referring to Middle Ages enjoys the listeners' recognition because:

> We search for beauty, peace, and contemplation in a harried and degenerated world (Petrovič 2013).

Via Crucis, being part of European tradition is not devoid of Polish accents. For Łukaszewski's countrymen, the composition may become the national Way of the Cross due to numerous allusions to or quotations of Polish passion songs intertwined within instrumental interludes. The most distinctly referred to are: a 17th-century song *Ogrodzie Oliwny* [Oh, Olive Garden] after station 9 and a 16th-century song *Krzyżu Święty* [Oh, Holy Cross] after station 10. Moreover, in station 14 the composer introduced the melody of a Christmas carol lullaby *Jezus Malusieńki* [Tiny Baby Jesus] as a background for the reciter's declamation. As the composer states himself:

> This quotation symbolizes the birth of a new life at the moment the body dies (Łukaszewski 2006: 67).

8.6 Conclusions

Already ancient thinkers emphasized that the spirit of culture is the culture of spirit, and it may be expressed by works of art. In Europe, the Christian faith has been the source of important culture-creating inspirations for centuries. Religiousness was used to express certain beliefs, it helped to transfer man from the world of senses into spiritual reality. In 1983 in La Scala the Polish Pope reminded:

> The world of culture and art was assigned to build man: to support him along the frequently torturous way in search of truth (John Paul II 1983).

Benedict XVI also mentions the moral and spiritual confusion of the 21st-century man. He emphasized the fundamental significance of art for our civilization—inspired by the Gospel of culture and spirituality. It seems that both of Łukaszewski's compositions refer to the heritage of those teachings. The artist applies it consciously, and—referring to the concept of Yuri Lotman—his "being yourself" means identifying, being part of the space of Christian culture, also of Polish origin. Łukaszewski confessed:

> Sacral music should move listeners and be a prayer which reaches God (Matwiejczuk 2012).

Thus all the composer's measures serve a superior value which is also mentioned by the author himself:

> I want my music to inspire people to reflection, and by slowing down the tempo of life to aid them in concentration and contemplation. By creating it maybe I could become a mediator in delivering the Truth (Markuszewski 2011: 4).

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Part III
Analytical and Interdisciplinary Approaches to the Musical Text

Chapter 9
Musical Narrative in Representing Hiroshima: A Case Study of Erkki Aaltonen's Second Symphony *Hiroshima* (1949)

Yumi Notohara

Abstract The aim of this article is to examine how music can represent Hiroshima, the first city in the world to be attacked by an atomic bomb. The Finnish composer Erkki Aaltonen's Second Symphony *Hiroshima* (henceforth *Hiroshima Symphony*) is focused on as a case study. Composed in 1949, only four years after the atomic bombing, this symphony seems to be the first pure instrumental composition among more than five hundred musical works representing Hiroshima. This article discusses the musical expression of this symphony to represent Hiroshima from the viewpoint of musical narrative. The first chapter defines, classifies, and points out the general trends of the musical works related to Hiroshima composed during the half century from 1945 to 1995. The second chapter overviews *Hiroshima Symphony* focusing for the most part on the structure of the composition explained by Aaltonen himself. The Chap. 3 consists of an analysis of the music from the perspective of musical narrative and reveals that the story of Hiroshima is narrated by the music itself not only by using the conventional programmatic techniques but also through thematic transformation throughout the work.

9.1 Introduction

Hiroshima, the atomic bombed city, has up to the present been the subject of many musical works. During the decades since the bombing, this subject has been tackled by not only Japanese composers such as Masao Ohki in his Fifth Symphony *Hiroshima* (1953), Ikuma Dan in his Sixth Symphony *Hiroshima* (1985), and Toshio Hosokawa in his *Voiceless Voice in Hiroshima* (1989/2000–2001), but also by non-Japanese composers such as Luigi Nono in his *Canti di vita e d'amore: Sul ponte di Hiroshima* (1962), Krzysztof Penderecki in his *Threnody to the Victims of*

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Hiroshima (1959–61), and Murray Schafer in his *Threnody* (1966/67). Presumably, no less than five hundred pieces have been composed during the half-century from 1945 to 1995. However, no one has studied musical expressions for Hiroshima in his or her musical works. Are there any typical phrases, structures or common idioms or styles for this? How does it represent Hiroshima? These questions have not yet been properly addressed.[1]

This article examines how Hiroshima has been expressed as a musical work from the viewpoint of musical narrative in representing Hiroshima. The Finnish composer Erkki Aaltonen's (1910–1990) Second Symphony *Hiroshima* (henceforth *Hiroshima Symphony*) is considered as a case study.[2]

Composed and first performed in 1949 shortly after the atomic bomb was dropped on Hiroshima, this symphony is historically significant as "the first pure-instrumental music" expressing Hiroshima. As discussed later, most of the pieces representing Hiroshima are not instrumental works, but rather vocal compositions in which the words of a song enable us to interpret the theme or the meaning of the works more easily. *Hiroshima Symphony*, however, has no text as its subtitle *Hiroshima* only implies the theme and the meaning of it. Therefore, this article examines how Aaltonen represents Hiroshima using compositional techniques, in order to offer us a clue to answer the questions mentioned above.

9.2 How Hiroshima Has Been Represented in Music: A Historical Review

9.2.1 Definition of the Music Related to Hiroshima

Before addressing the main topic, it is important to frame a definition or criteria to distinguish which works can be said to be related to Hiroshima and which works cannot. As I mentioned before, more than five hundred pieces have been produced in the fifty years since the bombing in connection with Hiroshima. This presumption is based on the research about music related to the atomic bombing, which has been carried out by the "HIROSHIMA and Music" Committee since 1995. The Committee has produced a database of musical works related to the

[1]There are some referential studies about music expressing Hiroshima. Shingo Shibata, a Japanese philosopher and sociologist, was the first person to advocate the significance of the musical work representing *Hiroshima and Nagasaki* naming them as *Genbaku Ongaku* [The Atom Bomb Music] in his editorial research regarding the anti-nuclear music (Sibata 1982). Ben Arnold introduced some music in the category of "The Atom Bomb" in his exhaustive study (Arnold 1993).

[2]This article, based on musical analysis in my previous study (Notohara 2012), discusses the following two points:

(1) how *Hiroshima Symphony* should be located in the history of music related to Hiroshima;
(2) how academically significant the results of my previous study are in terms of musical narrative analysis.

atomic bombing and published a comprehensive list of the works in the book, *Hiroshima to Ongaku* [Hiroshima and Music] in 2006.[3] Initially, we felt that it would be helpful to see the definition applied in this database.

Although there are no strict criteria to define the works included in the database, the Committee classified the works into the following four categories:

(1) works having the theme of the atomic bombing in Hiroshima;
(2) works having the theme of "No More Hiroshima";
(3) works wishing for a peaceful world without nuclear weapons;
(4) works related to Hiroshima as an atomic bombed city in general ("Hiroshima and Music" Committee 2006: 9).

The database had covered no less than 1800 pieces when it was published in 2006, according to the Committee.

Nevertheless, this classification is still problematic as a definition, especially from the viewpoint of the interpretation of the works. First of all, it is difficult to decide the "theme" of each work exactly. How can we judge them? Do the themes come from the title or the text? If the title does not fulfill the contents of the text exactly, which side should be taken? And how should pure instrumental music be considered? These are important questions that should be addressed. Secondly, there are differences in interpretation according to the position of the subject, that is, composer, performer and listener. For example, if there is a certain song composed not in connection with "antinuclear" but played in the "antinuclear concert", how can we categorize this song? How can we explain the gap between the intention of the composer and the interpretation of the listener? These questions are left unsolved in the above classification.

Therefore, this article frames the tentative definition of the musical work related to Hiroshima as follows:

(a) pieces which contain the word "Hiroshima" or the description of Hiroshima as an atomic bombed city, in the title or the text;
(b) the musical works produced in events connected with Hiroshima.

Namely, this definition focuses on the position of not only the performer or listener but also the composer. Under this tentative definition, about 500 pieces among 1800 in the database can be regarded as works related to Hiroshima. In addition, no less than 80 % of them are actually vocal music, in which the theme of the work can be distinguishable by the song texts.

9.2.2 Signification of Hiroshima in Musical Works

Generally speaking, when someone refers to Hiroshima as the atomic bombed city, he or she often implies either side of two contrasting matters; destruction or

[3]I have been engaged in this research project as a chair since January 2007.

reconstruction, ruin or restoration, death or revival, despair or hope, and frequently war or peace. Some people may see both sides of these contrasting matters. These implications come from the fact that Hiroshima was utterly destroyed by the atomic bombing and then later revived into a city of peace. Namely, Hiroshima as a destroyed city can be symbolized as ruin, death, despair or war, and as a reconstructed city can be symbolized as restoration, revival, hope or peace. Thus, people may see Hiroshima not only as a small Japanese city but also as a meaningful place evaluated in a specific historical context. Such symbolization of Hiroshima is getting more remarkable as time goes by, especially since a half-century has passed.

We can see a symbolized Hiroshima in musical works as well. It is more recognizable especially when the title or texts are associated with the theme of the work. Small pieces and instrumental works are likely to represent only one side of the coin whereas larger vocal works such as cantatas, choral suites, or symphonies with texts are likely to represent both sides such as destruction and reconstruction, despair and hope, and so on. In addition, works with both sides are inclined to rely on narrative structures such as "from destruction to reconstruction", "from despair to hope", and "from war to peace" along with the temporal axis in which music goes on. Indeed, song texts can convey not only the meaning of the work but also the story of Hiroshima through the description of the dead city filled with countless victims. Thus, Hiroshima is often narrated by song texts in the case of vocal music.

Even in the case of the symphony, however, it is possible to narrate Hiroshima when it has a programme or vocal parts with texts. For instance, the Fifth Symphony *Hiroshima* composed by Masao Ohki includes a descriptive programme at the beginning of every movement as follows:

"Ghosts—It was a procession of ghosts" (the second movement),

"Fire—Next moment fire burst into flames" (the third movement),

"Rainbow—All of a sudden black rain poured over them and then appeared a beautiful rainbow" (the fifth movement).

These programmes can enable us to read the story even in instrumental music.[4] Another symphony, the Sixth Symphony *Hiroshima* composed by Ikuma Dan can be categorized into the latter case. The final movement in this symphony has a vocal solo part with the famous text written by the English poet Edmund Charles Blunden. The poem titled *HIROSHIMA A Song for August 6th, 1949* praises the people of Hiroshima moving towards to the reconstruction soon after the atomic bombing.[5] Through the inclusion of the theme of the "revival of Hiroshima" in the

[4]It is of course possible to read the story without these programs if he or she knows that this symphony was intended to represent a well-known series of pictures titled *The Hiroshima Panels*. Through the collaborative work of the Japanese couple, Iri and Toshi Maruki, the scenes they witnessed in Hiroshima were described. They went to the destroyed city to help their relatives only several days after the atomic bombing. However, the story may also be read from the program even though he or she does not know the original intention.

[5]In the year before writing his poem, Blunden was deeply impressed by the resilience of the people he met in Hiroshima and the reconstruction and revival of their city.

final movement of the symphony, this poem plays a decisive role as the conclusion of the symphony.

Now, another question comes to mind. Can we read the story from the pure instrumental music without text? Is it possible for music to narrate the story by itself? Let us now examine the *Hiroshima Symphony* from the standpoint of musical narrative.

9.3 Erkki Aaltonen's *Hiroshima Symphony*

9.3.1 Research Background

Erkki Aaltonen was a Finnish composer as well as a conductor and was well known especially in 1950s and 60s. He also played viola as a member of the Helsinki Philharmonic Orchestra. His career as a composer started shortly after the end of World War II when he finished his studies under his private tutors Väinö Raitio and Selim Palmgren.[6] The most prolific area in Aaltonen's works was orchestral music. He composed five symphonies (1947, 1949, 1952, 1959, and 1964), two piano concertos (1948 and 1954), and one violin concerto (1966), along with other small pieces.[7]

Hiroshima Symphony was completed in 1949. Soon after its completion, the world premiere was performed by the Helsinki Philharmonic Orchestra conducted by Aaltonen himself in Helsinki. After that, it was performed in several cities of the Eastern Europe such as Prague (1950), Warsaw (1952), Bucharest (1953), Kraków (1955) and Tallinn (1960).[8] Interestingly, it was also performed in Hiroshima in 1955, only ten years after the atomic bombing.[9]

Despite their fame during his lifetime, Aaltonen's works have rarely been performed since his death in 1990. Most of his music has gone out of print and only few recordings are left on the market. Some orchestral works like *Hiroshima Symphony* are only available in score.[10] It was in fact difficult to find any primary sources during the beginning of my research as the study on Aaltonen's music had not yet begun.[11] But fortunately, through my interviews with family members of Aaltonen,[12] it became clear that most of the primary sources had been stored at the

[6]Both of them were significant figures in the Finnish music world after Jean Sibelius.

[7]Aaltonen wrote his own short biography in his fifties (Aaltonen 1966).

[8]Although the performance records written by Aaltonen had been unidentified, most of them have recently been confirmed through my research (Notohara 2014).

[9]For the details of the Japan premiere, see (Notohara 2009).

[10]Aaltonen (1996) *HIROSHIMA Sinfonia per Grande Orchestra No. 2*, Helsinki: Finnish Music Information Centre.

[11]As for Aaltonen and his works, there are only few introductions in the following studies: Aho (1996: 84), Salmenhaara (1996: 537–9), and Korhonen (2003: 73–5).

[12]Interviews were held on 18 and 21 February in 2010 at Helsinki.

National Library of Finland. In addition, among of these sources, there is an unpublished book which included many documents about *Hiroshima Symphony*. This book had been preserved at Helsinki University after being compiled by Aaltonen himself in 1981, and contained almost 200 documents related to his works such as letters, concert leaflets, and news articles.[13] Although some of the sources of these documents are unidentified, they are of great value as reference materials because they were compiled by the composer himself. In this study, these documents are referred to as *Helsingin Yliopisto* (Helsinki University, henceforth, HY) with page numbers. It is opportune to begin our study of the musical structure of *Hiroshima Symphony* with reference to HY.

9.3.2 Structure of the Symphony

HY has two documents about the musical structure of the *Hiroshima Symphony*, both of which were written by Aaltonen himself. One is the English version of a further detailed note, titled *The Symphony HIROSHIMA* (HY16). Another is an essay written in German titled *Mine Hiroshima-symphony* (HY17).[14] His attitudes towards working out the structure of his symphony are shown in these notes. Here, based on two primary sources, the structure of this symphony is examined.

According to Aaltonen, *Hiroshima Symphony* consists of seven parts: Introduzione, Allegro, Scherzo, Fuga, Culminazione, Epitafio, and a Finale. According to Aaltonen the symphony is a free extensive sonata form in one part (see Table 9.1)[15]:

> Allegro contains the exposition. Scherzo and Fuga constitutes the development […]. The Recapitulation has the title Culminazione, […]. After it comes Epitafio, which belongs to the Coda.

The theme which returns in the recapitulation, however, is not the one played in the exposition in the Allegro, but the first theme (Theme A, see Fig. 9.1) which appeared at the very beginning of Introduzione, for which Aaltonen referred to as, "from the proper structure apart is Introduzione". Moreover, the key forms do not follow a sonata form, either. The exposition Allegro starts in G-flat major but theme A which returns in the recapitulation starts in C major, which is a parallel key of the C minor Introduzione. The development of the Scherzo and Fuga do not have any key signatures and their tonalities are unsettled throughout most of these two parts.

[13]The title of the compilation is as follows: *Aineistoa säveltäjä Erkki Aaltosen toiminnasta yli kolmen vuosikymmenen ajalta*. It is now stored at the National Library of Finland with the reference number Coll. 728.35.

[14]This is most probably published in *Tagebuch* as there are handwriting notes in the space as "Tagebuch—Wien IV".

[15]Aaltonen's explanations shown in Table 9.1 are the original unaltered text.

Table 9.1 Structure of *Hiroshima Symphony* explained by Aaltonen

Parts	Sonata form	Aaltonen's explanation (programmatic comments italicized by Notohara)
1. Introduzione		From the proper structure apart is Introduzione
2. Allegro	Exposition	Allegro contains the exposition
3. Scherzo	Development	Scherzo and Fuga constitutes the development, which does not end in any decision and …
4. Fuga		
5. Culminazione	Recapitulation	[…] which is bound to the Recapitulation by an *oriental* middle part, which contains *a grotesque military march*. The Recapitulation has the title Culminazione, because the thematic climax and psychological decision happenes at the end of this part, when the gloomy theme, which was in the begin of Introduzione, having gone through many variations during the symphony, points Culminazione in *an explosive burst, which is by the composer called a fire-tempest*
6. Epitafio	Coda	After it comes Epitafio, which belongs to the Coda. When the *funeral march* rhythms of Epitafio were kindled in the composer's mind, *he as if saw before his eyes the figures of those old people, women and children, who were slaughtered as victims to the horrible incident in a fraction of a second.* The thoughts did not stop only in the victims of this incident. In this misfortune culminated the fury of mankind, which tears mankind itself and in the composer's mind it rose as a symbol of this absurdity. Under these heavy thoughts was the part Epitafio composed
7. Finale		The work ends in Finale, in which the above-mentioned theme is found transfigured and energetic *reflecting the richness of the primeval strength*

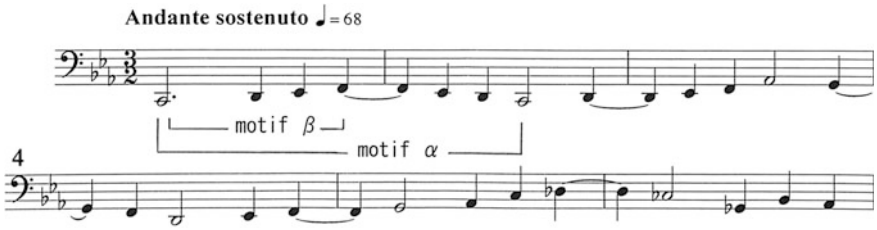

Fig. 9.1 Theme A, Introduzione, mm. 1–6

All these things make it clear that this symphony cannot be regarded as a sonata in the strict sense but that it is rather a work composed in the free style as Aaltonen explained. Moreover, it is notable that Aaltonen planned the entire work as a large sonata rather than a symphony with several movements. Indeed, this symphony is

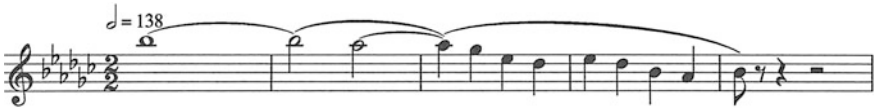

Fig. 9.2 Theme B, *Allegro*, mm. 13–7

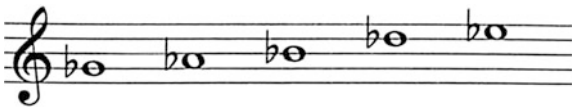

Fig. 9.3 A pentatonic scale constituting the theme B

played without any breaks, so it can be regarded as a "symphonic poem" although he called this work a "symphony".

9.3.3 Themes and Motives

From the Introduzione through the Fuga, each part has one particular theme respectively. The Introduzione starts with theme A which is constituted of a melodic ascent from C to D-flat a ninth above with the following the up-and-down contours (Fig. 9.1). As seen in retrospect, this theme is the chief element in this symphony. The first up-and-down contour between C and F in this theme is distinguishable since it is reused with various transformations through the symphony, so it can be named as motif α. It is motif α rather than the whole of theme A that appears many times through the symphony. In addition, the first ascent line in this motif α can be distinguished further as motif β, which also reappears with frequent transformations.

Theme B in the Allegro forms a downward leap in a pentatonic scale (Fig. 9.2). The pentatonic scale is another key element as it is utilized to produce some melodic lines throughout the symphony (Fig. 9.3). The third part, Scherzo introduces theme C a series of rapid chromatic repetitions in quaver notes (Fig. 9.4), and the next part Fuga employs theme D written using twelve-tone technique (Fig. 9.5). Both of these parts are technically developed using themes C and D respectively.

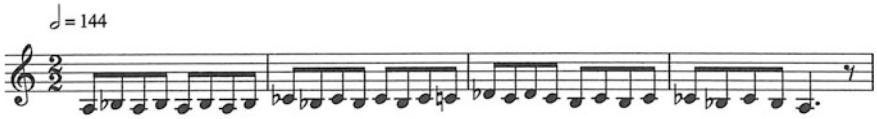

Fig. 9.4 Theme C, Scherzo, mm. 1–4

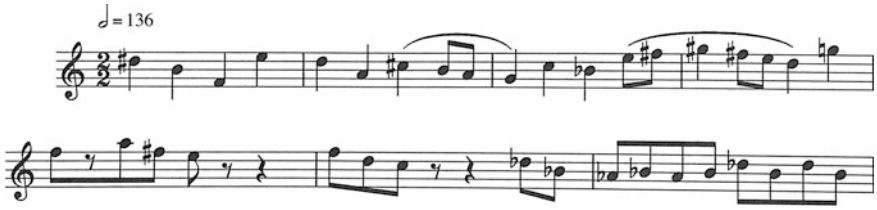

Fig. 9.5 Theme D, Fuga, mm. 1–7

9.4 How Hiroshima Was Represented in *Hiroshima Symphony*

9.4.1 Aaltonen's Intention for Representing Hiroshima from His Explanation

Aaltonen explained his attitudes towards *Hiroshima Symphony* in his notes (HY16), and it is here that we can find a clue to how he intended to represent Hiroshima in music:

> The motives of Hiroshima were kindled in the composer's mind already in the year 1945, when the known shocking world historical incident happened the 6th August the same year, and the symphony reflects the mood, the thoughts and the images, which it created in the composer's mind.[16] (HY16)

These words of Aaltonen lead us to consider *Hiroshima Symphony* as a programmatic work depicting the moment Hiroshima was bombed. Indeed, the following programmatic words are found in the other parts of his notes: "oriental middle parts", "grotesque military march", and "an explosive burst, which is by the composer called a fire-tempest" (see italicized words in Table 9.1). It is reasonable to infer that Aaltonen transferred his imagination of the sight of the destroyed city into his music.

These explanations by Aaltonen suggest to us that he might have employed the programmatic technique to depict Hiroshima in music. We will now move on to the programmatic techniques in *Hiroshima Symphony*.

9.4.2 Programmatic Techniques

Although *Hiroshima Symphony* has no proper programme except for Epitafio, we can imagine from his programmatic techniques that it implies Hiroshima. The theme A in Introduzione is played by the lower strings in C minor, followed by the

[16]In this article, all of the texts written by Aaltonen are unaltered.

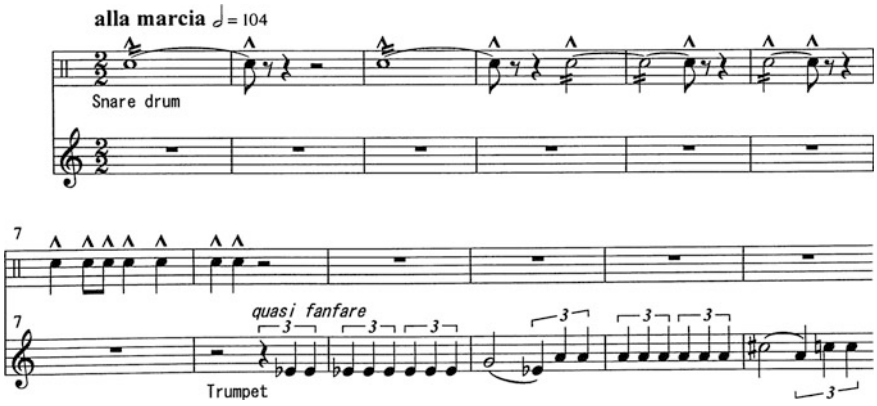

Fig. 9.6 Culminazione, mm. 32–43

gloomy atmosphere of the Andante sostenuto which opens the symphony calling to the listener's mind the premonition of the immanent tragedy. In contrast, theme B at the beginning of the Allegro appears in the high tessitura of the woodwinds, now in G-flat major. A pentatonic scale of this theme has been used as an idiomatic expression to represent the 'Orient' since the beginning of the twentieth century. These factors remind us of the peaceful state of the small Japanese city, Hiroshima.

In the Culminazione, trumpets and drums play a military march, which recalls the troop's coming (Fig. 9.6). When the whole orchestra culminates in a climax, the falling of the bomb is depicted using a falling chromatic scale played by the woodwinds (Fig. 9.7), followed by the explosion of the bomb by tremendous full-orchestral tutti.

Epitafiio with the indication of "Andante funebre (Andante funeral)" begins with a sorrowful melody for flute solo followed by a solemn funeral march (Fig. 9.8). However, in the very beginning of the Finale, the funeral tone is transformed into bright encouraging music by changing the key from C minor into C major. Theme A is transformed into C major appearing now in duple meter again and again all through this section until the end (see the lower parts in Fig. 9.9).

9.4.3 Technique of Thematic Transformation to Narrate the Story of Hiroshima

It is likely that Aaltonen's programmatic techniques mentioned above have been excessively focused on by critics and listeners. However, there is another technique to represent Hiroshima which no one including Aaltonen himself has made reference to, namely, technique of thematic transformation. This is a technique often used by composers to unify a musical work and to develop the story by linking a certain motif with specific characters or events in the form of the leitmotif. In the case of

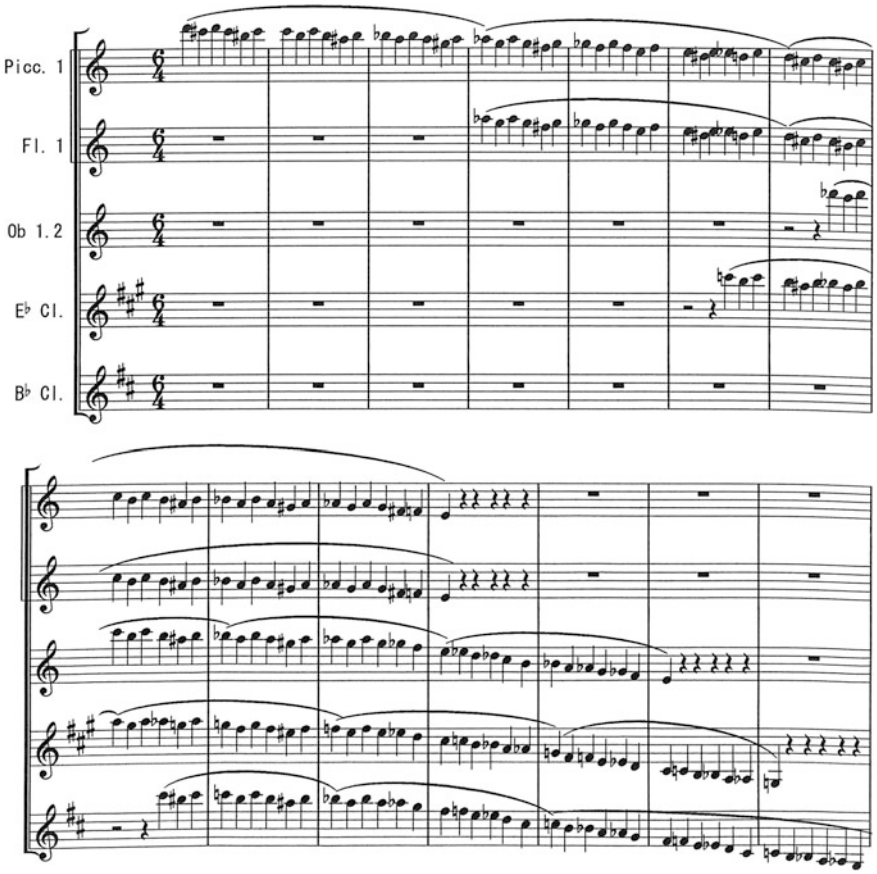

Fig. 9.7 Culminazione, mm. 396–409

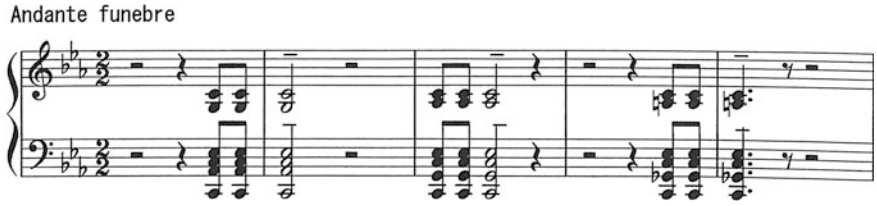

Fig. 9.8 Epitafio, mm. 26–30

Aaltonen's work in particular, his technique of narrating Hiroshima through musical relationships resulted in a more effective representation of the subject, Hiroshima.

Table 9.2 shows the thematic transformations worked out in *Hiroshima Symphony*. From the Introduzione to the Fuga, there are particular themes flowing

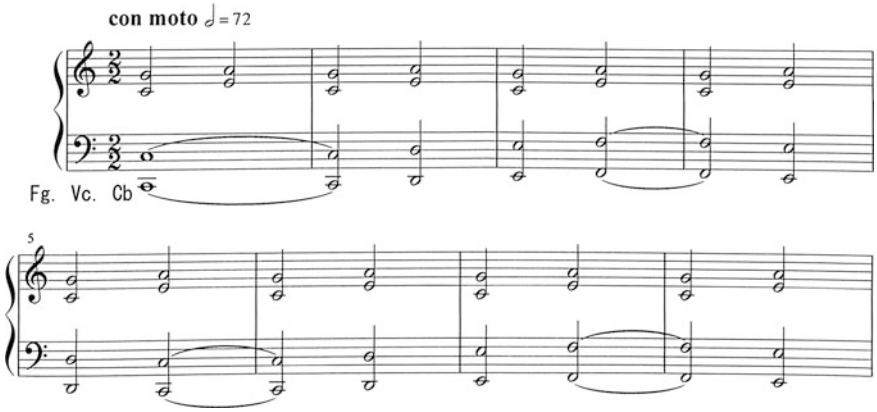

Fig. 9.9 Finale, mm. 5–12

Table 9.2 Thematic Transformation in the *Hiroshima Symphony*

Parts	Measures	Themes (in order as appeared)
1. Introduzione	60	A, A(t)*, A(t)
2. Allegro	306	B, B(i), B, A(a), B, A(a), B, B(t), B(i), B, C(t), A(a), C(t)
3. Scherzo	155	C, A(a), D, B(t), C(t), A(a), D, B(t), C, B(t)
4. Fuga	142	D, C(t), D, D(a), D(i), D(a), D, C
5. Culminazione	489	D(t), C(t), A(t), D(t), A(t), A(p), B(t), B(i), B(t), A(a), A(t), B(t), A(a), C(t), A(t)
6. Epitafio	173	
7. Finale	140	A(p)

*t = transform, i = inversion, a = augmentation, p = in parallel key

at the core of each part, namely themes A, B, C, and D as mentioned in the previous chapter. Every theme appears more than once with some transformations. The most frequently used theme is theme A which Aaltonen called “the gloomy theme” in his notes as we have already seen. It is exposed at the very beginning of the symphony in the Introduzione and appears frequently throughout the symphony. Moreover, it reoccurs in a parallel key not only in the Culminazione but also in the Finale, so it can be regarded as the main theme unifying the entire work. Theme B with a pentatonic scale is repeatedly used in the Allegro, Scherzo, and Culminazione, which made it the most frequently used theme after theme A. The chromatic repetition of theme C is mainly played in the Scherzo, although it has already appeared transformed into a diatonic mode in the Allegro. Theme D written using twelve-tone technique style is developed through the use of elaborate fugal writing in Fuga and reappears in the beginning and middle of Culminazione, although the first half of this theme had already made an appearance in the Scherzo.

Table 9.3 Formal view of *Hiroshima Symphony*, the 5th part Culminazione

Measure nos.	1	4	7	13	16	27	32			84			103	109	118	121	130	132	139	149	154
Programmatic techniques							military march														
Themes	D(t)	C(t)	A(t)	D(t)		A(t)				A(p)											
Motives			α in chromatic			α in chromatic							β	β	β	β		β			β
Narrative			a bad omen				troop's coming			the tragedy's starting			increasing the tension----------								
Sonata form										Recapitulation											
Key	unsettled									C	C		G				e				

Measure nos.	159	165	175	185	191	199	202	209	214	253	257	262	293	301	342	355	376	387
Programmatic techniques																		
Themes						B(t)	B(i)		B(t)	A(a)	A(a)	A(t)	B(t)	A(a),C(t)	C(t)		C(t)	
Motives	β	β		β	β			β										β
Narrative	increasing the tension----------																	
Key			des															

Measure nos.	396	411	417	449	470	489
Programmatic techniques	falling the bomb	explosion----------				
Themes		A(t)				
Motives		α in chromatic	β	β		
Narrative	the moment				after the explosion	
Key					c	

Interestingly enough, in the Culminazione do we find the recurrence of all the themes returning together, but after the point depicting the sound of the explosion (mm. 411–49) these themes disappear completely (see Tables 9.2 and 9.3). Perhaps Aaltonen intended to express the extinction of all life at that moment. Indeed, in the following Epitafio none of the previous themes are employed. There are only a few independent melodies to the rhythm of the funeral march. It is only in the Finale that theme A reoccurs in C major, a parallel key of the original C minor. The motif α consisting of the first seven notes of this theme are played all through this part, in lower parts at first, then in full orchestra at the end (Fig. 9.9). This energetic ending featuring a transposition from the minor key into the major suggests that Aaltonen felt that people in the devastated city could overcome the tragedy in the end.

