

**Conceptions of Time and Form in
Twentieth and Twenty-First-Century
Music**

Martin Daniel Scheuregger

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Abstract

This thesis takes an interdisciplinary approach, combining composition and analysis to explore a series of musical notions associated with time and form in twentieth and twenty-first century music. Four ideas are investigated through analytical case studies of music by Webern, Stravinsky, György Kurtág and George Benjamin, alongside interlinked original compositions. Whilst the selected works share broad underlying concerns, a parallel between the composers' broader oeuvres is not asserted. Rather, the folio can be seen as addressing two interlinked topics, each with two related halves: brevity, through fragmentation and miniaturisation; and connectedness, through continuity and organicism. An all-encompassing view of the themes is not sought; instead, by demonstrating the idiosyncrasies in approach in both existing and original works, a diversity of information is gathered that provides individual not archetypal examples. It is shown that unity can be achieved in fragmented works by taking into account non-linear associations, whilst in miniature works a synthesis of form and content creates cohesion. Furthermore, continuity can be created despite block-like structures, whilst notions of organicism require new approaches to musical material.

Through a synthesis of approaches that combines elements of practice-led and practice-based research, these temporal themes are explored in a manner that provides insight for both composers and listeners: conceptual issues are highlighted, their application in new works is demonstrated, and their precedents in extant pieces are explored. The analytical case studies are principally concerned with manners in which a work might be experienced, and how an awareness of form and the manipulation of time can inform this, whilst the compositions offer an individual approach to each theme, aiming to engage with the listening experience by actively exploring the stated ideas.

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List of accompanying material

Accompanying this thesis are separately bound copies of the seven compositions. These are presented as performance scores with all prefatory information set out in an appropriate manner, and printed on appropriate paper sizes. An audio CD of six of these works is also included.

Scores

Be silent

In that solitude

Be still

Do not keep silent

Home in Wilderness

The Four Last Things

Three Worlds

Audio CD track listing

1 *Be silent*

2 *In that solitude*

3 *Be still*

Do not keep silent

4 I: Do not keep silent

5 II: Sing of mercy and judgement

6 III: Not silent

7 IV: Out of the depths

8 V: In the sanctuary

9 *Home in Wilderness*

10 *The Four Last Things*

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Author's declaration

I declare that, except where explicit reference is made to the work of others, this thesis is the result of my own work and has not been submitted for any other degree at the University of York or any other institution.

Chapter 1 contains material taken from my article 'Fragment, Time and Memory: Unity in Kurtág's *Kafka Fragments*'. Full details listed in the Bibliography.

The Four Last Things has been published by University of York Music Press alongside a CD release of the recording included here.

I am grateful to the publishers for permission to reproduce extracts from the following compositions:

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1

Introduction

A creative approach

This folio innovatively synthesises music analysis and composition in a methodology that brings together elements of practice-led and practice-based approaches with a rigorous musicological understanding. Issues of time and form in twentieth- and twenty-first-century music are examined by combining analytical studies and original compositions. This interdisciplinary approach demonstrates a marked change from the standard composition folio, as specific topics are explored through the twin lenses of close analysis and original composition. The research is contextualised through existing musicological and analytical understanding, whilst the compositions provide idiosyncratic takes on the subjects. By working in both of these disciplines simultaneously, they inform each other, creating a unique perspective on four topics: fragmentation, miniaturisation, continuity and organicism.

At the heart of this investigation lie the two fundamentally connected questions of how this music works and how a listener can perceive it. The analytical case studies are principally concerned with manners in which a work might be experienced, and how an awareness of form and the manipulation of time can inform this, whilst the compositions offer an individual approach to each theme, aiming to engage with the listening experience by actively exploring the stated ideas. The application of a creative approach unites these two sides. The compositions demonstrate imaginative and personal engagements with the themes, each piece having been meticulously constructed to focus on their compositional application, and the ramifications they might have on a listener's experience. The analyses show novel approaches to understanding the works, taking a cue from the aural experience and favouring the particularities of each

piece over any all-encompassing methodologies or theories. Unlike much musical analysis—which can all too easily be reductive and prescriptive—the approach taken here is creative, listener-focussed and takes an individualised perspective on each piece. This creative approach to analysis is acknowledged as essential when approaching recent music.¹

Defining the research methodologies used here as practice-based, practice-led or practice *as* research, is not particularly useful; however, some observations based on these distinctions will help explain the approach.² A practice-led element has brought the compositional process into play as a primary aspect of the research process, as writing music, listening to recordings and analysing scores have all been tackled together in aid of each topic. By composing with fragments, in miniature, and later with the aim of creating continuity and organicism, aspects of these themes have been demonstrated, explored and clarified in a way that analysis alone cannot. The practical engagement with these concepts has produced works not presented here, but which have informed the conclusions reached and the compositional practice evinced in those that are included. These compositions represent the practice-based aspect of the approach, exploring the themes and explaining the ideas in their own terms as original, creative responses. They are summations of an in-depth compositional exploration of their subjects, the end results more than a ‘working-out’, that show a highly considered, personal approach to the ideas in question. By including composition in my methodology, I am logically extending what Mark Hutchinson discusses as an interpretative approach to analysis (although this only works because I *am* a composer):

An interpretative approach, by contrast, is allowed much more flexibility: any given interpretation arises naturally out of the author’s own listening experience, and is coloured by investigations of compositional approach and aesthetic, as well as by information gathered from further reflection and from analysis of the score and of performances.³

¹ Hutchinson, *Redefining Coherence*, 30–33.

² I have used definitions of both practice-based and practice-led approaches given in Candy, ‘Practice Based Research: A Guide’, 18–19.

³ Hutchinson, *Redefining Coherence*, 163.

Chosen works

The four themes are explored analytically through composers who demonstrate shared underlying concerns in the pieces selected here, although a parallel between their broader oeuvres is not asserted. Rather, the folio can be seen as addressing two interlinked topics, each with two related halves: brevity, through fragmentation and miniaturisation; and connectedness, through continuity and organicism. Whilst distinct, the four analysed works share many notional concerns, and ideas of connection are very much present in the fragments and miniatures, whilst brevity plays an important role in the context of continuity and organicism. Works by Igor Stravinsky (1882–1971), Anton Webern (1883–1945), György Kurtág (born 1926), and George Benjamin (born 1960) provide a broad spread of music across the twentieth century, whilst the ideas are taken into the twenty-first in my own compositions.

Webern's atonal and serial music is rooted in concision and, despite its modernism, actively engages with tradition: his Symphony, Op. 21 (1927–28) is a microcosm of this. The work is analysed in order to draw conclusions about how miniaturisation may be approached within a genre-specific framework, concentrating on the tension between originality and tradition. *Do not keep silent* is an original work for piano and large ensemble in five contrasting movements, which explores the idea of miniaturisation by exploiting concise musical material, clear thematic relationships and coherent structures. Opposite this theme is fragmentation, distinct from the formal compression of miniaturisation, instead characterised by the concentration on a small part of a notional whole. Although inspired by Webern, the music of György Kurtág is fundamentally tied to the modernist fragment: *Kafka Fragments* (1988) raises questions as to what musical fragmentation is, and how it can still create continuity. A triptych of original fragment works is presented alongside this, in which arrays of different approaches to the idea are offered. The notion of musical fragmentation is demonstrated to be as much an aesthetic and stylistic concern as it is a temporal and formal one, a tension that is exploited in the compositions and demonstrated in the analysis.

The second broad theme is concerned with more extensive forms, continuity and organicism forming two sides of the same coin. The block-like structure and underlying unity of Stravinsky's music is particularly important in his late works. *Movements for piano and orchestra* (1958–59) is viewed both in terms of its internal continuity and its narrative with the music of the past, its links to Webern being as clear as those seen in Kurtág. Whilst the underlying continuity has to be sought actively here, in the original compositions—*Home in Wilderness* and *The Four Last Things*—a concern for surface-level connectivity is displayed, which retains a strong sense of sectionalisation whilst using smoother transitional techniques. This sense of fluidity is taken to its extreme in George Benjamin's *Sudden Time* (1993), in which organic continuity is at the centre of a work which is, nonetheless, based on a small amount of material. Its explicit concern with matters of time—conceptual slowing down and speeding up—link it to the themes of the overall study, and by highlighting ways in which these processes are conceived, a deeper understanding of their possible perception is sought. In the new orchestral work that goes alongside this, *Three Worlds*, an organic treatment of material sees ideas expand and contract with a fluidity derived from the synthesis of horizontal and vertical concerns, and the simplification of thematic material. In this, as in all the original compositions presented, a concern for brief forms remains audibly present.

Scope and structure

The four central themes are ordered according to increased integration, moving from fragments to miniatures, and then from continuity to organicism. This move reflects the development of my own practice which has mirrored the progress of the research; as I have engaged with each idea it has been more fully integrated into my approach, so that by the orchestral work composed last, there is evidence not just of organicism, but of a consolidation of all of the concerns leading up to it. The evolutionary nature of the pieces practically demonstrates how musical ideas can evolve through different iterations and formal concerns, whilst still

maintaining a fundamental connection with an overall theme (in this case, brevity). The relationship each original work has with its theme will be addressed in short prefatory explanations that aim to situate the compositions in their conceptual context, and provide some reflection on the compositional processes involved. However, it is intended that the works stand alone as evidence of their ideas, and should be heard and read in the broader context of the analytical case studies for their contrasts and connections to be clear.

The case-studies present distinctive approaches particular to the four composers and do not attempt to give definitive versions of each issue. Instead, by looking at a single work, a detailed and specific view is created that allows pertinent themes to be drawn out that, nevertheless, still have the capacity to reflect broader principles. Equally, the original compositions approach the topics with unashamedly idiosyncratic means, highlighting particular approaches to them rather than surmising their features. This rationale is employed to demonstrate the multiplicity of possibilities offered by fragments, miniatures, continuity and organicism, rather than to create a definitive way of addressing each. A generalised, all-encompassing explanation of the issues is not sought, instead the aim is to demonstrate how they can be approached in both extant works and new compositions, and consequently how we might approach listening to and composing this music. This will no doubt inform wider listening—some of the interpretative strategies may indeed prove useful for pre-1900 repertoire—and broader ideas will certainly be reflected on, but the aim is to present individual not archetypal examples.

2

The fragment as agent of unity:

Kurtág's *Kafka Fragments*

Fragments and remnants

A shard of pottery, a scrap of canvas, an unfinished piece of music: faced with fragments and remnants, I will wonder what they originally formed a part of. When I listen to a work in which each movement is intentionally a fragment, I have more things to ask. Are these unfinished fragments? Do they relate to each other? Are they fragments of the same thing or different things? David Metzger makes the crucial distinction between two type of fragment: the remnant is a part of an original whole—the pottery—whilst the invented fragment is something designed to seem like a fragment—the piece of music¹. Different terms can be used, but whatever we call them, these created, invented, composed fragments need some degree of piecing together. Memory plays an important role in this process, as traditional linear relationships take a back seat and we are required to work the jigsaw out ourselves.

One may assume that a remnant will reflect the characteristics of its original source: if the whole pot was terracotta, the shard will be too. Similarly, if we take even a half-minute section of a musical work, localised characteristics will point to the composer and genre. In both cases, the recognition of an absent whole is crucial to their identities as fragments. With our invented fragments, things are quite different. Stylistically we will be able to distinguish a composition using fragments by Birtwistle from one by Nono, but we will not be pointed in the direction of an extant whole; however, their shared conception as fragments may produce similar characteristics. They sound like fragments, not because they lack a

¹ Metzger, *Musical Modernism at the Turn of the Twenty-First Century*, 105.

context, but because they contain the hint of something larger that cannot be reached in the work itself.

The new fragment, though, does not always have to mimic the old. Fragments can be invented that neither survive nor resemble a previous complete work. They are fragments of nothing. Their origins lie in the idea of the fragment, particularly the notions of incompleteness, loss, and vagueness. One way to partake in those qualities is to produce brief and enigmatic works. In other words, one can create a fragment to get all the effects created by fragments.²

A musical work using fragmentation will rarely sound as if its constituent parts have been taken from somewhere else, and whilst it may have been conceived with the idea of expressing the fragmentary, its presentation as a finished work suggests completeness. By extension, a complete work is likely to demonstrate some unity, yet it purports to be fragmented—the title or the short durations of its sections tells us so. So we find a set of tensions, even contradictions, that lie at the heart of the musical fragment: completeness versus incompleteness, unity versus disunity, and the whole versus the part.

These contradictions are important to our understanding, but it is the contention of this study that fragment works, whilst embodying discontinuity as an essential part of their character, can demonstrate unity in a manner particular to music of this sort.³ This unity is based on temporally-dislocated associations, which see musical integration taking the form of a web of connections. The conception of time and form in György Kurtág's *Kafka Fragments* (1987) provides a case study, with a focus on the tension between unity and disunity. It is the former which it is argued provides the more persuasive advocate for fragmentation as a worthwhile compositional and formal tool, although the importance of surface-level discontinuity is not denied. Indeed, the unifying factors are dependent on the concept of disconnection to allow for a network of unity. Via

² Metzger, *Musical Modernism at the Turn of the Twenty-First Century*, 105.

³ Hasty describes more broadly, and in specific relation to Stravinsky. See Hasty, 'On the Problem of Succession and Continuity in Twentieth-Century Music', 58–62. This issue will also be investigated in relation to Stravinsky's *Movements* in chapter 6.

a series of underlying connections through repeated forms, themes, harmonic and melodic ideas, archetypes, and structure (which operates at all levels), the concept and conception of the fragment is necessarily tied to the whole. Kurtág's propensity for brief forms will provide some initial background before fragmentation is defined with reference to other ephemeral forms. From here, *Kafka Fragments* is explored in relation to form, horizontal connections and finally temporally-dislocated associations.

Kurtág's fragments

Kurtág's relationship with brevity can be observed in many of his works, with the title of two early solo compositions, *Splinters* (Op. 6c for cimbalom and Op. 6d for piano), evoking ideas of separation, and works besides *Kafka Fragments* explicitly showing the same formal idea: *In Memory of a Winter Evening: four Fragments for soprano, violin and cimbalom* (1969); *Attila József Fragments* (1981-82). Furthermore, the numbered movements of *Twelve Microludes* for string quartet (1988-89), *Six Moments Musicaux* (2005), *et al*, show the importance of a work's constituent—often brief—parts. In further pieces, plural nouns related to text show a link to aphoristic miniatures: *The Sayings of Péter Bornemisza* (1963-68), *Scenes from a Novel* (1981-82), *Three Ancient Inscriptions* (1986). Indeed, the first of these three works marks the culmination of Kurtág's early style, and is a milestone in his progression as a composer towards works such as *Kafka Fragments*.⁴

This interest in small parts combined to create larger wholes can be explained through biographical, social or cultural narratives, but each has limitations. Alan E. Williams highlights the importance of the intrinsically succinct Hungarian language and the concision found in its poetry,⁵ observing the 'internal

⁴ Beckles Willson, *The Sayings of Péter Bornemisza*, 1. The entire book is testament to the work's importance.

⁵ Williams, 'The literary sources of Kurtág's fragment form', 141–50.

balancing of opposites'⁶ which can similarly be found in the structures of Kurtág's music. Brevity can also be traced back to the composer's early association with the music of Webern⁷—though Williams questions this, citing literary origins instead⁸—whilst others demonstrate the significance of more directly musical factors.⁹ Whether biographically related or not, there is a distinct musical difference. Where Webern sought compact but complete structures, Kurtág uses individual movements to create singular musical thoughts, fragments that simultaneously act alone and form part of a larger whole. This trait arose through Kurtág's formative relationship with psychologist, Marianne Stein. During a time which saw Kurtág struggling to complete any work, Stein insisted he finish a piece. This he did, and whilst her reaction was far from positive, it did help to move his compositional practice forward:

Stein's immediate response to it — that it lacked line, unity and inner melody — was not easy to swallow, perhaps, but she did offer advice for the future: he should work with focused tasks in pitch patterns and small forms of expression. This stimulated him towards a new way of thinking not only for the ensuing weeks, but for at least the next forty years.¹⁰

The notion of a task implies a relatively simple structure constituting a course of action and an outcome. This is a trait found throughout Kurtág's miniature works in their text,¹¹ but can also be observed in his musical structures and ways of composing. It is further continued in the composer's books of piano music entitled *Játékok* (games) that have been published since 1973. These pieces approach the piano as a toy, a means of exploring not only music, but the physicality of the instrument and concepts beyond notes. More than this though, they act as a window into Kurtág's own compositional process—many of his other works use

⁶ Williams, 'The literary sources of Kurtág's fragment form', 144.

⁷ During his time in Paris (1957–58), Kurtág copied Webern's works by hand: see Beckles Willson, *The Sayings of Péter Bornemisza*, 32.

⁸ Williams, 'The literary sources of Kurtág's fragment form', 141–50.

⁹ See Walsh, 'György Kurtág: An Outline Study (I)', 11–21.

¹⁰ Beckles Willson, *The Sayings of Péter Bornemisza*, 31.

¹¹ Williams, 'The literary sources of Kurtág's fragment form', 141–50.

material from these collections—and represent the real affinity Kurtág has with brevity. Clear musical processes take place in some, whilst more abstract ideas form others. The most basic blocks of music are taken and played with, permuted and placed together to create works which not only retain the shortness of an aphorism, but also its ability to succinctly sum up a general truth. This theme, whilst being the *raison d'être* of the *Játékok*, similarly permeates Kurtág's oeuvre as a whole.

These traits arise in many works, but it is one which deals with time at both the micro and macro level which is to be examined here. Written for soprano and violin in forty movements, the *Kafka Fragments* represent the extremes of Kurtág's treatment of timescale. At an hour, this is his longest work to date, and uses a larger number of individual movements than any other. From the shortest fragment at around fourteen seconds, to the longest at seven minutes, the manipulation of time is an important factor and is intrinsically linked to the idea of (dis-)continuity. Furthermore, questions of formal coherence arise: do these fragments join together to create a whole (the piece), or are they individual beginnings, brief glimpses into a multitude of other worlds, or even a series of false starts? Temporally-dislocated associations see musical integration taking the form of a web of connections as memory plays a fundamental part in constructing musical meaning. Formal concerns relate more to proportions than to strict structural relationships, whilst subsections demonstrate surprising levels of horizontal continuity. Kurtág's music reconciles fragmentation with large-scale unity not autonomously, but when a listener engages with it. This is true of much music, but understanding this work is contingent on memory and as a result, time plays a crucial role.

Defining the fragment

A musical fragment has its own qualities that set it apart not only from the remnant (the true fragment), but also from other forms of ephemerality. Miniatures, aphorisms and fragments are seemingly synonymous sub-categories of

brevity; they are in fact quite distinct, their relationships with form and time being palpably different. The most crucial contrast is that between the fragment and the miniature. Whilst the fragment professes to be related to something larger, the miniature is complete in itself. It entails rounded completeness that can be understood without extrinsic reference; moreover, it can take on a pre-existing form, shrink its parts, and keep proportions and relationships intact. This is the style of brevity we associate with the music of Webern. Conversely, the fragment takes a rarefied element and investigates its intrinsic properties looking for detail in the microscopic whilst maintaining a relationship with a notional whole. The fragment is the torn part of a life-size portrait; the miniature, a painting in a tiny locket.

The aphorism is, by definition, more difficult to pin down, and whilst a fragment or miniature may be aphoristic, an aphorism holds values of its own. As Metzger notes, Nono was sure of the difference, writing in his sketches for *Fragmente-Stille* 'Fragments Not Aphoristic!!!'.¹² It may demonstrate the self-containedness of the miniature or the ambiguity of the fragment, but like the literary aphorism—which harbours a single pearl of universal truth—it shows an end result with no intricate discourse. A miniature might employ a refined sonata form to create dialogue between different elements (contrasting themes, keys, etc), whilst the aphorism would simply put contrasting ideas side-by-side so that they may inform each other, or even use a musical scheme to work out the 'truth put forth by the aphorism'.¹³ Whilst the miniature and aphorism each represent a kind of statement—whether it is upheld or upended¹⁴—the fragment is more open-ended.

¹² Quoted in Metzger, *Musical Modernism at the Turn of the Twenty-First Century*, 112.

¹³ *Ibid.*, 128.

¹⁴ Metzger writes of the disruption or reversal of a truth present in an aphoristic statement seen in movements of *Kafka Fragments*. *Ibid.*, 128.

Precedents and context

The pigeonholing effect of definitions can achieve only so much and, whilst a composer may call a work 'fragment', this is not to say it is not also miniature or aphoristic. To attempt to shed more light on the relationship musical fragments have with form and time, the ideas are best considered together, alongside several analytical approaches which may usefully be synthesised to aid the investigation.

In a broadly Schenkerian paradigm, it is understood that to appreciate a work we must perceive its global relationships, which see elements logically progress from one to the next: the music sets off from the beginning and the end is only reached once such a journey has taken place. This top-down approach to musical time is not necessarily reflected in a collection of fragments, as relationships are non-linear resulting in a disjointed collage, not a unified picture. Schenker's birds-eye-view method of understanding music has inevitably led to some similarly top-down ways of composing it,¹⁵ but whilst composers are aware of the need for levels of connection, this does not necessarily manifest itself in a Schenkerian conception of form. The desire to maintain a deeper unifying level to a work is a pervasive one, but it may not always manifest itself for listeners in a traditional manner.

Jerrold Levinson dismisses a formalist approach, favouring instead a moment-by-moment model that sees us understanding the present in relation to the immediately previous and the very next.¹⁶ This 'concatenationist' approach remains linear, but rejects the large scale: we know where we are and the last turning we took, but are unable to draw a route on a map once we reach the end. Unlike Schenker, Levinson's approach requires no 'reflective or intellectual awareness of musical architecture or large-scale musical structuring'.¹⁷ In this model, memory is of minimal importance as connections are only made locally. Like Levinson, Robert Fink is opposed to the surface-depth paradigm fundamental

¹⁵ Taruskin comments, in relation to the Schenkerian method, "composers trained to analyze that way might try to reconceptualize [the analysis] in composing". Taruskin, *History of Western Music*, 512.

¹⁶ Taruskin provides a succinct explanation of these ideas. *Ibid.*, 512

¹⁷ Levinson, *Music in the Moment*, xi.

to Schenker, arguing that its inability to explain much twentieth-century music suggests it is problematic, even foolish, to discuss music in this way.¹⁸ Even in works that are distinctly not modernist, the idea of depth has lost much meaning.¹⁹ Fink goes further, suggesting that the surface should not simply be disregarded as unsophisticated, but should be embraced: 'I perceive (and value!) a Beethoven symphony as exciting, disorganized, and all surface'.²⁰ This approach may disregard a composer's intention, but is important in relation to listener perception and demonstrates that localised changes over a small space of time are particularly crucial in a fragmented work.

Embracing fragmented movements as pure foreground can aid the understanding of a work, but equally important is how they are related to one another. In relation to Berio's *Sinfonia*, Fink notes, 'the generative process that Schenker saw moving from background to foreground in a single work now leaps, promiscuously from work to work—and always from foreground to foreground'.²¹ In Berio, we find an example of a true collage of fragments. Moreover, these are real remnants, pieces of pieces broken off by the composer to create his own, new, whole. It is possible to hear almost every part of this movement in relation to other works, the implicit and explicit relationships of the fragments being individually discernible to someone who knows the quoted works. In Metzger's terms, the result is more 'truthful' than the invented fragments which this study is concerned with, but the ability to create coherence that Berio demonstrates, and which Fink takes on as a listener, is pertinent.

Fink's idea of leaping can be extended to demonstrate links between connected movements in a fragmented work, although *leapfrogging* is perhaps a better analogy, as connections are often present between nonadjacent movements. Although listeners may not necessarily experience something as deep as

¹⁸ See Robert Fink, 'Going Flat: Post-Hierarchical Music Theory and the Musical Surface', 102–37.

¹⁹ 'After tonality, a tonal surface, however well-behaved, can never again have the inevitability of "natural law", and thus can never again give the impression of following necessarily from a single, fundamental, deep structure. (You can induce Pandora to close her box again—but I wouldn't turn my back on her for a minute.)' Fink, 'Going Flat', 131.

²⁰ Fink, 'Going Flat', 137.

²¹ *Ibid.*, 129.

Schenker's *Ursatz*, an underlying web of connections is present. Whilst it is contingent upon their musical memory to perceive this, the existence of such connections provides a degree of coherence, if not consistency. This potential for cross-reference and repetition gives rise to the possibility for connections that are neither wholly linear nor entirely top-down. Moments are linked together through recollection and, if we listen to a work multiple times, through forward projection too: every moment is in itself important, whilst relying on those that come before and after it to give coherence. A listener must construct their own mental image of a work based on the relationship between these moments—whether adjacent or not—and in so doing, the importance of time and linearity is challenged. This music is, in a sense, timeless. This is a useful idea in relation to fragments, with its logical extreme being Stockhausen's concept of moment-form:

The moments are not merely consequents of what precedes them and antecedents of what follows; rather the concentration is on the Now—on every Now—as if it were a vertical slice dominating over any horizontal conception of time and reaching into timelessness, which I call eternity: an eternity which does not begin at the end of time, but is attainable at every moment.²²

Moment-form shows a concern more with the independence of singular moments than with any connections between them, the inference being that the fragment is equatable to the infinite. This usefully informs how the fragment work may operate, and although an individual fragment may function in isolation, it is strengthened when it forms a meaningful part of a whole: it is only a fragment if it has the potential to complete or unify something. Although this satisfies those seeking unity, Metzger, through Maurice Blanchot, dismisses this issue as commonplace, too obvious a question to ask, which 'betray[s] our allegiance to the whole and to the values of unity'.²³ Whilst it is useful to consider fragment works without recourse to these accepted notions, their relevance can form a crucial part of how a work is heard. Metzger's discussion of the term is chiefly related to

²² Stockhausen's own words quoted in Paul Griffiths *Modern Music*, 144–45.

²³ Metzger, *Musical Modernism at the Turn of the Twenty-First Century*, 127.

continuity, or linear development, and to search only for links between adjacent sections in such a work may be unhelpful. It must be considered whether or not fragments can be understood more readily by combining modes of thinking and by identifying factors which connect movements in spite of time: leapfrogging between moments and weaving a web of connections are two ideas to keep in mind, whilst the importance memory plays in constructing meaning must not be forgotten.

Destination, path, hesitation: Issues of scale, structure and time

There is a destination, but no path to it;
what we call a path is hesitation.

(Kafka Fragments, 3.6)

The closed circle is pure.

(Kafka Fragments, 3.7)

The above texts come from adjacent movements of the *Kafka Fragments* and demonstrate two possible interpretations of the work's structure. The hesitation of 3.6²⁴ could be that of the composer: unable to create a single, flowing work, he stumbles as he starts each movement, leaving only a series of fragments. The destination—the end of the work—is present, but there is 'no path to it': we may travel from movement to movement, but the route itself is meaningless. 'The closed circle is pure' provides an altogether different interpretation: the work is indeed unified, moreover it is a circle generated from the ever-changing direction of its movements, and requires a definite journey. These, like all the texts in the work, derive from a variety of Kafka's writings, but an analysis of them will not form any part of this discussion, as fragmentation is to be examined in terms of musical and thematic links alone.²⁵ These texts are found in adjacent movements

²⁴ Movements are referred to in the form section.movement within section (3.6: sixth movement of section 3).

²⁵ See Suckling, 'Thirteen Fragments After Kurtág', 8–10 for a discussion of the text.

placed, rather conspicuously, at the centre of the piece. The silence between them has the potential to mark the exact midpoint, as it does in Juliane Banse and András Keller's definitive ECM recording.²⁶ Appropriately, as Paul Griffiths points out in his accompanying liner notes, 'The closed circle' (3.7) was also the last fragment to be completed.²⁷

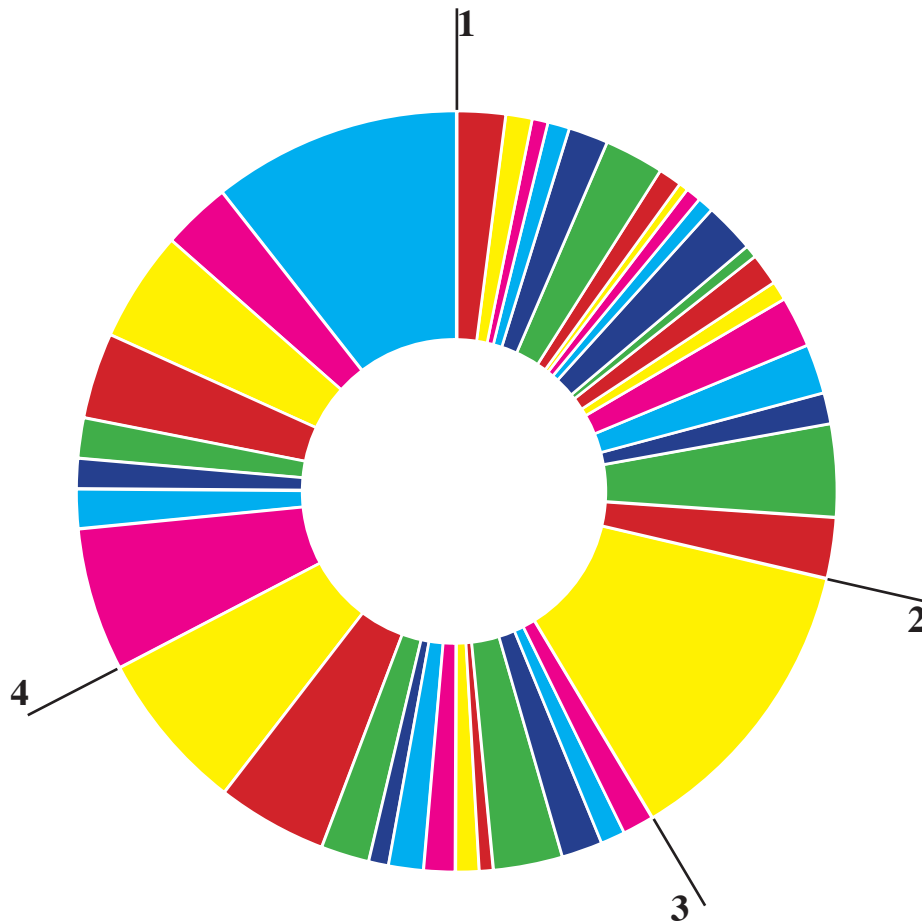


Figure 2.1: Kurtág, *Kafka Fragments*, movements as fragments of the whole (relative durations) – 'The closed circle is pure'

The opposing ideas of fragmentation—parts of the whole, or many parts of different wholes—lead one to view the work in these terms, and is therefore of interest when attempting to find which interpretation is more fruitful. Does the division of music into such small units require a linear interpretation, or a reading that is less time-bound? Taking the most basic measure, the individual duration of

²⁶ Juliane Banse and András Keller, *György Kurtág: Kafka-Fragmente*, CD, 2006.

²⁷ Paul Griffiths, *György Kurtág: Kafka-Fragmente*, 14.

movements,²⁸ it is possible to map out the structure in two different ways, reflecting these interpretations. **Figure 2.1** represents the work in terms of a continuous circle, running clockwise with movements as proportional segments, whilst **Figure 2.2** compares the relative length of movements, considering each as a fragment in its own right. Although the majority are relatively consistent in duration, several appear inexplicably long. **Figure 2.1** shows two concentrations of short movements in the first and third sections, between which lie the single-movement second section and the fourth, which has fewer but longer movements than the first. This structure exhibits a balance of opposites typical of Kurtág's playful use of ideas: the longest movement makes up the smallest section (2), and the longest section (4) is made from comparatively few fragments.²⁹

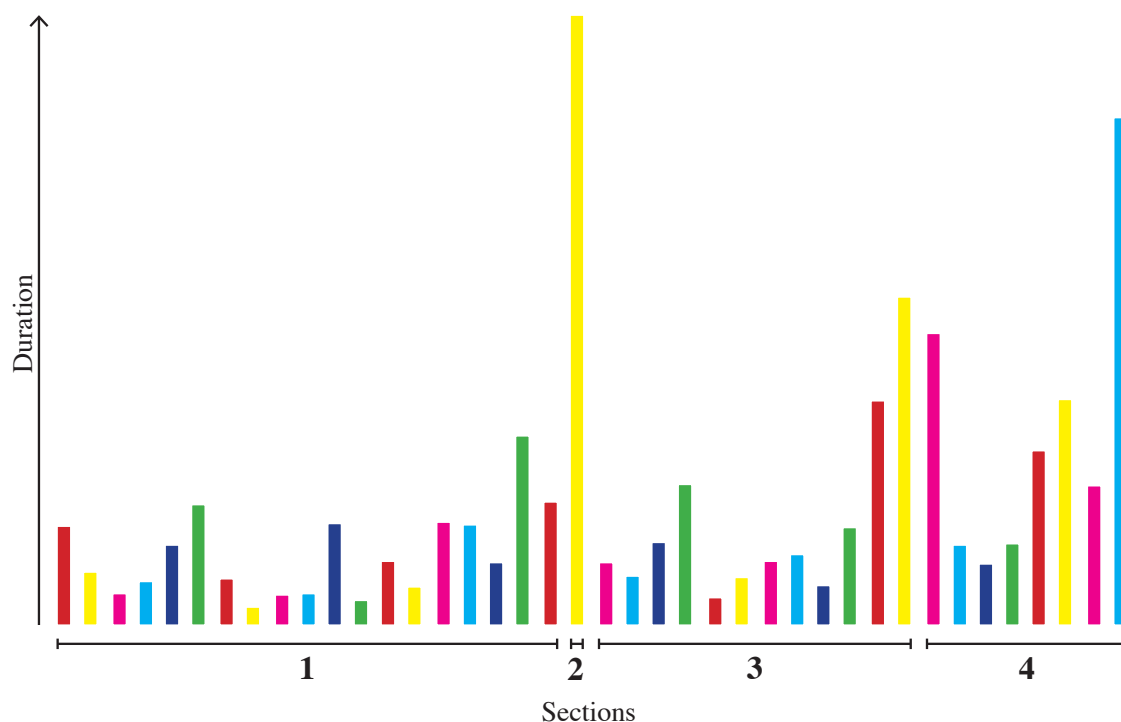


Figure 2.2: Kurtág, *Kafka Fragments*, movements as disparate fragments (relative durations) – ‘There is a destination, but no path to it’

²⁸ All durations come from Banse & Keller's recording. This thorough interpretation, supervised by the composer, seems the most accurate representation of the composer's intentions and provides data relating to duration in seconds and minutes, which the score cannot. Juliane Banse and András Keller, *György Kurtág: Kafka-Fragmente*, CD, 2006.

²⁹ This balance of opposites is similarly found in the language Hungarian language and its literature. See Williams, Williams, 'The literary sources of Kurtág's fragment form', 141–50.

There is clearly an overarching shape uniting Kurtág's fragmented whole; furthermore, the longest three movements are positioned at focal points, dividing the piece into coherent sections. The placement of fragments in order to articulate musical time is a concept fundamental to the piece, and these three act as musical keystones. Just as an architectural keystone is placed at the apex of an arch, so these are found at the structural peaks of the work, acting as interfaces between larger sections. They bridge gaps between parts and give time in which a listener may more fully absorb the preceding fragmentary music. More than simply standing out as longer movements, they also have distinct profiles which differentiate them from their surroundings: 2.1 is obsessively focussed on its singular, unchanging theme; 3.12 is a collection of interlinked miniatures; 4.8 shows a coming together of characters, as melismatic virtuosity in the voice mixes with the violin's melodically-charged display. These keystone movements join their preceding collections of fragments to create three overall sections—A, B and C (see **Figure 2.3**)—which subsequently will be referred to in preference to Kurtág's own four-part structure.

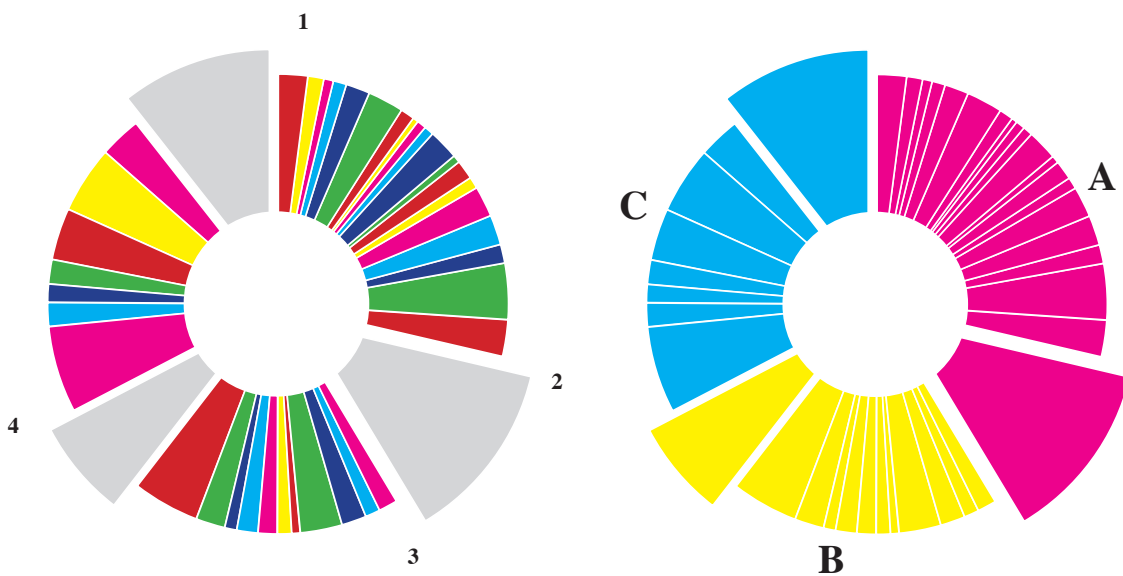


Figure 2.3: Kurtág, *Kafka Fragments*, keystone movements and three sections

These two levels of segmentation—into 40 fragments and into three sections—demonstrate a relatively consistent approach to balance. As **Figure 2.4**

demonstrates, the keystone movements of A and C each amount to just under a third of their relative section, whilst B uses something closer to a quarter. However, the approximate ratio of 7:3 permeates other structural elements: the ratio of fragmented movements to keystone movements reflects this (**Figure 2.5**), whilst the entire work is divided at the two-thirds point by the start of section C (**Figure 2.6**). This nesting of proportions is even more pronounced in sections B and C, both of which take up the same relative part of the whole work as their keystones do of them.