Thus, we can see that the technique of thematic transformation employed along with the programmatic technique do indeed play very important roles in structuring the composition. What is most interesting here is that the technique of thematic transformation is able to clearly depict the narrative of Hiroshima—a peaceful city destroyed by the atomic bombing which then recovered from the deadly devastation. This aspect deserves to be examined much more deeply. Theme A, as the main theme of this symphony that plays a leading role of explicating this narrative, we could call the "Hiroshima motif". It is first designated in the Introduzione. This "gloomy" theme is a harbinger of the historical tragedy about to befall the city. Theme B of the Allegro depicts a peaceful state of the Japanese city, but soon after that the Hiroshima motif appears representing a bad omen. In the Culminazione, the catastrophe occurs as Aaltonen explained. Let us see how Aaltonen used themes in this climactic part (see Table 9.3). Soon after the opening passage of theme C and D, the Hiroshima motif emerges in a chromatic form as it recalls us the catastrophe is approaching (Fig. 9.10), which was replaced by the military march (Fig. 9.6).

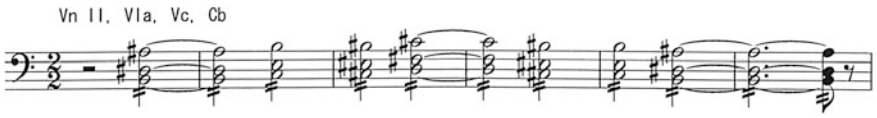

Fig. 9.10 Culminazione, mm. 7–12

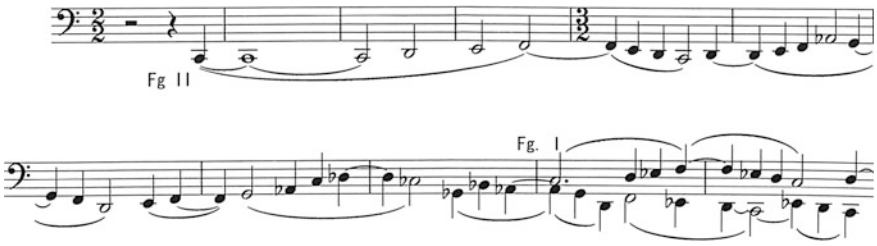

Fig. 9.11 Culminazione, mm. 84–94

Then, the Hiroshima motif reappears in C major modulating into C minor suddenly as if to imply the start of the tragic event (Fig. 9.11). This is followed by an ascending conjunct motion motif β from theme A, which is now transformed in pentatonic scale and appears over and over intermingled with previous themes (Fig. 9.12). The reiteration of the ascending motif generates tension towards a climax, which suggests the image of the combat plane carrying the atomic bomb into the sky. All of the themes reappear mingling together and then are dispelled by the sound of the explosion that calls to mind the destruction of everything. After the theme-less Epitafio shows nothing is left, the Hiroshima motif returns in a major key implying that the residents of Hiroshima would eventually overcome the disaster (Fig. 9.9).

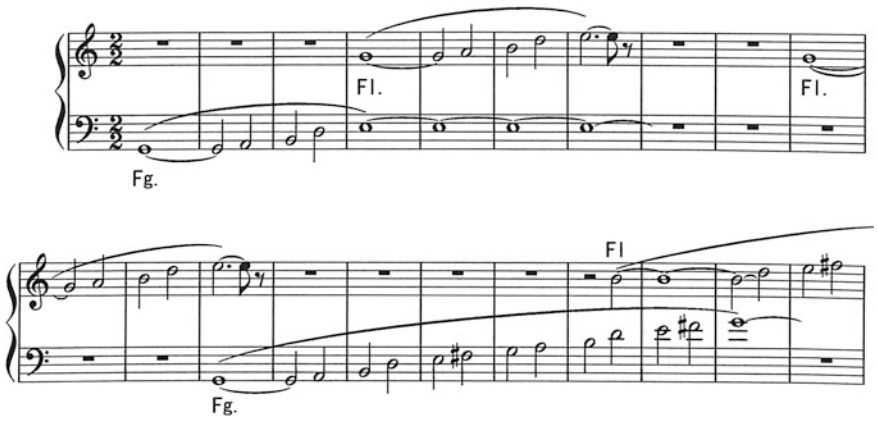

Fig. 9.12 Culminazione, mm. 109–29

9.5 Conclusions

The main points that have been made in this article will now be summarized. The first section referred to the following two points: the difficulty in defining music related to "Hiroshima" due to markedly divergent interpretations such as those from composers, performers and listeners, and the signification of "Hiroshima" as seen in musical works, which sometimes shape or have a strong connection with narrative structure, particularly in the case of the symphonies with programmes or texts. In order to examine the case of the symphony without text, we addressed Aaltonen's *Hiroshima Symphony*, which is the main topic of this article.

The analysis of structure of *Hiroshima Symphony* showed that Aaltonen intended to compose a large sonata in free style rather than a conventional symphony.

While examining how Aaltonen represented "Hiroshima" through musical relationships only, two techniques are revealed here. One is the programmatic technique and the other is the technique of thematic transformation. Although the former has already been taken up by critics, the latter has not yet received the attention it is due. More noteworthy here is that the technique of thematic transformation in this symphony does not only unify the overall structure of the symphony but also represents the narrative of "Hiroshima" diachronically throughout this work. To put it another way, it is by way of the technique of thematic transformation that this symphony could attain diachronic temporality and narrativity, both of which are crucial factors in representing Hiroshima.

Indeed, the narrative of Hiroshima from its destruction to its recovery becomes a common subject in various areas of future artistic expression. Therefore, we can consider Aaltonen's *Hiroshima Symphony* as an important precursor of future works employing not only the programmatic technique but also the technique of thematic transformation in shaping in sound this powerful narrative.

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Chapter 10
The Theme of Death in the Music of Paweł Łukaszewski

Renata Borowiecka

Abstract Paweł Łukaszewski is a Polish composer of the young generation and one of the most interesting creators of contemporary sacral music. Vocal and instrumental compositions as well as *a cappella* choral music occupies a significant place among his abundant achievements, becoming part of the Christian religious tradition. Many times their subject-matter is related to the most important periods in the Church's liturgical year or moments for experiencing the mysteries of faith. The rites that are the most significant are the ones contemplating the death of Christ as a divine entity and man. Meditation over the experience of human suffering and death constitutes a sense of The Office of the Dead. Prayers that are part of, among others, the vespers service or mass for the dead strongly resonate in musical art. Łukaszewski also related to these words in his three compositions—*Vesperae Pro Defunctis* (1995), *Salve Regina* (2009) and *Requiem* (2014). The paper shows the composer's strategies used to convey the most important messages and ideas. Interpretations—as the author says—constitute an attempt to bring closer one of the greatest mysteries of faith. Łukaszewski's deep rooting in European musical culture and Christian spirituality confirm this clearly as well.

10.1 Introduction

Paweł Łukaszewski is considered to be one of the most distinct composers in the field of contemporary religious music. His works attract great interest in Poland and beyond. The leading lights of his vast oeuvre are vocal-instrumental and *a cappella* choral compositions, referring to the Christian religious tradition. According to the composer, these references are tied to the cultural sphere he was brought up in. He was born in Częstochowa, near the Jasna Góra Marian Monastery; these circumstances enabled him to witness various significant religious and historical events (e.g. Pope John Paul II's pilgrimages to Poland). Łukaszewski also recalls the *Ars*

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Chori festival in Częstochowa (which later became the *Gaude Mater* International Religious Music Festival), where he could listen to the works of such Polish religious music composers as Andrzej Koszewski, Romuald Twardowski, Juliusz Łuciuk and Józef Świder. The artist says openly:

> I compose my music as a religious believer, which I always stress without embarrassment. I am looking for a form of expression which would bring me closer to God and make me a better person – perhaps a more devoted believer too (Schabowska 2014).

Hans Urs von Balthasar emphasized:

> When the artist is in fact subjectively religious, they view their work… through the eyes of a religious person. The religious moment acts as a creative impulse in the choice of, and approach to the subject (Balthasar 2007: 94).

The themes in Łukaszewski's works are often related to the most important periods in the liturgical year, which the composer treats as particularly significant times for experiencing the truths of his faith: Lent and Resurrection, All Saints Day, Advent and Christmas—works worth noting here are the oratorical compositions *Via Crucis*, *Ressurectio* and *Missa de Maria a Magdala*, the quasi-cantata *Luctus Mariae*, choral *Stabat Mater*, Advent-themed *Antiphons*, and his own versions of Christmas carols. The composer's reflection also spans human existence: meditations on the experiences of suffering and dying are the themes of funereal liturgies, vespers and masses for the dead. The words of prayers resonate strongly throughout the music: many composers considered them not only a declaration of faith, but also an expression of the personal search for the meaning of life and death in tragic circumstances. Łukaszewski refers to prayers in three of his compositions: *Vesperae Pro Defunctis* (1995, rev. 2011), *Salve Regina* (2009) and *Requiem* (2014).

10.2 The Human Being in the Face of Death

As Regina Chłopicka writes:

> Suffering and death are a fundamental issue for culture. […] In the face of death, questions about values emerge with particular clarity (2000: 163).

The Second Vatican Council emphasized that the mystery of human fate is compellingly revealed in such circumstances. People display varying attitudes towards death, and even the same person can change theirs at various moments and stages of their life. In a death-themed essay, Izydora Dąmbska claims:

> When we follow the question of death in Christian culture, we can notice two attitudes, displayed with varying strengths: death as salvation, and as a terrifying trial. In certain eras one or the other approach prevails (Dąmbska 1986: 56).

In *Genesis*, death was presented as a result of the original sin, a certain punishment, but also something that could lead to a new life—eternal happiness or eternal doom. Early Christianity treated death as salvation; in the late Medieval and

Baroque eras, the elements of awe and horror were emphasized, but their role was to help overcome the fear of death. During the Renaissance and later centuries, both tendencies coexisted and collided. In contemporary culture, marked by a crisis of faith and values, philosophers describe a dual approach towards death: either creating a sphere of taboo around it, or removing the metaphysical dimension through banalization and spectacle.

The Church is trying to re-establish the correct spiritual dimension of death; artists make similar efforts by raising the subject in their works and thus ask significant existential questions.

10.3 The Subject of Death in Łukaszewski's Works

The subject of death in Łukaszewski's music is approached, due to the composer's beliefs, from a Christian perspective. Łukaszewski says:

> In the funeral rites, the dead are being entrusted to God, the hope of the living is being reinforced, and the belief that all baptized people will be resurrected with Christ is being expressed; we pray for the dead to enter a new life through their death. The message of the funeral rites is hope for an eternal life, and the confession of faith in resurrection and meeting again in the Kingdom of God […] (Łukaszewski 2014).

Łukaszewski refers here both to liturgical funeral prayers, and to genres preserved in the long tradition of the western Church. Musical strategies also point towards particular ethical values, telling good from evil and directing attention towards the most important truths of the faith.

10.3.1 The Choice of Texts

The composer has set to music Latin texts functioning in the *Officium* service (*Vesperae Pro Defunctis*), the liturgy of the Mass for the Dead (*Requiem*), as well as the funeral ceremony (the *Salve Regina* antiphon). It is worth emphasizing that the author considers Latin to be "a universal language, the language of prayer, still valid and alive thanks to the Church and music".

The vespers and the antiphon strictly follow the original text from the liturgical books after the liturgical reform by the Second Vatican Council, whereas the *Requiem* presents a specific construction of the lyrical layer.

The composer has consolidated the text of *Vesperae Pro Defunctis* into six main parts (see Table 10.1). The contents of the hymn, psalms, canticle and *lectio* focus on the most important dogmas of the faith—Christ's victory over death and his eternal rule. They also refer to the motif of Judgment Day—the day awaited by the faithful departed, believing in the return of the judge who grants light and eternal life to all those who trust and love God (hymn). Another motif is the sinful nature of

Table 10.1 *Vesperae Pro Defunctis*, macro-form

Officium defunctorum ad Vesperas "Liturgia horarum iuxta ritum romanum"	
I Hymnus	*Immensae rex potentiae*
II Psalmodia	
2. Antiphonae I	*Dominus custodit te…*
3. Psalmus 120 (121)	*Levabo oculos meos in montes…*
4. Antiphonae I	*Dominus custodit te…*
5. Antiphonae II	*Si iniquitates…*
6. Psalmus 129 (130)	*De profundis clamavi…*
7. Antiphonae II	*Si iniquitates…*
8. Antiphonae III	*Sicut Pater suscitat mortuos…*
9. Canticum	*Christus Iesus…*(Phil 2, 6–11)
10. Antiphonae III	*Sicut Pater suscitat mortuos…*
III Lectio Brevis	*Ubi es, mors, Victoria tua?* (1 Cor 15, 55–57)
IV Responsorium Breve	*In misericordia tua, Domine…*
V Magnificat	
13. Antiphonae ad Magnificat	*Omne quod dat mihi Pater…*
14. Magnificat	*Magnificat anima mea Dominum…*
15. Antiphonae ad Magnificat	*Omne quod dat mihi Pater…*
VI. Preces	
16. Oratio	*Deus, qui Unigenitum tuum…*
17. Per Dominum nostrum…	*Per Dominum nostrum…*
18. *Amen*	*Amen*

man and the figure of the Saviour, the Good Shepherd (psalms). The vespers have both communal and individual characters. They bring praise, the glorification of God, thankfulness for the sacrifice of God's son, and supplication—prayer to the Merciful Judge for forgiveness and eternal life.

The medieval text of the *Salve Regina* antiphon is the prayer of a lost human being to Mary, described as the Queen, Mother of Mercy, Intercessor, life, sweetness and hope. The introduction of the antiphon into the funeral rite points at the crucial role of Mary in the plan of human salvation, as an intercessor and Mother of the Church (as stressed by the Second Vatican Council).

The liturgical texts of the funeral Mass existed in various versions. They were largely unified by the Council of Trent, and their final order (with possible variants) was shaped at the turn of the 19th and 20th centuries. Composers, while working on musical versions of the *Requiem*, have eventually developed an independent genre divorced from its original liturgical function, in which they omitted, shortened or reordered the text, also including national language variants. Regina Chłopicka stresses that texts set to music are diverse in type, length and construction as well as content and general character. She points out two recurrent motifs: "light"—which symbolizes eternal rest and salvation, and "darkness"—the sign of fear, doom and

damnation (Chłopicka 2000: 100). Paweł Łukaszewski, deciding on a particular choice of texts, added his personal touch to the work.

Following the guidelines of the Second Vatican Council, the composer removed the *Dies Irae* sequence, replacing it with a joyful *Hallelujah*, with Christ's quotes from the resurrection of Lazarus. As the author says, these words are supposed to remind us about resurrection to eternal life for all the faithful. Additionally, instead of the funereal *Tractus*, he has introduced Psalm 23, which presents God as the Good Shepherd. The work ends with *In paradisum* and *Libera me* in an order reversing the traditional one. This way, the text of the composition opens and closes with the theme of a prayer for eternal rest and light. The specific choice and construction of the text, alongside the musical approach, has made listeners call the work "the lucid *Requiem*" (Table 10.2).

Table 10.2 *Requiem*, macro-form

Requiem—ritum romanum	Requiem—ritum Sarum	Łukaszewski's Requiem
1. Introitus *Requiem aeternam* + psalmus *Te decet hymnus Deus in Sion*		1. Introitus *Requiem aeternam* + psalmus *Te decet hymnus Deus in Sion*
2. Kyrie		2. Kyrie
3. Graduale *Requiem aeternam* + vers *In memoria aeterna*	3. Graduale *Si ambulem*	**3. Psalmus 23**
4. Tractus *Absolve Domine*	4. Tractus *Sicut cervus*	–
5. Sequentia *Dies Irae*	–	**4. Alleluja**
6. Offertorium *Domine Jesu Christe*	5. Offertorium *Domine Jesu Christe*	5. *Pie Iesu (Domine, Dona eis requiem sempiternam)*
7. Sanctus	6. Sanctus	6. Sanctus
8. Agnus Dei	7. Agnus Dei	7. Agnus Dei
9. Communio *Lux aeterna*	8. Communio *Lux aeterna*	8. Communio *Lux aeterna*
10. Responsorium *Libera me, Domine*	9. Responsorium *Libera me, Domine*	**9. Antiphonae *In Paradisum***
11. Antiphonae *In Paradisum*	10. Antiphonae *In Paradisum*	**10. Responsorium *Libera me, Domine*** (from *Office of the Dead*)

10.3.2 Musical Strategies

The words of each work have a fundamental meaning for the composer—he derives his musical strategies from there. The artist says:

> I appreciate respect for the Word, for which I am looking for a proper sound… I am not trying to construct a new reality through my musical creations, but I'm trying to illustrate this Word with a sonic language accessible to a contemporary listener (Markuszewski 2011: 2).

Łukaszewski reaches for traditional genres, forms and styles of music, introduces a neotonal harmonic language, melodic quotes, and eventually refers to rhetorical and symbolic gestures rooted in music.

Father Tadeusz Dzidek writes about the special religious experience of contemplation and meditation, where music is very helpful (2013: 149). It appears that Łukaszewski's *Vesperae Pro Defunctis* is a musical meditation on the mystery of human death and the glory of God. Its narration time can be described as numinous, sacred, or as the artist says—the time of internal experience. The composer introduces slower tempos, numerous repetitions of musical forms, pedal notes, and clear references to the original church chant—collective, choral.

The laudatory and precatory nature of the hymn opening the vespers is achieved through polyphonic choral singing in a declamatory tone, as well as references to antiphonic singing (male versus female voices).

The *psalmody*, *lectio* and *responsorium breve* are characterized by references to a typical choral declamation, e.g. a more vocal antiphon (sometimes in a polyphonic version) as a frame for the words of the psalms, performed syllabically and individually by particular voices of the choir or solo baritone on an orchestral background. In order to emphasize the ties with Roman liturgy, the composer sometimes quotes Gregorian chant melodies (see Fig. 10.1). The orchestral parts not only accompany the vocal expression: purely instrumental fragments work as an introduction to the liturgical ceremony and prayer time (instrumental introduction), bring a moment of reflection (string interludes, or with a concertante, melodious oboe part).

The fragments particularly emphasized refer to Christ's death on the cross and resurrection (*Canticum*) and God's glory (*Magnificat*, *Per Dominum nostrum*…). Their type of expression contrasts with the remaining parts: praising, elevated, sometimes even grandiose tones dominate. Łukaszewski introduces polyphonic choral textures, layers voices polyphonically, usually operates with a tutti orchestra, uses animated rhythms, a strong dynamic (*f*, *ff*), builds tension through sequence (*Magnificat*), and eventually introduces dissonant structures which emphasize the drama of the crucifixion. The *Conclusio* though, is a quiet and humble *Amen*.

The prayer to Mary expressed with the words of the *Salve Regina* antiphon was located in the tradition of a cappella motet and antiphonic chant—two choirs (see Fig. 10.2). The composer follows a stanza construction of the text, simultaneously

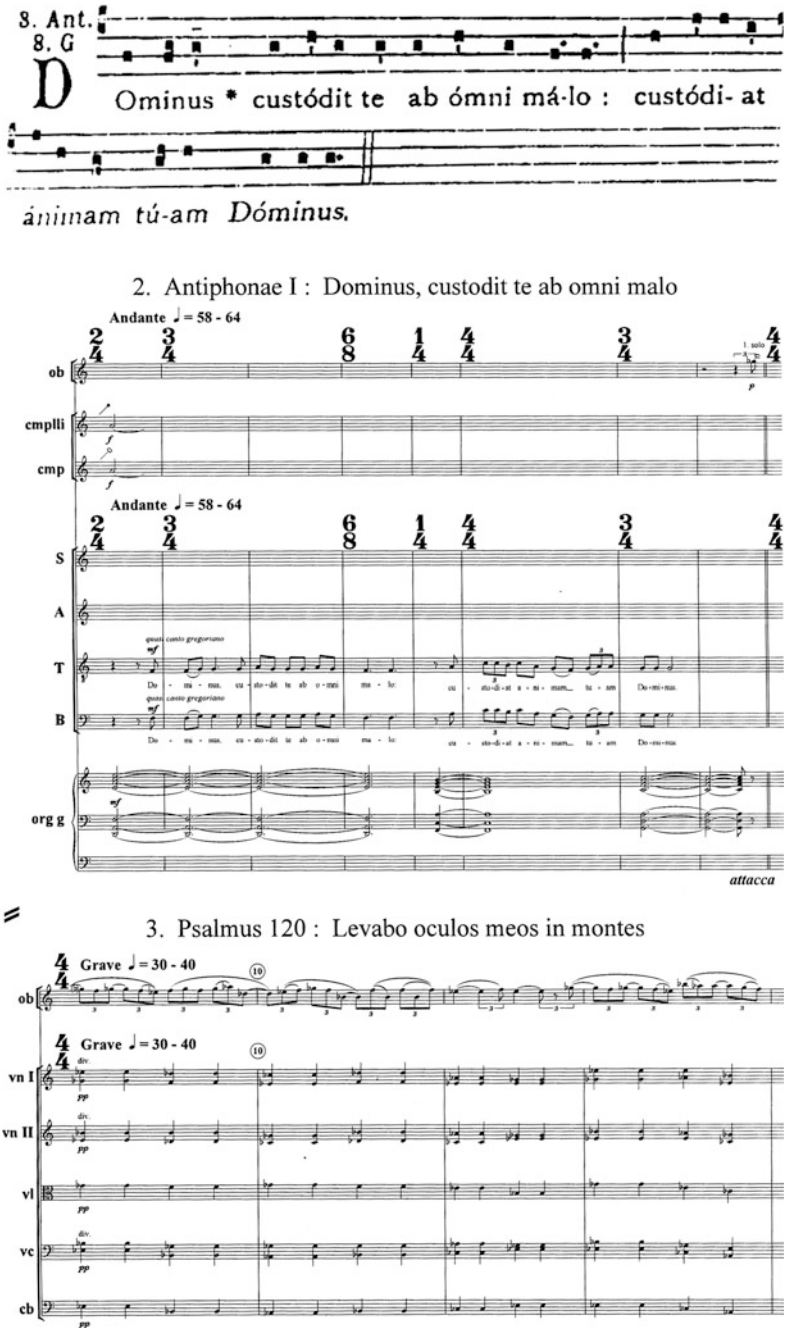

Fig. 10.1 Paweł Łukaszewski, *Vesperae pro defunctis*, *Psalmodia*—Gregorian chant and the beginning of part

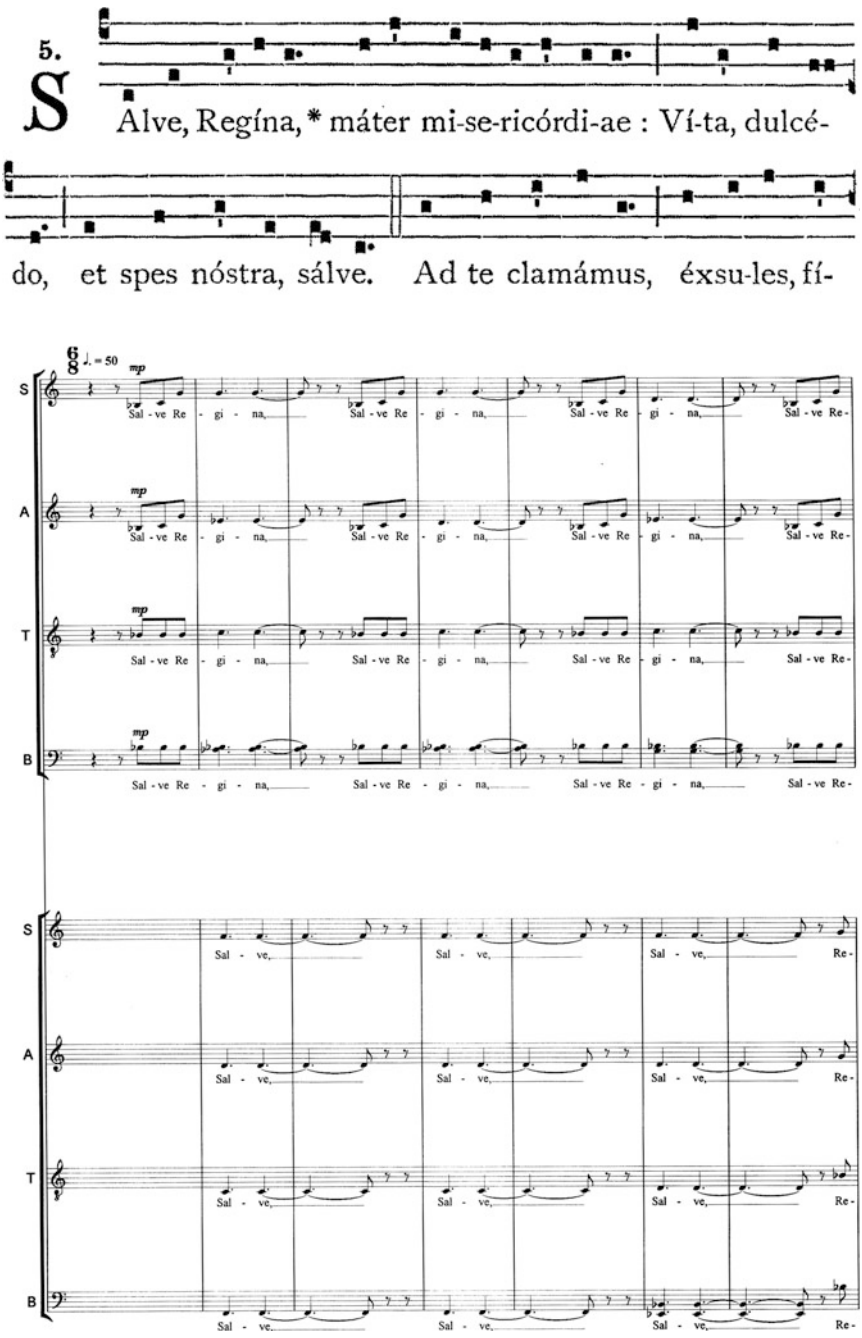

Fig. 10.2 *Salve Regina*—plainchant melody in *tonus simplex*, opening; Paweł Łukaszewski, *Salve Regina*, opening

building an arch-like musical form. A similar approach to motifs appears in the opening and closing words, which refer to Mary's characteristics. They become semantically strengthened through numerous repetitions. The content referring to Mary and Christ receives the same musical motifs, which symbolically stress the ties between Mother and Son. It is worth noting that the first ascending melodic motif resembles an intonation of a plainchant melody in *tonus simplex*.

Requiem refers to the cantata genre and the reflective practice of musicalization from the French tradition, which lacks the descriptions of the horrors of Judgment Day. The composer gives his work a personal dimension by dedicating particular parts to the memory of people dear to him, including composers Wojciech Kilar and John Tavener, the Primate of Poland Cardinal Józef Glemp, and members of the Łukaszewski family. The composer's interpretation is dominated by a prayer-like tone (many repetitions of musical formulas), in which two categories of expression are present: a mild request and a dramatic supplication. Both appear in the work interchangeably, in a contrasting manner. The human prayer is both communal (choir), and individual (solo vocal). The mild request (see Fig. 10.3) is characterized by fading vocal motifs, referring to the intonation of a sigh (rhetorical *suspiratio*), harmony moving towards "soft", minor tones, choral recitation or solo, quasi-cantilena singing (based on distant intervals), low dynamics and a soft instrumental sound (strings, harp, woodwind instruments).

The dramatic supplication (see Fig. 10.4) is expressed through rhythmic groupings introducing metrical shifts in accents, quick choral declamations and the melody of particular choir parts shaped by distant interval steps, dissonant harmonic structures and high dynamics, as well as a more active participation of brass, percussion and piano.

Two categories of prayer are combined in the final part but the dramatic request for salvation on the Judgment Day (which brings culmination to the previous motifs) is softened by a final, quiet, humble request for eternal rest (ending in a *pp*, E-flat minor chord).

Łukaszewski's *Requiem* is played out between the darkness of the human world, affected by sin, uncertainty and death—and the light and hope brought by God and his eternal paradise. These two main threads are expressed in two motifs, symbolic for the *missa pro defunctis* genre: darkness and light (derived from the lyrical layer). For the former, supplication was ascribed, with dissonant structures, characteristic rhythms, contrasting registers, and sometimes—references to conductus motifs (e.g. part 3, "walking through the valley of the shadow of death"). The latter is expressed through bright sound—high registers, particular instrumentation (bells, harp, flutes, etc.), a uniform, calm rhythmic pace, major chords, perfect fifths, and high dynamics. Usually, the motif of light is associated with the culmination of a particular part. We can say that Łukaszewski refers to musical archetypes, hence emphasizing the most important Christian dogmas.

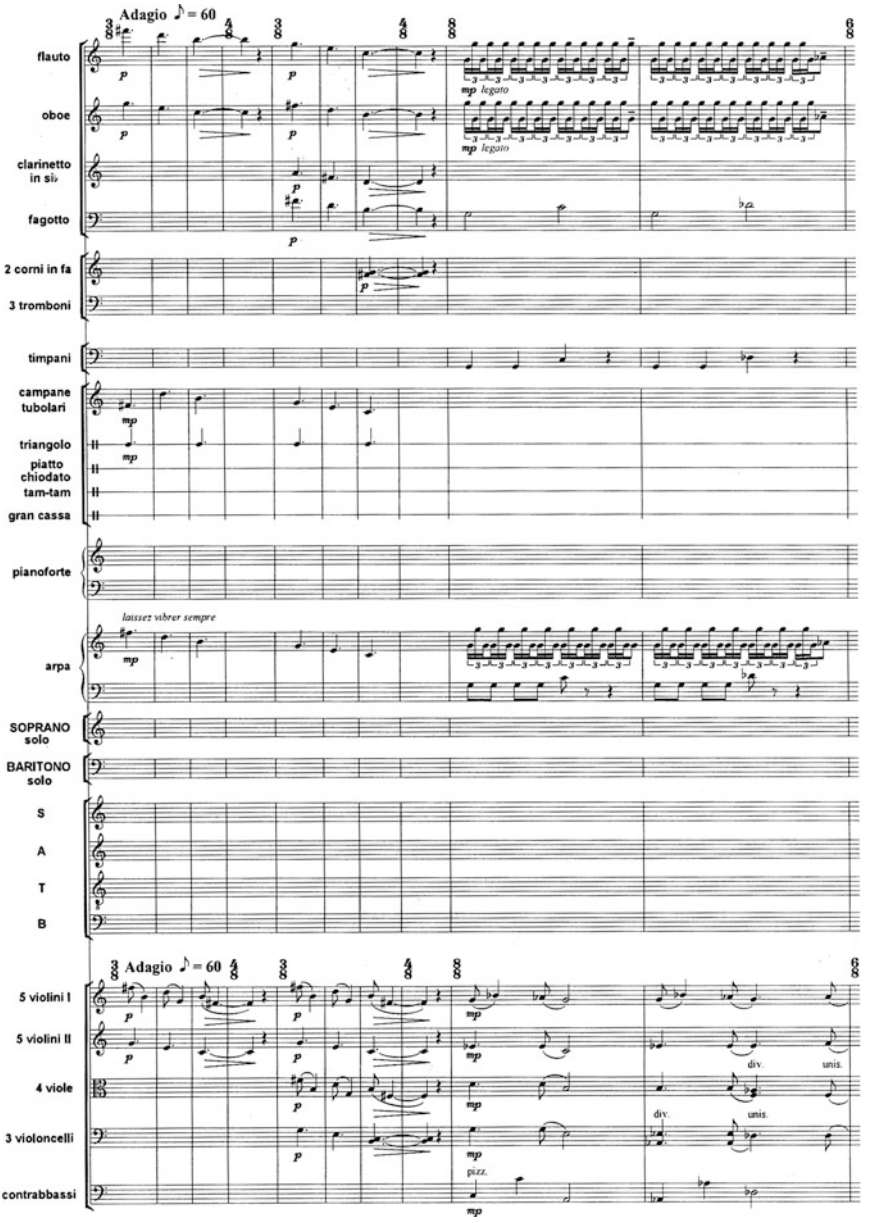

Fig. 10.3 Paweł Łukaszewski, *Requiem*, opening

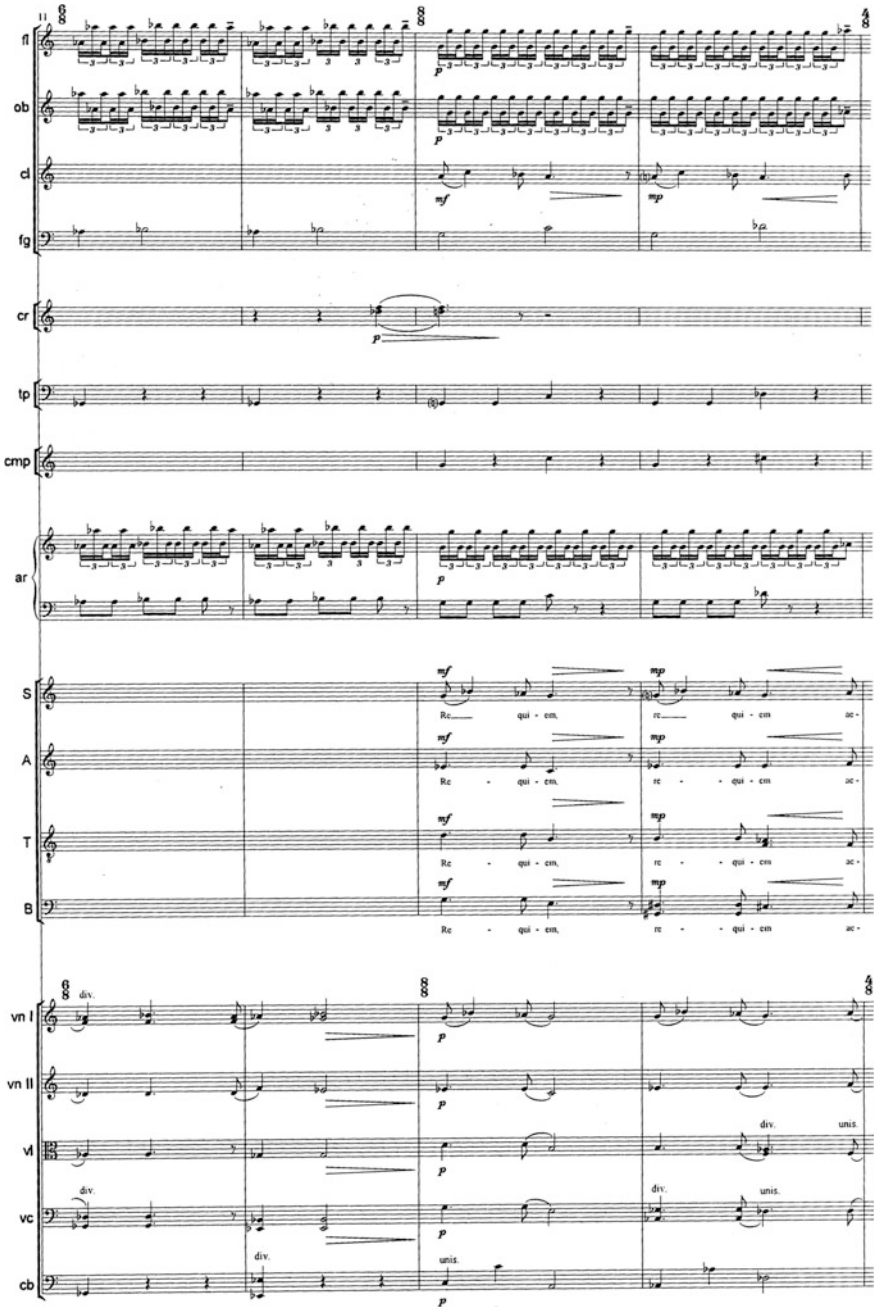

Fig. 10.3 (continued)

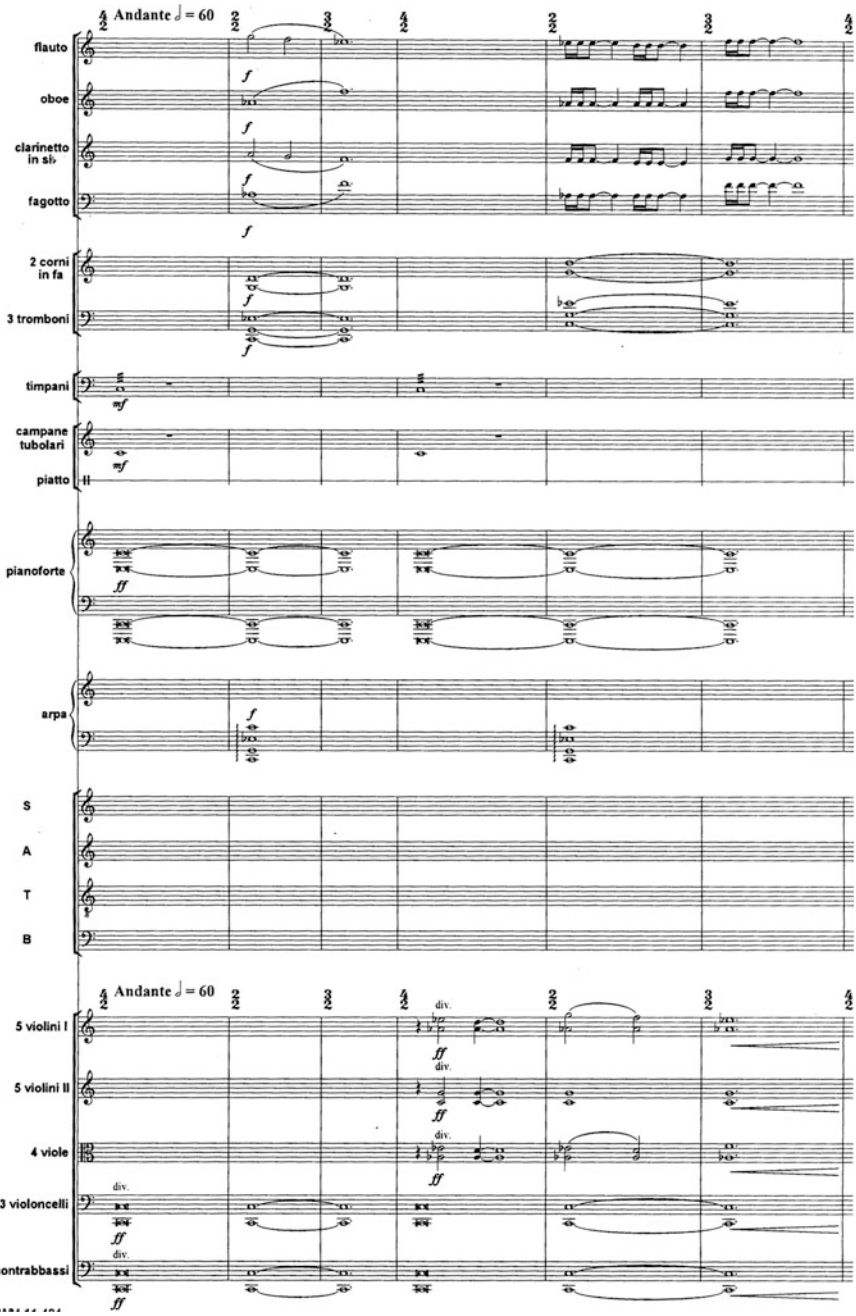

Fig. 10.4 Paweł Łukaszewski, *Requiem*, *Kyrie*: opening

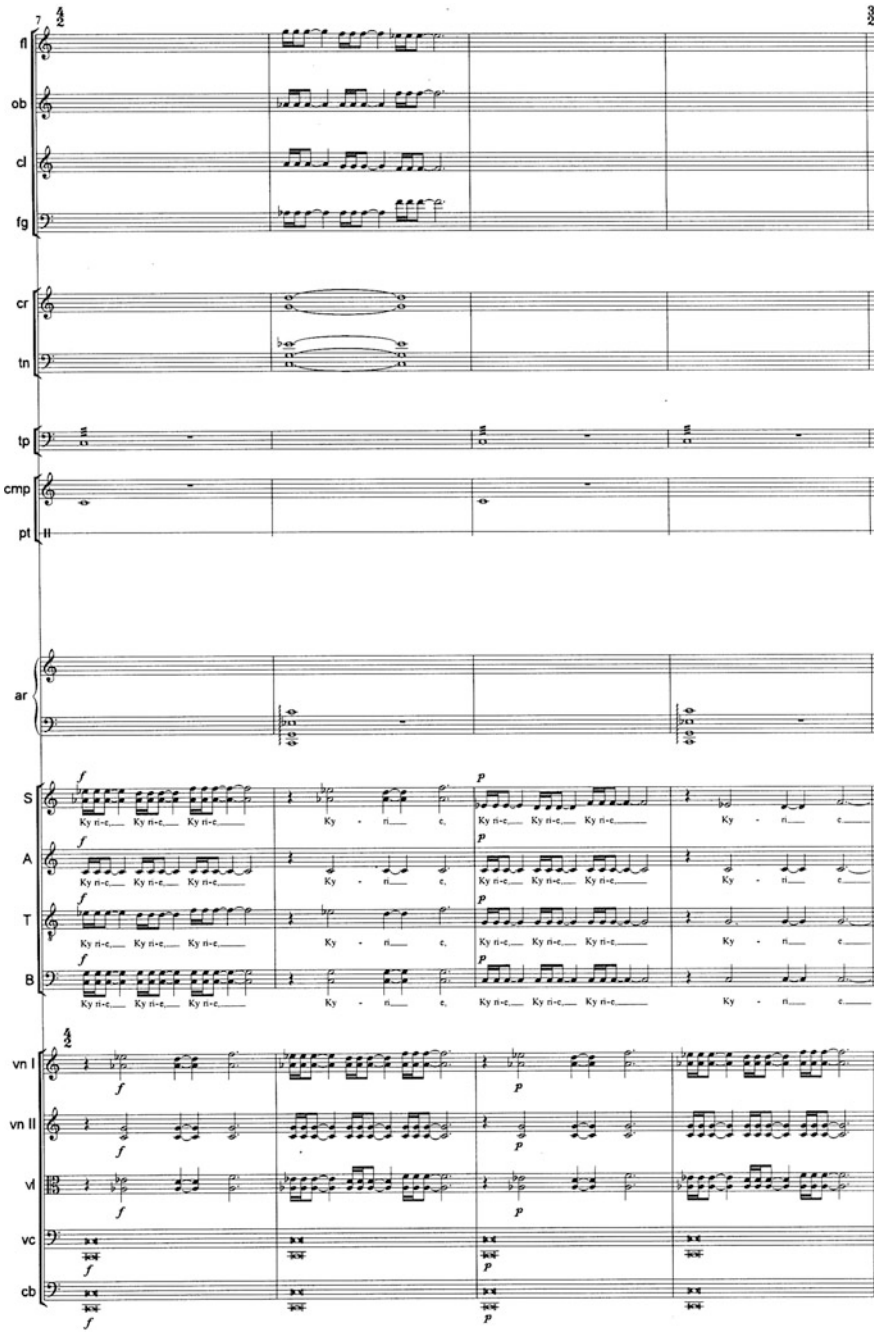

Fig. 10.4 (continued)

10.4 Conclusions

Hans Urs von Balthasar highlighted two types of religious works (Balthasar 2007). In the first group, he counted those with objectively religious themes (motifs, facts), into the second—compositions expressing the private faith of the artist. It seems that Łukaszewski's works belong to the former group due to their direct references to Christian revelation. As the composer says:

> My interpretations are an attempt to bring near one of the biggest mysteries of faith (Łukaszewski 2014).

The individual, original interpretation of the *Requiem* though, indicates that subjective religiousness played a role here as well. The composer has focused to a lesser extent on the meaning of death in human existence, instead—following the thought of the Second Vatican Council—stressing the idea of eternal life after death. This is why, after the first performance, critics wrote that the atmosphere of the Polish composer's new work differs from other funeral-themed works, dominated by sadness and reflection. In the context of semiotic theories (Jabłoński 1999; Tomaszewski 2005), Łukaszewski's works can be considered as having a phatic function—their role is to deliver the author's message to the listener, unite both parties, be a medium of understanding, a "tune to a common tone"; this integrating element would be the referral to styles, genres and means typical for European religious music. Łukaszewski's idea is what he considers his credo:

> As a composer, I would like to become the messenger of Truth (Markuszewski 2011: 4).

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Chapter 11
Religious Motifs and Existential Reflection in Zbigniew Bujarski's Chamber Music

Ewa Wójtowicz

Abstract The chamber music of Zbigniew Bujarski (born 1933) comprises four string quartets, composed between 1980 and 2001, and seven compositions for other ensembles written in the period of 1993–2013. Almost all pieces have got titles extending beyond musical terminology. There are recurring motifs of birds (*The Fear of Birds I-III*, *Orniphania*), a motif of house (*Quartet for a House-Warming*), as well as some religious motifs (*Quartet for Advent*, *Quartet for Easter*). The paper discusses the spheres of these programmatic meanings and explores how these meanings had been coded in the sound material. The chamber music of Bujarski is presented in the context of its connections with the Polish tradition.

11.1 Introduction

The creative path of Zbigniew Bujarski, a Kraków composer born in 1933, runs according to a "pattern" characteristic for the generation of Polish authors who made their debut at the turn of 1960s. In Polish music this was the time of accelerated reception of avant-garde techniques, after the years of isolation behind the iron curtain, which culminated in the sonorism trend. In the second half of 1970s, composers started to depart from sonorism in search of—as Mieczysław Tomaszewski described it—"values veiled and lost" (2005: 145–56).

From the perspective of transformation of compositional technique, the author's monographer, Teresa Malecka divides Bujarski's works into two periods (Malecka 2006: 34–6). During the first one, between 1961–73, his work transferred from the casual serial technique to sonorism. A new period is opened—after four years of silence—with *Musica domestica* for string orchestra. This composition won the second prize of the International Rostrum of Composers in 1978. It was then that

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Bujarski transferred from sonorism to "melodicity" and the crystallization of an individual and mature composer's style occurred.

11.2 Chamber Ensembles in Bujarski's Music

The sonorist period of Bujarski's work is dominated by compositions for large performance ensembles. Only *Kompozycja kameralna* [Chamber Piece] for voices, flute, harp, piano and percussion (1963) belongs to chamber music. This composition became the composer's debut at the International Festival of Contemporary Music "Warsaw Autumn" in 1964.

Chamber ensembles become Bujarski's favorite artistic expression media in the second half of his creative life. The 1980s were dominated by string quartets.[1] The composer especially values this genre approaching it as a criterion of composer's workshop skills and emphasizing the peculiarity of an ensemble which ensures the intimacy of sound and at the same time encourages a deeply personal expression (Bujarski 2002: 35).

The performing means in the theme cycle of three compositions *Lęk ptaków* [The Fear of Birds] are more sound-heterogenic.[2] The constant element of the ensemble are the percussion instruments: vibraphone, xylorimba and tubi di bambu. In *Lęk ptaków I* (1993) they accompany a violin and a viola, in *Lęk ptaków II* (1994)—two clarinets, and in *Lęk ptaków III* (1995) the instruments of both previous compositions are combined. Starting from 2001 a preference for a cello is noticeable in Bujarski's chamber compositions. It appears accompanied by a piano, as in *Orniphania* (2001) and *KalSzlez* (2010), with a unique combination of an accordion and a piano in the composition *Frutti di Mare(k)* (2001), as well as in a multiplied form in compositions from 2013: *Adagio* for 2 cellos and *Largo* for viola and 2 cellos.

Bujarski's chamber music is dominated by the sound of string instruments: "There are no better, more noble instruments than string instruments […]", the composer said in the year 2000 (in Malecka 2006: 123). In the catalogue of his compositions consisting of almost forty pieces, almost one third is appropriated for that group of instruments. According to Teresa Malecka, the string instruments were the ones for which:

> The most beautiful and the deepest compositions [were written] […]: *Pawana dla oddalonej* [Pavane for a Remote One] for string orchestra, and two quartets: *Kwartet na Wielkanoc* [Quartet for Easter] and *Kwartet na jesień* [Quartet for Autumn] (Malecka 2006: 124).

[1]Three of four compositions representing that genre were created at that time: the first quartet *Kwartet na otwarcie domu* [Quartet for a House-Warning] in 1980, the second quartet *Kwartet na Adwent* [Quartet for Advent] in 1984, the third quartet *Kwartet na Wielkanoc* [Quartet for Easter] in 1989. The last quartet *Kwartet na jesień* [Quartet for Autumn] is from the year 2001.

[2]This cycle was composed in the first half of 1990s.

11.3 Chamber Music as a Space of Extra-Musical Meanings

The majority of Bujarski's compositions includes a curriculum contents indicated in non-musical titles and sometime elaborated on in commentaries. The "neutral" titles are an exception, e.g. *Kompozycja kameralna* [Chamber Piece] and late compositions such as *Adagio* and *Largo. Kompozycja kameralna* diverges from other pieces also in terms of subject matter. The composer used here the texts of contemporary Japanese poets (in Polish translation) discussing the tragedy of Hiroshima. Programmatic motifs in later compositions focus around two semantic spheres: religious and existential experiences.

11.3.1 Instrumental Religious Music

Two string quartets may be included as part of instrumental religious music: second—*Kwartet na Adwent* [Quartet for Advent] and third—*Kwartet na Wielkanoc* [Quartet for Easter].

Advent in the Catholic Church is a time in the liturgical year when the faithful wait for the dual coming of Christ. The composer emphasizes in the commentary to *Kwartet na Adwent* [Quartet for Advent] that it is the time "of purification before Christmas" and a time of "waiting for the One Person and for the One Thing which is the final purpose of human life" (Bujarski 1985: 32). Time becomes the essence in the focused and contemplative music. The one-movement form is structured on the basis of a principle of arranging sections, mostly of static nature and linear structure. These states of peaceful waiting are rarely disrupted by chord bursts. A continuum of non-linear events is created, the way of shaping emphasizes the extra-music state of anticipation.

Kwartet na Wielkanoc is Bujarski's longest composition representing that genre and at the same time the only one in the form of several movements. The titles of those movements, finally not included in the score, create an intelligible programme. The most primary role in its implementation is played by the contrast darkness-light, which is visible on the level of the cycle between the pairs of movements: I. *Crucifixio*, II. *Pietá* and III. *Hosanna,* IV. *Resurrectio.* Bujarski wrote about *Kwartet na Wielkanoc* [Quartet for Easter] that:

> It is a kind of passion music […]. The intimacy of the quartet sound, its repetitive specifics, the most internalized way the message is transmitted seemed the most appropriate to the composer for conducting divagations connected with the Lord's Passion and the Resurrection (Bujarski 1997: 134).

In the first two movements the dark coloring was achieved by the application of a thick texture and the use of the ensemble's full scale, including its lowest limits in a cello. In the second movement *Pietá*, means typical for a lamentation may be

distinguished: minor-second motifs of a lament and a neo-rhetorical *suspiratio* gesture—*glissando* sighs, filling a tritone interval or minor sixth with a descending movement. The accumulation of such motifs creates a poignant effect.

The third movement *Hosanna* shines with a special light. Almost all of it is maintained in a two- or three-line octave register. The impression of luminosity is co-created by a transparent and static texture with a subtle amount of sound clashes. In the ending the parts of all instruments receive an ascending direction and climb gradually onto higher and higher registers. A culmination is created, filled with supernatural light, which fascinates the composer in El Greco's paintings (Fig. 11.1).

Religious subjects in Bujarski's music are connected with the sense of belonging to the Polish tradition. In the fourth movement of *Kwartet na Wielkanoc* [Quartet for Easter] the joy of Resurrection was expressed by an almost dancing nature in syncope rhythms. At times it appears as if a highlander band was playing. In the ending of *Kwartet na Adwent* [Quartet for Advent] the composer introduced a simple melody of folk intonation, constructed on a lower tetra chord of an Aeolian G-sharp minor scale played in a heterophonic duet.

Affiliation to a religious community usually has its beginnings in a family. In Polish tradition the concept of a family home connotes religious values. Bujarski expressed it in his *Kwartet na otwarcie domu* [Quartet for a House-Warming], a composition commissioned by Krzysztof Penderecki for the 1st Chamber Music Festiwal in Lusławice, which took place in August 1980 in a newly renovated manor house of the Penderecki Family. In the concluding episode of this composition we can hear a

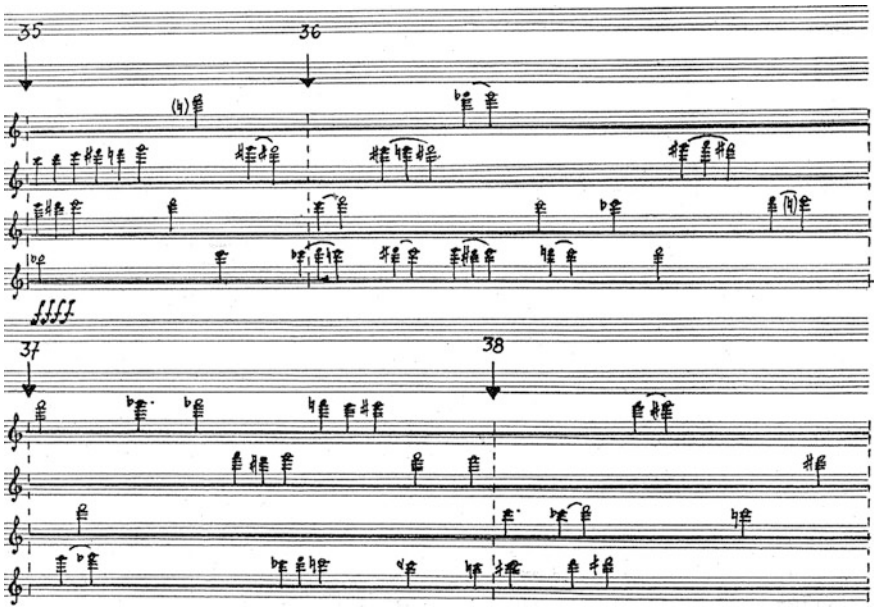

Fig. 11.1 Zbigniew Bujarski. *Kwartet na Wielkanoc* [Quartet for Easter], 3rd movement, the fragment of the ending

paraphrase of a highlander Christmas carol *Oj maluśki, maluśki* [Oh, Tiny Babe], conducted with parallel sixths in an A major key. Its candid mood may evoke memories of home during the most family-like holidays in Polish tradition.[3]

11.3.2 The Motif of Birds and Its Meaning

In mid–90s an air of uncertainty appeared in Bujarski's music, the most fully expressed in the cycle of *Lęk ptaków I, II, III* [The Fear of Birds I, II, III]. When asked about those compositions, the author talked of the anxieties regarding the unknown: "I already know the past, including its variety of experiences, whereas the future does not have to but might be dangerous to us" (in Malecka 2013: 69). Commenting on his work, Bujarski is generous with terms scarred with pessimism, and when expressing judgments and opinions, he avoids self-confidence. In the lecture *O własnej twórczości* [On My Own Work] he pondered "[…] where is the borderline between the justice of actions and the doubts that continuously trouble an author?" (Bujarski 2005a: 125). He interpreted the form *Concerto per archi I* (1979), in which an expected development is brutally interrupted on and off as "an expression of an inner dilemma of a contemporary man living in love for the grand cultural tradition and in tragic uncertainty of the next day, called modernity or progress" (Bujarski 1980: 108).

11.3.2.1 *Lęk Ptaków* [the Fear of Birds]

The poetic title of *Lęk ptaków* [The Fear of Birds] enchants and intrigues. The composer wrote that birds are "man's eternal longing to fly away into heavens and the eternal uncertainty of earthly existence" (Bujarski 2003: 58). In a bird's life, stretched between heaven and earth, Icarus's dream is combined with the worries of everyday life. Birds "are connected to the element of air; […] 'they are the height', and thus spirituality", clarifies Cirlot (2000: 340). A bird is also a symbol of freedom—a moving image of captivity is brought about by the sight of a bird locked up in a cage. A certain form of captivity is also fear described in psychology as a negative emotional state manifesting through anxiety, a sense of tension and danger. To live without fear means to be free.

The music of *Lęk ptaków* [The Fear of Birds] evocatively conveys a range of emotions suggested in the title. The composer introduces listeners—as it was

[3]Elements of Polish tradition in connection with religious themes also appear in Bujarski's other compositions. For example in *Cassazione per Natale* for wind chamber ensemble and percussion (1996), in the central chorale Andantino in the part of the horn there emerges a quotation from the old Polish Christmas carol *Anioł pasterzom mówił* [The Angel Told the Shepherds]. In *Stabat Mater* (2000), following Karol Szymanowski's example, Bujarski used a Polish translation of the selected fragments of a Medieval sequence.

described by one of the critics—"to a magical and subtle world of sound as if unstained with humdrum" (Woźna 1995: 3). He freely shapes the narration giving it oneiric qualities. Each of the three compositions have a form of an expressive arch: music emerges from silence and dies into it, passing through a series of loosely tied episodes. The vibraphone's tone color emphasizes the lightness and fragility of birds' existence, whereas xylorimba, and especially tubi di bambu mimic the sounds of fluttering, shivering corresponding to the state of anxiety and fear.

In the first movement of the cycle, percussion adds color to string instruments presenting bird motifs: two-sound figures based on the leap of a minor third or a seventh with a very short first and a longer second value. *Tremolo* and demisemiquaver chord progressions played *sul ponticello* in a high register resemble chirping and tweeting.

Lęk ptaków II [The Fear of Birds II] is characterized by a broader range of registers (a bass clarinet is used), the variety of bird sounds is also larger. In the interval structure of motifs apart from thirds and sevenths, there are also tritones and second processions, a new element is also sound repetition. After a gentle start there comes a sort of an explosion of panic of the startled birds; this effect is illustrated by brisk clarinet figures in a high register and *fortissimo* dynamics, and then the music gradually calms down, the clarinet song can be heard.

Lęk ptaków III [The Fear of Birds III] is the movement of the cycle most abundant in sounds, the most fluid and "singsong" of them all. This is the result of applying four melodic instruments (2 clarinets, violin, viola) and an approach to a vibraphone and xylorimba different than in the other movements. In these, the composer abandons *tremolo* and *tremolado* performances for the benefit of melodic formations. Within a six-voice texture various configurations arise: voices merge into one harmonious choir or perform a dialogue, some creating an *ostinato* background for the singing of soloists. Not until the ending are the sounds of tubi di bambu heard. Together with string instruments, which reach the highest possible sound production in the *tremolo* articulation and the *pianissimo* dynamics, they are accompanied by single motifs of clarinets. Such conclusion may evoke an impression of birds flying away, disappearing into the distance (Fig. 11.2).

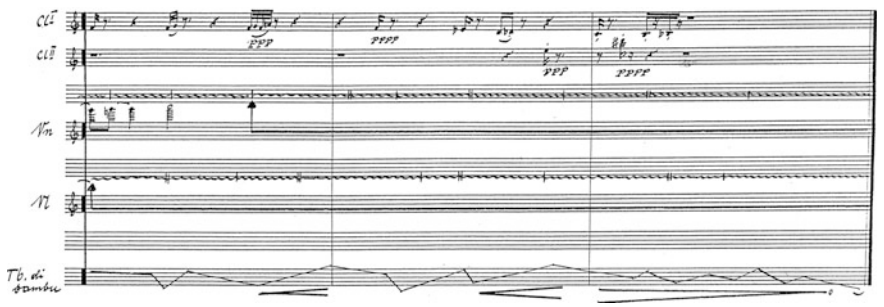

Fig. 11.2 Zbigniew Bujarski. *Lęk ptaków III* [The Fear of Birds III], the ending

11.3.2.2 *Orniphania*

Orniphania for cello and piano (2001) is a specific culmination of Bujarski's bird compositions. The composer wrote that this piece is:

> After the three *Fear of Birds* – another attempt at exploiting the extremely rich material of birdsongs. A long-standing fascination with this music of nature, the diversity of its genres and especially – one would like to say – the inventiveness and astonishing variations from one specimen to another of the sung motives, as if recurring but always somehow altered, stimulated me to attempt the creation of a certain tonal entity that, without aspiring to imitate the specific birdsong of different genres (as e.g. in the case of Vivaldi or, especially, Messiaen), would give a tonal "manifestation" of bird music (Bujarski 2005b: 25).

The composition's title and a dedication to Jerzy Stankiewicz refer to the person of Olivier Messiaen.[4] The Messiaenian hint leads us to delve around in the composition's sound language for qualities convergent with the French composer's system. And indeed an intense application of a whole tone scale is noticeable, especially in the construction of chords. However, it was never Bujarski's intention to faithfully transpose from nature the voices of particular bird species. Nevertheless, the composer managed to capture the essence of bird world of sound whose characteristic traits include an enormous variety and an abundance of options of short motifs.

The "language" of birds is present not only in those of Bujarski's works with the titles suggesting those references. It becomes as if an element of his composer's language. A bird's sad song is heard in the ending of *Elegos* for cello and string orchestra (2005), a composition in memory of Bujarskis's dear friend, Marek Stachowski and in *Adagio* for 2 cellos (2013). Moreover, bird motifs are present in *Quartet for Advent* and *Cassazione per Natale*, where a choir of wind instruments sounds quite Messiaen-like.[5]

[4]Jerzy Stankiewicz—a long-standing president of the Kraków Branch of the Polish Composers' Union (1994–2014) and an organizer of the Days of Music of Kraków Composers. Stankiewicz, being Messiaen's student in a Paris conservatory in 1977, became an expert and a propagator of his music in Poland.

[5]In Bujarski's work birds exist not only in his music. We may also observe them in two paintings *Untitled* from 1980s. In the composer's painting catalogue prepared by Teresa Malecka both of these belong to the category "Visions-Fantasies. Symbolic Approaches" (2006: 191). Their expression, in some way resonating with the works of Hieronymus Bosch, seems to correspond to *The Fear of Birds* written in the next decade. The text of the fourth of *Five Songs* for soprano, string orchestra and vibraphone composed to the words by John Gracen Brown (1994–6), titled *A Small Bird* carries a completely different meaning. Having the form of "an American haiku", it seems to convey a message that a contact with nature may be a source of spiritual experiences. The poem concludes with words: "And the soul is lifted".

11.3.3 The Reflection on the Passing of Time

In *The Fear of Birds* the composer created an atmosphere of uncertainty, in *Orniphania* he attempted to show bird songs in a "pure" state, but the cello's timbre colored the music with an elegiac tone. In *Kwartet na jesień* [Quartet for Autumn] composed in the same year (2001), Bujarski seems to reflect on the passing of time.[6] The season of the year evoked in the title communicates melancholy, sadness, and decline. Autumnal nature falling into winter sleep is conducive to reverie. At some point the composer elaborated on this title by describing it as "*Quartet for* [the] *Autumn* …of life" (in Świstak 2005: 114).

The music of the last Bujarski's string quartet is characteristic for its coherence and exceptional concentration of expression. The composition's one–movement form is divided by general pauses. Within each of thus separated sections narration is conducted in a continuous manner, at a slow tempo and in dynamics with a scale rarely reaching full *forte*. It is dominated by a polymelodic texture. A three-line octave was excluded from the range of registers; the top range of a two–line octave is used rarely. In combination with a thick texture and a saturation of the sound fabric with resounding minor thirds or minor triads it leaves an impression of a dark coloring. It is punctually lit up several times, most often in the endings of individual parts, when all voices meet on one chord constructed mainly of fourths and fifths. The final illumination is brought about by the conclusion of the quartet in the form of a complete A-major chord. Its third achieved with a slow ascending motion in the highest voice substitutes a hitherto dominating minor third. One more step up leads to a Lydian fourth. The sound throbbing with regular repetition measures time, gradually subsiding to *al niente*. Reflection, comfort in consonance, the impression of opening—it is an almost metaphysical point (Fig. 11.3).

11.4 Final Remarks

Bujarski does not approach chamber compositions as an area of composing experiments. He does not display an element of pure play (otherwise significant for that type of music) which becomes the source of joy for performers and of pleasure for the audience. With fully shaped and mature language, he undertakes in the medium of chamber music the themes most important for man: he discusses his fears and anxieties, hopes and spiritual needs. Considering the string quartet genre, Bujarski wrote that it is a medium:

> Most conducive to expressing particularly significant […] emotional states or […] noting thoughts and inquiries of men, touching upon even eschatological issues (Bujarski 1985: 32).

[6] *Kwartet na jesień* [Quartet for Autumn] was written for the Professor Mieczysław Tomaszewski's 80th jubilee.

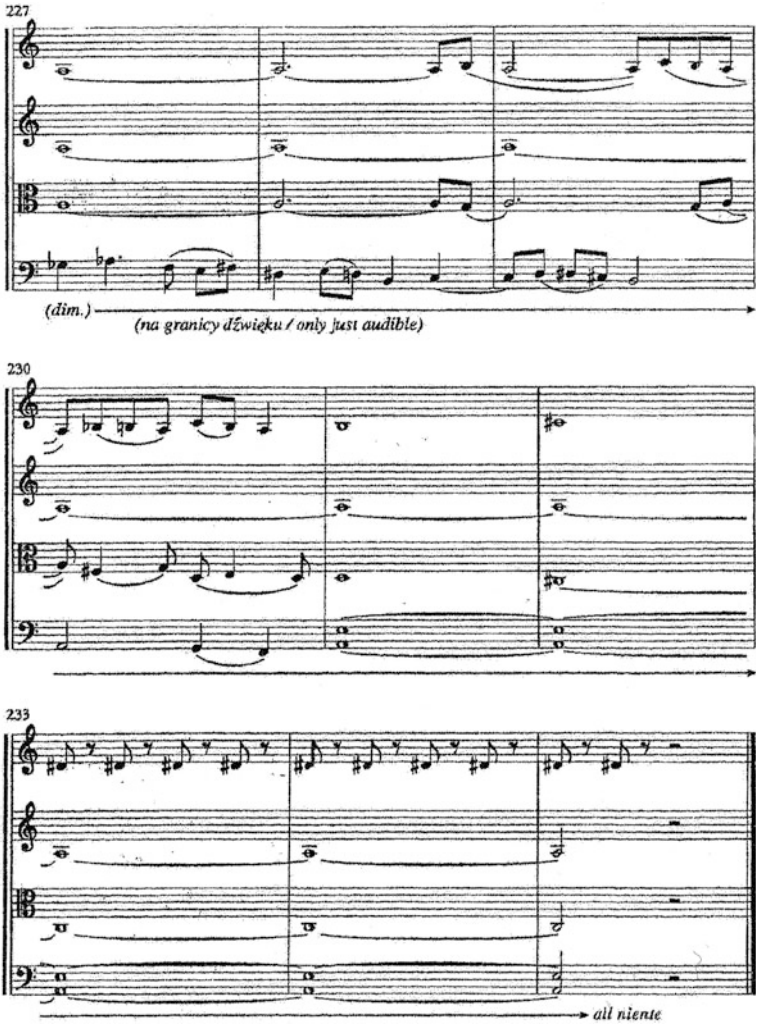

Fig. 11.3 Zbigniew Bujarski. *Kwartet na jesień* [Quartet for Autumn], the ending

At another time he defined a quartet as a kind of "a private letter the composer writes to a specific addressee" (Bujarski 2002: 35). The formula expressed in these words may be referred not only to string quartets but to all of Bujarski's chamber music. The seriousness of the message addressed to an individual listener determines its significance.