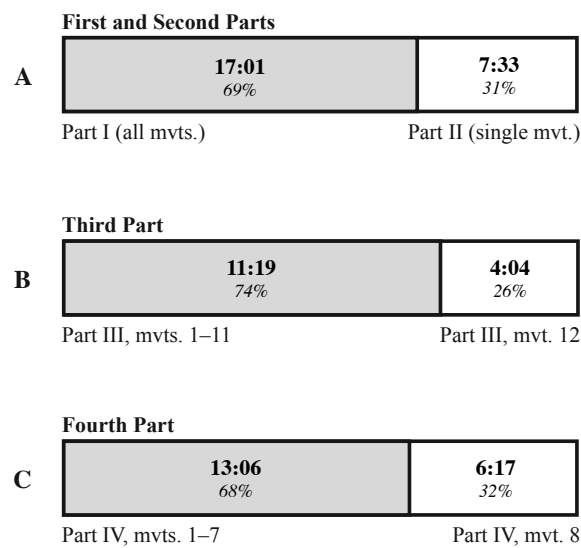


Figure 2.4: Kurtág, *Kafka Fragments*, internal balance of structural sections (relative durations)

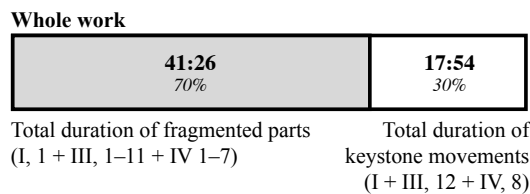


Figure 2.5: Kurtág, *Kafka Fragments*, aggregate balance of fragment and keystone movements (relative durations)

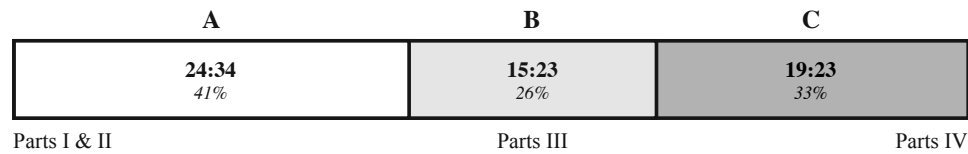


Figure 2.6: Kurtág, *Kafka Fragments*, balance of structural sections (relative durations)

These divisions of the *Kafka Fragments* at varying levels, demonstrate a consistent and cohesive approach to structure. On a scale above individual fragments, there are three substantial sections—A, B and C—and the work can be seen as a piece of pieces at every level, something which subsequent issues will highlight further. This structural reading operates well in the surface-depth paradigm, with the keystone movements acting as tangible dividers which help us to understand the large scale whilst also appreciating the ‘here and now’ of the fragments. There is some degree of reconciliation between Fink, Levinson, and Schenker as the large scale is reflected in the small scale: we leap from fragment to fragment, but Kurtág has left signposts to help us along the way.

Themes and variations: Issues of continuity and consistency

The diary entry dates that appear at the end of each of the *Kafka Fragments*' movements demonstrate that they have been composed in one order and put together in another. Whilst they may have originated as disconnected episodes, their deliberate arrangement suggests a consideration for thematic continuity and musical coherence. Nevertheless, thematic ideas are difficult to account for, with adjacent movements presenting high, sometimes outrageous, degrees of contrast. Instead, at the heart of the work is a series of musical factors rather than strict themes that bring the fragments together. These give moment-to-moment continuity whilst also lending an overall thematic consistency that relies on a listener's memory to form connections. These prevalent notions are:

- the interval of a fifth;
- purity and impurity;
- chromaticism;
- stark contrast.

The fifth acts not to differentiate themes and sections with tonics and dominants, but functions as an independent unit, appearing both melodically and harmonically across the work. In 1.5, 'Berceuse I', the C-G fifth acts as a tonal centre at the opening, itself deriving from the plagal cadence (F to C) of the preceding movement. The central section sees the violin play two contrapuntal lines, with a melody given to each of its lower strings as the fifth is broken down. The only overlapping pitch in this section of counterpoint is the recurrent D#, acting as a cadential link from C (minor) to the open string (G–D) which finish the piece, although the purity is somewhat disrupted by the voice holding on to the C in the final bars. The open fifths of the violin represent an even more fundamental stability, which listener and performer alike can hold on to. This is demonstrated in this example and throughout the work, giving the pitches G, D, A and E the role of rhetorical 'tonic'.

Taking purity as associated with the fifth, when this interval is corrupted the idea of impurity is not far behind. Immediately preceding 'Berceuse I' is a movement, mostly for solo violin, given the direction 'With a strident, choked sound—the second clashes screaming, but even the octaves and unison unpleasantly out of key'.³⁰ This sort of impurity related to tuning is present at various points in the work, most notably in 2.1 where the violin plays in constant *legatissimo* two-part counterpoint (on the G and D string, as before), each line moving by almost constant quarter-tone steps. Here, the notion of impurity is taken on so wholeheartedly and for such a long period that it could become normalised to a listener, itself becoming pure. It is only the well-tempered voice part that places the violin in context. The notion of purity explains other harmonic and melodic aspects of the piece: the fifth is often altered to give diminished fifths and minor sixths, and as the tonality becomes more dissonant, there is a sense of a

³⁰ Kurtág, *Kafka Fragments*, 4.

move towards impurity, the stable fifths acting as an anchor to call the music back. This to-and-fro from purity, consonance and the fifth, to impurity, dissonance and the tritone, creates both continuity and change between fragments, giving consistency and a sense of narrative.

Often juxtaposed with the fifth is the use of chromaticism, a characteristic that pervades the work. Noteworthy is the occasional use of a complete chromatic scale. In two adjacent movements, Kurtág's different approaches to chromaticism and purity can be seen most markedly. In 1.4, the impurity of the 'unpleasantly out of key' violin is matched by the conspicuous use throughout of two descending intertwining chromatic scales, which in turn give rise to vertical (out of tune) unisons and minor seconds. This is prefigured in the previous movement (1.3), which sees the chromatic scale far more veiled: appropriate, given the movement's title, 'Hiding Places'. The violin plays a downward chromatic scale, coloured by wild octave-displacement and irregular rhythms, whilst the voice oscillates around smaller clusters, infilling chromatic wedges. Fifths play a part, but even they spell out a chromatic line. These two examples of Kurtág's use of essentially the same theme demonstrate playfulness in his approach. Two adjacent movements use the same material yet end up with completely different music; in doing this there is a simultaneous engagement with continuity and fragmentation, and whilst movements may sound starkly contrasting, there are often underlying themes linking them from one to the next and as a whole.

Continuity through connections

The fragmentary nature of the work is a continual reminder that it is split into tightly controlled units; however, the aural result is often rather continuous. Kurtág conjures an idiosyncratic soundworld that remains relatively consistent throughout the *Kafka Fragments*, various recurring harmonic patterns creating an overall sonority related to the thematic principles explored above. Whilst the work is not wholly consonant, neither is it consistently dissonant: it can be understood in terms of chromatically inflected consonance, with dissonance often arising as a

by-product of other processes. These processes and related sonorities are found throughout the work, giving it sonic consistency.

Fifths and fourths are stacked or nested to create chords with a dissonant surface, but an underpinning consonant principle; they are also used horizontally, creating chains of consonances separated by non-harmonic spacing. This technique is used with other intervals, and one can observe many major-minor third harmonies and melodies, giving rise to [0,1,4] sonorities—the crystalline opening of 1.11 spelling this out as a beautiful and familiar-sounding melody. This technique stems from ideas of stacking, nesting and pivotal pitches, as if the harmony is a by-product of the working out of a problem—a facet of Kurtág's fragments highlighted by Metzger.³¹ There are an abundance of specific sonorities related to this: the [0,1,4] collection is ever-present; the stacked thirds of augmented chords [0,4,8]; and the fusion of these in minor major-seventh chords [0,1,4,8]. Other common sounds include further seventh chords, superimposed diatonic scales, and the fragmented Lydian mode. The harmonic language can be seen in terms of the manipulation and juxtaposition of consonances, demonstrating that the fundamental building blocks of this music are often the same, the departure point for the fragments residing in a select collection of harmonic and melodic concerns. The effect of this is to create a timeless quality, as the division into multiple fragments is challenged by sonic—even harmonic—unity, the music being tied together by its essentially homogeneous source.

Recurrent contrasts

Whilst the whole work has a relatively consistent harmonic and melodic language, the very different moods and styles of movements do provide some varied interconnections, which produce links across temporally-disjointed fragments and manifest themselves in a series of opposing notions:

³¹ Metzger, *Musical Modernism at the Turn of the Twenty-First Century*, 128.

- light-hearted versus serious;
- naïve versus complex;
- shrouded versus transparent;
- chromatically inflected versus tonally led;
- singular moment versus miniaturised form.

Whilst these are not mutually exclusive or totally clear-cut, they do show connections across the work which provide an undulating emotional and sonic path, and lend a sense of familiarity that is built up as the piece progresses and themes recur. As the work moves forward, the aggregate of fragments begin to assemble themselves into these groups in the mind's ear, becoming increasingly recognisable on repeated hearings. Once again it is up to the listener to create meaning through recollection, and whilst this process is facilitated through linear progression, it is not dependent on it: a listener's assembling of connections is not time-bound but timeless.

The first three of these oppositions are closely linked, although quite distinct. Aside from the text, one can observe commonalities that make a movement light-hearted: simplistic musical language, playful treatment of material, or even mimicking a style (the mock-waltz of 1.7 and the violin's unsophisticated octave Gs in 1.9 being good examples). Serious movements, on the other hand, show a higher level of emotional investment in the musical material and less patent absurdity. The idea of naïvety can be seen in movements that are light-hearted or serious, and relates more to musical material than mood: 4.6 is musically naïve but emotionally loaded compared to the more thematically complex 4.8. Connected to this is the idea of shrouding and transparency. The contrast of 1.3 and 1.4 demonstrates this aptly, as both movements use a descending chromatic scale as a starting point: whilst 1.4 makes no secret of this—its lines being wholly chromatic and audibly so—1.3 hides it with octave displacements and interruptions. They both display adherence to a simple musical idea, but each demonstrates a different approach to it: two adjacent movements appear to contrast but are unarguably connected.

The aural effect of some movements is clearly more tonal than others, and whilst the likely pairing of tonality with naïvety, and chromaticism with

complexity is often seen, these ideas do not always work in tandem. Consonance can give a fragment its overall sonic landscape or simply lend a momentary point of clarity. In both cases it provides a foreground (moment-to-moment) point of reflection in a similar way to that provided on a background level by the keystone movements. Some fragments display formal coherence through the arrangement of contrasting material into meaningful structures, whilst others take a single idea and utilise it throughout, often ending in the most aphoristic music. The contrast of these two types of movement is crucial to the work, and their careful balancing prevents it from becoming incomprehensibly fragmented: Kurtág never places too many 'single-moment' movements in close proximity, giving them more significance when they do appear, lending emotional weight and large-scale structural importance.

Aside from these specific contrasts, there are other common features. The violin and voice often move between states of unity and separation, alternately mimicking or opposing each other. This happens on a movement-to-movement basis, but more common is the tendency to move between these different states within a fragment, often starting with something unified, before developing it into more distinct parts. A common structure is established and returned to throughout the work: introduction (together) → development (apart) → coda (violin). A similar form is the alternation of material types, either as a simple binary structure, or as a regular alternation of motives as in 1.19. These forms give familiarity as the work progresses, the composition gradually setting its own rules and establishing self-serving precedents and archetypes. The potential for a unified musical experience increases over time.

The variety of recurrent sonorities, the array of compositional notions, and the other factors explored here, reveal a piece which operates by creating connections that have little to do with a linear conception of form. Fragments are linked via underlying networks, forming connections that are only readily perceived from a distance and with memory playing a crucial role. To piece together the parts of this jigsaw, we need to view them from afar to see connecting patterns and themes. The work is probably best absorbed if we can accept the active role we must play in retrospectively piecing it together; however, with Fink

and Levinson's ideas in mind, the linearity of the work cannot be avoided. Placing our understanding of the interconnections alongside a linear perception may lead to the perceptual model shown in **Figure 2.7**, which represents the variety of concepts that we take from successive fragments feeding into a sense of increasing coherence.

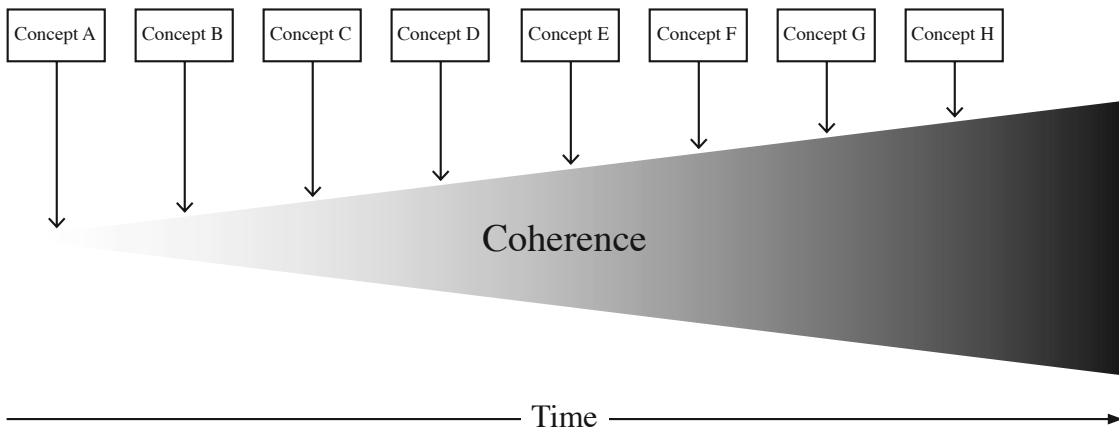


Figure 2.7: Temporal accretion of coherence

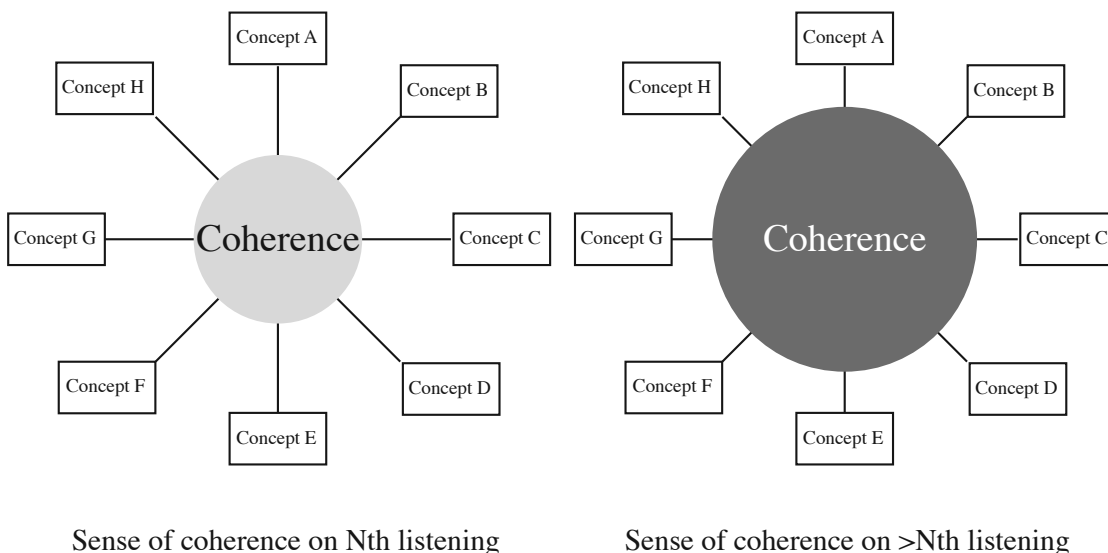


Figure 2.8: Accretion of coherence with multiple hearings

As movements go past they inform our reception by contributing something to our perceptual framework: we hear a structure in one movement that is

reworked in another, the same gesture is used again, a compositional notion becomes increasingly prevalent. As we take more of these repeating ideas on board, it is possible to reflect on what we have heard with a little more sense: a fragment's place in the image becomes clear once we start to see the bigger picture. This process is contingent on time to let the ideas unfold and repeat, but not on linearity as we are required to recall concepts which may be temporally-disjointed. With multiple hearings, a similar process takes place. A glazier restoring a window by placing fragments of stained glass back together will make more sense of the overall picture every time they go over it, on each occasion putting more fragments in place to make the overall picture more intelligible. Each time we listen, we can take a notional step back, hear the larger connections and make more sense of the overall form (**Figure 2.8**).


Horizontal consistencies


Section A: Pacing and tonal centres


The three large sections (set out in **Figure 2.3**) show horizontal consistency, and whilst section A demonstrates the highest level of fragmentation, it remains coherent throughout. This coherence comes from subsections of thematically-linked movements, which are more readily taken on board in their groupings than as individual fragments.


Section A can be split into three subsections based on a combination of unifying tonal centres and longer 'sub-keystone' movements. Continuity between the first five fragments is achieved with a consistent tonal centre of C, as **Figure 2.9** shows. The sixth movement—the longest thus far—acts as a moment of repose in which two notes form a motive that gradually grows to encompass all twelve pitches. A full-stop-like pizzicato B₁ in unison with the voice acts to end this section before the second, which uses much the same technique, now centred on G (**Figure 2.10**). This similarly culminates in a reflective movement, the beautifully transparent 1.11.

The fragment as agent of unity: Kurtág's Kafka Fragments

1.1  C-D ostinato throughout
mp, indifferente al fine

1.2  Scalic patterns starting on C
 Ends with gliss. to high C
sempre poco rinf. [quasi presto]

1.3  C sets off displaced chromatic scale
 Ends on G# centre
col legno, battuto
ppp, staccatissimo

1.4  Takes G# centre and starts chromatic scale passage
 Ends on plagal cadence in C
f
tutta forza


1.5 C-G starts off
 C held over G (V⁴ or I⁹)
p
pp ma pesante

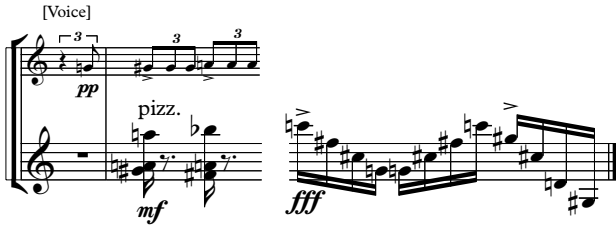
Figure 2.9: Kurtág, *Kafka Fragments*, horizontal tonal connections in mvts.

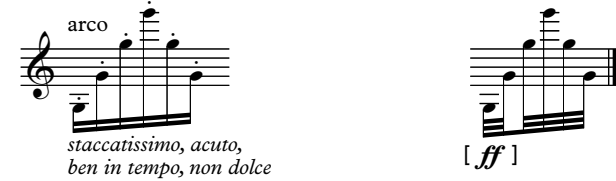
1.1-1.5

The use of structural tonal centres and secondary keystone movements is a persuasive formal construction, but, typical of the piece, the pattern is not replicated to the same extent elsewhere. The image of completeness that this extract paints is subverted by the lack of its repetition, yet it provides a strong example of Kurtág's manipulation of the perceived flow of time. The composer gives the listener time enough to feel the connections, but swiftly moves events in a new direction: it is fragmented even in its unity.

The fragment as agent of unity: Kurtág's Kafka Fragments

1.7  C tonality
Ambiguous tonal centre ending away from G and C

1.8  G sets off chromatic line
G# more prominent by end

1.9  Octave Gs throughout
Higher rhythmic intensity by end
*staccatissimo, acuto,
ben in tempo, non dolce*


1.10  G-D fifths sets off series of glissandi
Fifths and open G at end
precipitando

Figure 2.10: Kurtág, *Kafka Fragments*, horizontal tonal connections in mvmts.

1.7-1.10

Section B: Towards de-fragmentation

In section B there is a shift away from the single-idea aphorisms that appear earlier in the work and towards relatively extensive movements with more involved forms. The sense of contrast is achieved by a considered and conspicuous balancing of parts, and although there is no clear-cut formula, present is a general oscillation between calm, tonally-leaning fragments (3.1, 3.3, 3.6, 3.8, 3.10, 3.11) and more terse, chromatically-intense ones. Furthermore, occasional short, monothematic fragments act as moments of repose, serving a similar function to

that of the keystone movements on the larger scale, and the longer movements in section A. 3.5 is indeed a reworking of one of these movements (1.11), using the same text and taking the same musical material but contracting it, moving from the expansive transparency of its first incarnation to this terse and fragmented punctuation mark. This role reversal demonstrates a change in the treatment of fragments, as longer movements become more common and the utterly fragmentary become the markers of structure. We see the final truly miniaturised movements further on (3.5 and 3.9), dividing section B into two subsections: 3.1–3.5 and 3.6–3.9. These are followed by a group of three longer fragments, growing in duration until the final movement of the section—the second large-scale keystone of the work. In this, musical ideas interact in a manner unlike anything before, as a strident folk-like melody emerges, interspersed with passages of developmental material. From this point onwards, movements take on a new character, the final one of section B having acted as an agent for change, a pivot from which a new direction is explored. The three adjacent long fragments of 3.11, 3.12 and 4.1, balance the disproportionately extensive first keystone (2.1) and herald the large-scale coda of the work: a section which gives new ideas and brings together old.

Section C: Summing up

The fragments of section C display a higher degree of self-contained completeness than any others in the work. After the first long movement in this section, the three shortest ones are presented side-by-side. They act as a bridge, each still brief enough to seem fragmentary and retain the contrasts of the preceding music: 4.2 is whimsical; 4.3, rhythmic and simple; 4.4, fleeting and highly chromatic. The last of these introduces the concept of additive development whereby a motive is gradually repeated and augmented to spin a simple idea organically. This is presented transparently in the subsequent movements, each of which contains an unprecedented degree of repetition and organic development. With its winding gestures highly reminiscent of Bartók, 4.6 seems conclusive as it brings together

the two parts in the most lyrical fragment of the work, the violin imitating the voice in a naïve melody that gives the impression of a musical dictation, someone reading back a diary entry. The last movement reverses this dialogue, as the soprano utilises the most extensive melismatic phrasing of the work, copying the violin as it goes, letting the two parts become one. In this final keystone there is a singular focus, as the two protagonists, so closely entwined, move through some of the most virtuosic material of the piece, before the energy is wound down towards the end.

The combination of the final three fragments gives a satisfying conclusion, but whilst ends are certainly tied up, the final gesture calls for more music: a repeat of the opening, the organic development now reversed to leave a major third dyad hanging at the top of the violin's register. The voice is given the resonance of the violin's G string, whilst the violin itself reaches stratospheric heights, finishing with a question mark rather than a full stop (**Figure 2.11**).

The image shows a musical score for Kurtág's *Kafka Fragments*, 4.8, final gesture. It is written for voice and violin. The voice part starts with the word "paar..." and is followed by a long melismatic phrase. The violin part is marked "pp, dolcissimo" and "ad lib. senza sord.". The score includes a repeat sign with "ad lib." and a fermata over the final note. The number "8" is written above the final measure. The score is attributed to Szombathely 1983, VIII. 1.-14.

Figure 2.11: Kurtág, *Kafka Fragments*, 4.8, final gesture

The three sections demonstrate distinct contrast in their treatment of time. The themes and ideas that tie the work together in a non-linear, timeless fashion are less important here as continuity is established in different ways, each section subverting the idea of fragmentation and bringing together seemingly insubstantial movements to create convincing, kinetic narratives. Time is at once divided and united by the movement-to-movement changes, which have facets of both unity and disunity: we are aware of segmentation whilst also feeling the connections. Kurtág conjures music that is far more than the sum of its parts, but this is music that is not afraid to show these parts or indeed the way in which they

are brought together. It remains fragmented, but the result is a larger picture rather than individual pieces.

And so the fragments are somewhat complete, but not satisfactorily concluded. That the texts are extracts, fragments of a writer's life, means that each movement is a window into something larger, something where an outsider can never get the full picture. With each successive movement the picture is made clearer and so as the *Kafka Fragments* progresses, one's understanding of its methods increase, and its coherence becomes increasingly comprehensible. It is a series of snapshots, but snapshots chosen to shed the most light on a notional whole and which retain sufficient connections to give at least a partially clear picture. These are fragments of both this notional whole and of separate parts, like a mosaic they come together to provide something new whilst giving hints at their variety of sources.

Piecing together the fragments

Kurtág's *Kafka Fragments* is clearly a work in small segments. As explored, these snippets of music can be seen as fragments as distinct from miniatures, and for the most part we find the composer does not deal with miniaturisation in a Webernian sense; this work is an hour long. This in itself does not present a problem, but there is certainly something unusual in this combination of small and large scale, and if we view this piece as dramatic, theatrical, or even quasi-operatic, we should confront how time is divided and how progression through it (dramatic or musical) is achieved. There is a narrative here that draws us into and along with the music.

The above analysis has shown that, despite its splinteredness, the work demonstrates a high degree of continuity, and a treatment of time and pacing that belies its construction from fragments. This continuity comes from the aggregation of small elements into large sections, and the division of these into smaller subsections. The proportions of these sections show a sensitivity to formal balance

that matches a perception of the entire piece as congruous and flowing, whilst localised connections allow groups of movements to flow together without entirely showing their fractured construction. Despite these agents of horizontal continuity, however, there is further detail that demonstrates that this music is constructed from fragments. Movements from across the work share the variety of themes, ideas and oppositions explored above as if they have been splintered from these original sets of ideas, before being rearranged in a way that camouflages their connectedness. The result is a criss-crossing of themes that brings temporally-dislocated movements together. These recur as the piece progresses, resulting in a gradual accretion of coherence as we listen that, whilst being dependent on the unfolding of time, is not tied to horizontal progression. These connections are timeless and independent from the music's progress, yet they manage to create continuity whilst also highlighting the work's origin as fragments.

It is the careful structure and the arrangement of fragments that gives the *Kafka Fragments* a meaningful level of continuity, and enables it to occupy an hour without constantly evidencing how this time is divided. Temporal and atemporal continuities allow the work to function effectively, bringing the large and small together: it may be useful to consider a visual analogy to clarify this. Like a piece of stained glass, this music is made up of fragments which, whilst functioning as standalone elements, derive meaning from their arrangement; however, this is not a new window, and things are not clear. Kurtág gives us just enough fragmented material to make sense of the notional whole. Tiny snippets of music make sense when a pivotal movement is added, and like the restoration of old glass, a crucial fragment will give meaning to the surviving panels around it. The fragments are those of an overall picture, and as they are added to over time, the overall image becomes clearer. We do not see the full picture, but present in these fragments is all the information necessary to understand it. The image may be incomplete, but the message is all there, creating a tension between unity and disunity that gives the music momentum. Each of the three sections of the *Kafka Fragments* (A, B and C) makes up its own fragmented musical panel, and each of these are tied together by the series of musical concerns explored earlier. Scale is of paramount

importance, as we find varying levels of fragmentation and similar structures nested within each other. As a whole, each section—or panel—makes up a triptych, and through the detail we have gained at the foreground and middleground layers, we can make more sense of the background, the whole work.

Kafka Fragments is unified by the bigger pictures revealed by the relationships between sections at different scales, and whilst we may not fully grasp each movement as it passes by, we do get a sense of unity, or at least understanding, as the piece progresses. This is not an enigma, neither is its code completely breakable. It fully exists in the domain in which Kurtág places it: a series of fragments with all that such an idea entails.

3

Creating forms from fragments

This folio is ordered according to increasing levels of what might be called 'completeness'. Starting with the fragment is, therefore, an obvious choice. However, when first approaching this research as a composer, my starting point was writing music of concise completion, and the works that were composed immediately prior to those presented here overtly dealt with brevity; briefly introducing these older works will place the recent music in context. *Five Aphorisms for string quartet* (2010), as its title suggests, is a work in distinct sections (lasting between forty-five and ninety seconds), each of which is based on self-contained thematic material that creates distinct miniaturised structures. The fourth movement (**Figure 3.1**) demonstrates this concision and hints at the fragmented sonorities that would follow. *Images Through the Door* (2010) is a ten-minute solo piano work in six interlinked sections that flow from one to the next, while exploring minimal material in relatively short units. The first movement sets out the entire thematic material of the work and is shown in **Figure 3.2**.

In the string quartet, musical material is used in a way that emphasises a sense of completeness: once an idea is presented, there is little developmental procedure. Moreover, each movement is based on a five-note chord (although the five chords are linked). Similarly, a single set of themes are explored from a variety of angles in the piano work, as explained in its programme note:

Images through the door presents its musical ideas in a transparent way at the outset, with each subsequent movement representing an 'image' of the same ideas from a different point of view. In six interlinked movements, this musical material is reshaped to create distinct musical characters, which comment on and inform each other.¹

¹ Scheuregger, programme note to *Images through the door*, [n.p.].

Creating forms from fragments

poco rit. *A tempo*

rit. *A tempo*

1 $\text{♩} = 40$

Vln. I *pp* *sfz* *f*

Vln. II *mf* *p* *pp* *mf* *f* *sfz*

Vla. *mf* *pp* *pp* *mf* *mf* *sfz*

Vc. *mf* *p* *mf* *sfz*

5 *pp* *mp* *pp* *f* *ff* *mf* *f* *mp* *ff* *mp*

Vln. I *pp* *mp* *pp* *f* *ff* *mf* *f* *mp* *ff* *mp*

Vln. II *pp* *mp* *pp* *mf* *ff* *mf* *f* *mp* *ff* *mp*

Vla. *mp* *mf* *ff* *mf* *f* *mp* *ff* *mp*

Vc. *mf* *mp* *pp* *mf* *ff* *f*

9 *pp* *p* *mp* *p* *p* *ppp*

Vln. I *pp* *p* *mp* *p* *p* *ppp*

Vln. II *mp* *ppp* *mp* *mf* *p* *ppp*

Vla. *mp* *mp* *p* *p* *ppp*

Vc. *pp* *mp* *mp* *mp*

Figure 3.1: Scheuregger, *Five Aphorisms*, mvt. IV

Creating forms from fragments

Figure 3.2: Scheuregger, *Images Through the Door*, mvt. I

These works typify an approach centred on miniaturisation and, whilst reinvention and repetition generate a sense of continuity in *Images Through the Door*, I felt my approach had limited scope for future compositions. An interest in fragmentation came with the realisation that a paradigm shift would allow my practice to move forward: by reconsidering my starting material not as rarefied, complete, and hermetic, but rather as open-ended, splintered and implicative. Thus, could I move on to creating more dynamic forms. In short, miniatures became fragments, and these could be used as building blocks.

The result of this reappraisal is presented in three intimate chamber works: *Be silent* (solo piano), *In that solitude* (violin and piano) and *Be still* (harp and marimba). These are standalone works but are linked in their character, their

issues and in some shared material. They approach the notion of the fragment through the ways in which they were composed and the approach to material, and the nature of the sonorities and textures employed. The careful placing of fragments follows on from the structurally-significant arrangements seen in Kurtág's work.

These approaches are explored below, not as an attempt to explain exhaustively the music, but to introduce approaches which are evident in the subsequent scores and accompanying recordings. These features do not individually create fragmented music, and even taken together they would not constitute fragmentation in another composer's work. Moreover, the aim of the three works is not to create a blueprint for musical fragmentation, but to demonstrate an idiosyncratic perspective grounded in its notions and associations. The issue of perception raises the question: will these be heard as fragments? All three works have been performed, and the reaction of some listeners would suggest they are just as easily heard as miniatures. This does not, however, lessen their importance in the context of fragmentation, for it is these notions which have informed the compositional process and have created music that is very different from the miniatures that have been composed before and since. Indeed, it does not bother me that listeners may not always hear them as fragmented; I am happy enough leaving only the *possibility* of hearing them in this way.

Compositional fragmentation

An important facet of these works is the manner in which they were composed. If they were true fragments, they would necessarily be part of a larger whole: one approach would be to write an extensive work—or take an extant one—and break sections off. This was not the approach taken; instead, in order to use a process that engaged specifically with fragmentation, I aimed to compose in what I consider a fragmentary fashion, writing individual sections, phrases and ideas without a specific notion of where or how they would fit together. The approach is akin to note-taking and similar to Kurtág's diary-like *Játékok* collections and the

diary-entry like movements of *Kafka Fragments*. The result is a series of brief shards of music, windows into many possible pieces that were never completed, which retain their identity of fragments in their potential to form part of larger wholes. In its most simple form, this approach manifests itself in writing the initial idea of a piece and leaving it undeveloped. This can be seen most palpably in *Be still*, particularly in II, and III, in which a motive has been composed that, in any other situation, would be the starting point for a whole work; however, in these cases the idea is presented as a standalone, formally static block. Similarly, in IV, an idea is started but cut short before it has a chance to develop. There is no doubt other notions of fragmentation such as fragility, delicacy and loss informed decisions in this process, but at the heart of the method lies the idea of creating movements which exhibit potential energy.

The initial stage of composing is complemented by a period in which fragments are ordered and edited to create the finished works. By assembling fragments after writing them, formal sense of the whole is made not whilst working with the material, but in the process of putting sections together. This allows a direct focus on the 'here and now' during composition, and creates unexpected connections when the final work is compiled. This approach was taken in the three works presented here, with the most unified result being found in *In that solitude*. Here, pairs of movements are connected: I and III share a sense of sparsity, whilst II and IV are more energetic engagements with linear material. Other fragments for violin and piano were composed, but in selecting these four, a form is produced that generates unity that embraces the contrasts between movements. A similar process was employed when writing *Be still*, but this work was the first to be completed and demonstrates the highest degree of cohesion. By comparison, the ten fragments that make up *Be still* hold fewer connections, the result being a more episodic structure in which each movement presents an individual scene on a single journey. An effort has been made to create a level of unity—and the first and last fragments intentionally share material—but the compositional process still involved writing discrete sections to be brought together at a later stage.

Both *Be silent* and *In that solitude* finish with movements containing a high degree of repetition and which are substantially longer than those which they succeed. They represent an approach in which material can be understood as fragmented: in the piano piece this is seen in the repeated, staccato chords, whilst the violin work uses a repetitive, spiralling melody. These are both noticeably longer movements than those which follow and represent experimentation with more extended forms. In these, rather than the movement representing the fragment, the material itself is fragmented, but rather than developing it as I might in other types of composition, here I rely on a relatively high degree of repetition. These shards of material are 'interrogated', their detail notionally scrutinised to reveal more about them: this manifests itself in the slight variations seen in the repetitive process. The same can be said for the second movement of *In that solitude*, in which the first section sees a simple idea repeated, exploring the microtonal detail of a relatively limited tessitura.

Different degrees of a fragmented compositional approach have been employed, resulting in three works which approach the theme in subtly contrasting ways. The aim is to demonstrate the varying levels of connectedness that can be utilised within the framework of fragmentation. The finished works appear more fully integrated than was first imagined, compounding the idea that true fragments cannot be composed. Nevertheless, they demonstrate a formal and compositional approach informed by notions of fragmentation, in doing so highlighting the level of unity that can be achieved—just as in Kurtág's work—despite fragmentation.

The sound of fragments

By partaking in the notion of the fragment, a fractured soundworld is created in these three pieces. Ideas of fragility, delicacy, dislocation, fracturedness, and others come to mind when considering how a fragment of any kind might look, feel or sound. To one degree or another, these ideas pervade each of the works here, none of which are particularly loud, definite, or utterly secure.

The third movement of *In that solitude* demonstrates this in its entirety, as the string harmonics and high piano line create a fragile sonority, whilst the sound of the pizzicato chords is intentionally brittle. Furthermore, there is an underlying melody that seems incomplete and uncertain as it hovers around both $D\sharp$ and $D\flat$ (**Figure 3.3**), whilst both instruments move through it at slightly different paces, the piano playing additional notes that shroud it further.



Figure 3.3: Scheuregger, *In that solitude*, mvt. III, melody

In the fifth fragment of *Be still*, similarly fragile sounds are conjured and a melody once again tries to emerge. The instruments move through this line at their own pace, but are even more separated, with only two notes played together. A rhythmic identity is never clear, leaving the material sounding insecure. This is reflected in a soundworld that is fragile, but subtly changing: the harp is played *près de la table* (by the soundboard), plucked with nails, and muted; the marimba creates a variety of timbres through unusual stick choices (soft mallets on high notes, for example) and striking the bars with the hand. These sounds do not in themselves imply fragmentation, but their combination with fragile material creates a context in which this is certainly heightened.

The harp is more often than not marked *laissez vibrer*, creating a resonant soundworld that complements the rather dry tone of the marimba: this feature is carried through the other two works in the piano writing. In *Be silent* it is most apparent in the final movement where the sostenuto pedal is employed to create particular resonance around $E\sharp$ and $E\flat$. The same technique is seen in movement II, creating an interplay of resonances through changing uses of the sostenuto pedal. In both cases the effect is to create a fragile, overtone-rich harmonic bedding with a sonority that is delicate and ephemeral, and echoes the primary thematic material. The sustain pedal is employed in II and IV of *In that solitude* to set out the pitch space within which the solo violin line moves. Here, the purpose of the

resonance is to create a static harmonic field that ties in with themes of fragility and singularity, whilst the long decay and infrequency of attacks creates a sparse soundworld redolent of notions of fragmentation.

The soundworld of all three works is characterised by a harmonic language that references tonality. In *Be still*, the harp makes use of relatively few pedal changes within individual movements, resulting in localised modalities of just seven pitches. The fifth and seventh movements demonstrate this, whilst the small number of pedal changes in VIII does not detract from a grounded sense of pitch limitation and centricity. An intuitive approach to pitch often results in recurring sonorities and a predilection for pitch centres that lends a sense of instability, as the tonality appears to sit between tonal and non-tonal spheres. A similar dichotomy is seen in both other works: the final movement of *In that solitude* has a strong sense of tonal centre, potential harmonies pivoting around the recurrent F#. There is the implication of major and minor sonorities and a degree of instability given by several minor seconds in the underlying chord, as seen in **Figure 3.4**.



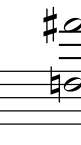
Chord	Tonal implications	
		
	D# minor	D major

Figure 3.4: Scheuregger, *In that solitude*, mvt. IV, harmony

The final movement of *Be silent* mixes tonalities more obviously: the repeated chord sequence here combines E \flat and E major triads to create a bitonality that is enhanced by a freer relationship to tonality throughout the latter part of the movement. Throughout this work the music gravitates towards tonal centres both locally and on a larger scale: indeed it is centred entirely around E \flat , all three movements starting with this pitch as a nominal tonic.

These tonal decisions and other aspects of sonority are, of course, dictated by my own stylistic traits, but they nevertheless produce specific effects that represent, for me, a connection with fragmentation in my work. In being aware of

the aim of producing fragmented works, I have built a personal set of sonic tropes which I identify with fragmentation and its associated ideas in my music. The same can be said for the compositional approaches, but once again these represent idiosyncratic methods that explore this theme in the context of my own approach. The three works that follow are not answers to any specific questions, but examples of how certain issues might be regarded. The importance of structure and form in my analysis of Kurtág's *Kafka Fragments* has, moreover, provided a crucial background for these works.

Details of compositions

Be silent

Year of completion: 2012, rev. 2015

Instrumentation: Solo piano

Duration: 7'30"

CD track: 1

Performance details: First performed by Emily Scaglioni on 30th May 2012 at the Sir Jack Lyons Concert Hall, University of York. Originally entitled *What you will*.

Programme note

This piece uses a constant control of the piano's resonance to evoke a nuanced soundworld, made from a collection of fragmented melodic phrases and rotating harmonies. The player is required to constantly adjust tempo and dynamics to achieve specific sonic relationships: phrases will often end with a chord whose constituent notes have been sounded at different points in that phrase, requiring a high degree of precision to create the right internal dynamic balance when the chord is heard alone. The middle pedal is often employed to facilitate this type of writing, whilst at other times it is used to give a greater degree of control over the piano's resonance.

In the first two movements chords develop, blend into, and emerge from each other in different ways, whilst a melodic stream percolates many phrases. Towards the end of each short movement, the music develops into two notionally separate instruments, as parts work vertically with and against each other, aided by the middle pedal.

The third movement is characterized by a constant resonance from simultaneously held chords: E₄-B₄ and E₃-B₃. Above these clashing fifths, a series of chords emerges as the movement gradually takes on the character of a chaconne, with the subtle but constant variation of voicing and harmony manipulating the resonance in a controlled and precise way. Later, flourishes above these chords once again see the piano split into two instruments, each vying for control over a third murmuring piano below. More middle-pedal and silently depressed key trickery sees this short piece come to a close with a degree of resolution, whilst retaining a curious duality.

This work was written for the occasion [undergraduate recital by Emily Scaglioni] and ties together the other pieces with the omnipresent (in this case even omnipotent) E₃.