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Chapter 12
Musitecture: Musical Space, Spatial Music. Sonorous Thresholds in Time-Space Intersections

Gerard Guerra López

Abstract The aim of this article is to share the author's inquisitive interest in architecture and music correlations, focusing on their aesthetic, interpretive and pedagogical implications. A symbiosis between both fields could suppose the dawn of the interdisciplinary Numanities: Musitecture. The architectural distinction between content and container, such as Louis Kahn's form and design, draws challenging analogies with musical meanings and signifiers, according to a semiotic approach. While architecture's raw material is space, music builds with time—both dimensions often overlapped as exposed by the theory of relativity. Thus, space is temporal; time, spatial. Musitecture introduces spatiality into musical time and temporality into space perception. Focusing on *El Albaicín* by Spanish composer Isaac Albéniz, the article depicts a constructive principle latent in both disciplines: contrast between opposites, conflict as the inner creative spark of an architectural place or a musical discourse. Interaction turns into a masked opportunity where thresholds become a fertile land for ambiguous and complex mélanges, in which an organic discourse can grow out of its intrinsic parts—organs. Motion, momentum, ecstatic, static, hypotactic, paratactic, temporal, timeless are results of a musitectonic approach through spatial temporality and narrative.

12.1 The Search for a Common Constructive Principle

This article has been motivated by the author's inner self-conviction—both as musician and architect—in the existence of numerous correlations between Music and Architecture. Such conviction is based on a personal conception of both spheres of study as a result of Time-Space intersections, in which a constructed, built,

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discourse is unfold. Both of them share a common constructive principle: undeniably present in Architecture, but latent as well in Music, conceived as:

> […] the artistic construction of time […] with non-linguistic sounds. Therefore, as we can affirm that a sculpture [as well as a building] is made "with stone", we could say that a musical composition […] is made 'with time' (Azúa 2002: 216–24).

A latent, inner and underlying constructive principle, both in Architecture and Music, serves that very initial creative spark undeniably presents in both artistic attitudes. The share of constructive principle gives birth to an interdisciplinary approach to both humanistic disciplines, could be called *Musitecture*: a mixture of Music and Architecture, tied together through multiple correlations.

The difference between them relies on the raw material each of them uses to build, and the type of material used in their construction process. While Architecture's raw material is space, Music models with time. However, time and space are two dimensions easily correlated, as the theory of relativity affirms. Thus, time is spatial, as space is temporal, which suggests us an interesting correlation between architectural space and musical time. The concept of *Musitecture*, thus, introduces a sense of spatiality in musical time, as it brings temporality in the perception of architectonic space.

Once suggested (1) the existence of a constructive principle in both Architecture and Music, many questions arise: (2) what do they construct with, which raw materials do they build with, (3) what do they construct, and (4) how do they do so?

12.2 What Do They Construct with?

Architects model space, architects manipulate the *contents*. The *container* is just the visible face of such manipulation, which leads us to the following question: what is space (see Fig. 12.1)?

It seems to be the negative of what is occupied, the distance between furniture, walls, ceiling, people… but it is not exactly so. It is an untouchable fluid, continuous air mass, a flux of atmospheric freedom, the immaterial support for movement, for life, for people's activities. It is a fluid volume that architects, as designers, cut, model, give shape to with our hands. As a sculptor who cuts a sculpture out from a piece of stone. But with an essential difference: architects build spaces out from space, spaces that are experienced, lived by people, spaces in which people develop

Fig. 12.1 Graphic showing the perceptive ambiguity between "figure" and "background" (drawing from Rasmussen 2007: 42)

activities, spaces we can enter, exit or stay in. While a sculpture modifies its outer, surrounding space, architecture creates new accessible spaces.

Space is, thus, this void, seen through its outer solid surroundings (fullness), but in essence is a void air mass. A touchable, bendy, malleable empty fluid, defined by its opposite: a full solid. Such enriching opposition (reciprocally constructive, not destructive) between *container* and *contents* is essential to understand architecture (see Fig. 12.2).

> A great building, in my opinion, must begin with the unmeasurable, must go through measurable means when it is being designed, and in the end must be unmeasurable. The only way you can build, the only way you can get the building into being, is through the measurable. You must follow the laws of nature and use quantities of brick, methods of construction, and engineering. But in the end, it evokes unmeasurable qualities, and the spirit of its existence takes over (Lobell 2008: 48).

Similarly, I consider music to be on the edge between the measurable and the unmeasurable, the tangible and the intangible: a piece of music lies asleep in the score until it is brought out by the performer's interpretation. Notes, dynamics, tempo and character indications are all physically written on a piece of paper, but what gives sense, meaning to them, what brings them into being is the time in between those precisely written notes, the underlying silent rhythmic pattern. Such temporal dimension is brought out of the timeless score by the performer's interpretation. Music, then, is built by time (as unmeasurable as space) but only seen through its solid, physical materializations: notes and indications on the score.

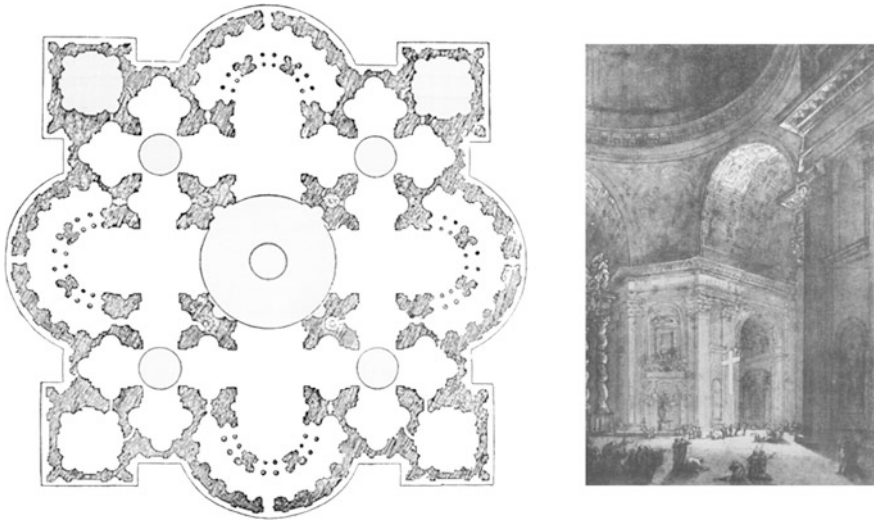

Fig. 12.2 Bramante's plan for San Pietro in Rome (drawing by Louis-Jean Desprez 1782; from Rasmussen 2007: 46–7)

Table 12.1 Support or condition for the measurable to turn into unmeasurable

	Support/condition
Architecture	Space
Music	Time

> The "sculpture of time", music, only revives each time it is played, because its pedestal is *execution*. […] Schubert's sonata does not exist in the score, which is a simple written memorandum. When there is no execution, there is no sonata, only printed notes as a silent memory and constant demand for execution. The score only is an ensemble of rules able to give birth to the sonata, as the plans of a building are only instructions to build it, but cannot substitute it. One cannot live in a plan (Azúa 2002: 216).

Space and time are the support or condition for the measurable to turn into unmeasurable (see Table 12.1).

12.2.1 Form Versus Design in Architecture

> When you give something presence, you have to consult nature, and that is where Design begins. Form encompasses a harmony of systems, a sense of Order, and that which distinguishes one existence from another. Form is the realization of a nature, made up of inseparable elements. Form has no shape or dimension. It is completely inaudible, unseeable. It has no presence; its existence is in the mind. You turn to nature to make it actually present. Form precedes Design. Form is "what". Design is "how". Form is impersonal; Design belongs to the designer. Design gives the elements their shape, taking them from their existence in the mind to their tangible presence. Design is a circumstantial act (Lobell 2008: 28).

Drawing back to Architecture, we should consider the difference between the concepts of *form* and *design* that exposes the 20th century American architect Louis Kahn. According to his definition, what we usually refer to as *form* or *shape* should really be called *design*, referring to the precise physical characteristics of a material object, its geometry, proportions, color, and its concrete magnitudes such as length, width, height, surface, volume, weight, etc. On the other hand, *form* would then consist on the object's inner existence or *raison-d'être* (opposed to its later presence), its intrinsic desire to be before its physical being.

Form does not have figure nor dimensions. "The ultimate design differs from the initial, but form remains" (Kahn 2007: 44; see Figs. 12.3 and 12.4). Once the *design* dimension of music and architecture has been already analyzed, I would like to consider the *form* dimension of both, under the umbrella of the concept of *Musitecture*, searching for this void, this never empty but full void, charged with untouchable meanings (though visible through their correspondent physical signifiers or signs).

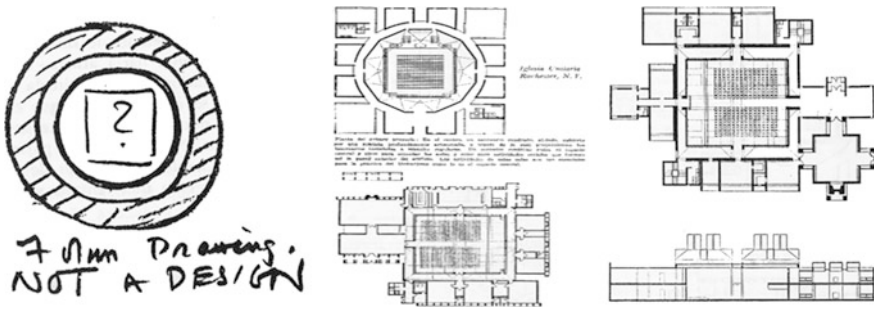

Fig. 12.3 Kahn's Unitarian church, Rochester, New York (drawing from Kahn 2007: 13–15, 44)

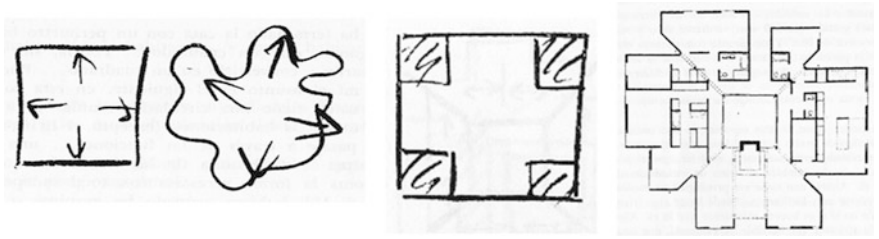

Fig. 12.4 Kahn's Goldenberg house, Rydal, Pennsylvania (drawing from Kahn 2007: 38–41)

12.2.2 Meaning Versus Signifier in Musical Semiotics

The image of physically visible outer surroundings that enclose a concave void full of ("unseeable") meanings draws an interesting parallel between architecture's *form* and *design* and semiotics' *meaning* and *signifier*, applicable to music according to a semiotic approach. Thus, once as listeners/performers we listen to/see a melodic interval of a descending minor 2nd (*topos* or musical sign, *signifier*), a dysphoric context is awoken in us, scenes of dramatic tension and suffering come to our minds (*a meaning*), invisibly hidden behind the former physically visible printed/audible, measurable, objects on the score. Such *signifier* depicts a musical *topos* which can be found from 16th century madrigals until contemporary music, without interruption: the rhetorical figure of the *pianto*, result of a conjunction of music and text, serving the weeping or crying of the singer (Fig. 12.5).

- ***Pianto* or descending minor 2nd** (in mm. 62–3).
- **Breath in loose, improvisatory style** (in m. 85) (Fig. 12.6).
- ***Exclamatios* or *jaleos* of the fictive audience to cheer up the fictive *cantaor*** (in mm. 117, 119, 121, and 123) (Fig. 12.7).
- **Example of love duet**

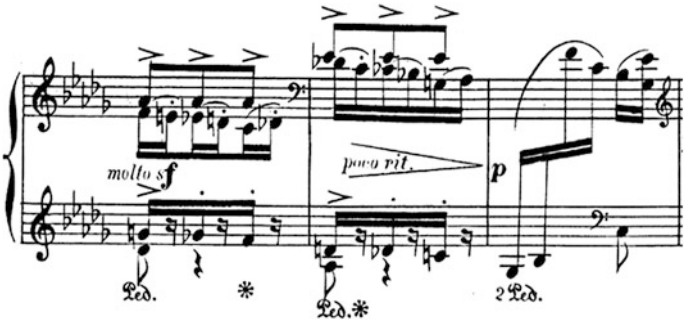

Fig. 12.5 Isaac Albéniz. *El Albaicín*, example of *pianti*, mm. 62–4 (score fragment from Albéniz 2000/1909)

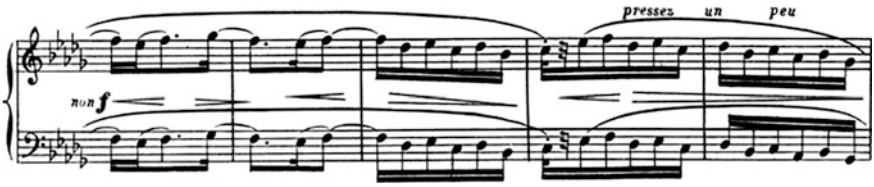

Fig. 12.6 Isaac Albéniz. *El Albaicín*, m. 82–6 (score fragment from Albéniz 2000/1909)

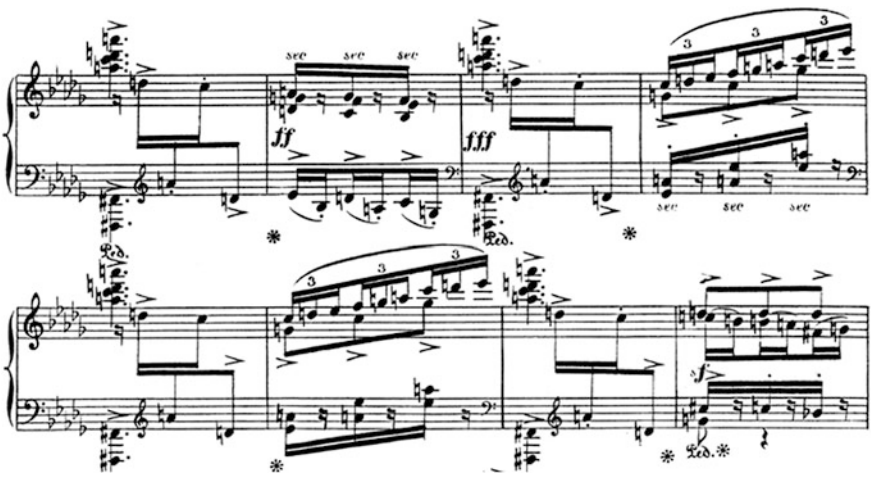

Fig. 12.7 Isaac Albéniz. *El Albaicín*, mm. 117–24 (score fragment from Albéniz 2000/1909)

The melody is presented by a female high voice (soprano; *con anima a tempo*, m. 165) and then a male voice (tenor) responds with the same musical material (*endehors*, m. 173) (Fig. 12.8).

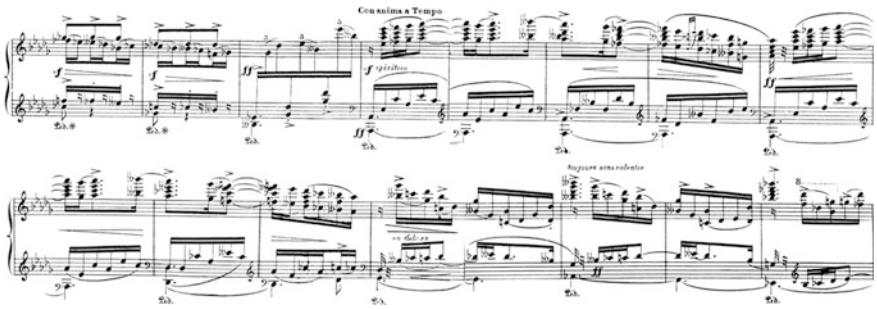

Fig. 12.8 Isaac Albéniz. *El Albaicín*, mm. 162–77 (score fragment from Albéniz 2000/1909)

The narrow melodic range of the *cantaor's* thematic sections, as well as its conjunct melodic progressions, are indicators of a traditional Spanish Andalusian genre *cantejondo*, inheritor of the Peninsula's Arabic cultural influences. Its melismatic character indicates absence of syllabic text.

- ***Quejío***
  Tension is reached by melodic iteration (repeated notes), while distension is achieved by ornamentation, in an opposition between momentum/potential energy and movement/kinetic energy (Fig. 12.9).
- ***Adversatios***
  Comments, improvised instrumental reaction to the *cantaor's* recitation *a paloseco* (Fig. 12.10).

I would like to suggest, thus, that there exists a correlation between architectural *form* and musical *meaning*, as well as between *design* and *signifiers* or musical *signs*. In both cases, such "measurable" objects or constructions are the physical and visible presence (*praesentia*) of an unmeasurable, abstract, signifying essence (*essentia*). The question which arises now is why; for what purpose are those *signs* or *designs* put together (carrying their *meaning* or *form*) by a builder—either a composer or an architect (see Table 12.2).

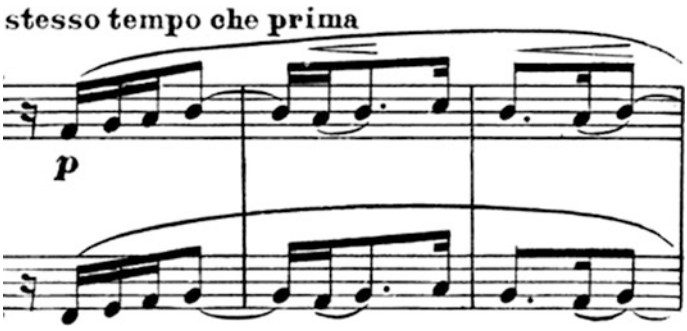

Fig. 12.9 Isaac Albéniz. *El Albaicín*, example of *quejío*, mm. 69–71 (score fragment from Albéniz 2000/1909)

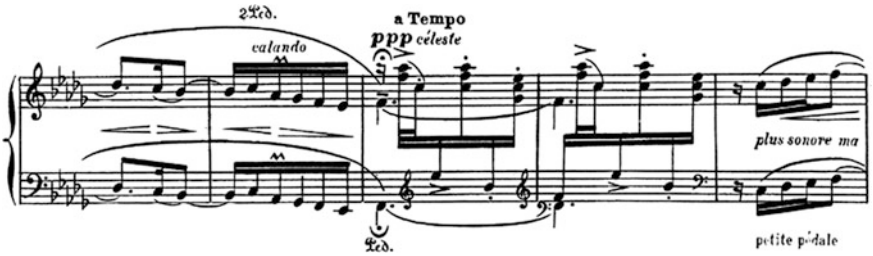

Fig. 12.10 Isaac Albéniz. *El Albaicín*, example of *adversatios*, mm. 72–6 (score fragment from Albéniz 2000/1909)

Table 12.2 Correlations between architecture and music

	Essentia	*Praesentia*
Architecture	Contents	Container
	Form	Design
	Unmeasurable	Measurable
	What	How
Music	Meaning	Signifier, sign

12.3 What Do They Construct?

Both architecture and music build a *discourse*; a successive presentation of different elements following a signifying order or sequence.

> I think that a plan is a society of rooms. A real plan is one in which rooms have spoken to each other. When you see a plan, you can say that it is the structure of the spaces in their light (Lobell 2008: 37).

They need, though, a dilated dimension to let that sequence or ordered display of elements to be presented and developed: here enter time and space dimensions. Music needs time to dilute its elements and make correlations between them. Architecture needs space to let transitions between different rooms take place, to let their users circulate from one room to another (Fig. 12.11).

12.4 How Do They Construct?

Once answered the question about what do architecture and music construct with, which raw materials do they build with, we could question ourselves about how do they do so, how do they both construct such *discourse*, what proceedings do they follow for such purpose. And the answer is, once again for both architecture and music: *contrast*, *conflict* between opposites as the driving force of a *discourse*.

I would add the adjective "organic" to the previous affirmation: "organic" *contrast* between opposites. Organicism is well known in architecture, especially

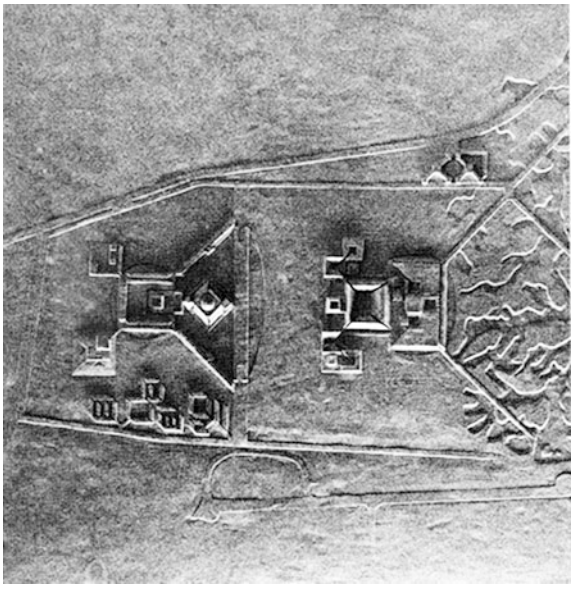

Fig. 12.11 Model of the Sher-E-Bangla-Nagar Master Plan, Dacca, Bangladesh (early version) (photo by George Pohl; from Lobell 2008: 37)

embodied in the works of Frank Lloyd Wright (USA), Alvar Aalto (Finland) or Erik Gunnar Asplund (Sweden), for instance. I like to think of organicism as the ability of something to grow out of itself, from the development of its intrinsic parts or organs. Similarly, in music, *discourse* is built out from an initial conflict between two different contrasting elements, but instead of constructing two different independent discourses, one for each contrasting element, such initial conflict becomes the spark for growth through interaction, conflict turns to be enriching for each one of both elements, and the result is a global holistic *Discourse* where the whole contains more than its separated parts. Interaction turns into a masked opportunity where thresholds become a fertile land for ambiguous and complex mélanges, in which an organic discourse can grow out of its intrinsic parts or organs, for example see Frank Lloyd Wright's Hanna-Honeycomb (1957, hexagonal pavement module) or Reisley house (1951, triangular pavement module).

With his hands, Wright illustrated two different conceptions of Structure: above, the organic conception, with its intertwined elements; below, the ancient constructive system of beams and pillars. He opted for the former, defending the idea of fusion—conceived as the action of melting different metals together, obtaining a result with unitary character, in which everything is mass, everything sustains everything, everything is structural, built by addition, by accumulation, by solidarity or cooperation. As happens in Romanic and Gothic churches, where we cannot know if the edges/nerves sustain the vaults or if, instead, the former are sustained by the latter (see Fig. 12.12).

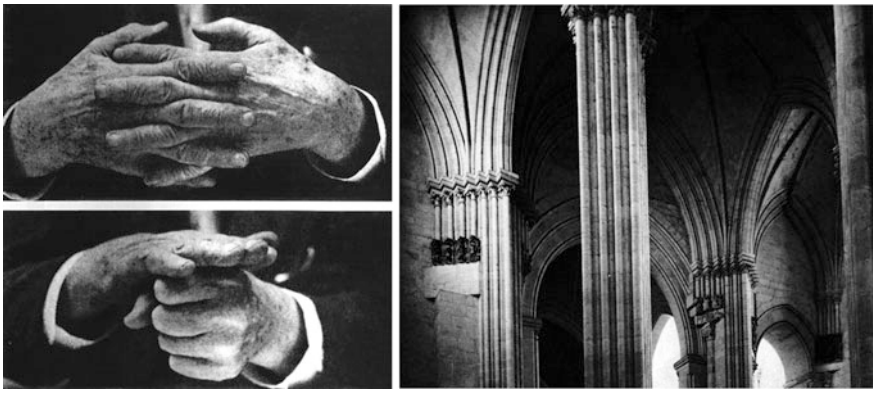

Fig. 12.12 Frank Lloyd Wright, 1953. Candes (Indre-et-Loire), Church of St. Martin, France (photo by M-Audrain; courtesy of Editions Arthaud, Paris; Juárez 2006: 80)

12.4.1 Architectural Contrast

In architecture we could distinguish between two different layers where contrast becomes the *leitmotiv* of the design process: the "projectual" or conceptual (*form*, pre-text) and material (*design*, *text*) layers.

In a conceptual layer, during the very first stages of every design process, in front of a blank paper, as an architect one throws lines of energy, thinks through diagrams, where measures are not exact, as an attempt to think while drawing, to translate abstract ideas into something visible to be able to work with them. One thinks of different kinds of spaces, varying spatial qualities to define different rooms or atmospheres. We are in the domain of *form*, *design* has not yet come on stage.

> The project of a building must be readable as a harmony of illuminated spaces. Each space [room] must be defined by its structure and by the character of its natural light (Kahn 2007: 17).

Louis Kahn would differentiate between served and servant spaces, the latter ones serving the former ones. In a house, for instance, the living-room, the dining-room and the bedrooms would be served spaces, "served" by the hall, kitchen and bathrooms, which would be servant spaces (see Fig. 12.13).

Considering the servant ones as spaces that the user needs to cross in order to get to the served ones, we usually talk in terms of *static* and *dynamic* spaces. Following the previous example, the main rooms would be static spaces, as corridors and stairs would be dynamic. The architect, in this stage, asks the spaces what do they want to be, not yet what do they exactly want to look like. We don't have a plan; we rather work with sketches, outlines. Rasmussen defines diagrams or sketches as "lines of energy".

Once *form* (the spaces' vocation) is clear, the architect enters the material sphere, where he will decide the precise materiality of such spaces, the precise physical

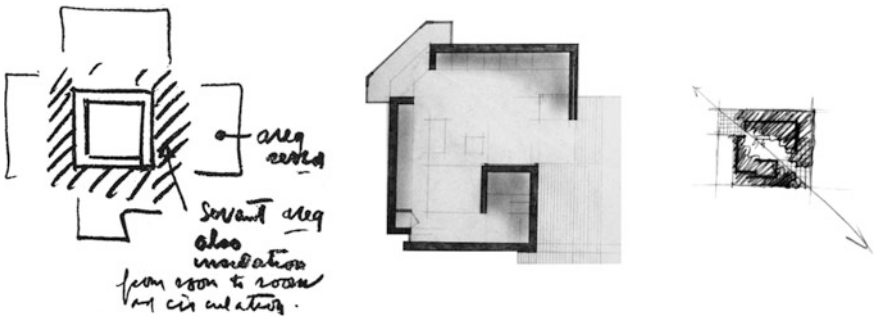

Fig. 12.13 From *left*: Kahn's servant/served spaces diagram (drawing from Kahn 2007: 41); Kahn's Salk Institute, La Jolla, California (drawing from Lobell 2008: 83); own project: prototype of a compact house

materials he will use. The architect Peter Zumthor insists on temporality of materials in a sense which seems very similar to musical consonance and dissonance (see Fig. 12.14).

> You can combine different materials in a building, and it comes to a point where they become too distant from each other, they do not vibrate together, and, later, at another point they are too close […] the consonance of materials (Zumthor 2006: 27–8).

I like to use Kahn's opposition between *stereotomical* and *tectonic* materials. The former ones—like stone—are very conditioned by their weight and rigidity, thus, tied to gravity; tectonic materials—like wood—are lighter and their logic of combination relies on fixing elements, nails and screws (see Fig. 12.15). Personally I always look for a conceptual dimension or discourse in my designs; particularly regarding materials, the following project shows the duality between closed, darker, servant spaces materialized with Stereotomical rude concrete walls, and opened, lightly, served main rooms defined by a lighter tectonic wood structure of pillars and beams.

12.4.2 Musical Contrast

Musical discourse, as well, is built through *contrast* or the affinity/opposition between two different characters or moods.

What seems to me essential in musical analysis—and what should be done very carefully—is the fact that although the very final goal is to catch the *discourse* of a musical piece, what we should do very first and little by little is to look at the music measure by measure and pick each by each the specific, precise elements or ingredients we find all the way through the piece. Once such ingredients have been detected (seen by their physical presence, their *designs* or *signifiers* on the

Fig. 12.14 Peter Zumthor's Thermal baths, Vals, Switzerland, 1996 (drawing from Zumthor 2006: 27–8)

Fig. 12.15 Own project. Residential landscape community, Olot, La Garrotxa, Catalunya

printed/listened score), then we would put ourselves narrative, look for correlations between those ingredients and try to find a *discourse* (its *form* or *Meaning* as an addition of singular *meanings*), with its causalities and possible consequences. The point of view of the performer/listener/analyst (the inverse of the composer) would

Table 12.3 Opposition of moods or character

Hatten, Monelle	*Gang, Gänge*	*Satz, Sätze*
Schönberg	Firm	Loose
Plato	Mimesis	Diegesis

be deductive: *design* first, then *form*; *signifiers* first, then their individual *meanings*, and finally the global *meaning* or *discourse*.

In the conceptual layer (in the domain of *form*), we would find very often 2 contrasting sections, defined by opposition of moods or character: thematic *Gänge* versus transitional/non thematic *Sätze* (Monelle, Hatten), firm versus loose (Schönberg), mimetic versus diegetic (Plato); instrumental/dance versus vocal/lyric; dynamic/ecstatic vs. static, syntactic/hypotactic (prose) versus paratactic (poetry) (Mak 2006: 263–306; see Table 12.3).

Such conceptual or atmospheric dimensions would be materialized by means of their designed *signifiers*, signs or *designs*, in a material layer. I would like to use Isaac Albéniz's *El Albaicín* (from his cycle *Iberia*, 3rd book) to illustrate it (see Table 12.4).

Table 12.4 Instrumental *falseta* versus vocal theme in Albéniz's *El Albaicín*

Instrumental *falseta* (Spanish *flamenco*)	Vocal theme (*a paloseco* or accompanied)
Preparation/Reaction to (*adversatio*, comment)	Thematic
Firm	Loose, improvised
Instrumental, rhythmic (*falseta flamenca*)	Vocal (*Cante Jondo*), lyrical
Dry, percuted, sharp	*Legato*, singed
Jumping, disjunct melodic progression	Conjunct melodic progression
Danced (dance: *bulería*)	Singed (*recitativo*: free)
Rhythmic accentuation (hit, percussion)	Prosody, poetic metric, recitation
Syllabic	Melismatic
Choked, choppy, *sospiri*	Continuity, lyrical
Diegetic (3rd person, narration, prose)	Mimetic (1st person, imitation, poetry)
Excited, Dionysian	Melancholic, grieving, afflicted, Apollonian
Dynamic, ecstatic (coming out of itself)	Static (restrained, time stops)
Moved, precipitated	Cyclic, iteration, repeated notes, insistence
Hypotactic, syntactic (Cicero)	Paratactic (Seneca)
Complex sentences (prose)	Verses (poetry)
Main clause followed by subordinated clauses	Short phrases without conjunctions
Grammatical associations	Associations with rime, meter, images
Narrative, argumentation	Images, no argumentation, no narrative
Temporal, causal relations	Timeless landscapes or emotional status
Period (antecedent, consequent)	Enumeration
Links by hierarchy, order	Links by addition/repetition
Movement	Momentum, movement without movement
Synthesis of different ideas	Expansion of a closed, autonomous idea

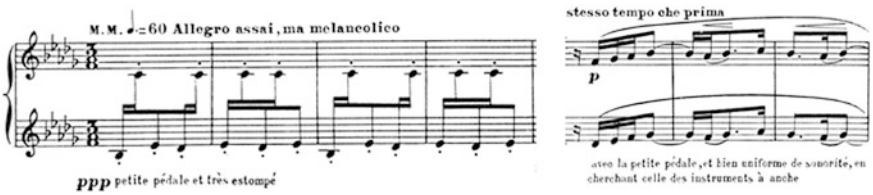

Fig. 12.16 Isaac Albéniz. *El Albaicín*, mm. 1–4 and 69–71 (score fragment from Albéniz 2000/1909)

However, despite such "organic" contrast between both different characters/moods, the global discourse is built by their reciprocal interaction, and there are several traces or incursions of the one over the other:

- **Common melodic interval**
  Melodic interval 4th in the contrasting sections (Fig. 12.16).
- **Incursions of the instrumental accompaniment into the vocal theme**
  Adversatios or comments. No *interruptios* (see pedal in m. 73) (Fig. 12.17).
- **Accents in the conclusive section of the theme**, *pesante/a Tempo* (Fig. 12.18).
- **Incursions of the vocal theme into the instrumental accompaniment**
  Conjunct melodic progression (characteristic of the vocal theme, in mm. 58 and 60) (Fig. 12.19).

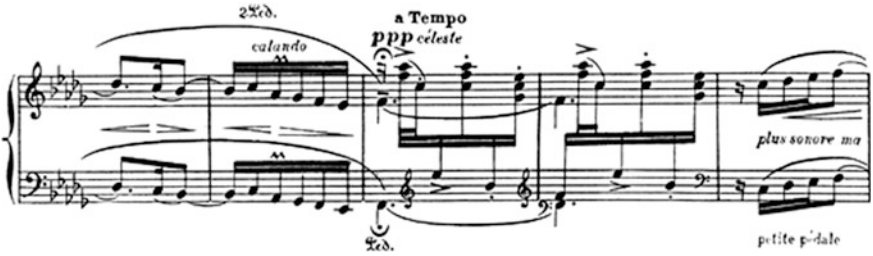

Fig. 12.17 Isaac Albéniz. *El Albaicín*, mm. 72–6 (score fragment from Albéniz 2000/1909)

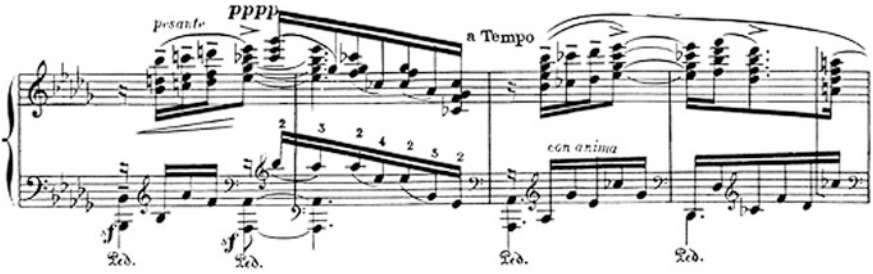

Fig. 12.18 Isaac Albéniz. *El Albaicín*, m. 281–4 (score fragment from Albéniz 2000/1909)

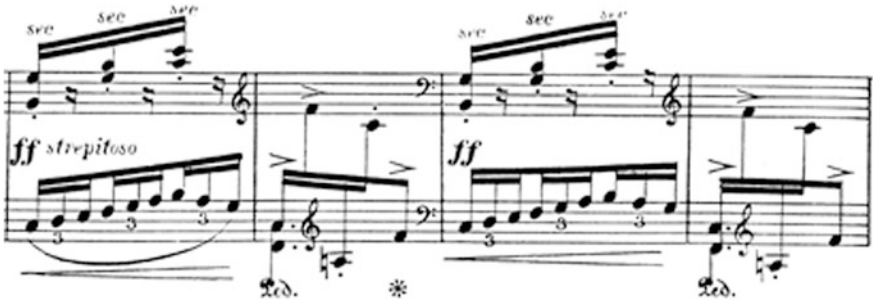

Fig. 12.19 Isaac Albéniz. *El Albaicín*, mm. 58–61 (score fragment from Albéniz 2000/1909)

– ***Pianti* in modulating sequences**
  Vocal tries to express itself over rhythm regularity in mm. 62 and 63 (Fig. 12.20).
– **Which materials is the Introduction built with?**
  Adversatio or comment during the instrumental *falseta* may be seen in mm. 64 and 240. Instrumental *falseta's* material (mm. 1–48) has the same melodic design as in mm. 49–50 (Fig. 12.21).

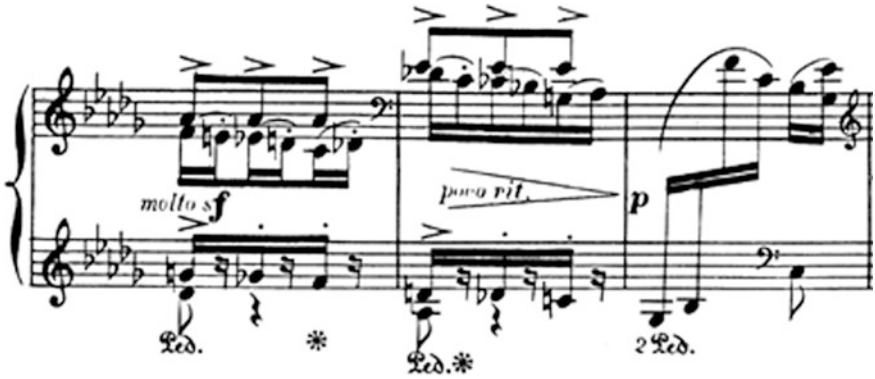

Fig. 12.20 Isaac Albéniz. *El Albaicín*, mm. 62–4 (score fragment from Albéniz 2000/1909)

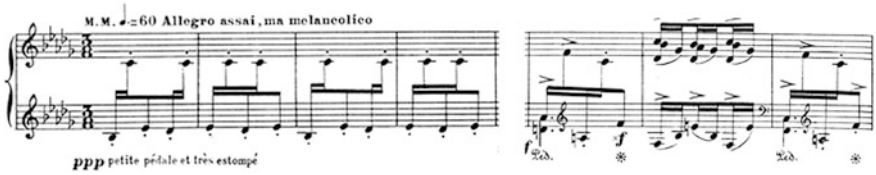

Fig. 12.21 Isaac Albéniz. *El Albaicín*, mm. 1–4 and 49–51 (score fragment from Albéniz 2000/1909)

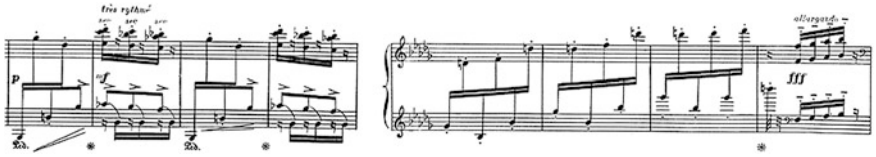

Fig. 12.22 Isaac Albéniz. *El Albaicín*, mm. 313–6 and 322–5 (score fragment from Albéniz 2000/1909)

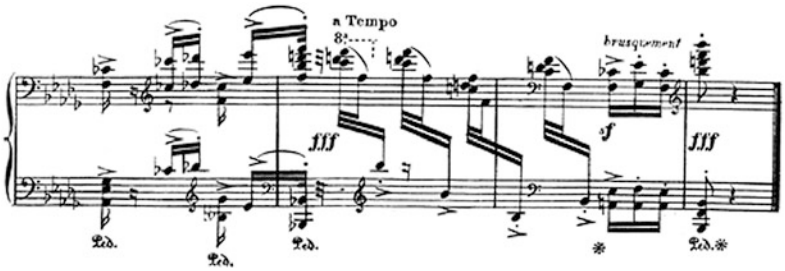

Fig. 12.23 Isaac Albéniz. *El Albaicín*, mm. 327–30 (score fragment from Albéniz 2000/1909)

- **Which materials is the Epilogue built with?**
  Accorded coexistence of both contrasting materials (Fig. 12.22).
- **Coexistence, not synthesis**
  Separating breaks or pauses (Fig. 12.23).

12.5 Musitecture: Temporality and Spatiality as a Discourse

Once space has been defined as architecture's raw material and time as music's, both serving to a common constructive principle whose final goal is the plot of a spatial/musical discourse, built by means of contrast between opposites or their affinity/opposition—simultaneously in both a projectual/conceptual (*contents*, *form*, *meaning*) and material (*container*, *design*, *signifier*) spheres, we should ask ourselves how do all the physical ingredients (with their carried significance) constitute a unity, how are they perceived as a whole that makes sense. In other words, (if you let me use a culinary metaphor): what is the sauce that melts together the ingredients in the discourse or recipe? We could agree that musical discourse is temporal, as architectural discourse is spatial.

Spatiality would be the fluid dimension that would melt, dilute and relate all the different ingredients, architectural elements or various spaces between each other, adding the multiple singular *forms* (enclosed in their respective physical *designs*) and turning them into a perceptible unity, what we would call a building, with its general material *design* and conceptual and *formal* image or *Meaning*.

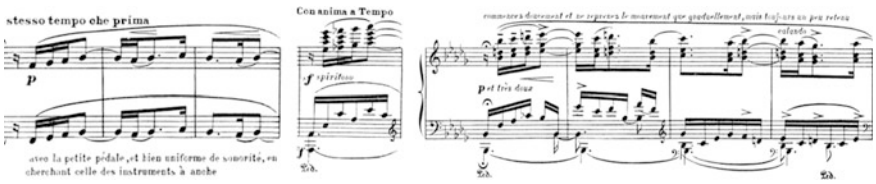

Fig. 12.24 Isaac Albéniz. *El Albaicín*, a narrative transformation, mm. 69–71, 165 and 253–6 (score fragment from Albéniz 2000/1909)

> As art, architecture creates inhabitable places where mortals settle. Therefore, space must be covered with signification (Azúa 2002: 47).
>
> Construction is the configuration of a whole with sense, out of multiple particularities (Zumthor 2009: 11).

Similarly, musical discourse is held together through temporality. The perception of a piece's addition of singular printed/physical/listened elements (with their related immaterial meanings) as a whole, as a bigger unit, confers a general signification to the piece, being its discourse perceived as narrative. Temporality implies causal-consequence relationships between the elements in the discourse, as well as the concept of transformation as a result of the interaction between contrasting elements.

The initial dysphoric B-flat minor (m. 69) tries to run away to the relative D-flat major (m. 165) and is finally transfigured at the reprise (m. 253), turned into a B-flat major (see Fig. 12.24).

The narrative global design is a big *crescendo* from minor to Major mode, like the traditional per *aspera ad astra*, from deep darkness to the light. Thus, a transformation as occurs in most of instrumental romantic pieces.

Such conception of temporality encompasses directly with the architectural idea of walk, itinerary, Le Corbusier's *promenade architecturale*. Once architecture incorporates the dimension of human activity and displacement, movement through space, time melts with space and contributes to the perception of space by its user. Moreover, spatial *promenade*, as temporal *transformation*, imply a direction between two different points or poles: an initial status or beginning, and a final status or end (see Fig. 12.25).

Thus, architecture is also temporal; music is, as well, spatial. Kahn (Lobell 2008: 32) talks about spatial tonality as the transition from darkness to light, from narrowness to height, in the same terms of musical transition from silence to sound, with the rich and multiple gradient of greys in between, or intervallic relations between sounds, conceiving illumination of spaces as musical harmony.

> Space has tonality, and I imagine myself composing a space […] attributing to it a sound character alternating with the tones of space, narrow and high, with graduating silver, light to darkness (Lobell 2008: 32).
>
> Light is the creator of any presence (Juárez 2006: 189).

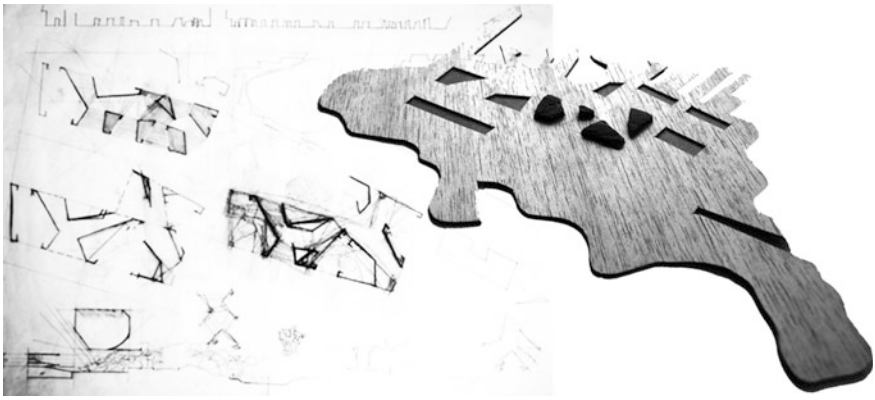

Fig. 12.25 Own project. Hybrid building in front of the future Sagrera's Park, Barcelona. Apartments, children day-care centre, restaurant, gym. Ground floor conceptual model, process diagrams

12.6 Musitecture: Sonorous Places. Territoriality in Music

The superposition of music and space, harmony and illumination, embodies a transversal conception of tonality, a musitectonic quality of time-space intersections or *atmospheres*. Peter Zumthor depicts the concept of *atmosphere* as follows:

> I enter a building, I see a space and I perceive an atmosphere, and, in a few seconds, I have a sensation of what it is. The atmosphere appeals to an emotional sensibility […]. Architectural quality is only a matter of the ability of a building to move me or not (Zumthor 2009: 10).

The architectural concept of *site*, transposed to music, would give birth to a new musitectonic concept of *musical site*, following the principle of territoriality. We need to point out the difference between *site* and *place*, which relies on the meaningful dimension that architecture brings into a site when there is an integration within the context where it inserts itself.

> […] That would just be a house on a hill. To experience the hill, be of the hill, you must build into it (Reisley and Timpane 2001).

Borrowing, again, words from Frank Lloyd Wright, integration demands to the text/intervention comprehension and continuity with the context or surroundings, so that once the text/intervention/building is finished it seems to have been there always, belonging to the site to the point that neither the initial site/context nor the isolated building could exist without each other (see Reisley and Timpane 2001). When such imbrication occurs, there is a new topological dimension of discourse, which turns a simply physical *site* (empty of significance) into a meaningful *place*.

Table 12.5 Topology in musical narrative and architecture

Architecture	Site	Place	Topological, spatial
Music	Isolated elements	Narrative	Temporal

> Music, considered as the art of time, […] changes our perception of space, transforming the here and the now. Sound contributes to the process by which environments become places, places with a particular atmosphere (Palmese and Carles 2005: 126).

Thus, we could suggest a parallelism between a topological conception of architectural place in relation to its context with musical narrative, implying temporality and causal-consequence relationships between its (transforming) organic parts. While the condition of place is achieved through a spatial integration between *text* and con-*text*, musical narrative is the result of an accumulation of meaning or significance through temporality (see Table 12.5).

> Architecture, as well as spatial, is also musical. Such music is played by the water. The importance of walls is that they isolate us from the streets' outer space. Walls create silence. From that silence you can make music with water. Later on, this music surrounds us (Palmese and Carles 2005: 127).

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Part IV
Research into Popular Music

Chapter 13
The Years of 883: Italian Popular Music at the Time of Commercial Broadcasting

Jacopo Tomatis

Abstract The article aims to outline some key features of Italian popular music in the context of the national commercial broadcasting system, which had developed in Italy since the 1980s, and was fully established by the early 1990s. Issues regarding both music production and consumption will be considered. Also, some methodological concerns in the study of popular music history will be raised. The case study presented here (the pop band 883) offers a valuable illustration of new trends in Italian music and media, in addition to some related methodological questions.

13.1 Introduction: What Is "Normal"?

In his paper at the 17th IASPM International Conference, in Gijòn (Spain), Franco Fabbri argued against the "dumb empiricism that has infiltrated humanities" (Fabbri 2013: 6). Fabbri approached several issues related to the history of popular music and its methodology of research, the latter being an aspect too often overlooked by popular music scholars. The "distance" between the scholar and his/her object of study emerged as a key point in Fabbri's paper:

> It is no surprise that, with few exceptions, early popular music scholars belonged to the same generation(s) and subcultures as the musicians whose work they studied, or were even music practitioners themselves. […] So, whoever studies popular music now, has to face historiographical issues that could really never be dispensed of, but which were to some

This article, originally presented at the ICoN 2014, is part of a larger research project, developed by the Research Group on Italian Popular Music in the 1980s and 1990s, established at the University of Torino. I would like to thank the group members Jacopo Conti, Gabriele Marino and Errico Pavese, and Franco Fabbri. I would also like to thank Giacomo Bottà for his precious comments.

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> respect overcome in early studies by the scholar's personal involvement with the subject (Fabbri 2013: 2–3).

However, Fabbri admitted, reliable sources can be hard or even impossible to find, especially for documenting those everyday musical practices which are fundamental to the understanding of popular music cultures. As an example, Fabbri talked about his difficulties in finding pictures of "youths in the 1960s and 1970s listening collectively to records". As he personally recalls:

> I knew that practice existed, because I was myself a practitioner: I still have vivid images of listening to The Shadows on a portable Philips record player, and the Beatles on a Geloso reel-to-reel tape recorder, during my summer holidays in 1963 with my friends Aldo and Betta and Nicoletta; of the first time I listened to the *White Album* with my friends Toto and Luca and Cristiana, playing it on the expensive hi-fi system of one of my friends' father […] (Fabbri 2013: 5).

Still, Fabbri concluded, "[d]ocuments on normality are rare".

As scholars of a younger generation, these kinds of epistemological issues must be considered especially when we approach the study of music from periods we have lived, the risk being that to "recreate the original 'familiarity' of the first generation of popular music scholars by simply proclaiming that empirical data are being collected" (Fabbri 2013: 6). Even for ethnographies in social sciences, Andy Bennett states, "insider knowledge" must not be uncritically considered "as an end in itself" (Bennett 2002: 461). Its "social scientific value […] crucially depends […] upon a critical evaluation of its use as a method of research", instead (Bennett 2002: 463). Accordingly, while investigating the "normality" of specific music practices, personal memories (as well as "empirical data") are neither to be discarded for the purposes of (an alleged) objectivity, nor to be trusted as meaningful per se. They can provide a promising research ground when contextualized in a wider discourse, and critically evaluated. In its "strong sense" (D'Orsi 2002), a historical method must entail critical reflection on the method itself.

This article addresses some of these methodological issues, proposing an account of Italian popular music in the early 1990s, and trying to make sense of it in the context of the 1980s and 1990s Italian new media soundscape (and mediascape). Both an autoethnographic account (Ellis et al. 2011), and a (cultural) historiographical method are employed (Bloch 2004; D'Orsi 2002; De Luna 2004; see also, on media history, Ortoleva 1995).

Post-*Annaliste* approaches to media history (see, for instance, Altman 2004) must engage critically with "the everyday", or the "everydayness" (on this concept: Lefebvre 1958, 1987; Berger and Del Negro 2004)—that is, with what is "normal" for people in a society in a given moment. Music practices and tastes change with time, and so does "normality". Then, the challenge becomes to understand what "normality" is, and to unveil its social, cultural, and political implications at a given time.

At least since the "popular music revolution" in the 19th century, and the "incorporation of music into a system of capitalist enterprise" (Scott 2009: 3), "normality" in music practices has been tied to cultural and media industry. As suggested by Keith Negus with the expression "culture produces an industry"

(Negus 1999: 19), music production does not simply take place within a "corporate environment structured according to the requirements of capitalist production […]". Rather, "[t]he activities of those within record companies should be thought of as part a 'whole way of life'" (Ibid.). "Normality"—that is: everyday practices with, or about, music, *including* those by musicians and recording industry and media corporations personnel[1]—can be understood only if tied to the broader cultural context. Our purpose, as popular music scholars, should be to investigate how a "normality" in the media soundscape was established, and how it affected the people's relation with music.

A higher order of critical reflection should also consider how "normal" practices around music affect anyone's understanding of the music itself, including the researcher's. We can hence assume that Fabbri's memories of (non-documentable) "collective listenings" must have influenced his account of the music of the 1960s (see, as an example, Fabbri 2005). During that decade, other music scholars—namely, most of the "founding fathers" of popular music studies, including Fabbri himself—must have gone through similar experiences. Yet, scholars of a different generation, and from different places, would probably provide different accounts—different "autoetnographies"—of "their" normal music practices, and should attempt to comprehend how these could have affected their way of making sense of music. Understanding "normality" is thus a methodological tool to understand, and rationalize, popular music of the past.

13.2 1980s and 1990s Italian Popular Music (and Popular Music Studies)

Both Italian popular music studies and music journalism have always favored certain artists or scenes instead of others. For many reasons, including their generational significance, the 1960s and 1970s were canonized as a "golden age", and "serious" genres of those decades—like the *canzone d'autore* (*auteur* song)—have gained an artistic status (Tomatis 2014b; Fabbri and Plastino 2013). The 1980s and 1990s, instead, have been less considered, and often treated—in the common sense—as decades of "decadence" and "bad music".

Radical shifts in music production, diffusion, and consumption characterized the last twenty years of the 20th century: new technologies—affordable user friendly synthesizers, MIDI devices, the Walkman, the CD, the personal computer, and so on—deeply changed the people's relation to music (Toynbee 2000). In Italy, several changes reshaped the organization of the music industry. As stated by De Luigi (2008), Italian music became tied up to music majors' international strategies more than ever before, and a generational turnover of music professionals occurred. Also, a revolution occurred in the media system. Fledgling commercial TVs and radio

[1]This idea of "normality" in music practices should be thought of also in connection to Christopher Small's idea of "musicking" (Small 1998).

stations started challenging the state monopoly on broadcasting, striving for reaching a national diffusion. This process came to an end in the early 1990s, when a duopolistic opposition between national medias, controlled by the government, and a powerful media corporation (Mediaset, previously Fininvest) owned by tycoon Silvio Berlusconi (later to be Italian prime minister) eventually set up (Bolla and Cardini 1997). This system still affects the Italian mediascape in very typical ways.

Changes in the music industry and the media system surely had an impact on the way Italian popular music was produced and consumed, and need to be taken into account by scholars approaching the music of these decades. And yet, Italian music critics seem to be biased against the decade that gave us synthesizers, Berlusconi and cheap Japanese cartoons. In the common sense, the "ill-famed" 1980s and 1990s are usually downgraded as the decades of cheesy trash pop. In spite of a considerable amount of literature on Italian media and politics between the 1980s and 1990s, the impact of such a media revolution on music has been hardly considered, with very little exceptions (Martinelli 2007; Prato 1998; see also Bolla and Cardini 1997). Several music critics have interpreted Italian "pop" of these years through mainly in two ways. On the one hand, it was seen as a product (or, sometimes, a by-product) of music globalization. This would have affected the nature of Italian songs, which were said to have become "international and modern pop songs" (Liperi 1999: 471).

On the other hand, leftist critics and intellectuals who were part of the 1968 generation tended to interpret the "leap" from the 1970s to the 1980s as a political and generational failure. According to this perspective, popular music of the 1980s and 1990s must involve individualism, careerism, and the crisis of political ideologies. Indeed, between the late 1970s and the early 1980s, several key changes occurred in the Italian music economy, including the collapse of the powerful alternative music network established by Italian left-wing forces (Balestrini and Moroni 1998; Bermani 1997). The crisis of the so-called "Movimento", that constellation of associations, collectives, and extra-parliamentary groups, which had emerged after 1968 (De Luna 2009) also triggered the crisis of a political way of interpreting pop music. In 1985, Gianni Borgna concluded his influential *Storia della canzone italiana* with a statement that today might sound like a withdrawal. As previous categories appeared to have lost their meaning, Borgna pointed out the apparent "fragmentation" of the Italian *canzone* field, where a "plurality of codes, messages (and audiences)" mirrored "the disintegration of our age" (Borgna 1985: 222).

Certainly, these ways of understanding 1980s pop music implied a bias against it, grounded on an idea of "decadence"; also, these narratives identify the "spirit" of the Italian 1980s in the music mainstream, excluding the "margins": in the 1980s, Italian punk and "alternative" music also developed *against* the pop mainstream (Bottà 2014; De Sario 2009). Ideological interpretations of this kind are still common nowadays: the goal of this article is to start making sense of these repertoires within their different and specific context, instead.

Recently, the music of the 1980s and 1990s has started being re-evaluated and re-thought through nostalgia, as part of a late-20th century revival. This new perspective provides further evidences of how values and interpretations of popular music change through time, and need to be investigated accordingly.

13.3 Listening to the Music of the 1990s in the 1990s: The Case of 883

In 1992 I was 6 years old. People of my age mostly listened to music on cassettes, TVs, and radios. Like Fabbri and his friends, my friends and I did listen to music collectively, in our own way: for example, the most vivid memory of my second grade year is of my schoolmates singing a song called *Hanno ucciso l'uomo ragno* [They Have Killed Spiderman], by a band called—as I had to discover later—883. As far as I can remember, that song came out of the blue. One day, everybody in my class was singing *Hanno ucciso l'uomo ragno*. Our teacher, after few days of brave resistance, surrendered, and let us sing the song during the music hour. Knowing that song was part of being "normal" for an early 1990s child, or teenager.

883 had debuted one year earlier: they were a pop duo from Pavia (a city close to Milan), composed by singer and songwriter Max Pezzali and songwriter Mauro Repetto (who performed live on stage as "dancer", too). Also thanks to their producer, the popular DJ and entrepreneur Claudio Cecchetto, and to the endorsement of commercial radios and TVs, the band rose to success quickly, especially among teenagers. A few months after their successful debut single *Non me la menare* [Don't Be a Pain in the Ass]—whose lyrics, quite graphic and innovative, were a verbal outburst against an annoying girlfriend—they hit the Italian chart with *Hanno ucciso l'uomo ragno*. The song, thanks to its catchy tune and arrangement, and despite of its unusual subject (essentially, the lyrics described in an ironic "hard-boiled" style the people's reactions to the death of Spider Man), became the music craze of that year.

Solita notte da lupi nel Bronx
nel locale stan suonando un blues degli Stones
loschi individui al bancone del bar
pieni di whisky e margaritas
Tutto ad un tratto la porta fa SLAM
il guercio entra di corsa con una novità
dritta sicura si mormora che I cannoni hanno fatto BANG
Hanno ucciso l'uomo ragno
chi sia stato non si sa
forse quelli della mala forse la pubblicità
Hanno ucciso l'uomo ragno
non si sa neanche il perché
avrà fatto qualche sgarro a qualche industria di caffè

[Same old dark and stormy night in the Bronx
In the club, a Stone's blues is playing
Some shady guys at the bar counter
Full of whisky and margarita
Suddenly, the door goes SLAM
The one-eyed man runs into with something new
It's a sure tip-off, rumours say that
The cannons have gone BANG!
They've killed Spider Man
No one knows who did it
Maybe some mafia guys
Maybe TV commercials
They've killed Spider Man
No one knows who did it
He must have gone wrong to some coffee industry]

Both *Non me la menare* and *Hanno ucciso l'uomo ragno* were included in 883's first album, *Hanno ucciso l'uomo ragno* (FRI Records 1992). In spite of a poor commercial campaign and no videoclips, the album entered the Italian chart in May 1992, hit the top in August, and sold over 600,000 copies in few months (Pezzali 2013: 90; Spinetoli 1997). 883's second album, *Nord sud ovest est* (FRI Records 1993), released in 1993, obtained an even greater success, spending 40 weeks in the chart and ten at the top, and selling over 1 million 300 thousand copies. Considering the period 1990 to 1996, *Nord sud ovest est* features at number 3 among the best selling albums in Italy. In 1994, after an album of remixes for dance clubs (FRI Records 1994), Repetto left the band. Max Pezzali released four more studio albums (FRI Records 1995, 1997; S4 1999; Warner Music Italy 2001), and a number of greatest hits under the name 883 (FRI Records 1998; Warner Music Italy 2002). Since 2002, he has switched to a solo career, yet without consistently changing his style of songwriting.

883's songs sounded as an Italian version of some international pop hits of the 1980s and early 1990s. They included samples, synthesizers, stadium rock guitars, and were built on repetitive beat structures, which helped their success as dance music, too. Most of 883's lyrics dealt with friendship, girls and girlfriends, and wondered of escaping the routine of everyday life in a narrow-minded, provincial environment, with both irony and seriousness. Others involved nostalgic recollections of teenage years, and faced the disillusionment of adulthood. Common myths in popular culture were employed as well—myths such as superheroes, soccer, America, and motorbikes.

The band's lyrics also featured an original mix of Anglicisms, youth slang and swear words, which certainly had a role in 883's success among children and teenagers. As noticed by De Rosa and Simonetti, the language used by 883 was a notable feature of their style, and a significant innovation in Italian popular music. Yet, despite of a large use of slang terms and English words, 883's language must not be considered as "expressionist" (De Rosa and Simonetti 2003: 118). Rather, it was intended to imitate everyday speech, and particularly that type of language

used "by teenagers and young people in the industrial district around Milan [where also Pavia is], a metropolitan area which has been, since long time, the cradle for the linguistic model of contemporary spoken Italian" (Ibid.). This area has achieved a primacy in Italian media since the 1980s, as most of the newly born commercial radios and TV networks were broadcasting from there. Therefore, 883's lyrics were good examples of a "new" language mainly imposed by media, the so-called "neostandard" Italian (D'Achille 2003).

Accordingly, 883's multilingualism should be considered as a "realistic formula, which strengthens the choice of a collective point of view" (De Rosa and Simonetti 2003: 127). This idea of "collective" appears to be decisive in 883's reception. A big number of their lyrics encompassed a collective perspective—that is, was sung by, or appealed to, a collective "we". Notably, many of these songs are now among those considered as classics by 883's fans. 883's "we" usually coincided with the *dramatis persona*'s group of friends, thus helping the listener in feeling involved in the narration as a part of the same micro-community. Undoubtedly, listeners were supposed to recognize the protagonist of the song as the "real" Max Pezzali, especially after his break-up with Repetto. Autobiographical references, recurring characters, as well as other analogous strategies were common, too.

This kind of collective perspective was a true innovation. 883's "we" did not suggest any type of generational commitment, meaning "we" the people, or "we" the youth. Songs performing such a type of collective point of view were quite common in Italian popular music,[2] but 883's songs differed from that model. In many of their songs, the singing *persona* performed as the spokesperson of a small community of friends, or at least addressed them directly. Apparently, this helped conveying an innovative worldview, which some critics have connected to the changes of the Italian society during that decade (De Rosa and Simonetti 2003; Berselli 2007).[3]

Songs "diataxis"[4] also helped in supporting a "collective" interpretation of 883's songs. Almost all of them featured a verse-refrain structure, with the hook line in the refrain. In this "discursive, embracing, additive, finalistic" type of song construction (Fabbri 2012b: 99) the verse (or verses) serves a climactic introduction to a "singalong" refrain. The singalong—"a tune or a passage to which, when performed, it's easy for members of an audience to sing along" (Tagg 2012: 601)—suggests an idea of listening and singing together. Several of 883's songs are remembered for their "lighter waving" singalong. In this sense, 883's songs employed several strategies for expressing a collective perspective. These included the contents of lyrics, their rhetorical and linguistic innovations, and how song structures were organized.

[2]For a study on 1960s "we" rhetoric, see Tomatis (2014a)

[3]Also, other popular songs of these years—as an example, some iconic songs by famous rocker Luciano Ligabue—seem to use similar strategies, and to share this kind of worldview.

[4]That is: song structure, the "disposition […] of musical episodes in terms of chronological placement" (Tagg 2012: 586).

13.4 "Normal" Production and Diffusion Processes

Back in 1992, when the teacher let my class sing *Hanno ucciso l'uomo ragno*, I must admit I faked: I didn't know the lyrics, so I had to improvise and learn the song from my friends' renditions, including several mistakes due the fact that—as six years old kids—they misinterpreted most of the words. To my schoolmates' eyes, I was not that "normal", since I did not know that song. The "normal" way my friends had discovered *Hanno ucciso l'uomo ragno* was through TV, and especially commercial TVs, which broadcasted cartoons, and through format radios. At my home, my parents listened to cassettes, and I was not allowed to watch TV without control. So, simply, I was an exception. And yet, I was forced to learn that song, as everybody was singing it.

But, how "normal" was Italian media system at the beginning of the 1990s? Private radio stations had appeared in Italy since the late 1970s. As stated by media historian Monteleone (1994: 195), during the second half of the 1980s "the most relevant phenomenon in Italian radio" was the growing interest, by an increasing number of radio entrepreneurs, in opening up their broadcasts to a national audience. Most of these radios were format radios, broadcasting music (especially, English and American music, and international dance hits) and targeting young people, in order to differentiate their offer from public radio. According to Monteleone (1992), in the early Nineties, of twelve national private radio stations and networks, nine were format radios of this kind. Yet the most interesting tendency of Italian radio in the early 1990s was the audience's increasing interest in Italian music. Radio Italia Solo Musica Italiana, an "all-Italian-music" radio (as its name suggests), slowly increased its audience and became, between 1991 and 1992, the most listened to Italian radio station, thus forcing its competitors to change their programming and to open more spaces for Italian artists. In the same years, as explained by D'Amato (2009: 156), power relations between the Italian recording industry and media, and especially radio, overturned to the advantage of the latter. Such a process was accomplished in the mid-1990s, with the final success and consolidation of commercial radios. Therefore, radio networks strategies must have influenced the recording industry agenda in a decisive way, especially in the early 1990s.

A key figure to understand the pioneering ages of Italian commercial broadcasting is Claudio Cecchetto: DJ, VJ, producer (with the big dance hit *Gioca Jouer*), TV shows host, entertainer, and entrepreneur (Cordoni 2003; Cecchetto 2014). In 1982, Cecchetto founded Radio Deejay, the Italian most popular private radio, and pioneered the link between commercial radios and TVs hosting the TV Show *Dee Jay Television*, on commercial channel Italia 1 (owned by Silvio Berlusconi's Fininvest), which was simultaneously broadcasted as a radio show on Radio Deejay. On the Rai—Italian public television—he hosted three editions of the Sanremo Festival, thus contributing in the "corporatization", both economic and

cultural, of public media in Italy, a theme that has been at the core of Italian political debate since the 1990s. As a talent scout, Cecchetto launched several Italian pop artists and entertainers, including 883.