In that solitude

Year of completion: 2012

Instrumentation: Violin and piano

Duration: 6'30"

CD track: 2

Performance details: First performed by Richard Powell (violin) and Christopher Leedham (piano) on 8th March 2013 at the Sir Jack Lyons Concert Hall, University of York and recorded at the same venue on 12th March 2013. Second performance by Volta Collective–Amy Brookman (violin) and Jacob Abela (piano)–on 26th May 2013, at the Australian National Academy of Music.

Programme note

A fragment evokes many things: ideas of brevity, fragility and incompleteness may all come to mind. The existence of a fragment necessarily suggests the existence of a whole, of something it is taken from; but when we write musical fragments, more often than not they do not come from something bigger, but instead create a new picture in their arrangement and interaction. The ideas connected with the truly fragmented can be drawn upon to enter into a certain expressive world and by relating a piece to fragments, the composer may be asking the listener to complete a picture themselves. Thinking a little bit about what exactly a fragment of music means to you may be interesting when listening to this piece.

These four short movements for violin and piano are fragmentary in nature. Each movement – in many ways separate character pieces – takes a fragment of music and plays it, rotates it, and sometimes develops it. ‘In that solitude’ forms one piece in a series of three fragmented, intimate chamber works. It is the third after ‘Be silent’ for solo piano and ‘Be Still’ for marimba and harp.

Be still

Year of completion: 2012, rev. 2015

Instrumentation: Harp and marimba (+small bells)

Duration: 7’30”

CD track: 3

Performance details: First performed by Oliver Wass (harp) and Zoë Craven (marimba) on 22nd May 2015 at the Sir Jack Lyons Concert Hall, University of York.

Programme note

This work is one of a set of three pieces built on fragmented musical material: *In that solitude* (2012) is written for violin and piano; *Be silent* (2012), for solo piano. All three works take their titles from *Spirits of the Dead*, a poem by Edgar Allen Poe. *Be still* is in ten separate fragments that come together to create a piece that may be interpreted as a disjointed whole, or in separate parts:

I: The first fragment sets the scene, with interaction between the two players varying between sections where they play as if one instrument, to moments of melodic exchange.

II: This very short fragment for solo marimba is only a few notes of melody that seems to have been taken from something else.

III: The harp joins in again, but still there is little more than an outline of material.

IV: The marimba takes off on a melodic path with a constant rhythm. The harp underpins this with a slow progression of two-note chords before the music suddenly fades.

V: The harp moves through a slow and distant melodic fragment, exploring quieter sounds which the marimba tries to imitate. The instruments never quite play together as this fragmentary soundworld is conjured.

VI: Another sparse fragment sees the two instruments imitating each other, their sounds blending to create one voice.

VII: A simple melody in the harp emerges from whispering high notes, before the two parts gradually come together as a single melody at the end. This is the only completely solo harp movement of the work.

VIII: In this, the loudest and most defined fragment, a melody is batted back and forth between the two instruments as they jostle for dominance. The harp has the last word in this virtuosic and frantic display that seems to be over before it has begun.

IX: A single chords provides the basis for a highly static moment that acts like a window into another, unwritten piece.

X: The unison gesture of the very first fragment is brought back in a slow, quiet form before an enigmatic coda introduces yet another musical idea that seems incomplete.

for Emily Scaglioni

Be silent

MARTIN SCHEUREGGER
2012

I

Freely ♩ = 60

First system of the musical score, measures 1-6. The piece begins in 4/4 time with a piano (*pp*) dynamic. The tempo is marked 'Freely' with a quarter note equal to 60. The score features a variety of time signatures: 4/4, 3/4, 4/4, 3/4, 2/4, and 4/4. Dynamics range from *pp* to *f*. There are several triplet markings (3) and a 'Ped.' (pedal) marking under the bass line.

♩ = 80 *molto rit.*

Second system of the musical score, measures 7-10. The tempo is marked 'molto rit.' with a quarter note equal to 80. The score continues with 4/4, 3/4, and 4/4 time signatures. Dynamics include *ff*, *mp*, *mf*, *f*, *p*, and *mf*. There are triplet markings (3) and a 'Ped.' marking under the bass line.

♩ = 60 *poco rit.*

♩ = 60 (sub.)

Third system of the musical score, measures 11-14. The tempo is marked 'poco rit.' with a quarter note equal to 60. The score continues with 4/4, 3/4, and 4/4 time signatures. Dynamics include *f*, *mp*, *mf*, and *p*. There are triplet markings (3) and a 'Ped.' marking under the bass line. A '(senza ped.)' marking is present under the bass line in measure 13.

rit.

♩ = 40

Fourth system of the musical score, measures 15-18. The tempo is marked 'rit.' with a quarter note equal to 40. The score continues with 4/4 time signatures. Dynamics include *mf*, *f*, *p*, and *pp*. There are triplet markings (3) and a 'Ped.' marking under the bass line.

II

1 Restless ♩ = 120

ff

5

5

3 ♩ = 40

p

5

Ped.

sost.

♩ = 72 molto accel. ♩ = 108

7

8va

3

ff

3

3

(sost.)

10 ♩ = 54

mf

3

ff sub.

3

sost.

3

13

p *mf* *sfz p* *sfz*

(sost.)

Detailed description: This system contains measures 13 through 18. The music is in 3/4 time. Measure 13 starts with a piano (*p*) dynamic. Measure 14 increases to mezzo-forte (*mf*). Measure 15 features a forte sfz (*sfz*) dynamic. Measure 16 is marked *sfz p*. Measure 17 is marked *sfz*. Measure 18 continues the *sfz* dynamic. A *sost.* (sostenuto) marking is placed below the first measure of this system. There are various articulations, including slurs and accents, and a triplet of eighth notes in measure 15.

19

ff

(sost.) *Red.* *Red.*

8va $\text{♩} = 120$

Detailed description: This system contains measures 19 through 24. The music is in 4/4 time. Measure 19 starts with a piano (*p*) dynamic. Measure 20 is marked *Red.* (ritardando). Measure 21 is marked *Red.*. Measure 22 is marked *ff* (fortissimo). Measure 23 is marked *ff*. Measure 24 is marked *ff*. A *sost.* marking is placed below the first measure. There are various articulations, including slurs, accents, and a triplet of eighth notes in measure 21. An *8va* (octave) marking is present above the first measure of this system. A tempo marking of $\text{♩} = 120$ is shown above measure 22.

25

pp

rit. $\text{♩} = 60$ $\text{♩} = 54$

sost.

Detailed description: This system contains measures 25 through 29. The music is in 3/4 time. Measure 25 is marked *pp* (pianissimo). Measure 26 is marked *pp*. Measure 27 is marked *pp*. Measure 28 is marked *pp*. Measure 29 is marked *pp*. A *sost.* marking is placed below the last measure. There are various articulations, including slurs, accents, and a triplet of eighth notes in measure 25. A *rit.* (ritardando) marking is placed above measure 27. Tempo markings of $\text{♩} = 60$ and $\text{♩} = 54$ are shown above measures 27 and 29 respectively.

30

ff *pp* *ff* *mp* *p*

sost. (silently depress keys)

8va

Detailed description: This system contains measures 30 through 35. The music is in 4/4 time. Measure 30 is marked *ff*. Measure 31 is marked *pp*. Measure 32 is marked *ff*. Measure 33 is marked *mp*. Measure 34 is marked *p*. Measure 35 is marked *p*. A *sost.* marking is placed below the first measure. There are various articulations, including slurs, accents, and a triplet of eighth notes in measure 30. An *8va* (octave) marking is present above the first measure of this system. A note below the system reads "(silently depress keys)".

III

Hesitant ♩ = 60

(silently depress keys) *pp*

sost. sempre

More confidently ♩ = 80

p

5

♩ = 104

mf

9

13

f

ff

15^{ma} 3

mp

18

22

mp mf f mp f

5 3 3 3

Red.

Detailed description: This system contains measures 22 and 23. The music is in a minor key with a key signature of two flats. Measure 22 features a complex texture with multiple voices in both hands, including a five-note chordal figure in the right hand and a triplet in the left. Dynamics range from mezzo-piano (mp) to forte (f). Measure 23 continues with similar textures, including a triplet in the right hand and a triplet in the left. A 'Red.' marking is present at the end of the system.

24

mp f mf f

3 6

Detailed description: This system contains measures 24 and 25. Measure 24 has a mezzo-piano (mp) dynamic. Measure 25 features a six-note chordal figure in the right hand and a triplet in the left. Dynamics range from mezzo-forte (mf) to forte (f).

26

♩ = 120

f ff p

3 3 3 3

15^{ma}

Detailed description: This system contains measures 26 through 30. Measure 26 starts with a forte (f) dynamic. Measure 27 has a triplet in the right hand. Measure 28 has a triplet in the left hand. Measure 29 has a fortissimo (ff) dynamic. Measure 30 has a piano (p) dynamic. A 15-measure repeat sign is indicated above measure 29.

31

mp ff mp ff

mp ff

♩ = 105

15^{ma}

3 3 3

Detailed description: This system contains measures 31 through 35. Measure 31 has a mezzo-piano (mp) dynamic. Measure 32 has a fortissimo (ff) dynamic. Measure 33 has a mezzo-piano (mp) dynamic. Measure 34 has a fortissimo (ff) dynamic. Measure 35 has a forte (f) dynamic. A 15-measure repeat sign is indicated above measure 34. The tempo is marked as 105 beats per minute.

34

mf f mf f

3 5

Detailed description: This system contains measures 34 and 35. Measure 34 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Dynamics range from *mf* to *f*. Measure 35 continues with similar textures, including a quintuplet in the bass clef. Dynamics include *mf*, *f*, and *ff*.

35

mf f mf ff

3 3 3 5

Detailed description: This system contains measures 35 and 36. Measure 35 has a treble clef with a triplet and a bass clef with a triplet. Dynamics are *mf*, *f*, *mf*, and *ff*. Measure 36 features a treble clef with a septuplet and a bass clef with a triplet. Dynamics include *f*, *mp*, and *f*.

36

f mp f f

7 3

Detailed description: This system contains measures 36 and 37. Measure 36 has a treble clef with a septuplet and a bass clef with a triplet. Dynamics are *f*, *mp*, and *f*. Measure 37 features a treble clef with a triplet and a bass clef with a triplet. Dynamics include *mf* and *ff*.

molto rit.

37

mf ff ff

3 3 6 7 6

Detailed description: This system contains measures 37 and 38. Measure 37 has a treble clef with a triplet and a bass clef with a triplet. Dynamics are *mf* and *ff*. Measure 38 features a treble clef with a sextuplet and a bass clef with a sextuplet. Dynamics include *ff*.

38

♩ = 40

mf p

(sost.) Red.

Detailed description: This system contains measure 38. The treble clef has a quarter note followed by a half note. Dynamics are *mf* and *p*. The bass clef has a long note with a fermata. Performance markings include *(sost.)* and *Red.*

In that solitude

for violin and piano

MARTIN SCHEUREGGER
2012

I

♩ = 40

Violin

Piano

pp

mf

p

pp

Red.

The first system of the musical score is for measures 1-3. The Violin part begins with a quarter rest in 3/4 time, followed by a half note G4 with a fermata, then a quarter note A4, and a half note B4. A dynamic marking of *pp* is placed below the first two notes. The time signature changes to 4/4 for the second measure, where the violin plays a half note C5 with a fermata. A second dynamic marking of *pp* is placed below this note. The time signature changes to 5/4 for the third measure, where the violin plays a half note D5 with a fermata, followed by a quarter note E5. A dynamic marking of *p* is placed below the first note of this measure. The Piano part consists of two staves. The right hand starts with a quarter rest in 3/4 time, followed by a half note G4 with a fermata, then a quarter note A4, and a half note B4. A dynamic marking of *pp* is placed below the first two notes. The time signature changes to 4/4 for the second measure, where the piano plays a half note C5 with a fermata. A dynamic marking of *mf* is placed below this note. The time signature changes to 5/4 for the third measure, where the piano plays a half note D5 with a fermata, followed by a quarter note E5. A dynamic marking of *pp* is placed below the first note of this measure. The left hand of the piano part plays a bass line with a quarter note G2, a half note F2, and a quarter note E2 in 3/4 time. In 4/4 time, it plays a half note D2 with a fermata. In 5/4 time, it plays a half note C2 with a fermata, followed by a quarter note B1. A dynamic marking of *pp* is placed below the first note of this measure. The word "Red." is written below the left hand staff.

4

(III)

p

mp

mf

mf

p

mf

The second system of the musical score is for measures 4-6. The Violin part begins with a quarter rest in 5/4 time, followed by a half note G4 with a fermata, then a quarter note A4, and a half note B4. A dynamic marking of *p* is placed below the first two notes. The time signature changes to 4/4 for the second measure, where the violin plays a half note C5 with a fermata. A dynamic marking of *mp* is placed below this note. The time signature changes to 5/4 for the third measure, where the violin plays a half note D5 with a fermata, followed by a quarter note E5. A dynamic marking of *mf* is placed below the first note of this measure. The Piano part consists of two staves. The right hand starts with a quarter rest in 5/4 time, followed by a half note G4 with a fermata, then a quarter note A4, and a half note B4. A dynamic marking of *mf* is placed below the first two notes. The time signature changes to 4/4 for the second measure, where the piano plays a half note C5 with a fermata. A dynamic marking of *p* is placed below this note. The time signature changes to 5/4 for the third measure, where the piano plays a half note D5 with a fermata, followed by a quarter note E5. A dynamic marking of *mf* is placed below the first note of this measure. The left hand of the piano part plays a bass line with a quarter note G2, a half note F2, and a quarter note E2 in 5/4 time. In 4/4 time, it plays a half note D2 with a fermata. In 5/4 time, it plays a half note C2 with a fermata, followed by a quarter note B1. A dynamic marking of *mf* is placed below the first note of this measure.

II

$\text{♩} = 80$
s.t. \rightarrow m.s.p. \checkmark

1 *sfz* *p* 3 5 6

4 6 *f* 5 6

6

7 *ff* *sfz* *p* 3 5 6

8 *ff* *8va* *p* *Ped.*

11 7

12

ff

13

0 II V V *sim.*

3 5 6

ff

8va

15

7

16

ff

17

18

0 (III) pizz.

f III *mp* 3 *f* *sub. pp* *ff*

8va

ff *f* *p* *f*

mp *Red.*

21 arco

ff *mf* *mp*

23 rit. ♩ = 45

mp *ff* *pp*

mp *f* *ff* *mf* *p*

Sost. Ped.

27

pp *p* *ppp non dim.*

mp *p*

Ped.

III

♩ = 45

pizz. arco pizz. arco pizz. arco

p *p* *p* *p*

♩ = 45
8va

ppp

3 3 3 3

Ped.

♩ = 72 rit. ♩ = 45

4

p *ppp* *mp* *p* Long

pizz.

♩ = 72 rit. ♩ = 45

8va

p *mp* Long

3 3

8va

Long

Ped.

IV

♩ = 150
(♩. = 50)

First system of music, measures 1-9. The top staff is a single melodic line in treble clef, 3/4 time, marked *arco* and *f*. It features a series of eighth notes with slurs and accents, starting on G4 and moving up to G5. A dynamic hairpin indicates a transition from *f* to *pp*. The piano accompaniment consists of two staves: the right staff has a single chord (F#4) in the first measure, followed by rests, and then a chord (F#4) in the eighth measure and an 8va chord (F#5) in the ninth measure. The left staff has a bass line with a whole note (F#3) in the first measure, followed by rests, and then a whole note (F#3) in the eighth measure. A *Ped.* (pedal) marking is present under the bass line.

Second system of music, measures 10-17. The top staff continues the melodic line from measure 10. The piano accompaniment in the right staff begins with a melodic phrase in measure 10, marked *p*, followed by rests and then chords in measures 11-13, marked *mf* and *pp*. The left staff continues with rests and a whole note (F#3) in measure 11.

Third system of music, measures 18-25. The top staff continues the melodic line, with measure 18 starting on a higher register. The piano accompaniment in the right staff begins with a chord (F#4) in measure 18, marked *mf*, followed by a melodic phrase in measure 19, marked *p*, and then rests and chords in measures 20-22, marked *p*. The left staff continues with rests and a whole note (F#3) in measure 20. The system concludes with a *4/4* time signature change.

25

cresc.

mf

31

(cresc.) *f* *pp*

f *p* *mf*

Ped.

37

mf *p* *mp* *pp*

p *mf* *pp*

44

mf

50

rit.

8

p

rit.

56

f *pp* *p*

Tempo primo ♩ = 150

Tempo primo ♩ = 150

f *pesante* *sub. pp* *p*

62

cresc. poco a poco

cresc. poco a poco

66

(cresc.) *f*

(8)

(cresc.) *f*³

70

(cresc.) *ff*

(8)

(cresc.) *ff* *mp*

molto rit. c. ♩ = 50
(c. ♩ = ♩)

75

p *mfz* *mp* stop bow on string

(8) *mp* *mf* *pp*

Ped.

Be still

ten fragments for harp and marimba

MARTIN SCHEUREGGER

2012, rev. 2015

I

♩ = 100

Marimba

Harp

ff

pp

mp

l.v.

mf

p.d.l.t.

mf G_b

p.d.l.t.

sfz

sfz

7

mf

p

fff

p

fff

f

Ab

B_bD_#

C_#

12

8^{va}

ff

p

f

ff

mf

ff

16 rit.

pp ff ppp mp p ppp

fff

node

rit.

II

$\text{♩} = 90$

21

Mar. mp p

III

$\text{♩} = 60$

26

Mar. p ppp sfz p ppp

Hp. ppp p ppp

D#Eb F#A#

IV

$\text{♩} = 108$ Steadily

30

Mar. p sfz sim.

Hp. mp f

F#A# C#

35 **molto rit.** Do not move, remain frozen.

molto rit. Do not move, remain frozen.

*) Rub hands on lower strings to create a quiet wash of sound.

V = 45 Distantly

39

43

VI

♩ = 60

47

Mar.

mp

mf

p

mf

f

node

Hp.

l.v. sempre

pp

p

mf

F#

C#

p.d.l.t.

52

norm.

mp

mp

mf

ppp non dim.

node

norm.

f

mp

mf

p

rapidly tap string

norm.

p.d.l.t.

ppp non dim.

(repeat until chord has faded)

VII ♩ = 90 Freely

55 *p.d.l.t.*
 15^{ma} 6*
ppp
 Hp. *sempre l.v. (norm.)*
mf

*) Rhythm should not be regular; vary order of notes.

58 15^{ma} 6
mp *mf* *p* *mf*

61 15^{ma} 6
pp *mf* G#

poco rit.

♩ = 72

64 8^{va} non gliss.
mf

66 ⑧ *norm.*
mf *p.d.l.t.*
p

VIII $\text{♩} = 72$

70

Mar.

ff 5 p 3 f 3 ff

Hp.

ff 5 Cb Fb 3

73

p 5 3 ff p 5 6 ff 5

l.v. p 5 3 ff p 5 6

75

rit.

3 p f sub. 5 3

rit.

ff 5 3 p f sub. 5 3

78 $\text{♩} = 50$ *accel.* $\text{♩} = 72$ 2. *ff*

$\text{♩} = 50$ *accel.* $\text{♩} = 72$ non-l.v. *ff* *p* 5 *ff* A \flat 5

80

84 *rit.* $\text{♩} = 72$ *p fff* *rit.* *mf*

rit. $\text{♩} = 72$ non-l.v. *fff* *rit. sons étouffés* 5 *fff poss.*

IX

87 ♩ = 50

Mar. Musical score for Maracas (Mar.) in 3/4 time. It features a series of chords and triplets. Dynamics include *ppp*, *mf*, and *p*.
Hp. Musical score for Harp (Hp.) in 3/4 time. It includes a section marked "l.v. sempre" with a harp icon. The score contains triplets and a sextuplet. Dynamics include *ff*, *mf*, and *pp*.

90 Musical score for Harp (Hp.) in 3/4 time. It features a melodic line with a sextuplet and a triplet. Dynamics include *p*, *ppp*, *mf*, and *pp*.

X $\text{♩} = 60$

92

Mar. mf 8^{th}

Hp. mf $C^\#$

Freely

95 **Bells**

mp 9 7 9 3 5 3 ppp

Freely
l.v.
p.d.l.t.

pp 7 5 7 3 ppp

*) Random notes on the highest strings.

98 $\text{♩} = 40$ **rit.**

pp p

$\text{♩} = 40$

norm. **rit.**

p mp p

4

Unfolding Webern's Symphony

For many, Webern's music *is* his late music.¹ The Symphony, Op. 21 (1927-28) marks the inception of this final stylistic period and balances an engagement with tradition, and a striving for originality. It removes much of his earlier overt expressionism, and can be characterised as 'distilled, austere, rhythmically much simpler, with the music's expressivity now essentially internal and with abundant listener-friendly fresh air around the individual notes'.² Despite this almost ascetic approach, this is lyrical, organic, and fundamentally classical music. As Webern says:

I have never understood the meaning of 'classical', 'romantic', and the rest, and I have never placed myself in opposition to the masters of the past but have always tried to do just like them: to say what is given to me with utmost clarity.... I am also entirely of your opinion when you say: "We must come to believe that the only road onward is *inwards*".³

There is a tension in Webern's music between the Austro-German tradition in which he self-consciously operated, and a manner of expression that is far more progressive. His is similar to Stravinsky's music in its complicated relationship to tradition, but where the Russian sits uncomfortably within any distinct tradition, Webern embraces his place in a heritage that stretches back to Bach. That he chooses to write a symphony is, therefore, not surprising; but that his version of the genre takes the form of a crystalline, serial miniature, and represents some of his most forward-looking work, is.

¹ See Johnson, *Webern and the Transformation of Nature*, 184; Grant, *Serial Music, Serial Aesthetics*, 103–05. More generally, Eimert and Stockhausen (eds.), *Die Reihe* (vol 2) is a testament to this view as are other analyses referenced in this study.

² Hayes, *Anton von Webern*, 157–58.

³ Webern, in Polnauer (ed.), *Letters to Hildegard Jone and Josef Humplik*, (trans. Cornelius Cardew), 10.

The entangled notions of tradition and innovation pervade the piece and can be felt in dualities which have implications on form and scale, including:

- the use of motives within a dodecaphonic scheme;
- contradictions of scale between miniaturisation and symphonic forms;
- the notion of horizontal development versus multi-directional thematic growth.⁴

Despite their apparent antithesis, these oppositions are brought together. With a degree of analytical unfolding, they can be shown to function on the same page; whether the creases of their opposition still remain will be explored later. These tensions are also found in the Concerto, Op. 24 (1931–34), which invites similar comparisons with its genre, although the methods employed are different and serial constructions more nuanced. The Symphony, though, will occupy this investigation due to its importance within Webern's output as his first serial work to deal so candidly with tradition, and its specific engagement with the perceptibility of new and established forms.

In the above letter of 1928, Webern is clear about his relationship to the past, but aware that not all would hear and judge his music in this context. To give a traditional title to a work with such an overtly 'modern' exterior, was to engage as a composer—and to engage us as listeners—with significant archetypal features (a fact that similarly applies to the Concerto). We are invited to question this engagement and to grasp the connections with the past: in a nutshell, Webern wants us to look inwards with him. Examining the inner workings and mechanisms of this music reveals patterns, within which sit more patterns; linking these together are rules, methods, charts, and series: this is complex, pre-determined music. From within, we do not see a constantly varied twelve-note row, but the interaction of motivic cells. The interior workings explain the clarity and surface of

⁴ George Benjamin refers to this final point: 'Gone is the mono-directional thrust of Classical and Romantic music; in its place a world of rotations and reflections, opening myriad paths for the listener to trace through textures of luminous clarity yet beguiling ambiguity.' Benjamin, 'Poetry through Constructivism—reflections around a few bars in Webern's Symphony, opus 21', [n.p.].

musical calm: like a Swiss watch, Webern's Symphony relies on the minutiae, on interlocking mechanisms, and on ultimate precision. Consequently, when we step outside again we hear distinct lines which weave in and out of one another, progressing to what seems like an inevitable conclusion to the piece: this is music of ultimate clarity and organicism. This simultaneous naturalness and meticulous manufacturing gives two broadly distinct outlooks: an analytical, score-based view, versus a listener's perspective.

The tightly wrought structures have presented much material for analysts, but to what degree technical observations and explanations can be related to an aural experience is a matter which does not feature strongly in extant writing. Like a paper snowflake, the material of the Symphony is carefully folded in pre-composition and shaped to create formal architectures and arrangements of pitch, the relevance of which will only be clear once the whole form is unfolded. In this process of unfolding, an array of relationships are made clear which are a result of the careful cuts and incisions made in the material (the formal plan and the meticulously-devised series). Indeed, the folds and creases of Webern's structures can often be heard quite plainly through section-to-section contrasts, but the symmetrical patterns and canonic relationships, which are in constant play, can be more difficult to perceive aurally. On the other hand, an analytical perspective highlights such constructions, and by bringing together the two sides, the purpose of the sectionalisation can be made more clear.

This investigation takes as its starting point the idea that the structure and momentum of the Symphony can be perceived in different ways, tallying either with an aural or visual outlook. A variety of factors contribute to these oppositions and will be explored in two broad areas: line and form. The initial focus will be on the role of melody, pitch and sonority in creating an aural understanding of the narrative, whilst ways in which analytical details may support this will be suggested. From here, formal and structural elements will be examined in relation to traditional archetypes, although the focus will be on identifying Webern's innovative designs. The observations of both the large-scale structure and localised momentum will be made within the context of miniaturisation, illustrating the ways in which a sense of timelessness is created that allows the

work to have a gravity greater than its duration might suggest. This is a short symphony but deserves its title: this study attempts to show why.

Oppositions

In this music, analytical and aural observations can highlight quite different factors. By looking in more detail at these contrasting views, a broad impression of the two paradigms can be reached. Although the focus here is the Symphony, the observations remain relevant to works from this point in Webern's work onwards. As **Figure 4.1** shows, certain features of the music are more readily recognised in one or other of these modes.

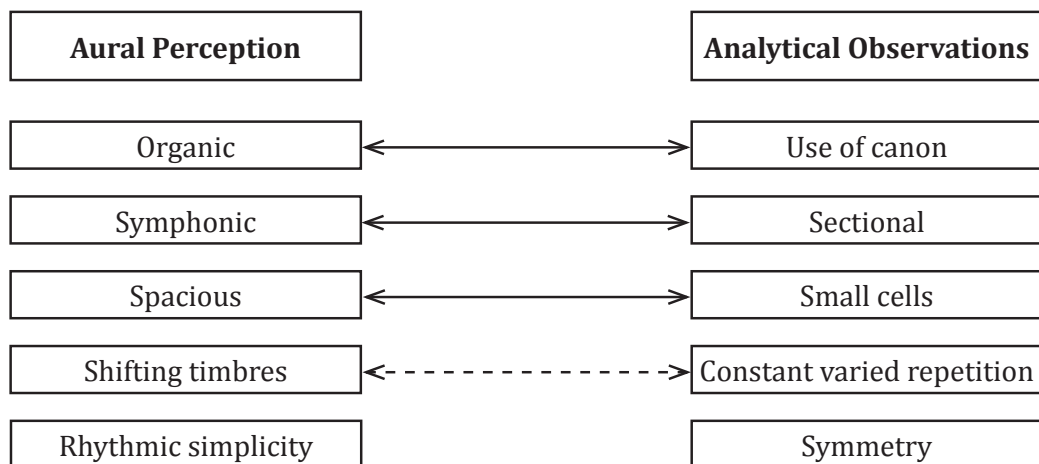


Figure 4.1: Aural and analytical observations

In these collections of ideas, a pattern emerges which associates listeners' perceptions with matters of instrumentation, timbre and time (in a literal, chronometric sense), whilst analytical observations tend to look at groupings according to pitch, hidden patterns and, encompassing these, the notion of notated time (notes, bars and beats).⁵ There are further distinctions and correlations between these elements.

⁵ Further details on interpretations of time can be found in chapter 8 of this thesis.

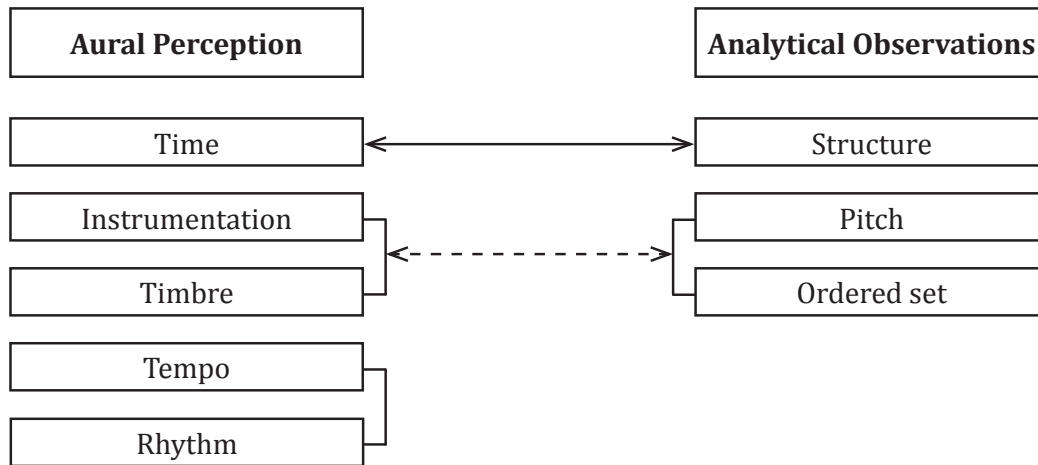


Figure 4.2: Aural and analytical associations

Figure 4.2 shows that both approaches deal with time; analytical observations focus on how it is divided at increasingly smaller scales, whilst an aural perception identifies this music as broadly sectionalised, though fundamentally linked. Looking to the page, one can make very clear distinctions that may not be apparent to the listener: a tone row starts here, this pitch is related to that, here is a line of symmetry. Crucially, these observations are absolute. In contrast, an aural perception places notes, gestures and sections in relation to one another: the music can be heard as a continuous progression through time, so elements are perceived relatively. Taking this one stage further, and at the risk of over simplifying things, the parallels may be seen as outlined in **Figure 4.3**.

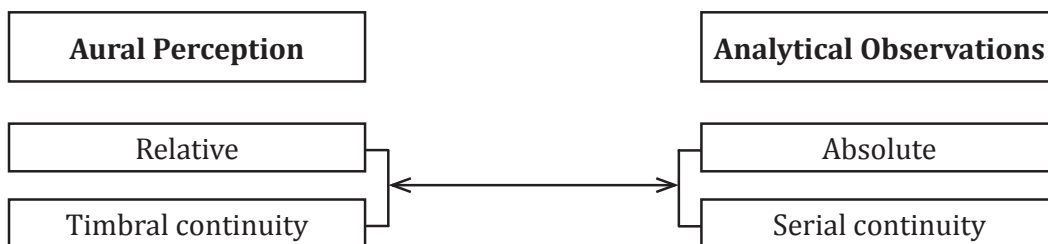


Figure 4.3: Aural and analytical summary

There is, of course, overlap in these ideas. An analysis may seek ultimate continuity by highlighting a work's derivation from a single series, but this is little more than serial train-spotting: you see a lot without ever getting anywhere. The

resultant division into sections which this sort of analysis provides, gives a sense of discontinuity which outweighs the cohesion brought about by the work's single origin. The continuity felt from listening to these pieces comes from the compositional nuances which see the most directly perceivable attributes of the music—instrumentation, timbre, rhythm, and others—used to communicate cohesion.

Both absolute and relative observations can be usefully synthesised to assess the Symphony from the outside and the inside. Ignoring either a listener's instinctive observations or analytical detail is not useful, but drawing together elements from both sides may form a more comprehensive view for the listener, analyst and composer.

Miniaturising and re-framing

In his late music, Webern does not present his listener with fragments, works do not seem limited in their formal scope, and pieces do not ever appear curtailed. But this music *is* short. Condensed, aphoristic and obsessively economical, like poetry, its lack of verbosity communicates more than seems possible in something so brief. Crucially it is music which, despite its temporal brevity, demonstrates an absolute engagement with form; this is nowhere more apparent than in the Symphony. Essential to understanding this is the notion that miniaturisation is distinct from fragmentation or mere brevity.

In Webern's pieces, structural premises of larger works are maintained. By filtering his ideas at every compositional level—whether it be rhythm, colour, instrumentation or the series itself—the features of a symphony may be maintained, reduced in size, but not diminished in scope. A useful analogy is that of a wealthy Elizabethan who may be displayed on a huge canvas in their home, but whose likeness may also be carried in a locket containing a tiny painting. Both the six-foot canvas and the inch-wide locket strive to portray their subject, the only difference is their scale. They both execute the same idea, but each has a distinctly

different purpose: whilst the portrait is there as a display to others, the locket is a personal item.

So it is with Webern, as he adopts the genre of the symphony, re-purposes it and, whilst keeping its fundamental traits present, reduces it to its essential features. Its pared-back orchestra of a pair of horns, two clarinets (B \flat and bass), harp and strings provides a modest canvas, whilst the interaction of small groups of instruments paints a picture with the minimum of brushstrokes. The grandiosity of the traditional symphony is reduced to the economical chamber music-like interactions of instruments across a moderate duration. Like the locket, this creates an intimate work characterised by nuance and detail, and whilst it requires closer inspection than a full-length symphony or a full-size portrait, it is still recognisably partaking in that tradition. Furthermore, instruments sound together, reflecting the true spirit of the symphony as the separate voices of its *Klangfarbenmelodie* join the voices of the orchestra into one. This synthesis is a fundamental facet of the genre: 'it is the sense of brining together which helps to shape the symphony's particular structural and expressive tensions'.⁶ A similar concentration of genre comes in the Concerto, Op. 24. Here the essence of a soloist and orchestra is reduced to piano and eight other instruments, although which represents the orchestra and which the soloist(s) gives an inventive spin on the form.

In reimagining the symphony and employing a relatively new non-tonal language, this work requires the reinvention of certain forms. That its content is not tonal means certain formal associations no longer function effectively: the relationship of tonic and dominant, so fundamental to symphonic form, for example, may not be useful in a context in which key does not create tension and in which transposition (of the set) is in constant use. The work simultaneously maintains links with conventional forms and creates original structures, generating a formal tension that characterises this music. Both the traditional and new formal aspects of the work show levels of innovation, and will be explored separately before reviewing their significance when brought together. Before

⁶ Grimley, '*Symphony/antiphony: formal strategies in the twentieth-century symphony*', 285.

moving to large-scale issues, localised parameters will be examined with a view towards how moment-to-moment changes are perceived aurally.

Sonority and pitch

The reason for the serialists' fascination with Webern has been widely disputed. It has been suggested more than once that the attraction was the transparency of the scores rather than their audible content.⁷

Whether composers and audiences are attracted to Webern for his compositional creativity or the sound of his music is an issue for a separate debate: the weight of evidence for the former comes in the repeated analyses of certain works, whilst his use of sonority is often referred to by composers (see the conclusion). Indeed, it cannot be denied that the Symphony is elegant, even beautiful, in both its form and surface. The use of sonority must therefore be explored: its relationship with pitch, melody and motives will inform the localised connections and structural networks.

Although Webern embraced serialism in several works prior to the Symphony,⁸ the latter is the first of the period that shows a new direction and a reassessment of his approach to texture and sonority. There are two ideas at play in the first movement that encapsulate this new sound: a focus on the possibilities offered by the manipulation of sonority, and the potential that controlled serial procedure has for both pitch and line. These ideas are linked, yet recognisably opposed, and as they are projected across the work give rise to two subtly distinct structural readings.

The austere soundworld, particularly of the first movement, can be directly attributed to the paring down of important elements. Dynamic contrast is at a minimum and, with the exception of a section towards the end (bars 46–58), the orchestra inhabits an essentially quiet, often whispering, sphere. Rhythm is

⁷ Grant, *Serial Music, Serial Aesthetics*, 104.

⁸ Each of his first three serial pieces are in fact vocal settings—*Three Traditional Rhymes*, Op. 17 (1924–25); *Three Songs*, Op. 18 (1925); *Two Songs*, Op. 19 (1926).

similarly simplified, with quavers only entering in the second section, crotchets, minims and longer notes being the norm otherwise. This is all in aid of pitch and colour which, without the distractions of other changes, are allowed to take a listener's—and indeed the composer's—full attention.

Pitch and sonority represent essentially two sides of the same coin: both operate independently of time and, largely speaking, of volume, and create a fundamentally horizontal interaction which gives the music its character. Given the slow pace and minim pulse of the first movement, a listener is more able to engage immediately with the emotional and formal projection that the changing timbres articulate, whilst the analyst may clearly plot the serial relationships of pitches. There is an important link between the written and the aural here. The set is constructed so as to create organic connections between notes and, even if the absolute pitch does not inform the listener directly, there is a sense of clarity which owes its presence to the twofold actions of sonority and pitch. The interaction of these two complementary elements via a carefully orchestrated instrumental texture, gives a true impression of 'sounding together'; a fundamental precept of the symphony and an affirmation of the work's place in the genre.

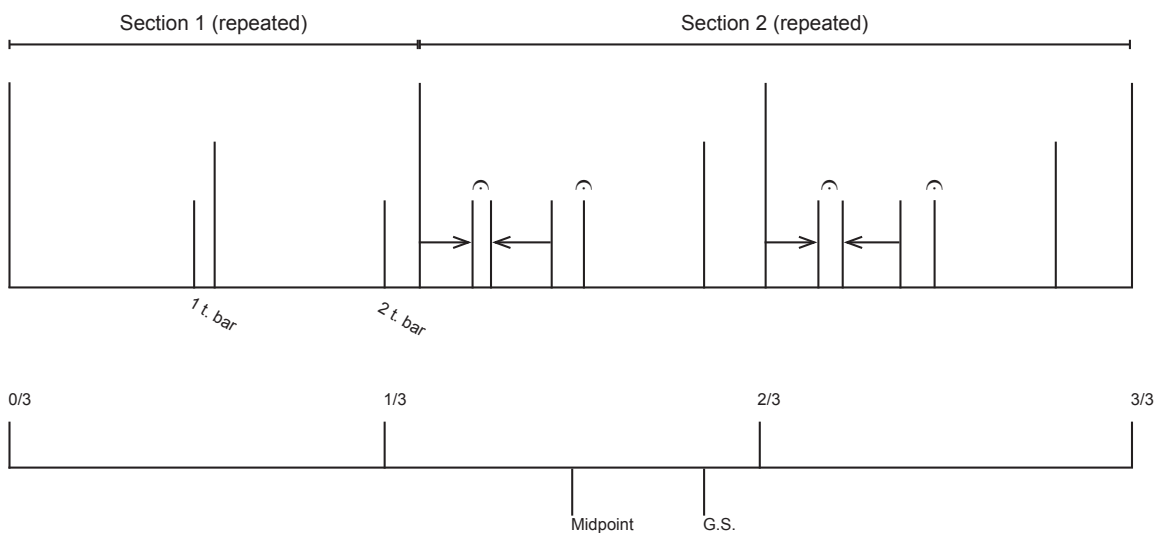


Figure 4.4: Webern, Symphony, mvt. I, structure

The repetition and subsections of section 1 (in **Figure 4.4**) will be examined later in relation to motives and melody. In section 2, the structure that is observable in the score also makes itself apparent to the listener. Acutely audible pauses and changes act as hiatuses, expressing musical question marks: a listener may ask, 'what is happening here?' as the perceived rate of action slows, stops, then builds up again. The subsection at the start of the second section (bars 27–45) appears to be a short palindrome (expressed with arrows in **Figure 4.4**), in the centre of which lies a two-bar unit, with a pause on either side, acting as a microcosm of symmetry, audibly communicating the technique to a listener. The 'listener-friendly fresh air' that Hayes speaks of⁹ is truly in play here, as the space around the cello and harp notes, make the symmetry clear both horizontally via the encasing pauses, and vertically by the lack of instrumental depth (see **Figure 4.5**).