As recalled by both Pezzali and Cecchetto himself (Pezzali 2013; Cecchetto 2014), Cecchetto listened to a home tape, and invited 883 to join his independent label FRI (Free Records Independent) straightaway. The recording and mixing process took place between 883's home studio, a studio in Turin, and Radio Deejay studio in Milan, also taking benefit from the radio staff's assistance. Chief of programming Pier Paolo Peroni had a key role in the recording process, and features as producer in the album credits. Several dance remixes, produced by Radio Deejay's DJs, were released: DJs also performed in dance clubs on a regular basis, and played their remixes, thus helping in marketing the new recordings to clubgoers. Unsurprisingly, 883's first tour took place in dance clubs, instead of conventional live music venues. Pezzali describes Radio Deejay at that time as an "incredible place, a factory [in Warhol's sense] where everybody […], if skilled, could show off and get a career advancement" (Pezzali 2013: 83). Many accounts on commercial radios and TVs during the 1980s convey such an enthusiastic sense of venture entrepreneurship and friendship between professionals (Baroni 2005; Cecchetto 2014).

Italian television, too, had been going through great changes since the early 1980s (Bolla and Cardini 1997). At the beginning of the 1990s, a duopolistic media system, opposing the public broadcasting company (Rai) to the Fininvest group—owned by tycoon Silvio Berlusconi—was established. At that time, private radios and televisions were pursuing the same interests: to set up as national networks, in order to access a national advertisement market, and cooperated to succeed. Popular music played an important role in this process. For example, the publishing rights of the songs of 883 were shared between Warner Music (which had a deal with the band before they signed for Cecchetto, as clarified by Pezzali 2013: 68). Cecchetto himself (through his company Dj's Gang srl) and the Fininvest Group (through its label Canale 5 music srl, or the subsidiary RTI Music). As stated by De Luigi (2008: 55), sharing a percentage of the royalties to obtain "free" ads has been a common practice since the 1980s "for those labels connected with TV networks". Such "barter deals" consisted of a swap between royalties on selling rights, and TV commercials or appearances. Therefore, it's no surprise that 883—as other artists discovered by Cecchetto—balanced a poor commercial campaign with numerous appearances on commercial TV channels—and, needless to say, a heavy rotation on Radio Deejay and its fellow stations.

A further example is provided by *Karaoke*, one of the most successful TV shows in the early 1990s. *Karaoke*, inspired by the international hype of Japanese singing machines, was transmitted between 1992 and 1994 by Fininvest channel Italia 1. The Italian *Karaoke* TV show was actually a travelling talent contest, broadcasted every evening for half an hour from a different Italian town, with local competitors. The competition was entirely decided by the crowd's cheering. The show was

hosted by teenage idol Fiorello, himself a singer (and DJ on Radio Deejay), who had been launched by Cecchetto a few years before.[5] As stated by Paolo Prato:

> *Karaoke* has caught on especially in the provinces, where life is more subject to routine than in the big cities and the seductive aura of being a TV hero is more appealing (Prato 1998: 102).

So, *Karaoke* virtually appealed the same target of 883. Indeed, 883's song *Nord sud ovest est*, from their second album (FRI Records 1993), was the second most performed song in the *Karaoke* 1993 edition (the one analyzed by Prato). Yet, Prato affirms, it is not a mere question of similar targets:

> *Karaoke* must have acted in tune with the record business (Prato 1998: 110).

Therefore, both influencing and being influenced by music market.

13.5 Listening to the Music of the 1990s, Today

At the present day, 883's songs are evergreens of Italian pop. They are part of a widely shared generational repertoire, at a point that only some TV show themes and cartoon songs can compete in popularity.[6] Almost anyone between 25 and 45 years of age, with no gender distinction, is supposed to be able to sing these songs.

After having being considered as cheesy trash pop for years, 883 are nowadays re-evaluated in the context of a late-20th century revival, and provide a valuable case study on how aesthetic values are renegotiated through time, and what is the role of nostalgia in such processes.

In the 1990s music critics discarded 883's music as the prototypical mass-cult teen "trash" pop. Their vulgarity and juvenile attitude—along with up-to-the-date dance-pop arrangements and catchy tunes—were seen as the epitome of the "depraved" music by "the *yoof* of today" ("a cultural by-product", as put by Perugini 1993). Yet in recent years, Pezzali has been increasingly praised by critics as the forerunner to many tendencies of Italian popular music, and the ideal exponent of a 1990s' music *Zeitgeist* (Berselli 2007; for an ironic account of this "cultural switch", see Bottà 2012). Several musicians, who were born or raised during the 1980s and 1990s, are now referring to 883 as a major influence in their music. In 2012 two records came out celebrating the 20th anniversary of *Hanno ucciso l'uomo ragno*: a compilation promoted by the popular website Rockit (2012), with 21 Italian indie bands covering their favorite 883's songs; and a remake of *Hanno ucciso l'uomo ragno* (titled *Hanno ucciso l'uomo ragno 2012*; Atlantic 2012) by

[5]Fiorello also took part in a Sanremo Festival performing a song written by 883, *Finalmente tu* (Finally, You, in 1995).

[6]Unsurprisingly, cartoon themes exploited similar strategies than 883's songs.

Max Pezzali, featuring nine top Italian hip-hop artists. This album reached number 1 in the Italian chart, and so did—a year later—883's greatest hits *Max 20* (Wea 2013), featuring Pezzali's duets with fourteen Italian top artists, including some respected singer-songwriters. Recently, a well-known "indie" publishing house published Max Pezzali's autobiography (Pezzali 2013), strengthening his status as a true artist and *auteur*.

On the other hand, Pezzali and the 883 are part of a general re-evaluation of 1980s and 1990s music through an aesthetic of "trash". As stated by Emiliano Morreale, such process involves those "guilty pleasures" which, at present days, people can no longer "use" in the same way as they did in the past (Morreale 2009: 10). The media past is re-evaluated in terms of personal memories; commodities from the past are then "iper-subjectived" by users (Ibid.). According to sociologist Fred Davis, extensively quoted by Morreale, "[t]he very objects of collective nostalgia are in themselves media creation" (Davis 1979: 122).

"Collective nostalgia" also allows the existence of a "generation", as a community of people with a shared collective past. 883's songs are entangled with nostalgia on at least two different levels. Since 883's first album, an increasing number of Pezzali's lyrics have dealt with a sentiment of nostalgia for his teenage and youth years (the 1980s), exploiting a number of clichés and pop-culture icons of that decade. In today's reception of such songs, this triggers a meaningful semantic short-circuit. People in their thirties or twenties can now sing—or listen to—883 with a nostalgic attitude, which encompasses both their private feeling about a particular song (that is: a private nostalgia for *their* childhood/teenage years), and the lyrics' content (several songs are about feeling nostalgic). As it happens in the prototypical 883's song, also one of the most loved by fans, *Gli anni* [The Years].

Gli anni d'oro del grande Real
gli anni di Happy Days e di Ralph Malph
gli anni delle immense compagnie
gli anni in motorino sempre in due
gli anni di "che belli erano i film"
gli anni dei Roy Rogers come jeans
gli anni di "qualsiasi cosa fai" gli anni del "tranquillo siam qui noi"

[The golden years of the Great Real
The years of Happy Days and Ralph Malph
The years of great friends' companies
The years "always riding in two on a moped"
The years of "movies were so good"
The years of Roy Roger's jeans
The years of "whatever you do"
The years of "easy, we're here"]

In *Gli anni*, Pezzali (the singing persona) regrets about his past both through personal recalls—yet very vaguely: hanging out with friends, riding mopeds, and

watching movies could be part of the experience of any Italian 1980s teenagers—and using direct references to media products and commodities: the 1980s are thus the "years of *Happy Days*" (a TV series which is also the symbol of the 1980s "obsession" for the 1950s and 1960s), of Real Madrid, and of a jeans brand. A contemporary interpretation of 883's *Gli anni* will then deal with a double-layered nostalgia, as the song itself is a "media creation", in Davis's terms. As suggested by Morreale (2009: 8), nostalgia involves the "individualization of a collective past", in other words, the individualization of a shared "normality".

13.6 Conclusions

The recurring presence of 883's (and similar artists') songs in the Italian soundscape of the early 1990s can be understood only within the new media system established by private TV and radio networks. Yet it is not just a mere question of "following the money" and blame capitalism, TV alienation, or Berlusconi. As in Fabbri's example, a "collective listening" was involved; a type of "collective listening" which became decisive for 1980s and 1990s children and teenagers (at least), and was founded on the pervasiveness of the new private media system. Young people watched the same channels, and were exposed to the same radio programs, or were forced to learn a song by their peers, rather than gather together in a room around a record player. Yet the main point was the awareness of being part of the same "community"[7] of listeners, a community with "no sense of place" (as put by Meyrowitz 1985); a "constellated community" in Altman's terms (Altman 1998).[8] Communities as such became, a posteriori, a "generation" (according to Davis 1979).

The rise of a new corporate media system in Italy in the 1980s and 1990s established a virtual space for a new type of collective audience, especially for young people—to whom commercial medias dedicated many hours of transmission. Many songs of this period—including those by 883—seemed to appeal to a community of this kind, both through lyrical and musical strategies. Popular music contributed in establishing the "everydayness" of the brand new media system, as a "normal" space to be in. The recent rethinking of the 1980s and 1980s in the context of a "pop culture's addiction to its own past" (as pointed out by Reynolds 2011), rather than be thought of as a fleeting trend, should be put into perspective, instead. At least for the case here presented, the current rethinking of 1980s and 1990s music is closely related to the context in which that music was produced, diffused, and consumed, and can be explained only within the specificities of the Italian media system.

[7]On the concept of *community*, see: (Fabbri 2012a; Altman 2004; Anderson 1983; Kaufman Shelemay 2011).

[8]Altman himself suggests the image of people watching the same TV show at the same time.

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Chapter 14
"Where Is the Orchestra?" The Sanremo Festival Through the 80s and the 80s Through the Sanremo Festival

Jacopo Conti

Abstract In Italy, the Sanremo festival and its songs, the *canzoni sanremesi*, gained the status of antonomasia for an "easy"—and maybe "old"?—kind of song. During the 80s, the festival's producers faced the increasing importance of commercial TVs and new international MTV-pop stars. They tried to renew its image by Borgna (Le canzoni di Sanremo [Sanremo's Songs]. Laterza, Rome, 1986) creating a brand new section for young singers (the "*nuove proposte*"), and (Borgna in L'Italia di Sanremo. Cinquant'anni di canzoni, cinquant'anni della nostra storia [Sanremo's Italy. Fifty Years of Songs, Fifty Years of Our History]. Mondadori, Milan, 1998) removing the orchestra. After 30 years, singers could now go on stage and perform playback, while drum machines, gated reverbs and synthesizers could be used not necessarily involving "old" orchestral sounds. Eros Ramazzotti and Luis Miguel had a great success at the festival singing about the importance of being "nowadays young people" (*Terra promessa* and *Ragazzi di oggi*) symptom of the rush of being "up-to-date" of the decade—exactly as the removal of the orchestra showed on a timbral level—while commercial TVs were polarizing their success exactly on that. The aim of this paper is to analyze through several musical aspects (tonal, timbral, vocal, etc.) how the festival created new pop phenomena in the 80s while commercial TVs were creating their own, their differences and similarities (if any) and what it meant for later Italian pop song.

14.1 Introduction

This article is the result of the very start of a research group on popular music in Italy in the 1980s and 1990s. I am aware that it may sound pretextuous, but there is a reason—a *musical* reason—for choosing the Sanremo Festival from 1980 to 1989, and not because of the main focus of this research group. I will come to that later.

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Some of the most relevant strategies in musical communication used at the Sanremo festival during the 1980s will be discussed here, especially considering some of its most successful songs and singers.

14.2 Looking for Success

14.2.1 The Discoteque

At the end of the 1970s, the Festival was not as successful as it was in the 1950s and in the 1960s: with the new generation of *cantautori*—very successful singer-songwriters who avoided accurately to participate, while the first generation of *cantautori*, in the early 1960s, did—and all the social revolutions of the 1970s, the Festival lost popularity. Let us just consider that its third evening—the final one—was the only one to be broadcast on TV.[1]

From 1980, the new producers of the show—particularly Gianni Ravera—decided to change it, to make it "younger". He chose a popular, 28 years old DJ, Claudio Cecchetto, to host the Festival.

Cecchetto's role is particularly interesting considering the role of music on TV in those years: he gained a very good success in discotheques and free radios in Milan in the late 1970s, and after hosting a show in 1978 for the private TV channel TeleMilano 58,[2] he was hired to host a program on RAI called *Discoring*.[3] He then hosted Sanremo for three years (1980, 1981 and 1982). He is one of the first stars in Italian show business who first reached success in private radios and *then* moved to national TV.[4] This is essential: Italian "free" radios—that is, non-national radios—were now, in 1980, considered "what young people listen to", and national TV changed after them.

The idea behind this choice was clean cut: to catch a younger audience—those new consumers who, besides buying records, went to this new venue, *the discotheque*. The Festival's scenography changed faster than its soundscape: in 1980, 1981 and 1982 the stage was overtly turned into a dance floor, with a disco ball at the very top of it, a square floor in the middle of the stage and colored lights.

Economic reasons led to another important change: *no more orchestra*. And this is the reason why the decade 1980–1989 is particularly interesting for the Sanremo Festival: all of the artists went on stage and sang on a recorded track, sometimes lip-syncing, sometimes singing live while pretending to be playing a guitar or a

[1]In 1980, RAI (Italian national broadcasting company) had three TV channels. Commercial TVs were recently born, and were not broadcast nationwide.

[2]Owned by Silvio Berlusconi, TeleMilano58 later became Canale5, one of the most popular TV channels in Italy.

[3]Kind of an Italian version of *Top of the Pops*.

[4]After that, he moved to private TVs and to private radios again.

piano. It never happened before or thereafter: in Sanremo, singers traditionally have to sing live—in 1964 singer-songwriter Bobby Solo was disqualified for singing *Una lacrima sul viso* in playback. *The record* had to be the main attraction, *not the song*, and this is the reason why the version on stage had to sound exactly as the record. And since 1981 the sounds of those songs changed abruptly: synthesizers, drum machines or drums with gated reverb were almost in every song. Some of those effects were hard to obtain live at the time, so a recorded track was very helpful. The "classic" orchestra, which was included again in 1990, with its 'old' sounds, was not welcome anymore: even when strings were needed, they were synthesized. The choice of recorded backing tracks is also due to the fact that *records*—not songs as commercial products for publishers—were the main focus of the music industry: the Festival was created in 1951 in order to help music publishers having their songs broadcast on radio, played by orchestras and sung by famous singers,[5] but in the 1980s this concept was outmoded. In the 1980s the Sanremo Festival was not the Festival of Italian songs anymore[6]: it was the Festival of Italian records.

Singers might have been not 18, or 20, or 25 years old, but their music *sounded* new. Al Bano & Romina Power and Ricchi & Poveri[7] had a tremendous success at the Festival with songs heavily influenced by the new born *Italo disco*, taking advantage several times of the possibilities of playback and of recorded track: Romina Power, for instance, always sang double tracked, because of her feeble voice, especially if compared to the powerful, tenor-like voice of her husband.

14.2.2 Singalongs

In the first half of the 1980s, the Festival gained a huge success, especially thanks to some very well-known singalongs: although often using new electronic sounds, they were built on famous chord sequences such as the vamp loop or its variation called Milksap loop.

As explained by Philip Tagg, a chord loop is a "short repeated sequence of (almost always) three or four chords" (Tagg 2014: 482). The vamp loop is a chord loop characterized by the sequence ↻I-vi-ii-V↺ (e.g. ↻C-Am-Dm-G↺, or ↻G-Em-Am-D↺); Milksap is:

> [A] derogatory term, probably first coined by Jerry Lee Lewis, to designate the bland pop songs recorded in the USA by "all those goddam Bobbies" – Bobby Darin, Bobby Rydell, Bobby Vee, Bobby Vinton, etc. – between 1957 (the end of rock 'n' roll) and 1963 (the

[5]Cf. Fabbri (2008a: 83–7), Borgna (1986, 1998).

[6]Its full name is Festival della canzone italiana (Festival of Italian song).

[7]Ricchi e Poveri in the 1970s were a vocal quartet (two women, two men), and turned into a trio (one woman, two man) in 1981.

arrival of the Beatles and Rolling Stones). The harmonic epitome of this teen-angel sort of pop was the ↪I vi IV V↩ vamp (Tagg 2014: 495).

Being the IV chord a variation of the ii chord (e.g. F and Dm, in C major), the vamp loop and the Milksap loop can be considered the same chord loop. It is the chord loop of songs such as *Stand By Me* (King 1961) or *Blue Moon* (Rodgers and Hart 1934), and was used mainly in romantic songs where the girl was depicted as an "angel". Even though it was used mainly between the 1950s and the 1960s, in early 1980s some hugely successfully Italian songs were built out of this chord loop—and, it goes without saying, they were all love songs.

Those songs' success raised the problem of "quality": they were "too easy" and "silly" to be good or to be taken seriously, but, at the same time, people seemed to like them. For this reason, a "critics' poll", the *Premio della Critica*, was created in 1982. It means—not implicitly, but overtly—that songs winning first prize are not supposed to be the "best" and critically acclaimed songs.[8] Popularity was not in question: quality was.

14.3 Post-1982: Back to Classic—But 'Youth' Is the Word

In 1983, Claudio Cecchetto left the RAI and went back to Fininvest to host Festivalbar, a summer contest between the most sold records of the season. Festivalbar was extremely and successfully young-oriented, so producers of the Sanremo festival tried to restore its image of "classic": right after Ceccheto left the stage changed again, stating the nature of the Festival as the temple of "classic" Italian song. No more dance-floor, no more disco ball, and (in 1989) a white piano in the middle of the stage—but no orchestra yet.

However, the importance of young audience was kept in mind by the producers: in 1984 the *Nuove Proposte* category, a parallel section for young singers, was created. Acclaimed singers such as Eros Ramazzotti, Andrea Bocelli or Laura Pausini started their international careers from the *Nuove Proposte* section.

In 1984 and 1985 youth became the main theme of two famous songs. *Terra Promessa* by Ramazzotti (1984) opens with the lines:

Siamo i ragazzi di oggi	We are today boys
Pensiamo sempre all'America	We always think about America
Guardiamo lontano	We look far ahead
Troppo lontano	Too far ahead

[8]The same song won both first prize and critics' poll four times: in 1995, in 2001, in 2007 and in 2011.

While *Noi ragazzi di oggi* sung by Miguel (1985) focuses overtly on that.

Noi, ragazzi di oggi, noi	We, today boys, we
Con tutto il mondo davanti a noi	With all the world ahead of us
Viviamo nel sogno di poi	We live dreaming what's next

Ramazzotti and Miguel represented two different kind of young boys: while Ramazzotti was a poor boy from the suburbs, Miguel looked like a soon-to-be yuppie, or a teenage version of Julio Iglesias.[9] And their voices were very different, too: natural, even graceless, that of Ramazzotti, passionate that of Miguel. But in both songs, the importance of "youth", and today—with a hopeful look on tomorrow—was essential.

When Sanremo became the temple of classic Italian song again, commercial TVs were too important to be ignored. A new, young, noisy—albeit innocuous—singer, Jovanotti (a.k.a. Lorenzo Cherubini), produced by Cecchetto, represented the "today young boy who always thinks about America". In the now restored "classic" environment of Sanremo, his shouts and moves were clearly out of place, but the absence of the orchestra and the possibility of using a backing track was enough to let him go on that stage in 1989, with a song about one of the most popular rock Italian singer-songwriters since the early 1980s, Vasco Rossi. Anyway, this represented several, clear musical statements:

(a) once again, after many years, every successful Italian singer must go to Sanremo at least once in his life to be considered a "star", even looking out of context;
(b) commercial TVs led to a new image of noisy, funny, cheerful pop singers;
(c) Sanremo could attract young audiences by incorporating some "alien" presences.

Always thinking about America or about the UK, Italian young audiences were attracted by Sanremo also because of the amount of foreign guests in the 1980s: even when they musically had nothing to do with Sanremo (for example KISS, Depeche Mode or the Scorpions), these guests were acclaimed by huge crowds of young boys and girls who wouldn't have probably watched or attended the show otherwise. It also indirectly shows the increasing economical possibilities and power of the Festival's producers, who could afford to get more international superstars every year (Table 14.1).

Moreover, after Live AID and *We are the world*, the idea of a charity singalong reached Sanremo too, with the song *Si può dare di più* (Morandi 1987): three famous singers—Gianni Morandi, Enrico Ruggeri and Umberto Tozzi—joined forces for a successful, overproduced (synthesizers, electric pianos, drums with

[9]In a scene of a 2006 Italian movie called *Notte prima degli esami*, set in 1989, a young lawyer looking like a slimy yuppie sings *Noi ragazzi di oggi* with his brand new karaoke system.

Table 14.1 Foreign guests at the Sanremo festival from 1980 to 1989

1980	Billy Preston & Syreeta, Dionne Warwick, Sheila & B. Devotion, Status Quo, Suzi Quatro, Sylvester
1981	Bad Manners, Barry White, Dire Straits, Hall & Oates, Robert Palmer
1982	America, Bee Gees, Donovan & Astrella Leiych, Gloria Gaynor, Hall & Oates, Johnny Halliday, KISS, Marianne Faithfull, Stray Cats, Van Halen, Village People
1983	Commodores, Frida (ABBA), John Denver, KC & the Sunshine Band, Peter Gabriel, Ph.D., Saxon, Scorpions
1984	Bonnie Tyler, Culture Club, Paul Young, Queen, Randy Crawford
1985	Bronski Beat, Chaka Khan, Duran Duran, Frankie Goes to Hollywood, Sade, Spandau Ballet, Talk Talk, Village People
1986	Depeche Mode, Double, Falco, Fine Young Cannibals, King, Mr. Mister, Prefab Sprout, Spandau Ballet, Sting, Talk Talk
1987	Bob Geldolf, Cutting Crew, Duran Duran, Europe, Frankie Goes to Hollywood, Nick Kamen, Patsy Kensit, Paul Simon, Pet Shop Boys, Spandau Ballet, Style Council, The Bangles, The Smiths, Whitney Houston
1988	A-ha, Art Garfunkel, Bon Jovi, Bryan Ferry, Chris Rea, Def Leppard, George Harrison, Joe Cocker, Little Steven, Manhattan Transfer, New Order, Patsy Kensit, Paul McCartney, Rick Astley, Robbie Robertson, Suzanne Vega, Terence Trent D'Arby, Wet Wet Wet, Whitney Houston
1989	Belen Thomas, Boy George, Bros, Charles Aznavour, Chico Buarque de Hollanda, Chris Rea, Cliff Richard, Depeche Mode, Elton John, Europe, Joan Manuel Serrat, Johnny Clegg, Kim Wilde, Little Steven, Nick Kamen, Ofra Haza, Ray Charles & Dee Dee Bridgewater, Roachford, Sandie Shaw, Simply Red, Tanita Tikaram, Toni Childs, Tracy Spencer, Tuck & Patti, Yazz

gated reverb, electric guitar *à la* U2) charity singalong that looked overtly to models from overseas.

Anglo-American models were both present and assimilated, on the stage of Sanremo.

14.4 Toto Cutugno

Luis Miguel's *Noi, ragazzi di oggi* was written by the most popular singer and songwriter in Sanremo in the 1980s, Toto Cutugno. After winning in 1980 with *Solo noi*, he participated 8 times in 10 years, with songs sung by himself and by others. He reached #2 six times in ten years, writing seventeen songs in ten years, whether he sang them or not, literally dominating the Festival (Table 14.2).

Besides that, he was the musical host in *Domenica In*, RAI's Sunday afternoon popular program, and hosted another popular show, *Piacere Raiuno*, from 1989 to 1992: in a certain way, he was the face of popular song on national TV. His image of a simple man singing simple songs was the opposite of the *cantautore* as the sophisticated and politically committed poet of the 1970s. His success lasted more or less for that decade.

Table 14.2 Songs[a] written by Toto Cutugno at the Sanremo festival for himself (8) and for other singers (9)

Year	Song	Singer	Placement
1980	*Solo noi*	Cutugno	#1
1983	*L'Italiano*	Cutugno	#5
1984	*Serenata*	Cutugno	#2
1985	*Noi, ragazzi di oggi*	Luis Miguel	#2
1986	*Azzurra malinconia*	Cutugno	#4
1987	*Figli* *Io amo* *Il sognatore* *Canzone d'amore*	Cutugno Fausto Leali Peppino Di Capri Ricchi & Poveri	#2 #4 #5 #7
1988	*Emozioni* *Per noi* *Io (per le strade di quartiere)*	Cutugno Fiordaliso Franco Califano	#2 #8 #13
1989[b]	*Le mamme* *Sei tu* *Se non avessi te* *La fine del mondo*	Cutugno Stefano Borgia Fiordaliso Gigi Sabani	#2 #2 #6 #23
1990	*Gli amori*	Cutugno	#2

[a]Full list of references in the appendix at the end of this essay
[b]That year, and for that year only, an intermediate category between *Stars* and *New singers* was introduced for the Festival, *Emergenti*. Stefano Borgia reached #2 in that category

While gaining a tremendous popularity in Eastern Europe, in Italy he was regarded as the epitome of trash in music and in TV, as represented in the titles of a TV program from 1992 called *Mai dire TV* (*Never say TV*): a young man—supposedly a fan of rock or heavy metal, as suggested by his hair and clothes—is sick of Cutugno singing *L'Italiano* on TV, and throws the TV set out of the window, while we listen to an extra-diegetic heavily distorted guitar lick and an intervention of Queen's *Bohemian Rhapsody*[10] as the TV falls down and explodes.

The fact that this particular TV show was produced between 1991 and 1992 is also important: Cutugno reached #2 in Sanremo in 1990, and, that same year, won the Eurovision Song Contest with *Insieme: 1992*.[11] After that, all of a sudden, after being one of the most invasive presences on TV and in Sanremo in the 1980s, he almost disappeared: he hosted some morning TV shows for RAI, and came back to

[10]Significantly, while the band sings the lines: "Mamma mia, mamma mia/Mamma mia let me go/Beelzebub has a devil put aside/For me/For me/For me."

[11]It was the second—and last, so far—time for an Italian singer to win the Eurovision Song Contest. The first and previous Italian winner was Gigliola Cinquetti with *Non ho l'età (per amarti)* in 1964.

the Festival in 2005—reaching #2, again—but without reaching success again. His fame seems to be linked to that particular decade.[12]

14.5 Communicative Strategies

14.5.1 Sound and Image

Speaking of sound, the sound of the acoustic guitar (and its image) on top of a pile of electronic sounds (mainly synthesizers and electronic drums) was a symbol of authenticity: not being a virtuoso, he accompanied himself more or less like everybody else would do. Also his vocal timbre was quite graceless, and he usually sang easy melodies (often singalong-like). This can resemble the image of many *cantautori*, but with the essential difference of his lyrics, always about love or simple things in life, often recurring to clichés (Cutugno was never considered a "poet"). He represented himself as a middle-of-the-road pop phenomenon, the musical image of a common man—not particularly good at singing, nor at playing, just simple and incredibly successful.

Cutugno looked as common as pure and true the love between Al Bano and Romina looked while they were on stage together, singing in unison and looking in each other eyes: in fact, their songs dealt, again, mainly with simple things in life—and love, of course: at the time, their records' titles and song lyrics exploited the fact that they were married.[13] After singing verses separately, they always sang refrains together, most of the times in unison; nevertheless, Al Bano's and Romina's voices are always discernible—his voice is powerful and tends to melismatic singing, while hers is feeble and linear. They sing together, they sound together and they look at each other with eyes full of love, smiling. As stated in a line of their song *Ci sarà*: "Devi crederci" [You must believe it]—and those looks of love helped the audience believing. This use of unison is a social anaphone, as Philip Tagg defines in his semiotics of music:

> [A] musical sign type bearing iconic resemblance to what it can be heard to represent (2012: 582) relating musical structure to a para- or extramusical group formation with specific traits in terms of number, gender, group dynamic, shared values, function (Tagg 2012: 602).

[12]Other successful songwriters almost disappeared in the 1990s: Cristiano Minellono and Dario Farina, who wrote many songs for Al Bano & Romina and for Ricchi & Poveri in the 1980s, disappeared from the charts too (with a brief return in the 2000s).

[13]Just to name four albums: *Felicità* (Happiness 1982), *Che angelo sei* (What an angel you are, 1982), *Effetto amore* (Love effect, 1984) and *Sempre sempre* (Forever and ever, 1986).

In the case of Al Bano & Romina, this social anaphone worked as the representation of a happily married couple, with a strong (sometimes even rude) man and an elegant, rich,[14] gentle lady melting their voices together in a happy marriage.

14.5.2 A Matter of Structure

Sanremo songs are mainly written in a verse-refrain structure (*strofa-ritornello*, in Italian), with the refrain repeated several times towards the end (quite often, ad libitum): they are considered the epitome of this form. Those songs analysed here are, for the most, verse-refrain songs: *Felicità*, *Ci sarà*, *Solo noi*, *L'Italiano*, *Sarà perché ti amo*, or *Perdere l'amore* are no exceptions. As Franco Fabbri states, although *Every Breath You Take* (Police 1983) is written on a vamp loop, exactly like many successful Sanremo songs, it would not have been "good" for Sanremo because it has a chorus-bridge structure—with *two* different bridges (Fabbri 2005: 171–3)—while the Sanremo song by definition has a verse and a refrain (repeated over and over, preferably with a trucker's gear change towards the end—we'll see what a "trucker's gear change" is next paragraph).[15] This is true for *most* of those songs but several hits from Sanremo in the 1980s, sometimes even those that won the first prize, are significantly *not* verse-refrain. Vasco Rossi's *Vita Spericolata* (1983) and Zucchero's *Donne* (1985) were extremely unsuccessful in Sanremo but hit the charts, becoming Italian classic songs, and are in a chorus-bridge form. Their lack of success at the Festival seems to suggest that their structure played a role in this, but Alice's *Per Elisa* (1981) won the first prize although it is a chorus-bridge song (with the hook line clearly placed at the beginning of every chorus).

The "trucker's gear change" is:

> [A] change of key occurring near the end of a song, shifting upwards […] by some relatively small pitch increment – most commonly by one semitone (half step) or whole tone (whole step) (Tagg 2012: 605).

Many Sanremo songs use this harmonic tool in order to increase pathos: *Ancora* (De Crescenzo 1981), *Felicità*, *Ci sarà*, *Io amo*, *Si può dare di più*, *Io (per le strade di quartiere)*, just to name a very few, have a "gear change", sometimes towards the end of the song, sometimes in the middle. Nevertheless, even in extremely popular and extremely "classic" songs of the very same years, we can find unusual

[14]Romina Power is the daughter of US-American actor Tyron Power.

[15]Most of the Beatles' first hits were in a chorus-bridge form, just like many "standard" American songs. This form can reasonably be considered as opposed to the verse-refrain structure (see Fabbri 2008b: 155–96, 2012).

elements: for instance, in 1988 Massimo Ranieri won with a song—*Perdere l'amore*—which displays a *reverse* trucker's gear change for the last chorus, shifting *downwards* by one semitone.[16] So, Franco Fabbri is right when he states that:

> [T]he most striking thing is not the fact that the [Sanremo] canon can be explained or described […]: but the fact that it exists. It is this particular focus that makes the workers of the industry pledge themselves to Sanremo for months […], and not just to the practical aspects of the festival, but also, implicitly, to its abstract concept, to this "song to be sent to Sanremo", similar […] to Calvino's *Nonexistent Knight* (Fabbri 2005: 173).

14.6 Conclusions: What Is Left?

Is there a model for the Sanremo songs of the 1980s? No, there isn't. There were easy singalongs and "discoish" rhythms, but also complex harmonies and arrangements, even in those songs that won the Festival or hit the charts. Throughout the whole decade producers and organizers looked for new styles and new artists, sometimes abroad, sometimes from commercial TVs, trying to be in step with the times and opening the Festival to other genres (rock and disco music above all): by doing so, the Festival reached again a huge audience and regained its status. Many things changed since 1990, but the *Premio della Critica* and the *Sezione Nuove Proposte* are still there today, and Sanremo is broadcast for all its length by the RAI still today (since 1981).

The only real musical constant at Sanremo in the 1980s is the use of drum machines (or drums with gated reverb), keyboards and, sometimes, electric guitars with chorus—*Never orchestras*. In this sense, Sanremo successfully changed, sounding like all successful records in the 1980s, and did more than surviving. After reaching a new audience, it could restore its "classic" image, re-introducing the orchestra in 1990 and erasing again all electronic sounds.

Songs such as *L'Italiano*, *Felicità* or *Sarà perché ti amo* may be considered too poppy and easy, but without them—representing a real Renaissance for the Festival—the Sanremo Festival would have disappeared. After them, *thanks to them and to their success*, Sanremo was again the temple of Italian "classic" song—and this is why, in 2013, Toto Cutugno, Ricchi & Poveri and Al Bano were given the Sanremo career awards. With that popularity, the producers in the next decade could use a new punch-line to identify the Festival, exploiting its regained popularity and success: "Because Sanremo is Sanremo."

[16]Yes, the alto saxophone rises the pitch an octave higher, but Ranieri comes back right after a few bars of solo, and sings a semitone lower—helping his final, high and long note.

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Chapter 15
Political and Ethical Values of the Music of Manowar

Paolo Ribaldini

Abstract The object of the article is the musical production of Manowar, a heavy metal band from the United States. The study aims to show how the music of Manowar has a high political and social relevance, especially within the recent history and cultural perspective of the USA. Firstly, I present a general overview on the band's music style, lyrical topics, stage imagery, fan behavior, and so forth. Secondly, I focus on the semiotic analysis of the song *The Fight For Freedom*, which features on the album *Warriors of the World* (2002), through the popular music semiotics categories given by Stefani and Predieri in *Una Strategia di Pace: la Difesa Popolare Nonviolenta* [A Strategy of Peace: the Non-violent Popular Defence] (1993). As a result, I point out how the music of Manowar conveys a twofold message. From one point of view, *The Fight For Freedom* is strongly related to the Twin Towers attack on 11 September 2001, and Manowar invite all their fans to fight against those who want to take their freedom away. On the other hand, the music of Manowar is also a "battle hymn" against more general difficulties in life, to which one must not surrender, but rather find the necessary strength to live a life full of experiences and courage.

15.1 Introduction

The object of this study is the song *The Fight For Freedom* by the heavy metal band Manowar. The purpose is to clarify how Manowar deal with specific political issues derived from the culture of the United States of America. A reason for this study is that the political attitude and beliefs of Manowar are the object of controversial opinions, many of which stem from the overall imagery in the music of band, which includes war, battle, and death. The choice of this particular song derives from its peculiarity within the band's repertoire. The methodological tools are based

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on the political song sub-categories classification developed by Predieri and Stefani (1993).

In the following part of the article, "A general overview on Manowar", I present the general paradigm of this heavy metal band from a musical and extra-musical point of view (i.e. lyrical, visual, performative, and so forth), in order to give the reader a better comprehension of the musical style and the topics.

The part "Album and song" deals with the analysis of song, which is shortly introduced by some observations about the political issues implied in the album *Warriors of the World* (2002). The album overview provides useful tools to the understanding of the song's message and semiotic elements.

The part "Political message" proposes the application of the theoretical frame by Predieri-Stefani to the song, and offers two possible interpretations. As a final result, it seems that the political message of *The Fight For Freedom* can be interpreted in two very different ways. The first, literal interpretation, proposes an actual reference to fight and militarist endeavor. The metaphoric interpretation, which I consider more plausible, addresses a spiritual individual struggle against everyday troubles instead of the literal notions of war and battle.

15.1.1 Terminological Conventions and Methodology

Battle Hymns refers to the album released by Manowar in 1982, whereas *Death Tone*, *Dark Avenger*, and *Battle Hymn* respectively refer to the first, sixth and eighth tracks of Battle Hymns. Here I arbitrarily divide the career of Manowar into two periods. The earlier one goes from the foundation of the band in 1980 until 2002. The later begins with Warriors of the World (2002) and is still ongoing. The reason for this division is a change in the musical style of the band. Further explanation comes later (see Sect. 15.2.1 Manowar and the musical characteristics of heavy metal). "Heavy metal" is often shortened to HM to avoid repetitions.

The musical analysis follows the guidelines of *Everyday Tonality* (Tagg 2009) and *Theory and Analysis of Classic Heavy Metal Harmony* (Lilja 2009), including various elements such as harmony, timbre, orchestration, emphasis, and so forth. The analytical framework developed by Predieri and Stefani, which I here introduce briefly, aims to a categorization of those songs with "political" instances; although the word "political" has multiple meanings, here it refers to a type of song which is usually topical, and describes or promotes a movement or ideology for a social change by criticizing the current state of things. Due to such criticism, a political song can be also named as a "song of social protest" (Martinelli 2013). Although Martinelli may implicitly suggest that the song of social protest is a self-standing genre, I rather consider it as a template across genres. The latter are defined by their stylistic features regardless of their purpose, whereas the template of the protest song earns its meaning from being functional to the expression of a social idea or issue. According to Predieri and Stefani, a song of social protest can be addressed

from three points of view: context, lyrics, and music. Each of them can be sub-divided further.

The context can be ad hoc, *area*, or *phatic*. Ad hoc songs are related to a specific event; e.g. *Hurricane* (Bob Dylan 1976) was written about the imprisonment of the boxer Rubin Carter. *Area* songs refer to a broader class of events; e.g. *Blowin' In The Wind* (Bob Dylan 1963), poses questions about wars, love, and hatred. *Phatic* songs are almost a-topical, they enhance group feelings and are suitable for many different political causes; e.g. *We Shall Overcome* (Charles A. Tindley 1948).

Lyrics can belong to *classic*, *spiritual*, or *hippie* type. *Classic* songs usually follow the verse/refrain structure, where the former describes a problem, and the latter prescribes how to face and possibly solve it; the message is a here-and-now invitation to a concrete action, and usually accompanies an ad hoc or *area* context; e.g. *This Land Is Your Land* (Woody Guthrie 1940). *Spiritual* songs enhance speculation and reflection rather than inviting to a concrete action; the message is usually universal, and the context *area* or *phatic*; e.g. *Simple Man* (Lynyrd Skynyrd 1973). *Hippie* songs are mostly anti-ideological, usually communicating through negations rather than statements; their message is universal, and the context *area* or *phatic*; the verse generally denies ideologies, while the refrain invites to a very straightforward and concrete action; e.g. *Give Peace A Chance* (Lennon and Ono 1969).

The music can be *simple*, *solemn*, *angry*, *mannerist*, or *personal*. *Simple* songs have a minimalistic arrangement, often acoustic; they embody the idea of people through an easily approachable musical style; Guthrie's *This Land Is Your Land* is again a suitable example. *Solemn* songs have rich arrangements, and are sometimes performed by "super-groups", i.e. groups of artists who are already famous before collaborating together; charity events often present solemn anthems; e.g. *Stars* by the heavy metal Hear'n'Aid project (Ronnie James Dio 1985). *Angry* songs are the embodiment of protest, and generally belong to indie genres such as hip-hop, early rap, and so on; rhythm is a primary component in the arrangement; e.g. *Roots Bloody Roots* (Sepultura 1996). *Mannerist* songs, meta-embodiments of the protest song itself, are inspired by music or artists of the past, and are reminiscent of their lyrical styles or sounds; e.g. the Italian band Modena City Ramblers was inspired by the Irish act The Pogues. *Personal* songs follow the individual paradigm of artists who have a very peculiar and recognizable style; lyrics are usually extremely relevant, are probably in the author's native language, and often refer to his or her subjectivity; e.g. *Radici* (Francesco Guccini 1972).

15.2 A General Overview on Manowar

Manowar are a heavy metal band formed in 1980 in Auburn, New York (USA). They have been constantly active since, although the line-up has changed through the years. A complete record of the changes in the line-up can be found on most of

the world's major metal music web pages (e.g. Encyclopedia Metallum 2016, "Manowar"). Contextually, Manowar mainly deal with power, might, epic, fight, mythology, and machismo. Manowar consider their own music as the only earnest and respectable form of heavy metal, and have been carrying on a stylistic crusade against what they call "false metal", mostly referring to the more commercial forms of the genre (The Kingdom of Steel 2016: "Biography"; Wikipedia 2016: Manowar).

15.2.1 Manowar and the Musical Characteristics of Heavy Metal

The early musical style of Manowar belongs to *classic heavy metal* (also known as *traditional HM*), which has been defined and differentiated from other types of HM, such as *extreme* m. and *pop* (or *lite*) m., in earlier studies (Lilja 2009: 35–47; Weinstein 2000: 43–57). The features of classic HM include:

(1) high volumes and distortion,
(2) heavy riffs, usually played on guitar,
(3) generally high-pitched and powerful vocals, derived from the traditions of blues and rock'n'roll,
(4) appropriation of the Euroclassical virtuosity (Walser 1993: 57–107),
(5) use of different modes than major and minor, which are the two most common in the Euroclassical tradition (for a definition of "mode", see Tagg 2009: 45–8),
(6) extensive use of power-chords. A power-chord is an amplified and distorted chord—usually performed on guitar, sometimes on keyboard—formed by the chord root, the perfect fourth or fifth, and sometimes also the perfect octave (Walser 1993: 2–3). Power-chords are widely used in HM because of their rich, full and powerful sounds, and because they are relatively simple to be played.[1]

Since Warriors of the World (2002), Manowar have also started using extensive orchestral arrangements, although maintaining the aforementioned characteristics. Orchestrations are generally inspired by the 19th Century Euroclassical tradition and by epic film music.

Loudness is fundamental in heavy metal, and imbues the music with concepts of power and masculinity (Walser 1993: 41–5). Manowar bring the idea to its extreme consequences, and hold the Guinness World Record for the loudest music performance (The Kingdom of Steel 2016: "Biography").

[1]For a detailed analysis of the acoustics of power-chords, see Lilja (2009: 102–4).

15.2.2 Lyrical Themes and Other Contextual Influences

The primary concept surrounding Manowar is *might*, displayed not only in music and lyrics, but also in the visual part of live shows, off-stage behavior, and many other contextual features. More specific themes can be divided into several categories, for example:

Heavy metal music and loudness. Loudness turns away the listeners of "false metal" and commercial music, and gives the fans and musicians a good feeling (e.g. *All Men Play On 10* 1984, *The Gods Made Heavy Metal* 1996).

Manowar and fans. Some songs refer to Manowar themselves, telling something about the attitude or history of the band (e.g. *Manowar* 1982, *The Lord of Steel* 2012). They usually place the band at the top of the HM panorama. Solidarity is a key feature of all HM audiences (Weinstein 2000: 135–43), but in the case of Manowar this phenomenon is further enhanced. The band often pays tribute to the loyalty of its supporters, who are considered as a fundamental part of the band's universe (e.g. *Army of Immortals* 1984, *Warriors of The World United* 2002). This phenomenon partly contradicts Weinstein's statement about the unbreakable barrier between artists and supporters in HM (Ibid.: 230). The lyrics foster a scene of unity that the fandom summon to fight against "false" heavy metal. Manowar are a specific case in the HM scenario, since they are quite likely either really thoroughly supported or uncompromisingly hated:

> Manowar knows what their fans want, and bless 'em, they give it to them in spades, and the rest of the world be damned. Being a metal fan has always involved an "us against them" mentality, but Manowar's fans, those Trekkies of metal, stand defiantly not only against the mainstream naysayers, but also in the face of vehement derision from many of their fellow brothers and sisters of metal. […] my opinion of the last 20 years of Manowar's music has not wavered, but for all the infuriating inconsistency (how can *Warriors of the World* suck on record yet sound so incredible live?), the band's dedication to their public is astounding, and the fans, geeky as they may seem in their devotion, are steadfast enough in their conviction to warrant a nod of respect. It's not for everyone, and I'll never be able to fully convert, but as Walter Sobchak once said, dude, at least it's an ethos (Begrand 2007).

War, *battle*, *revenge*, *honour*, *courage*, *epic*, *nobility*. War is the most common topic, and is usually fought for either the sake of the battle itself (e.g. *Warlord* 1983, *Kill With Power* 1984) or for a noble cause (e.g. *The Oath* 1984, *Defender* 1983). Many songs also refer to the theme of heroic death in battle (e.g. *Bridge of Death* 1984, *Swords In The Wind* 2002).

Literature. A strong influence comes—especially in the early career (e.g. *Secret of Steel* 1983)—from the literary tales of Conan the Barbarian by R.E. Howard, and also from the movie *Conan the Barbarian* (1982), which features the bodybuilding icon Arnold Schwarzenegger. The artwork sleeves of many albums since Fighting the World portray a strapping warrior whose face is concealed in darkness, and whose appearance is clearly inspired by Conan, although Howard's character is never directly addressed in the lyrics, perhaps due to copyright reasons. Nevertheless, many non-musical elements, from the early stage costumes in a barbaric fashion to the video-clip of *Gloves of Metal* (1983), reveal the inspiration of Conan. Further

influences are spaghetti-western, action movies, sword & sorcery, and the Bible. A specific case is the song *Achilles' Agony And Ecstasy* (1992), which is inspired by Homer's *Iliad* and is particularly faithful to the original text (Cavallini 2007).

Motorcycles, *life on the road*, *rebelliousness*. They mostly appear in the early career of Manowar (e.g. *Death Tone* 1982, *Wheels of Fire* 1988). Motorbikes are an important symbol in the heavy metal culture, as they represent freedom from social constraints, also connecting the sound of the engine with the distinctive sound of HM (Weinstein 2000: 100, 104, 127, and 132). In the mid-1990s, the barbarian costumes Manowar used on stage changed into black leather biker suits. The biker imagery is also a concrete presence in the life of band members. According to unofficial sources, the first meeting between Joey DeMaio and Karl Logan happened at a bikers' convention. Even when they are not performing, the band members are eager to maintain the image of power and physical strength, e.g. Eric Adams practicing bodybuilding and Joey DeMaio practicing martial arts.

Norse mythology. Along with Conan, Norse mythology has been a primary inspiration since the early career of Manowar. Borrowings from this background were frequent but not systematic (e.g. *Gates of Valhalla* 1983, *Thor* 1984, *Valhalla* 2002), until Gods of War (2002), which is the only concept album entirely based on this topic so far. Furthermore, the *Hell on Earth V* DVD (2009), which captures live shows from 2005 to 2009, features actors dressed as Vikings and a Viking ship as scenography. Some of these songs deal with death as a passing into the afterlife, which is often depicted as similar to Valhalla, the hall where Odin, father and leader of the Norse gods, gathers the slain mortal warriors. They fight everyday with each other, but in the evening they are all alive again, and eat and drink together. During the final battle of Ragnaròk, they are going to march out of Valhalla and fight the evil powers of the underworld by Odin's side (Simek 1984: 346–8). The reference to Valhalla can be interpreted as a metaphor of reward after many efforts: if one never gives up and really tries to achieve a goal—no matter the hard path ahead—even the metaphorical "death" brought by failure is heroic, respectful, and worth being remembered in the same way as the death of a warrior on the battlefield. Because of this encouraging philosophy of life, this song type can be seen as a partial instantiation of the *phatic* template described by Predieri and Stefani, although the lyrical area is not a-topical.

Heroic achievements in general. Some songs—often power-ballads—don't refer to any specific story, character or mythology, and don't identify any specific enemy to be fought, but rather focus on metaphors about striving through the hardships of everyday life (e.g. *Mountains* 1984, *Carry On* 1987, *Heart of Steel* 1988, *Courage* and *King* 1996).

> The Immortal Warrior's [main character of *Gods of War*] journey is a reflection of all of our lives," says bassist Joey DeMaio. "One must pass many of life's trials to achieve victory. […] Manowar's predominant message has always been 'believe in yourself'. This is why so many fans find these lyrics to be a constant source of inspiration (The Kingdom of Steel 2016: "Biography").

The most exalted qualities are about self-confidence: greatness, endurance, nobility, generosity, etc. The purpose is to encourage the listeners to make their own lives better.

15.3 Album and Song

Warriors of The World was released on 4th July 2002. On the front cover, the unknown warrior wields a United States flag in one hand and a sword in the other. The sword points downwards and runs through the corpses of slain enemies. The warrior wears handcuffs with broken chains, and one of them is struck by lightning. Broken chains probably signify a renewed state of freedom after captivity or oppression, and they are a recurring artwork element in every album since Louder Than Hell (1996); the lightning might refer to Thor, the Norse deity of war and storms.

Behind the warrior, minions wield flags of other countries: Brazil, Italy, Finland, Norway, Sweden, Germany, Netherlands appear on the front cover, while many more appear on the back. The flags and their order of appearance from the forefront warrior are arguably a tribute to the communities of Manowar fans all over the world. The more important and wide a national fandom is, the closer its flag is to the USA one. Moreover, the inside tracklist reports:

> This CD is dedicated to all of our fans in all of the countries where we have toured (Warriors of The World, inside booklet).

The flag of United States doesn't abide by the same criterion:

> Although the band has never been a mainstream commercial success in the United States, they maintain a strong cult following there. In contrast, they are extremely popular in the heavy metal scene in Europe, Japan, Australia and South America (Wikipedia 2016: Manowar).

The release date of the album—the USA Independence Day—suggests a particular attention to this nation, although a greater commercial success was predictably to be achieved in Europe rather than in the United States. The attention to the USA is partly explained by the importance of the 9/11 attacks on American ground, which marked a milestone in the culture of that country.

15.3.1 Lyrical Content

The Fight For Freedom is the second track from Warriors of the World. The song is contextualized by a specific line under its title in the tracklist:

> For those whom we lost on September 11, 2001 and for their families, a day we will never forgive or forget (Warriors of the World, inside booklet).

In the first verse, the lines "There's a sound heard across the land/It's heard across the sea" make clear that the song is a universal call which runs throughout a very wide space. It is arguable that the message of the song doesn't have a specific recipient, but rather addresses the whole mankind. The qualities of the sound are connected to loudness: the message is so loud, strong, and powerful, that it reaches everywhere.

"You'll only hear it if you listen with your heart" declares that the call is targeted to everybody, but only people who give more space to their feelings, and less to rationality, are able to appreciate its importance. The new dimension of *listening* comes up in addition to *hearing*, and it requires an active participation. Moreover, the lyrics directly address the listener as a specific person by the word *you*. A characteristic of Manowar, from this point of view, is to focus on both the whole community and the individuality of the listeners at the same time, instead of considering their supporters as an undifferentiated crowd.

And one day hope to be free implicitly states that the current situation is far from freedom. This might refer to the 9/11 attacks, but also to the battle against 'false metal' and overtly commercial metal music. The choice of the verb *hope* opens a dimension of nobility and righteousness, since hope is generally related to a "lively and trustful wait of a future good" ("speranza", see Vattimo 2004c). Verbs such as *want*, *wish*, or *need*, might somehow sound more concrete and mundane, whereas *hope* gives the call an implicit high justification and increases its appeal.

In the second verse, the line "To hear the sound of freedom many gave their lives" recalls the myth of the ancestors; as it is common in many cultures, dead ancestors are de-personified, and are considered as the ones who heroically sacrificed themselves to bring something good to the community ("antenati", "clan", see Vattimo 2004a, b). Furthermore, this myth is particularly strong in United States: the Civil War (1861–5), the two World Wars, and the Korean War (1951–3) play an important cultural role as struggle for liberation or defense of national values. The dimension of sacrifice informs that this purpose is higher than life itself, which again increases the righteousness of the call.

Further on in the same verse, the lyrics "They fought for you and me/Those memories will always live inside us/And now it's our time to be free" give the listener the responsibility of taking over the endeavor. *You and me* and *we* create a new dimension in which the narrator and the listener belong in the same category: those who hope to be free, and are supposedly ready to earn their freedom through sacrifice and struggle.

The chorus begins with the image "Where the eagles fly I will soon be there".

> Eagles and hawks seem to gather their symbolic value from their swiftness, soaring ability, and fierceness; through these qualities they are equated and associated with various religious principles and with deities of all kinds.
>
> The sacred roles of the eagle and hawk in many religions derive from their association with the life-giving and life-sustaining powers of various deities who represent the forces of nature (Gray 2005).

The eagle is therefore a symbol of many positive qualities. In addition to the features mentioned by Gray, eagles usually fly higher than most of other birds. The metaphor of height as synonym of spiritual value also appears in other songs by Manowar (e.g. *Mountains*). Furthermore, the eagle is part of the Great Seal of the United States of America, on which it holds olives in one claw—to which the head of the animal is also turned—and arrows in the other one. This means United States are oriented towards peace, but are ready to undertake the path of war, if necessary. The bird also clutches a scroll in its beak: it shows the Latin motto *E pluribus unum* ("out of many, one").

The rest of the chorus, "If you want to come along with me my friend/Say the words and you'll be free/From the mountains to the sea/We'll fight for freedom again", is a promise from the narrator to the listener. The former is already sure of what must be done, and encourages the latter to partake in the fight.

In the third verse, the opening words "So ring out loud for all the world to hear/From sea to shining sea" renew and strengthen the sonic power of the message, addressing both the whole mankind (*for all the world to hear*) and, arguably, United States: *from sea to shining sea* is a quote from the song *America The Beautiful*, one of the most famous and patriotic tunes in the popular culture of the USA[2] (Collins 2003: 13–21).

"Let freedom ring and every man be king/To live as one through the years" mentions the verb *ring* again. The Oxford English Dictionary defines this verb as follows:

> To give out a clear, resonant or vibrating sound as certain hard metals do when struck with, or when they strike on, something hard. Also of a trumpet or similar instrument: to sound loudly. Also with *out* […].
>
> *to ring in (or about) a person's ears*: to be heard persistently by a person; to remain vividly in a person's auditory memory. Hence also to ring in a person's heart and similar phrases […].
>
> To sound so as to convey a summons to a religious service, prayers, church, etc. Now rare.[3]

The *ringing* call is piercing, pure and loud, summoning all who hear it and hardly leaving them unshaken. The same two lines show the nature of the community of Manowar. Instead of losing individual identities into the crowd, everyone is valued as primarily important.[4] The oxymoron of every man being a king, while sounding unfeasible in a literal way, metaphorically means that everyone should be a fundamental part of society. The utopic scenario to which the fight aims hypothetically allows everybody to be master of their own fate. The equality here

[2]I'm warmly thankful to my friend and devoted Manowar fan Joshua Irwin for bringing *America The Beautiful* to my attention.

[3]"Ring": Oxford English Dictionary 2016.

[4]See Sect. 15.2.2. Lyrical themes and other contextual influences.

described is not reached by decreasing the importance of the individuals, but rather increasing it.

After a second chorus, the special[5] features the most pugnacious of the lyrics ("Now's the time we all must stand together/So raise your hands show them we are strong/Side by side the fight goes on forever/Marching to the battle with this song"), and the rhythm becomes more percussive. The invitation of the narrator becomes a stronger encouragement (the verb *must* is used, and *raise* is in imperative form). The expressions *stand together* and *we are strong* underline the invincibility that unity confers. Furthermore, the situation changes into a forecast of endless battle: the essence of those who fight for the just cause is permanently changed, and their purpose after achieving freedom becomes defending it. The imagery of Valhalla is recalled by the context, although not mentioned out loud: warriors shall not fear death anymore, the battle for freedom is their ultimate task, and even in case of failure, the reward is a glorious and heroic death. Electing the song as the fighters' battle cry has the double purpose of increasing its credibility and making clear that the musical tool for the task is already available. As pointed out by Roy, music is not only a social activity expressed by a social group or environment, but it also contributes to shape the identity and activities of that social actor (Roy 2010: 15–20). Thus, the song is at the same time the expression of the idea of the fight for freedom and a battle hymn for those who decide to undertake its path.

15.3.2 Musical Characteristics

The Fight For Freedom is in the time signature of 4/4 and in the key of F major. From the point of view of music semiotics, the major mode enhances the solemnity of the message. Whereas much HM music is based on other modes than major and minor (Lilja 2009: 137–42, 157–82), *The Fight For Freedom* is based on Euro-classical harmony, therefore being a minority case in HM.

The opening instrumental is played by a piano, which is uncommon in HM, and introduces the piece in a bold but not aggressive way. The piano plays a less rich arrangement when accompanying the almost whispered vocals in the first verse, therefore enhancing the focus on the lyrical message.

In the second verse, solemnity is increased by a bell toll and by a snare drum playing a rhythm of a march in the background, which reminds of war and battle. Strings make the verse less rhythmical and exalt the dimension of remembrance in the lyrics ("to hear the sound of freedom many gave their lives"). In the end of the verse, a crescendo leads to the first chorus, which displays a louder sonic power than the verses. Guitar and bass play long distorted power-chords, while drums play

[5]Special can be identified as a possible section of a song, which usually comes only once and is characterized by different elements than the other parts. Such differences may regard harmony, rhythm, timbre, etc.

another steady rhythm of a march. The vocals sing in a higher octave than earlier and change dynamics from *piano* to *forte* and from a soft to a powerful timbre. The drum march and strings continue in the third verse as well. Moreover, a choir joins the accompaniment, and continues in the second chorus, which has a richer overall sound than the first.

The special changes from the solemn mood of verses and choruses to a rhythmical, more aggressive one. The sound of the guitars is more distorted, and the instruments are played with the technique of palm-mute, i.e. "the note is partially muted by the pick hand lightly touching the string(s) just before the bridge" (Walser 1993: 91), which makes the notes more percussive without decreasing the power of distortion. The vocals are also harsher, mirroring the pugnacious spirit of the lyrics, which come here closer to a battle cry. The following guitar solo is in the typical HM style, with virtuosic passages, high volume of the lead guitar—which becomes predominant—and loud distortion. The primary characteristics of the second chorus are maintained in following ones, and additional new musical details keep the listener's attention alive. The fade out at the end of the songs reminds of the words "side by side the fight goes on forever/marching to the battle with this song". It probably means that, as long as the listeners of the song join the right cause of the fight for freedom, they will never be alone in this struggle anytime the call will be heeded.

15.4 Political Message

15.4.1 The Predieri-Stefani Categories and The Fight for Freedom

From the point of view of the context, it is difficult to identify a clear status. The song is ad hoc, since the lines in the booklet explicitly address the specific event of the 9/11 attacks. It is also an "area" song, because it refers to the large thematic area of fight and struggle, which is fundamental in the style of Manowar. It is "phatic", because it enhances feelings of unity, brotherhood, and courage.

On the lyrical side, the "classic" category fits the song almost exclusively. The structure of the message follows the model *verse* = description, *chorus* = prescription, although the descriptive feature is not as strongly recognizable as the prescriptive one. The lyrics invite to an immediate action, which shall be performed "here and now".

The music is primarily "solemn". Solemnity comes from the major mode and the rich arrangement, which includes the four basic instruments of heavy metal (vocals, electric guitar, electric bass, drums), choir, strings, piano, and bells. Such rich instrumentation is rare in the early career of Manowar, but has been much more

recurring in their sound since Warriors of the World, reaching the peak of complexity in Gods of War (2007). Although the primary characteristics of the song—loudness and distortion, frequent use of power-chords and virtuosic solo—abide by the standard common practice of heavy metal, some elements enhance the "personal" category. Eric Adams's vocals have a quite identifiable timbre, and the same can be said about Joey DeMaio's electric bass, which is customized in order to imitate the power of an electric guitar, but keeping at the same time the low range and deep sound of a bass.

15.4.2 The Meaning of the Message

The Fight For Freedom offers controversial interpretative possibilities. The booklet lines about 9/11 and the front cover artwork suggest a vengeful and nationalistic retaliation against the alleged responsibilities for the attacks in 2002. Moreover, the lyrics clearly invite the listener to join a fight, not to look for a peaceful solution, and the overall imagery of Manowar is related to war and battle.

Nevertheless, disagreement with pacifism is a frequently recurring characteristic of HM rather than a specific feature of this band. As argued by Weinstein, HM stood since its very beginning as alternative to the youth counterculture of the 1960s: many historical events—such as the Vietnam War, the murder of Martin Luther King, the violent police actions against youth demonstrations in Chicago, and the split of The Beatles—undermined the confidence in the flower-power proposals of peace and love. Thus, HM tends to deal with topics of conflict rather than peace, although plenty of exceptions can be found (Weinstein 2000: 13).

Manowar neither have a clearly stated political agenda, nor openly support any specific institutionalized party. Some elements suggest a sympathy for the right-wing: the cult of Wagner, the constant inspiration by Norse mythology, machismo, the 'death to false metal' campaign, the recurring topics of battles and war, etc.

As the influence of the late 19th century Euroclassical music has dramatically increased in the albums Warriors of the World (2002) and Gods of War (2007), the inspiration given by Wagner's opus has always been declared as purely musical by Joey DeMaio. Wagner's political ideas have never been addressed:

> And while other metal bands musically emulate the artists at the forefront of current tired trends, Manowar found inspiration listening to the legendary classical composer Richard Wagner, who DeMaio declares was "The father of heavy metal".
>
> Wagner's music changed my life many years ago," the bassist confesses. "I don't know if I could live another day without the feeling his music gives me. He was the greatest composer ever. He invented heavy metal (The Kingdom of Steel 2016: "Biography").

Fascination with Norse mythology has been strong since the early career of Manowar, and they were among the first HM bands to refer to this topic extensively. Nevertheless, this reference doesn't imply a sympathy for right-wing political ideas. Furthermore, earlier rock or HM songs feature the same theme, e.g. *Immigrant Song* (1970) by Led Zeppelin and *Cold Winds to Valhalla* (1975) by Jethro Tull, without any implication of right-wing sympathies.

Machismo and the myth of the heroic deeds are common characteristics of many HM bands (Walser 1993: 108–20): some examples are Judas Priest, Saxon, Iron Maiden, and so on. According to the work of Cope, Led Zeppelin also have strong macho and misogynistic characteristics, which are fundamental in defining "hard rock" as a genre in opposition to "heavy metal", whereof key lyrical characteristics are anti-militarism and anti-patriarchism (2010: 71–93). The case of Manowar, though, seems to contrast with the theory expressed by Cope, since the band's music is quite easily included in the *classic* HM sub-genre.

As well as the Wagnerian influence, the crusade against 'false metal' is limited to the musical style and the business revolving around it. Manowar implicitly criticize the fragmentation of *traditional* HM in the late 1970s (cf. Lilja 2009: 35–47; Weinstein 2000: 43–57). Manowar disapprove of *lite metal* because of its androgynous imagery and romance lyrical themes (cf. Walser 1993: 120–36), which rarely respond to real life situations; further criticism of *lite metal* is caused by the increasing commerciality of the genre in the 1980s: such phenomenon allowed many metal bands to become very successful, but led them astray from the originally rebellious and uncompromising attitude of earlier HM. The reproach to *extreme metal* is milder and limited to specific bands (e.g. Metallica), who again betray the original spirit of HM (Manowar Germany 2004).

The images used in the campaign against other metal bands are indeed based on war themes, but they recur everywhere in the music of Manowar, even when they not dealing with actual war and fights at all. In this respect, I argue that the battle theme is—from time to time—literal and symbolic: it may refer to the actual topics of the lyrics (war, fight, etc.), but it may also serve as a metaphor to address other topics.

> We're 'The Warrior Souls of Heavy Metal'," says guitarist Karl Logan. "So we immerse ourselves in mythology. Mythology is the exploration of basic human themes like life, death, jealousy, love and revenge: the things that motivate people. And the lyrics on Gods Of War are metaphors about overcoming the obstacles in our lives; breaking free of whatever is restraining us. Be all you can be as a person and never accept limitations (The Kingdom of Steel 2016: "Biography").

Provided that there is no certainty of a right-wing orientation, *The Fight For Freedom* does not certainly appear as a pacifist song. Its message, though, can be interpreted in two ways. On a literal level, the song is a proper call to arms: its targets—as mentioned in the booklet—are the people responsible for the 9/11 attacks on the soil of the United States. This interpretation, given the absence of active political involvement by Manowar, seems quite weak to me.

On the metaphorical level, the lyrics don't identify any concrete specific foe. The message is an invitation to do "for yourself", not "against somebody". As argued above, a primary area of meaning in the music of Manowar is the fight against everyday life difficulties. Their songs don't suggest any actual retaliation, but rather encourage the listener to stand up and overcome personal troubles. The image of "every man being king" means that—as Conan the Barbarian has to face many challenges in order to win his kingdom—every "normal individual" has to face many difficulties in order to achieve his or her goals in life, and overcoming them is a sign of nobility. Everyday struggles against troubles give everyone the possibility of being the master of his or her own life.

> At the end of the film classic Conan The Destroyer, the title character sits on his throne. Though his thick muscles bear the scars of his many hard-fought battles, his steel-eyed gaze over his vast kingdom shows how proud and mighty he remains. His enemies vanquished, the challengers to his throne dispatched, it is time for the triumphant king to rest (The Kingdom of Steel 2016: "Biography").

15.5 Conclusions

The initial purpose of this study was to shine a light on the political message delivered by *The Fight For Freedom*. In order to do so, I devised a general overview on the political dimensions of the music of Manowar, and connected it to the paradigm elaborated by Predieri and Stefani about songs with a political relevance.

As a result, it appears that *The Fight For Freedom* has a double layer of meaning. The first one is literal and immediate, deals with the actual idea of fight, and is partially determined by a contextual reference to the 9/11 Twin Towers attack. The second layer is metaphorical, and addresses a wider dimension; from this second perspective, the message is an invitation to continue fighting everyday life problems without giving up. The purpose of this encouragement is to raise feelings of greatness and nobility in the listener.

This double level suggests understanding the music of Manowar in a more complex way than initially expected, and calls for further investigation about how fans and musicians perceive the political and social issues contained in the band's musical work.