33 34 35 36

B. Cl. *dim.* *pp*

Hn. 1

Hn. 2

Hp.

Vln. 2 *dim.* *ppp* *pp*

Vc. *am Steg* *Solo*

Line of symmetry

Palindrome microcosm

⁹ Hayes, *Anton von Webern*, 157–58.

Figure 4.5: Webern, Symphony, mvt. I, bars 33–36, palindromic structure

There is an elision between what can be observed on the page and what is perceivable aurally, as Webern's instrumentation, dynamics and timbral consistency go hand-in-hand with the symmetry seen in the pitch material: in **Figure 4.5** the diminuendo $B\flat-A$ is mirrored by the crescendo $A-B\flat$ in the bass clarinet, with similar motion present in the violin. This moment more than any other puts a spotlight on the use of palindrome, as the lens of the tangible aural domain focuses the more enigmatic area of pitch and serial procedure, showing the folds of its construction.

As **Figure 4.4** also shows, there are proportions which more generally guide the music, specifically that section 1 is half the length of section 2, creating structural changes at approximately one-third and two-thirds into the piece. The exact proportions of such divisions can only be completely recognised from the top down, yet a listener may perceive these changes through the clear repetition and use of pauses and tempo fluctuations: that they are at significant points can only increase a sense of cohesion. The more general shape of the musical drama can be examined from a fundamentally aural perspective. An initial hearing of the piece will likely lead one to appreciate its sectional nature and the large-scale contrast between its two sections, but to quantify this it is necessary to look in more detail.

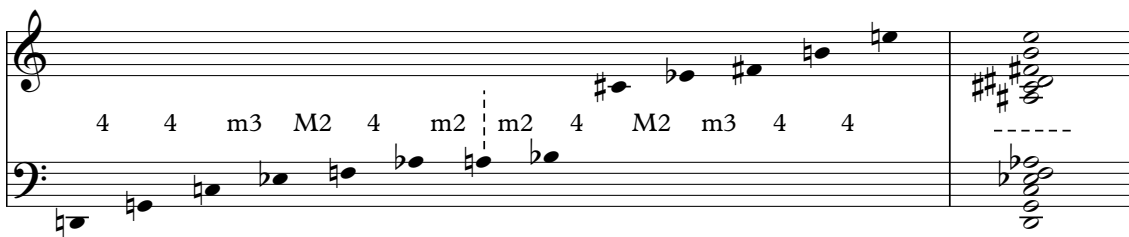


Figure 4.6: Webern, Symphony, mvt. I, section 1, registral space

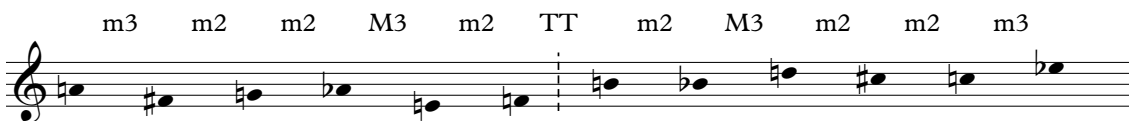


Figure 4.7: Webern, Symphony, row

In the first section, every pitch is given a unique registral space from which it does not stray (although the E₁ does appear twice). This creates a framework within which the vertical dimension is as regulated as the horizontal distribution of pitch: in essence, register has been serialised.¹⁰ As **Figure 4.6** shows, the spacing of these pitches is symmetrical around the note A (the first of the series and of the piece). Not only is the idea of serialisation carried through to this basic harmonic field, but the use of palindrome is too. A focus on the central A₂ is achieved through the vertical convergence of intervals on it, and the importance it is given by both beginning the row and, in the strident horn call of bars 1–2, opening the Symphony (see **Figure 4.8**). Both vertical and horizontal elements are unified by this similar approach, creating a sense of multi-directional expansion that is not time-bound. The stasis of harmony is matched by the equilibrium caused by this multi-directionality: ‘the allusion to walking and physical movement is here undermined by the floating quality of the music itself’.¹¹ The texture of the subsequent sections similarly uses symmetrical harmonies: two vertical palindromes centred around E and B₁, and later E and D.¹²

Whether the harmonic symmetry is perceived or not, encountering a given pitch in only one register may produce a level of clarity for a listener. As one comes to expect a pitch to be heard at a certain octave, that note is given a stronger identity, and a higher likelihood of being heard in absolute terms, in relationship to its later recurrences. In hearing notes repeated in the same register, recurrent patterns emerge whereby neighbouring notes that are registrally close form melodies defined not by the row but by the vertical space.

This strict arrangement of pitch is delimited by a low D and high E, providing an aural focus, plotted in **Figure 4.9**. The repetition of the D in bars 8–13 is quite clear, and whilst the overlapping sonorities of bass clarinet and cello veil this, the accented punctuations of the harp provide a low pedal-like focal point. A sense of concentration is maintained, and as the iterations of the E become more

¹⁰ Webern did not consider this vertical distribution of pitch as important as the horizontal relationships of the series. See Whittall, *Music Since the First World War*, 169–70.

¹¹ Johnson, *Webern and the Transformation of Nature*, 205.

¹² Smith, ‘Composition and precomposition in the music of Webern’, 94–95.

prevalent, this is only strengthened. Aside from the regularity of the occurrence of the note E at bars 11–15, a striking gesture brings attention to it. At bars 11–12 an E is held for six beats in the viola, with a crescendo to the end. Not only the highest note of the section, but a high note in the viola's range, the intensity and length of this note highlights it, as we once again find a uniting of the aural and the written.

Within this section, **Figure 4.9** demonstrates the use of a repeated rhythm up to bar 12, a section which also sees a gradual rise in instrumental interaction. From here onwards there is an increase in action both horizontally and vertically, and with the addition of grace notes from bar 14, there is a sense of heightened activity that the first-time bars act to bring back to the level of the opening. Overall, there is a sense of ebb and flow as elements enter then disappear: the section could be characterised—once taking into account the repeat—as two even swells in levels of activity. In the subsequent section, the symmetrical arrangement of pitch is paired with a more rhythmically dense texture, creating a sense of development from, and contrast to, the first (see **Figure 4.10**).

Figure 4.8: Webern, Symphony, bars 1–8

Unfolding Webern's Symphony

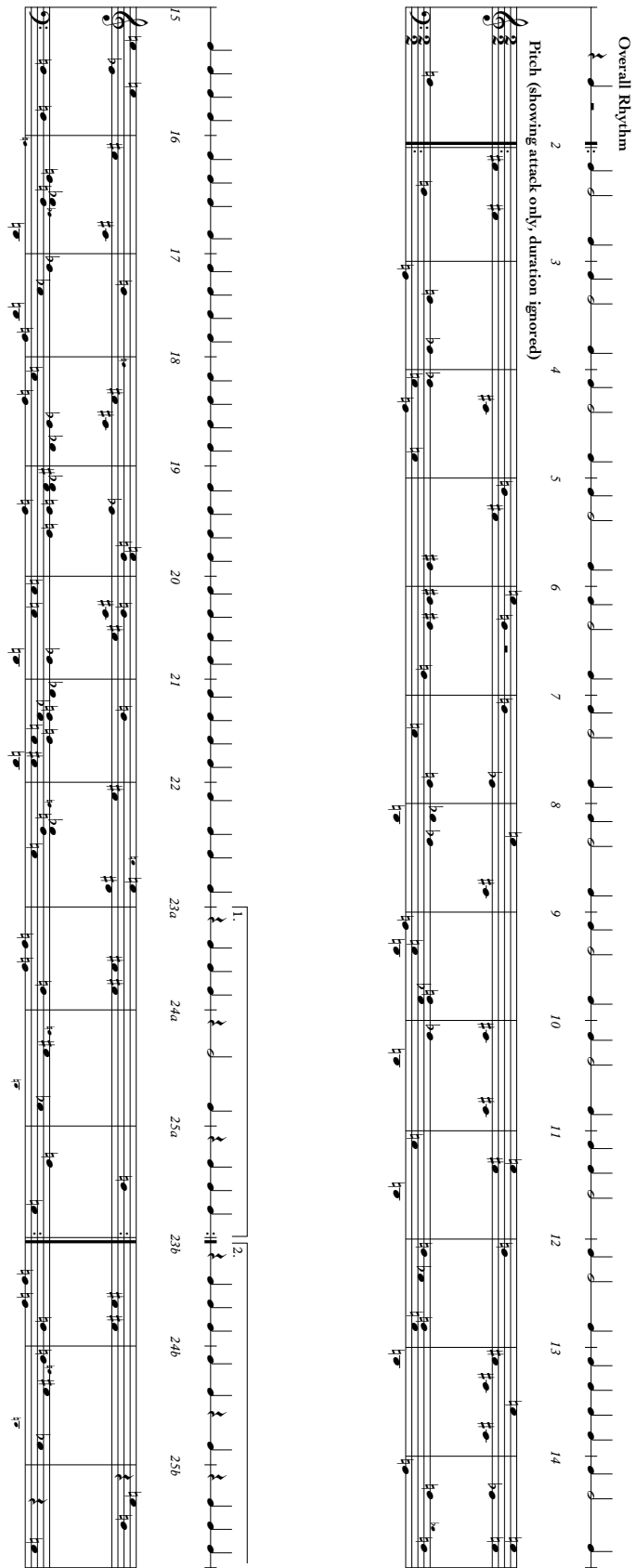


Figure 4.9: Webern, Symphony, mvt. I, pitch and overall rhythm in section 1

Unfolding Webern's Symphony

The image displays a musical score for Webern's Symphony, mvt. I, section 2. The score is written on a grand staff (treble and bass clefs) and is divided into three systems. The first system covers measures 23b to 34, the second system covers measures 35 to 45, and the third system covers measures 46 to 66. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. A first ending bracket is present over measures 65 and 66, with a second ending bracket above it. The key signature is one sharp (F#).

Figure 4.10: Webern, Symphony, mvt. I, pitch and overall rhythm in section 2

Motives and melodies

Line is often an important aspect of serial composition, but in the Symphony, melodies, motives and pitch centres can be perceived aurally as particularly important. The score gives the impression of a pointillistic array of notes distributed amongst the orchestra to sketch out a desolate landscape of sound: readings of the work—both analytical and performative—can all too easily reflect this misapprehension. In fact, Webern uses the ensemble to weave together lines of melody which move between instruments in ways that see them acting as a united, symphonic body. This is particularly the case in the first movement, in which these lines are rich and fundamentally melodic, linking and developing in an organic and elegant fashion.

The use of canon in the first movement is noted in extant analyses of this work,¹³ but to perceive these canons aurally is much more difficult than observing them on the page. It must be acknowledged that the use of canon is fundamental as the movement's structural premise, and in linking vertically and horizontally displaced material; the degree of similarity between melodic fragments that this creates no doubt has a bearing on what can be heard. However, rather than repeating an outline of this technical element, a rationale for perceiving melodic lines will be proposed, offering a new perspective on how a listener may understand the movement's narrative thread and structure.

The sense of line in the first movement is the strongest advocate for melody as its primary focus, both in its compositional process (the use of canons), and as a way for the listener to understand it. Whilst the registral isolation of every pitch gives the impression of pointillistic precision on the page, the aural effect of linear relationships gives a sense of melodic phrase, even lyricism.¹⁴ The serial derivation of the pitch material clearly has an impact on where notes are placed, but this information may be of little use to a listener, who may gain more from the

¹³ Bailey, 'Webern's Opus 21: Creativity in Tradition', 187.

¹⁴ Pointillism can feature inherently in analyses of the Symphony, although the aural sense of continuity is noted. Eimert, 'A Change of Focus', 35.

immediacy of the movement's beguiling sonority and the sense of melody, both of which are presented with more than a trace of romanticism.

At the very opening, a horn call unequivocally announces the work's affinity with the symphonic tradition, perhaps even its 'Mahlerian resonance'.¹⁵ Furthermore, it heralds the compositional ethos of the first movement: by presenting an unadorned A–F# diad in a solo instrument, a melodic fragment—a motive—is heard. Its immediate restatement in retrograde—now shared between both horns—only strengthens this rhetorical gesture: the plain, audible manipulation of a motive supported by accompanying notes, sets up a framework of motivic development—and melody and accompaniment—which continues for the rest of the movement. The canon is audible here—indeed the aforementioned retrograde is, in fact, the second canonic voice in inversion—but given its shrouding later on, the gesture is more readily perceived as purely imitative.

Based on the use of motives, the score can be divided horizontally and vertically, outlined in **Figure 4.11**. This transcription brings together aurally significant timbres, presenting lines which often incorporate different instruments. Whilst this may be an idiosyncratic reading based on a subjective perception, its consideration of timbre alongside pitch unifies these related areas, resulting in a model reflecting an aural perception and, furthermore, showing an important convergence of these two elements seen in Webern's later music.¹⁶ Vertically, this section is made up of up to three interweaving melodic lines, alongside broadly accompanying notes (the lowest stave of **Figure 4.11**) which act in a more harmonic role. Horizontally, sections are determined by the changing predominance of a variety of motives, and the development of their interaction. These boundaries do not perceptibly delimit the sound, but mark where a shift in focus occurs. This excerpt (the opening 25 bars) is repeated, forming in total around a third of the piece: two sections, the second an identical imprint of the first. The three sections (1, 2 and 3 in **Figure 4.11**) are determined by the type of interaction seen between motives.

¹⁵ Johnson, *Webern and the Transformation of Nature*, 205.

¹⁶ Whittall, *Music Since the First World War*, 164.

Unfolding Webern's Symphony

The image displays a musical score for Webern's Symphony, focusing on the first 25 bars. The score is organized into three systems, each with a system number (1, 2, 3) on the left. Each system contains three staves: a top staff (treble clef), a middle staff (treble clef), and a bottom staff (bass clef). The bars are numbered 1 through 25 above the staves. Motives are labeled as 1a, 1b, 1c, 2a, 2b, 2c, 3a, 3b, and 3c. Motives 1a, 1b, 1c, 2a, 2c, 3a, and 3b are highlighted in yellow. Motive 2b is highlighted in light green. Motives 2c and 3c are highlighted in blue. Motive 3c is also highlighted in green. The score includes various musical notations such as notes, rests, and accidentals. A first ending bracket labeled '1.' is present at the end of the first system (bars 23-25) and the second system (bars 23-25).

Figure 4.11: Webern, Symphony, motives and structure (bars 1-25)

In section 1 there are three distinct motives: the first centres on the F \sharp -A horn gesture, the second features a B \natural -B \flat pattern with some imitation and reinforcement; the final motive centres on C \sharp and ends with C \sharp -D and C \sharp -C \natural motives. Each of these sections has a singular focus both in terms of pitch and line: 1a features the most prominent melodic segment, whilst 1c has the most prominent singular pitch. That these sections are differentiated by motivic content is important, but the interjections of the accompanying material play an equally crucial role in delineating them clearly for a listener. This separation of melody and accompaniment becomes increasingly indistinct as section 1 progresses, and by the end, the accompaniment and 1c motive become aurally synthesised. Arnold Whittall points to Webern's general use of canon in this period, emphasising the contrapuntal textures this creates, 'with only rare examples of a melodic line with subordinate accompaniment'.¹⁷ Whilst this is technically true of the Symphony, the texture may be perceived more productively as hierarchical, as is outlined here. This reading better foresees the texture a listener might perceive.

Section 2 is characterised by polyphonic ideas, as motives interact to create strata of melody, often with unified melodic or harmonic goals. 2a sees the F \sharp -F motive start this cell and finish it in retrograde, before 2b develops it, taking the E-F of the top line to delineate the harmonic space, as these pitches both restrain the vertical harmony and form the horizontal melodies. 2c takes the melody to new depths of pitch as the line plunges to the outermost region of its tessitura; the low D of bar 17. During section 2, the intervening accompanying cells start to play an important structural role, both separating motives—as in section 1—and forming a longer developmental thread (indicated with arrows in **Figure 4.11**). They are aurally unified by a shared melodic contour, the use of grace notes, similar timbres—pizzicato strings and harp—and the obsessive recurrence of F \sharp as a delimiting pitch. This F \sharp had originated in the horn motive, been given new importance at section 2, before being passed to the accompanying material here. It forms a sense of unity and provides a stable pitch-centre which emphasises the motivic nature of this music.

¹⁷ Whittall, *Music Since the First World War*, 162.

Section 3 is differentiated by two-note motives in the first instance, taking on the B_b-C[#] of 2c and reversing it to form another prominent minor third idea. However, the affect of the underlying accompaniment motive is felt, as 3b incorporates its characteristic shapes. From here, the motivic interaction simplifies, melody and accompaniment becoming indistinguishable, and the texture returning to that of the opening, before the whole section repeats.

Across these 25 bars, three- and two-note motives dominate. The prevalence of semitone-related [0,1] intervals is noticeable, whilst [0,1,3] melodic cells—set off by the extended horn melody (F[#]-A-A_b) in bars 2-3—pervade the whole section. These recurrent melodic arrangements and their development—[0,1,2] and [0,1,4] cells appear later on—give a sense of unity which is clearly audible in the rhetorically minor melodic landscape.

Traditional forms

The glaring formal omission of Webern's Symphony is a third movement: this was not unprecedented, but to truly engage with tradition one might expect the full complement. Webern's sketches do show an original three-part scheme,¹⁸ but having composed a set of variations and an adagio, a third was deemed superfluous: 'Whatever I sought to imagine as a supplement (before or after) or as a centre between the two movements disturbed me, and I recognized (after long deliberation) that the work should consist only of the two movements'.¹⁹ The composer has indeed engaged with the traditions of the genre, but, in line with the concentration afforded every aspect of the work, the form satisfies the fundamental requirements of a symphony economically and with restraint: a graceful sonata-form movement is balanced by a more vigorous set of variations. Furthermore, an overarching continuity creates an aurally imperceptible

¹⁸ Lynn, '12-tone symmetry: Webern's thematic sketches for the Sinfonie, Op. 21, second movement', 644. Lynn gives some detail of how the form changed during the compositional process.

¹⁹ Moldenhauer and Moldenhauer, *Anton Von Webern: A Chronicle of His Life and Work*, 325. Also quoted in Lynn, '12-tone symmetry', 644.

progression from symmetry to irregularity in the first movement, and a reversal of the process in the second:²⁰ a form that is efficient but effective.

Although both movements use traditional models, neither is addressed in a conventional manner. The second movement opens with a section labelled 'Thema' in the score, the eleven bars of which see the clarinet ostensibly providing this theme, as it outlines a simple melody sparsely accompanied by two horns and harp. In fact, the theme is provided by the series, the subsequent variations based around its permutations.²¹ Of course, the variation of a row is inherent to serial practice, but it is its nuanced use that takes it beyond a simple compositional tool in this context. Given the occasional serialisation of non-pitched elements, variation is also extended to instrumentation, dynamic and tone colour, and even the structure changes as each section provides a different palindrome.

Webern engages with variation to create a framework within which the movement may be understood as a lucidly presented melody which is subsequently modified, but moves beyond this to create a nuanced form which owes more to originality than tradition (to be explored later). The highly sectional architecture invites connections to be made between what are aurally distinct units, but whilst its surface-level connections and contrasts are audible, it belies the true shape of the movement. We are faced with two possible interpretations: the aurally perceived set of variations, and the analytically observed sequence of palindromes. However, this misalignment is not disingenuous, as the principle of variation remains in use at a deeper level, offering a connection between tradition and Webern's novel structure. This tension between outward and inward form is typical of the work's contradictions and, furthermore, can be found in the preceding movement.