Appendix 1: Song Lyrics

[Verse 1] There's a sound heard across the land
It's heard across the sea
You'll only hear it if you listen with your heart
And one day hope to be free

[Verse 2] To hear the sound of freedom many gave their lives
They fought for you and me
Those memories will always live inside us
And now it's our time to be free

[Chorus] Where the eagles fly I will soon be there
If you want to come along with me my friend
Say the words and you'll be free
From the mountains to the sea
We'll fight for freedom again

[Verse 3] So ring out loud for all the world to hear
From sea to shining sea
Let freedom ring and every man be king
To live as one through the years

[Chorus] Where the eagles fly…

[Speical] Now's the time we all must stand together
So raise your hands show them we are strong!
Side by side the fight goes on forever
Marching to the battle with this song

[Chorus] Where the eagles fly…

Appendix 2: Musical Transcriptions

See Figs. 15.1, 15.2 and 15.3.

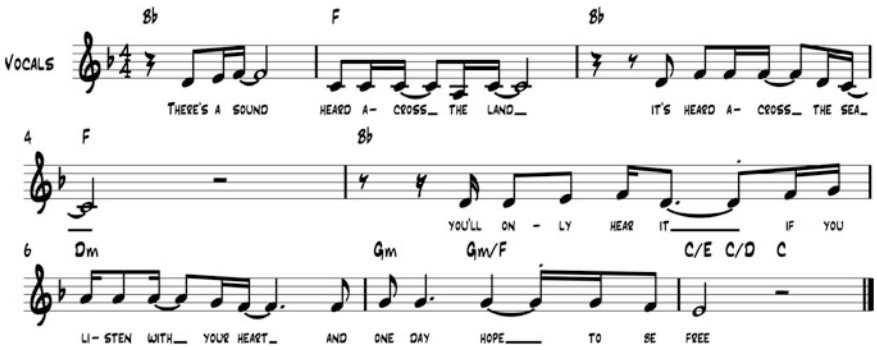

Fig. 15.1 The Fight for Freedom—verse

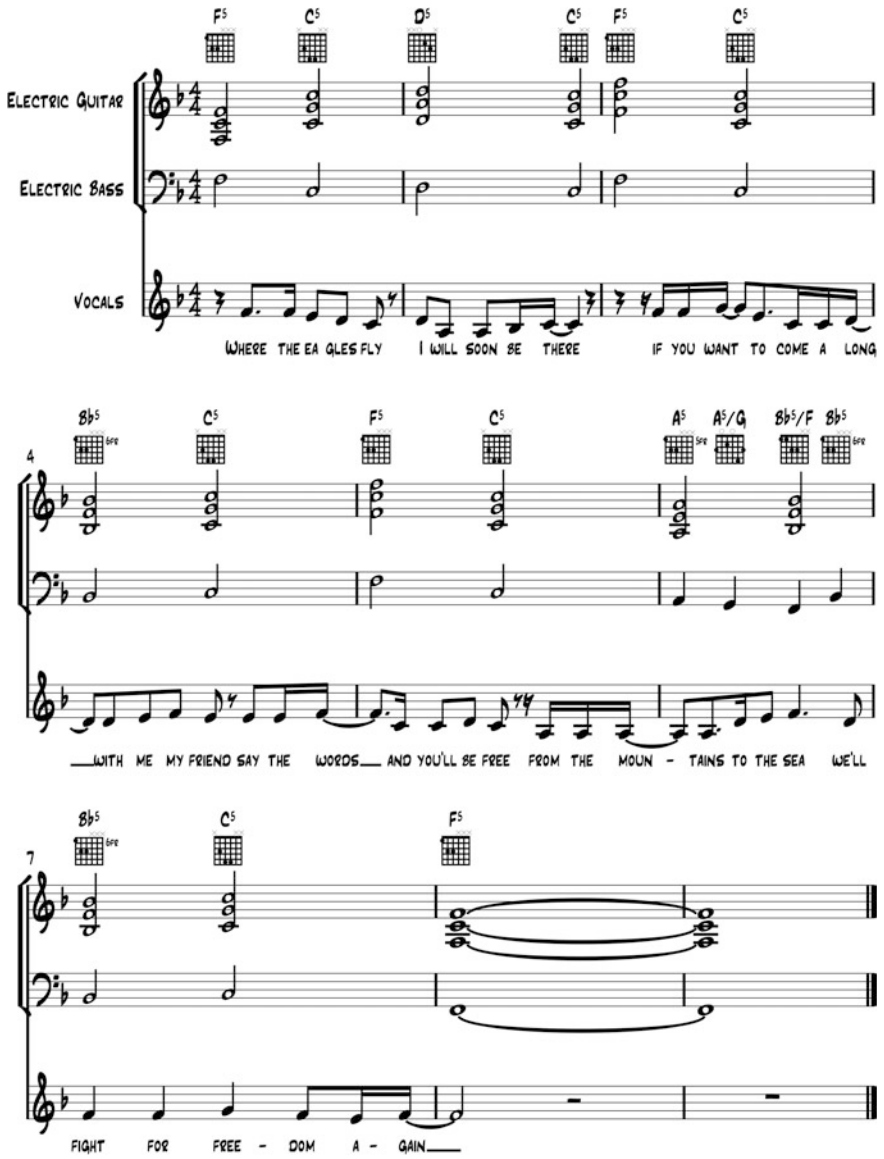

Fig. 15.2 The Fight for Freedom—chorus

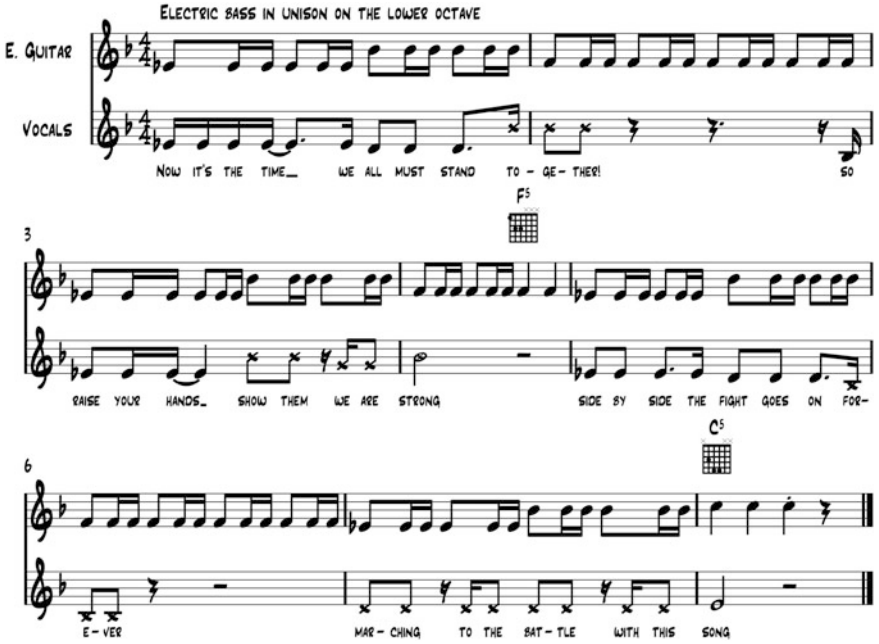

Fig. 15.3 The Fight for Freedom—special

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1983. *Into Glory Ride*. Megaforce Records.
1984. *Hail to England*. INAR Music.
1984. *Sign of the Hammer*. Ten Records.
1987. *Fighting the World*. Atco Records.
1988. *Kings of Metal*. Atlantic Records.
1992. *The Triumph of Steel*. Atlantic Records.
1996. *Louder Than Hell*. Geffen Records.
1997. *Hell on Wheels* (live). Universal Music Group.
1999. *Hell on Stage* (live). Nuclear Blast.
2000. *Hell on Earth Part I* (VHS). Nuclear Blast.
2002. *Warriors of The World*. Nuclear Blast.
2002. *Fire and Blood (Hell on Earth Pt. II – Blood in Brazil)* (DVD). SPV GmbH.
2003. *Hell on Earth Part III* (DVD). SPV GmbH.
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2014. *Kings of Metal MMXIV* (re-recording of *Kings of Metal*). Magic Circle Music.

Part V
A Survey of Musical Signification

Chapter 16
Musical Signification: A Systematic, Analytical and Pedagogical Approach

Joan Grimalt

> Drawing together the many aspects of musical semiotics is like rounding up a flock of particularly wayward sheep; alas, some have got away from the present shepherd (Monelle 1992: Preface).

Abstract The article presents a general survey of the field of Musical Signification, as it appears in a textbook that the author has published in 2014 (*Música i sentits* [Music and Senses]). The idea is to discuss the way in which the book's list of contents classifies this area of musicology, inevitably favoring some aspects over others. The book responds to frequent requests of Analysis students, who require an accessible text where all these questions are organized, summarized, explained and provided with examples, to be used in further analyses. The main concepts of scholars such as Márta Grabócz, Robert Hatten, Raymond Monelle, Philip Tagg and Eero Tarasti, have been considered and synthesized into this new text. The analytical and theoretical aspects in each chapter are presented one after the other, to allow different approaches and to promote a useful, practical reading without neglecting its musicological basis. The ultimate standpoint is that of Dario Martinelli's *Numanities*, i.e. a passionate, yet thorough reflexion about the role that traditional humanities can and should play in our time.

16.1 *Music and Senses*: A Textbook on Musical Meaning

The general field of musical meanings, believe it or not, had not yet a handbook in which the big questions are explained and systematized. I am the reckless one who tried to write that book, and to do it in a way that reaches both music students and

To Esti Sheinberg, in gratitude.

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DOI 10.1007/978-3-319-47060-3_16

music listeners, with many examples. Robert Hatten kindly wrote in the Foreword to the first edition of *Música i sentits* [Music and Senses][1]:

> This is the first volume since Raymond Monelle's *Linguistics and Semiotics in Music* (1992) to offer such a comprehensive text for students of musical meaning, and its appearance is timely. It not only incorporates many of the latest theories, but also offers students immediate access to their practical application in analysis and interpretation (including performance) (Grimalt 2014a, b: 13).

The pedagogic approach arises from the need to provide conservatory students and music lovers, my two main audiences for many years, with texts that they can enjoy directly. Most musicological texts are directed to musicologists. They need to be decoded and integrated into a clear-cut whole, if we want to share their findings with the current musicians, or even with the concert-goers. Lawrence Kramer puts it even more drastically:

> [T]he lack of a viable public discourse about "classical" music is one reason why the music, cherish able though it is, is losing cultural ground at an alarming rate. I am not sure how much musicology can do to remedy this situation. But I would like to see it try (Kramer 1995: xiv).

The emphasis is pragmatic. The speculative or theoretical musicology, dealing with terminology, epistemological or philosophical premises, appears only integrated into some observation around the listening phenomenon.

In the introduction to his book *Linguistics and Semiotics in Music* (1992), Raymond Monelle opposed semiotics to other attempts to investigate musical meanings. Semiotics, he wrote, is "scientific". Only 24 years later, I wonder whether he would still speak in such terms. This is not the place to go into the new paradigms of science, or in epistemological models, nor in the beliefs and disbeliefs of a society that does not see any more in Science, with a big S, the solution to all of their problems. But here, in any case, it is not a matter of hard facts, laws, demonstrations, irrefutable proofs, but interpretation, well-founded in the history of the musical traditions. And this is not (or not only) because of the epistemic crisis around what science and research mean today, but because the object of musical signification does not invite a positivist approach. An interpreter tries to be convincing, using observation and sensibility, which can include rigor or not, just as in science. And just as in science, most interpreters are determined to avoid caprice and arbitrariness. This is the terrain of Humanities, where nobody thinks that "anything goes", except those who wish to contribute to their stultification. As Edward T. Cone put it, in his memorable book of 1974:

> It is true that arguments of this kind [metaphors, analogies] cannot lead to conclusions as firm as those of deductive logic, but it is not true that it cannot lead to reasonable and even convincing conclusions. Its method is not proof but persuasion (Cone 1974: 158).

[1]The first edition of *Música i sentits* [Music and Senses] is in Catalan. A second, improved edition, translated into English, is on its way. A Spanish version is also planned. After sketching out some of the main ideas and premises which inform the textbook, the table of contents is shown, only to go into some of the chapters in detail.

16.2 Overview of the Textbook

16.2.1 Theory, Examples

One of the basic ideas of this textbook is: if an idea is worth it, you've got to be able to tell it in a simple way. If you can't, maybe the idea wasn't that good after all. This requires a careful choosing of examples. Collecting them for many years has led me to a keyword that is not as frequent as its usefulness suggests, i.e. the paradigmatic example. The best way to show what a serenade is, for instance, is to watch Don Giovanni's serenade, in the 2nd act of Mozart's opera. It is the reference to which you can go back and compare with other examples.[2]

The main purpose of the book is to enrich the listening experience of both music students and amateurs. Too often, the musician's ability to listen to music in a sensitive way is taken for granted. On the other hand, music lovers do not expect patronizing, infantile texts, but well founded information and opinions. However, in order to simplify, the focus is on the mainstream Classic repertoire, that is from Baroque and Classicism to Romanticism and early 20th century. Examples from later or earlier occur, but only if they help to identify some feature of the central, chosen period. Moreover, a whole chapter is devoted to madrigalisms and to rhetoric figures.[3]

There is a theoretical part, separated visually from the main text, where everything is explained in academic terms, for those wishing to go into it. Setting this apart from the main text should make the latter easily readable, without having to give up the musicological groundwork. The main text on the other hand, freed from all the academic apparatus, allows for one of the goals of the book, i.e. to empower the music lover with musicological tools, and to address the musician as a listener in the first place (Table 16.1).

16.2.2 Basic Issues of Terminology

In the Introduction, first of all the need and the relevance of the Classical repertoire is questioned. Second, the ambivalence of the musical discourse is praised, as a first step into the complex matters of musical signification. Third, music semiotics and hermeneutics are set into a historical context. The analysis of musical meanings fits

[2]I've also taken care to provide audio samples, mostly from youtube, that can be accessed easily from the online part of the book. On that website, as a complement to the printed edition, the reader can also contact the author, and I can enhance the text constantly, enriching it with nuances, new versions and examples.

[3]Now the balance between accessibility and musicological foundation has found a solution that Dr. Esti Sheinberg kindly suggested to me, one of the colleagues to whom I am grateful for a friendly and patient reading of earlier versions of the manuscript.

Table 16.1 Contents of the book *Música i sentits* [Music and Senses]

Introduction
Chapter 1 Musical signs. Topics
Chapter 2 Renaissance and baroque
Chapter 3 Genres and styles
Chapter 4 Semantic fields
Chapter 5 Some classical topics
Chapter 6 Narrative
Chapter 7 Some other musical meanings
Chapter 8 Steps to a meaningful analysis. Examples

Table 16.2 Composition of Chap. 1 "Musical signs. Topics"

(a) Musical signs, topics
(b) Signifier, signified. Markers
(c) Boundaries of the topic theory
(d) Tropes. Interpretation
(e) Topics classification
(f) Primary colors. Markedness. The world of *flats*
(g) Correspondence between signs and sets of signs
(h) References: a brief review

into a general trend in humanities, that has brought about, for instance, a historically informed interpretation.

The first chapter addresses basic issues of terminology in musical meaning, including topics, tropes, or genre markers. It offers definitions and usage according to the main researchers: Ratner, Monelle, Hatten, Tarasti, Tagg, Grabócz, and Agawu. Separating, as I mentioned before, the theoretical explanation and the main analytical text, including examples. Then a classification of musical topics is attempted. There are many ways to classify musical meanings. Here I suggest my own, based on historical treatises, rather than on recent scholarship (Table 16.2).

Joachim Burmeister (1599), adapting Quintilian, distinguishes between hypotyposis and pathopoiesis. Hypotyposis includes the musical representation of movement and gestures, natural phenomena, objects, symbols and concepts, and places, like the temple, the battlefield, the saloon. Pathopoesis, on the other hand, relates sounds to affects or to characters. It involves the ways music finds to move our passions.[4]

The term "Primary colors" is proposed as a useful tool to describe some frequent sets of binary oppositions. Although no topics, they are highly operative. The best example is the major versus minor mode. Finally, I tackle the correspondence between signs and sets of signs: how musical meanings tend to gather themselves into different groups.

[4]Quoted by Bartel (1997: 198).

Table 16.3 Composition of Chap. 2 'Renaissance and baroque'

(a) **Introduction to renaissance polyphony**
Musical modernity: from mystery to rhetoric
Language and music
Classification of madrigalisms
(b) **Some Madrigalisms**
Pianto
Sospiro
Other madrigalisms
(c) **Introduction to Baroque *musica poetica***
(d) **Some rhetoric figures**
Interrogatio
Exclamatio
Discourse discontinuities: *Interruptio*, *Parenthesis*
Word painting
Circulatio
(e) **Ascent to heavens (*anabasis*), descent to hell (*katabasis*)**
Palestrina, Valls, Verdi
Monteverdi, Bach
Passus duriusculus. The plea
Feet off the ground. The collapse
Bernat Vivancos's two axes

16.2.3 Madrigalisms and Rhetoric Figures

Chapter 2 takes musical meanings in a historical perspective. Baroque music theory and rhetoric figures have deserved wide attention of the old-school musicology. It used to be one of the few spots where musical meaning could be dealt with. Madrigalisms instead is yet a gap to be filled. In spite of its vital historical importance, and in spite of the creativity that inspires those experiments in combining words and music, there is to my knowledge no systematic approach to our oldest source of traditions in music semiotics (Table 16.3).[5]

The most famous madrigalism is the *pianto*, described by Raymond Monelle.[6] *Pianto* means "weeping", that is it's signified. Its most usual signifier is a descending minor second. It is arguably the most durable musical sign. You can find them from the Renaissance up to the 20th century, with no interruption. It has been some times confused with the *sospiro*, the sigh, partly because they tend to coexist. See for example the 2nd movement of Beethoven's Piano Sonata

[5]In the 4th volume of the *New Oxford History of Music*, entitled *The Age of Humanism 1540–1630*, the word "Madrigalism" appears nine times, without ever giving any example, or even explaining its meaning. Cf. Carter and Butt (2005).

[6]See Monelle (2000: 17, 66–69, and 73–75, 2006: 4, 5, 19, 24, 80, and 273).

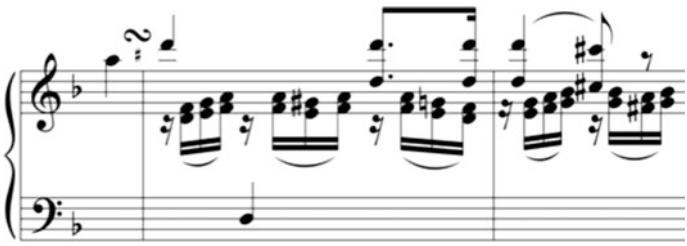

Fig. 16.1 Ludwig van Beethoven. Piano Sonata Op. 2 No. 1, Part 2: mm. 17–8

Op. 2 No. 1 (Fig. 16.1), where a *pianto* can be heard in the upper voice, with a sighing accompaniment.

Among the rhetoric figures, the *exclamatio* seems as suitable in music as in discourse. That might be the reason why it has found a notable continuity in modern music. In Brahms's song *Von ewiger Liebe*, Op. 43 No. 1, e.g., the descriptive beginning reads:

Nirgend noch Licht und nirgend noch Rauch, Nowhere a light yet, nowhere a smoke,

Ja, und die Lerche sie schweiget nun auch. Oh, and the lark goes silent too.

The exclamation *Ja!* receives a tone clearly above the recitation tone that the song was using (Fig. 16.2a). Notice also how, as Brahms adapts his music to the second stanza, he leaves the *exclamatio* (exclamation *Ja!*) to the piano (Fig. 16.2b).

To round off this chapter, a whole paragraph deals with a major source of musical meaning, and to its manifold variants: the movement up and down (*anabasis*, *katabasis*), that has carried a symbolic meaning from the Gregorian chant to our present time. It is surely the most frequent of the rhetoric figures, and it has an impact on the way we relate, still today, a higher frequency with 'up' and a lower frequency with "down".

The simplest example of *katabasis* is that part of the Credo, in the Catholic Mass, where the text says "descendit de cælis" (He came down from heaven). This is nearly a cliché. Palestrina, in his *Missa Papæ Marcelli*, does this (Fig. 16.3). It is a notably iconic sign, a matter of word-painting: the musical design goes iconically down.

There are, however, more interesting, symbolic instances of such a rhetoric figure. At the beginning of a mass by Catalan composer Francesc Valls, at the turn of the 18th century, one hears first Guido d'Arezzo's hexachord go up, to the words *Lord*, *have mercy* (Fig. 16.4a). Where the latent genre is a march, reinforced by anapestic, martial rhythms. With the text *Christe, eleison*, however, the melodic sense is reversed, in *katabasis*, and the genre becomes a minuet (Fig. 16.4b).

Both the dance and the melodic sense point to humanity, in contrast with the divinity being invoked at the *Kyrie*. There, the prayer would go from down the earth up to the Lord. Here in the *Christe*, in a wonderful musical translation of the mystery of Incarnation, the divine becomes human, from heaven to earth.

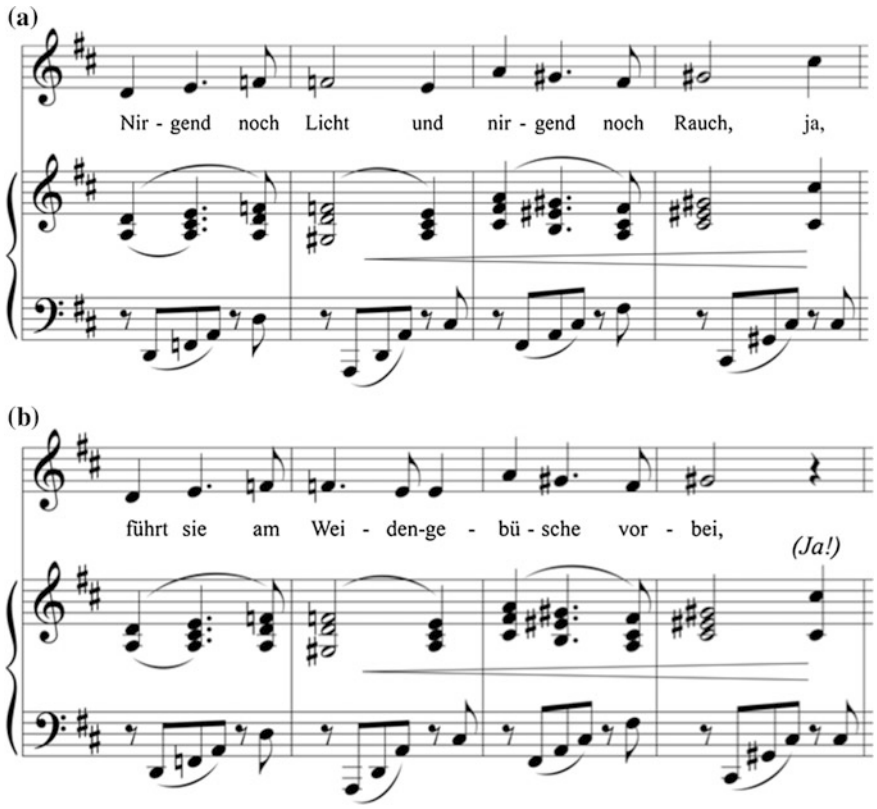

Fig. 16.2 **a** Johannes Brahms. *Von ewiger Liebe*, Op. 43 No. 1, mm. 14–7. **b** Johannes Brahms. *Von ewiger Liebe*, Op. 43 No. 1, mm. 34–7

16.2.4 Genres and Semantic Fields

Genre markers obviously mark genres or styles. If a musical sign refers to an object, a gesture or a concept, it tends to be part of a semantic field. Affects can be analyzed into expressive genres, Robert Hatten's concept of narrative archetypes. Finally, stylistic emblems form stylistic isotopies. These are all chapters in the book (Tables 16.4 and 16.5).

Chapter 3 is the first of a series of chapters devoted to different ways to group musical meanings. These are different sets of topics which originate in musical traditions:

(1) patent genres, latent genres;
(2) vocal genres: sacred topics, Gregorian chant, *stile antico*, choral;
(3) theatrical topics: opera *seria* and *buffa*, aria *di vendetta*, Love duet;
(4) dance topics: aristocratic, folksy;

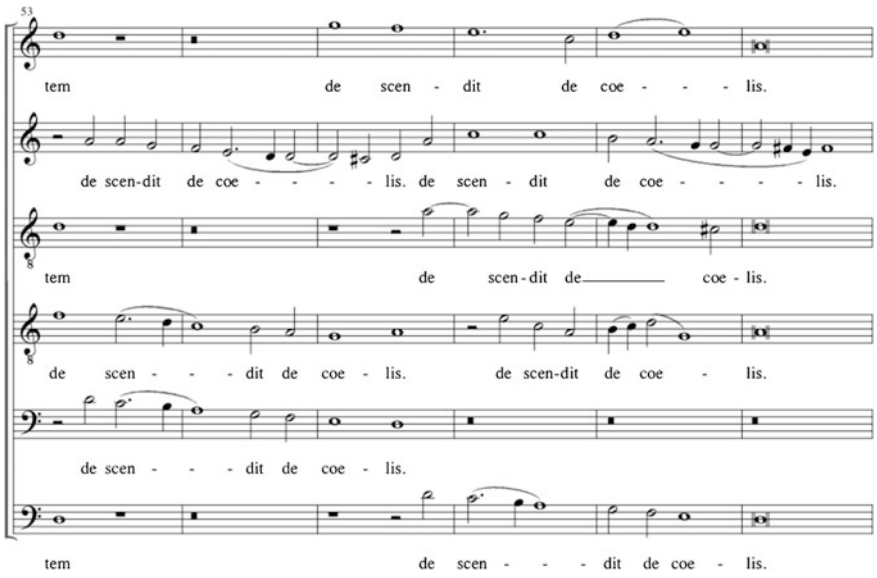

Fig. 16.3 Giovanni da Palestrina. *Missa Papæ Marcelli, Credo*: mm. 53–8

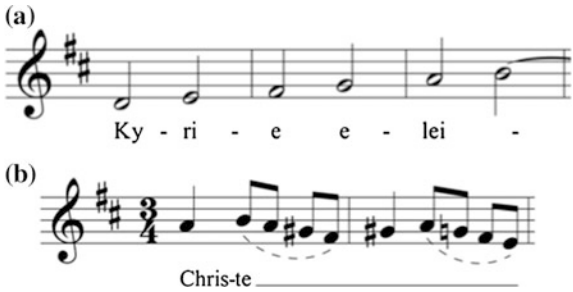

Fig. 16.4 **a** Francesc Valls. *Missa Scala Aretina: Kyrie*. **b** Francesc Valls. *Missa Scala Aretina: Christe*

Table 16.4 Grouping of Chaps. 1–5

Signs	Chapter 1	Signs, topics
	Chapter 2	Madrigalisms, rhetoric figures
Sets of signs	Chapter 3	Genres, styles
	Chapter 4	Semantic fields
Examples	Chapter 5	Study of 4 classic topics

Table 16.5 Signs and sets of signs

Signs	Sets of signs
Genre markers	Genres, styles
Objects, gestures, concepts	Semantic fields
Stylistic emblems	Stylistic isotopies
Affects, characters	Expressive genres

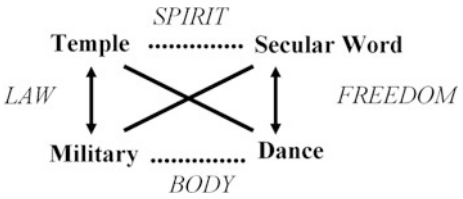

Fig. 16.5 A semiotic square of the semantic fields

(5) instrumental genres: the mixed style, Gallant style;
(6) improvisation versus composition: prelude, toccata, fantasia.

Chapter 4 presents an analysis of musical meanings in Classical music, and in most Romantic music, according to the objects or concepts to which they refer. That results in four different semantic fields, all related to each other:

(1) the temple: polyphony, choral, bells;
(2) military topics: marches, calls and the Classical "Toy army"; this includes the variant of the hunting;
(3) the Secular Word: lyricism and the pastoral;
(4) dances.

These four semantic fields relate to each other in a way that recalls Greimas's semiotic square: where the temple and the military oppose each other as to their ultimate goals, but have an institutional quality that unites them under the rule of Law. Freedom, on the other side, is represented by the Secular Word, including poetry and theatre, and dance. These are complementary to the first, but configure a second axis of oppositions, a very traditional one in Western culture: the spirit versus the body. Also traditional is the mutually exclusive relationship between the Religious and the Dance, in Christianity, and, only to a certain degree, between the violence of the Military and the naked power of the Word.

This square, born out of analytical findings, offers a visual map (one of many possible maps) of a virtual world, the world of the so-called Western art music. It can be useful to place many musical meanings into a whole complex of relationships, some of affinity, others conflicting (Fig. 16.5).

16.2.5 Some Classical Topics. Narrative

Chapter 5 bears the title "Some classical topics", which gathers:

(1) fire, *stile concitato*, storm: I've been investigating the continuity of a musical sign that combines the signifier of an irregular, flickering movement with the signified of some natural violence, as in the topic of fire, warfare, the storm, etc.;

(2) musical laughter[7]: it is quite a ubiquitous topic in Classical and Romantic music, and I've been gathering examples of musical laughter from Mozart's *Figaro* up to Bartók's Concerto for orchestra;
(3) serenade: lyricism. A classic case of a genre that works best as a topic, integrated into an instrumental, autonomous piece. An interesting variant of it is the dysphoric serenade, a paradoxical subtopic, as in Beethoven's *Moonlight* sonata;
(4) the *ombra* topic, studied by Clive MacClelland.[8] The term applies to an operatic scene, from the 17th-century on, involving the appearance of an oracle or demon, witches, or ghosts. It has a great impact on the new instrumental music of the 18th century.

Chapter 6 is the crucial chapter on Narrative. After looking at topics, historical meanings, genres and semantic fields, this should be the culmination of any meaningful analysis: to try and make a global sense of the musical work. Chapter 6 is divided thus:

(1) some topics' narrative aspects: Mozart's Sonata K 332;
(2) syntactic meanings, firm versus loose;
(3) oral versus written discourse in instrumental music: the Classical musical persona, the Romantic musical persona, theoretical extension;
(4) narratives: program music (*Charakterstücke*. *A Masked Ball*), the symphonic poem (*Death and Transfiguration*), the Water Goblin (*Vodník*);
(5) temporality: Classic narrative, Romantic narrative; memories: the past in the present; story versus discourse (*El Albaicín* from *Iberia Suite*);
(6) expressive genres: humor as an expressive genre (Haydn), Mozart's Quintet K 593, Beethoven's Concertos in C minor and C major.

Here, some extensive analyses display what has been shown precedently, integrated into different ways to interpret a whole movement or a whole work. There is an analogy to language that I've found works really well in instrumental music: the distinction between oral and written discourse. This switching between a pre-established material and its elaboration and commentary, in Classical and in Romantic music, suggests the existence of a ***musical persona***: another analogy to literature. This virtual character seems to be one of the main keys for a narrative interpretation of most instrumental pieces of the 18th and 19th centuries.[9]

[7]Musical laughter is a topic that I described in one of our conferences in Imatra, 2007 (see Grimalt 2014a, b).

[8]McClelland (2012); cf. also McClelland (2014).

[9]In a 2013 paper for a conference on narratology (2nd International Meeting on Narratology and the Arts "Art as Text. Narratological, Semiotic and Transmedial Approaches", 5–7 December 2013, Strasbourg), my analyses found a subtle difference between the Classical and the Romantic persona: the former seems to be displaying its own capacities, whereas the latter sounds like an inner monologue, or a dialogue with itself.

16.2.6 Final Chapter and Annex

The last chapter of the book deals with meanings which did not find any better place in previous chapters. They are:

(1) traces of poetic meters in instrumental music: regular metric patterns as a musical sign; Corelli in *settenari*; Schumann, quoting Jeitteles and Beethoven.; *Fantasie* Op. 17; Liszt's and Lamartine's alexandrines; Beethoven, one note longer than Mahler; Mahler's *Adagietto*, and some other songs;
(2) tone of the discourse; musical irony: Classical irony, Romantic irony; Mahlerian irony;
(3) stylistic isotopies: a map of Mahler's world; Wagner's Leitmotiv.

From these, let me just point out the first item, meanings derived from poetic meters or prosody. This is an issue that has been arousing my curiosity for quite some time now; there seem to be poetic meters behind many instrumental themes, in sonatas, symphonies and the like. A close look at them can confirm or question some of the meanings of that music.

Finally, a practical guide to a meaningful analysis is annexed, trying to orient the student—rather than the music lover—step by step, as well as some analyses of baroque, Classical, romantic, and 20th-century music. They should help to round off the many previous music examples and references along the book.

16.3 Conclusions

Teaching is one of the best ways to learn, as anybody in the field will know. Looking for the best way to express something I thought I knew, I've found a lot of stuff I did not know. In the first place, I guess you write such a book for yourself, hoping it will be useful to somebody else, but initially to make sense of something that attracts you irresistibly.

The world of musical meanings is too far away from the average music student. The music lover, on the other hand, is often longing for some foundation or historical precision to their intuitions. In both cases, our work should contribute to a new dialogue between the old Humanities and our complex world. This requires an attitude of critical awareness towards our cultural legacy, and a caring gaze for the younger generations.

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