Whilst the first movement appears to adopt elements of sonata form, there is enough ambiguity to call this into question. On the most basic level it is made up of two parts, each repeated: AABB. In terms of clock time, each B section is twice as long as each A, leading to the division at the one-third and two-thirds point shown

²⁰ Bailey, 'Webern's Opus 21: Creativity in Tradition', 194–95.

²¹ Nelson, 'Webern's Path to the Serial Variation', 78. See 72–82 for a description of the processes and features of each variation.

in **Figure 4.4**. A sonata-form reading is tempting given three facts alone: this is the first movement of a symphony, the 'A' section is repeated, and the work actively engages with tradition. This analysis is confirmed for many scholars by the crucial detail that the structure of rows found in bars 1–26 (A) is re-used from bar 44 to the end, showing evidence of exposition and recapitulation.²² This results in the form AABABA. The problem with this designation arises firstly in the perceptibility of the form—in particular whether the recapitulation is recognisable as such—and second, in the manner in which Webern employs it. The clear contrast of the naïve binary form is readily observable; the nuanced sonata form, more difficult to discern.

This second issue is addressed in detail by Kathryn Bailey, who does not deny the use of sonata form, but takes issue with how this conclusion is reached. Her own findings show that many crucial facets are missing, or that Webern fundamentally changes how a given principle is applied: in short, he reinvents the form for his own purposes.²³ She further notes a variety of ways in which Webern applies a sonata-form principle within his own framework: abstract ideas rather than musical themes evolve in the development;²⁴ key relationships correspond to transpositions of the row;²⁵ agreement of keys in the recapitulation becomes resolution of rhythm, dynamics and timbres.²⁶ Her observation regarding the exposition is particularly pertinent given the current focus on time:

It seems to me that Webern was presenting in Opus 21 a completely new perception of the sonata form—a perception which is very much in keeping with his interest in two-dimensional symmetries—in which two bodies of material unfold simultaneously, making the perception of contrast in the exposition a vertical process rather than a horizontal one. This increased concentration of material and the corresponding

²² Bailey, 'Webern's Opus 21: Creativity in Tradition', 186.

²³ *Ibid.*, 186–91.

²⁴ *Ibid.*, 189.

²⁵ *Ibid.*, 190.

²⁶ *Ibid.*, 191.

abridgment in terms of chronological time are also fully in keeping with the direction taken by Webern in all his works after Opus 1.²⁷

Webern translates components of the form into his own language, but in so doing, presents his listeners with something difficult to understand in its new translation without a guide such as Bailey's. But something of the form remains tangible, as the foreword to the score notes: 'The sonata form which Webern may originally have had in mind is only present in very vague outlines'.²⁸ However unclear, this framework is certainly present in the skeletal structure of the movement—its sections and repeats—leading one at least to question whether sonata form is applied. The tension between tradition and innovation is reflected here, as is the duality of a score-based view and a listener's perspective. But as much as the form is masked, enough evidence exists to beckon the willing listener inside to find out more: whilst inwards may not be the only road, it certainly has the potential to provide the most technical insight.

Malcolm Hayes uses the sonata form label whilst simultaneously criticising the work for appearing 'rather too often in concert programmes for its own good'.²⁹ Indeed its formal pedigree does afford it greater attention, but whilst this may be a superficial reason for its performance, it does raise the question of whether the sonata form can be heard, even whether we can hear the work as a symphony. This perceptibility question applies equally to the second movement, and, from a listener's perspective, it can be asked whether pinning what is heard to a specific, extant form is useful, or whether observing structural relationships in their own right may be more relevant. It is necessary, therefore, to more closely investigate the new forms which Webern creates, before reflecting on how the views of tradition and innovation in the Symphony can be brought together.

²⁷ Bailey, 'Webern's Opus 21: Creativity in Tradition', 188.

²⁸ F.S., 'Preface to Symphonie, Webern', VI.

²⁹ Hayes, *Anton von Webern*, 157–58.

New forms

Of the two movements, the traditional form of the second is the more readily perceivable. Although it may be difficult to recognise the variation process in terms of changing row permutations, the sharp contrasts here carve out highly distinct sections which invite aural and analytical comparison.

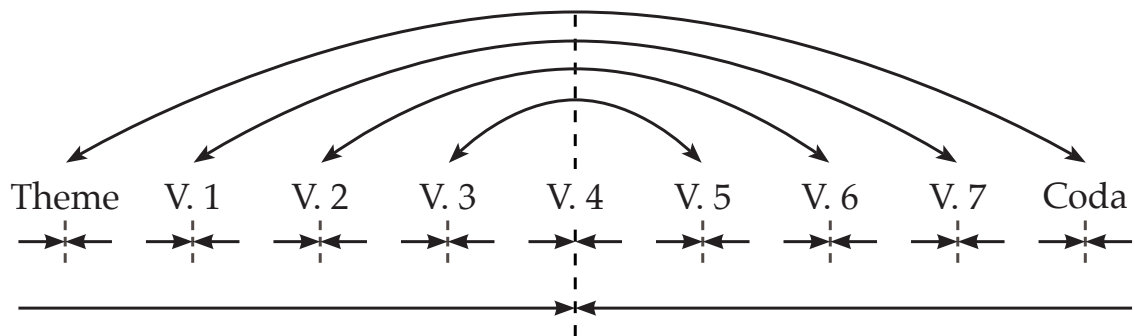


Figure 4.12: Webern, Symphony, mvt. II, palindromes

Looking at the score, the use of palindromes is at times conspicuous, visually and aurally emphasised by both instrumentation and rhythm being affected as well as pitch. Indeed it is all pervasive: a theme, seven variations and a coda, each form their own palindromes. Furthermore, the whole structure is symmetrical around the central axis of the fourth variation, the first sharing the pitch material of the seventh, and so on (given the wholesale palindrome, the material is technically being reversed). The oddity in this pattern is the central variation which involves a more nuanced procedure in which some pairs of notes are reflected but in themselves not reversed.³⁰ These features are well documented elsewhere,³¹ and summarised in **Figure 4.12**.

This construction presents one set of pitch material that is used again three more times. But this material is not set out at once, instead it is split between the first half of the theme and the same sections of variations one to four (the sections

³⁰ Bailey, 'Webern's Opus 21: Creativity in Tradition', 185.

³¹ See in particular Nelson, 'Webern's Path to the Serial Variation', 77-81 and *Ibid.*, 184-86.

highlighted in yellow in **Figure 4.13**). It is then repeated in the small- and large-scale reflections that form the movement (the second parts of the theme and of variation one to four, and the entire second half, highlighted in blue in **Figure 4.13**). This economy of thematic material and use of variation shows a connection to the formal model, but rather than employing a conventional theme alone, Webern creates one that is both traditionally pitch-based (the series) and tied to the compositional methodology (the use of palindrome). Thus, we have a theme that is both traditional and novel and, moreover, combines the essential content and the fundamental form of the movement.

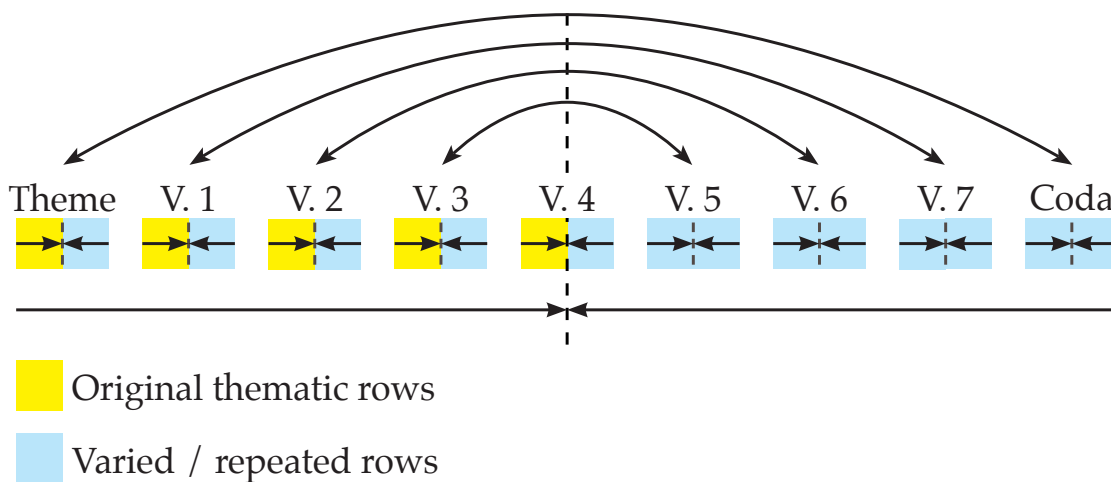


Figure 4.13: Webern, Symphony, mvt. II, distribution of thematic pitch material

The theme itself is unusual, as is the way in which it is presented. Rather than introducing it at the opening and following it with different versions, Webern presents the theme and its initial variations in tandem, interspersing the two across the first half of the movement. Once the second half is reached, there is no more thematic material, only variation. However, the palindromic construction means that the material of the first half is presented again: this is more repetition than variation. As with other aspects of the piece, this is neither a straightforward adoption of a form or an outright reaction to one. As much as there is a tension

between variation and repetition—two essential facets of serialism—they are mediated by other factors that refute either position, notably instrumentation.

In stretching the introduction of this theme over such a substantial span, the temporal parameters of the form change from a horizontal linking of sections to a simultaneous rendering of theme and variation. This creates a kind of stasis that is characteristic of Webern's music, notably the use of combinatoriality of set structure and the harmonic stasis of single-octave fixed-pitch distribution (both attributes of Op. 21). Furthermore, this formal adaptation complements that of the first movement, in which the horizontal tension of adjacent themes expected of an exposition is replaced by the simultaneous presentation of two contrasting canons. In both cases the form and content work hand-in-hand to necessitate brevity both in a literal, clock-time sense—presenting themes simultaneously halves the time needed—and in a perceptual sense—variations cannot truly get underway until the theme is finished, giving a sense of formal timelessness.

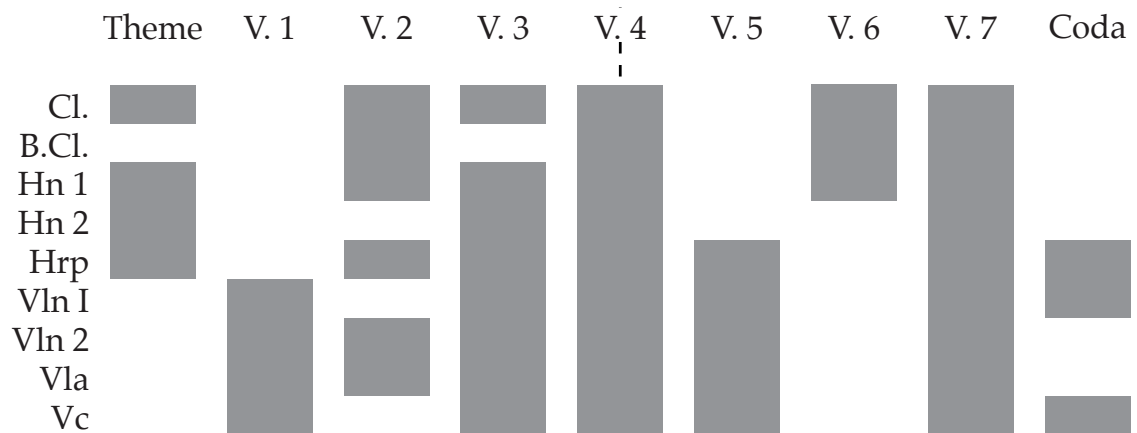


Figure 4.14: Webern, Symphony, mvt. II, instrumentation

As well as the literal thematic content of pitch material—both the basic row and its permutations—Webern is providing variation at a more perceptible level, by changing the instrumentation in successive sections. This concerto-like drama creates a soundworld in stark contrast to the body of instruments sounding together in the first movement: with movement-to-movement contrast a fundamental feature of symphonic form, this divergence of texture is apt. As

Figure 4.14 shows, the instrumentation moves through sub-sets of the orchestra, gradually coalescing in a tutti at the central variation. At this significant moment (the axis of the whole form) the lilting counterpoint of the first movement is evoked, creating a large-scale balance with the palindromic microcosm heard in the first movement, which similarly foreshadows the technique of the second. Bailey also notes this connection, arguing that it ties the movements together to such a degree that each is dependent on the other.³²

After the central point, there is no strict palindrome to correlate with the thematic material, but a degree of reflection is felt as the instrumentation of variation five into six almost mirrors that of the theme into the first. A move away from the sounding together of the central variation leads to the seventh, which employs the whole orchestra again, this time in a more brittle, detached counterpoint. The disintegrative coda that follows completes the arch-shape move from separation to unity and back again.

	Theme	V. 1	V. 2	V. 3	V. 4	V. 5	V. 6	V. 7	Coda
			♩ = 84			♩ = 84			
	♩ = 54	♩ = 66		♩ = 66			♩ = 66	♩ = 54	♩ = 54
Prevailing rhythm (PR)	♩	♩	♩	♩	♩ ³	♩	♩ (♩̄)	♩	♩/♩ (sparse)
PR/minute	108	264	336	528	120	672	264	c.216	c.108
Level of activity	16%	39%	50%	79%	18%	100%	39%	32%	16%

Figure 4.15: Webern, Symphony, mvt. II, tempi and rhythmic activity

The changes in tempo outlined in **Figure 4.15** articulate a more evident palindrome (although not a precise one) that sees tempi and activity increase and reduce around a central slow variation. Taken with the change of prevailing rhythm, the decrease in tempo in the third variation does in fact constitute an increase in activity. By using the most rhythmically animated material (the semiquavers at ♩ = 84 of the fifth variation) as representing 100% activity, the

³² Bailey, 'Webern's Opus 21: Creativity in Tradition', 195.

relative levels of activity in the whole movement can be expressed as related percentages. This measure demonstrates a clear arch of energy, increasing in the first half and decreasing in the second, around the slow plateau of the middle. The central part is flanked by the two most animated sections, creating the greatest degree of contrast at this important mid-point. The density of motion not only decreases in the second half but becomes gradually more splintered through the gradual obfuscation of a unified pulse:

- variation five—semiquavers joined by triplets in the harp;
- variation six—rhythms syncopated and each instrument maintaining independence (the two clarinets are in fact in canon);
- variation seven—triplets introduced, semiquavers and grace notes across the whole ensemble;
- coda—whole bars of silence and three ritardandos fragment the rhythm further.

This process can be summarised as a perceived increase of speed and rhythmic certainty across the first half, and a decrease in speed and heightening of separation across the second. This coming together and flowing apart matches the outline of changes in instrumentation and reflects the large-scale palindromic structure.

The combination of variational elements in this movement creates a structure which is less about forward momentum and more focussed on multi-directional expansion. This is aided by the significance of the central section and a number of related factors: a dissipation of activity as one moves further away (in either direction); the reflective patterns of tempo and instrumentation; and the palindromic arrangement of pitch. The music can be seen in terms of multiple teleologies, as having a variety of origins and destinations, and several paths between them. This is outlined in **Figure 4.16**. The importance of the beginning and the end is removed as significance is placed on the centre, the point from which everything both begins and ends: we can consider this as a flower-like model in which petals of activity bloom from the centre. This is in contrast to the more commonplace arch-like shape, particularly found in the dramatic shape of

sonata form, which sets up two areas in conflict and is always working towards a final resolution (**Figure 4.17**).

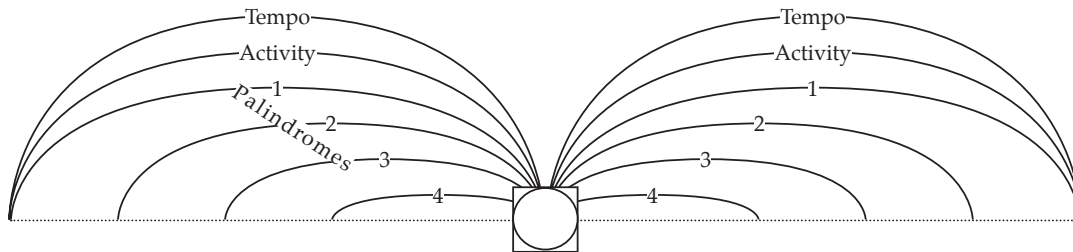


Figure 4.16: Webern, Symphony, mvt. II, centre-focussed formal model

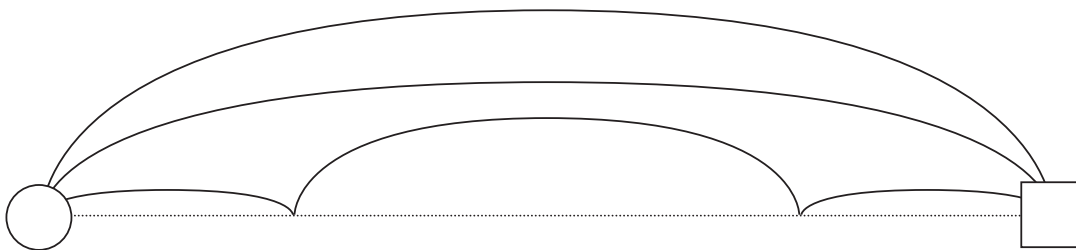


Figure 4.17: Outline of typical linear form

By blurring the boundary between start and finish, a sense of timelessness is achieved. This is observable in the use of multiple palindromes: in the first half, the central theme is heard backwards and forward simultaneously, creating an equilibrium that renders the music with a degree of thematic immobility. This stasis is reminiscent of the freezing of pitches in specific octaves seen in the first movement, although the shift has been made from a vertical to a horizontal plane. In both cases, this manipulation of perceived time is heard and seen in the context of miniaturisation, creating a further tension between the brief and the infinite.

The pre-composition both in the set and in terms of form shows an attention to the small details that will have a significant impact when enacted: once again, we might see this as the folding, cutting and unfolding of a paper snowflake. In the same way, the details of thematic material (the row and its permutations) are projected in reverse once the full formal scheme is unfolded. The clearly

delineated sections and use of pauses and ritardandos present a listener with the folds and cuts of the movements, hinting at the means by which it is constructed. Yet despite this organic, self-referential form, a sense of progress from beginning to end is created, as described above. Furthermore, other elements of linearity such as the expectation that the 'variations' will move away from a single point, give the possibility of a more continuous sense of the form. We can hear the music as moving towards and away from the central point, but it is also possible to hear it in a more naïvely linear fashion.

There is a tension between the formal innovation of the movement and its engagement with tradition which creates at least two possible interpretations. By combining elements of both, and accepting that it does not fit neatly into either camp, a view that it exists on the interface of familiarity and originality may help us to understand it. It may also explain why this symphony remains so fresh nearly a century after its composition: in neither fully embracing tradition or the new, it manages to remain timeless, a feature it shares with the most important works of the genre.

Conclusions

Three separate areas must be noted in order to form a full conclusion. This investigation has proposed new ways of viewing and hearing the Symphony, which take into account its compositional conception (its methods and formal concerns), whilst allowing an aural perception to re-frame its narrative and structure in a listener-focussed manner. Given the context of this investigation within a practice-led folio, the reception of this work by composers must be reflected on too, as it has remained influential into the twenty-first century. The miniaturisation of form and paring back of elements leads to observations related to time that have underpinned the investigation and will be considered first.

Frozen time

Joseph Auner points towards the 'crystalline quality of stillness'³³ in Webern's music, citing, of all things, the composer's words on an experience of walking in the mountains: 'You had no idea whether you were going up or down hill. A most favourable opportunity to contract snow-blindness! But wonder, like floating in space.'³⁴ This wonderment in a lack of orientation reflects the sense of frozen time in the Symphony: the static register of pitches in the first movement freezes the music vertically, whilst the equilibrium of palindromes and symmetrical canonic themes renders the melody motionless. The compound, all-inclusive palindromes of the second movement give it conceptual immobility, whilst its centre-focussed structures give a sense of timelessness (the start and finish are one and the same). Yet within both movements, a kinetic narrative is created: interacting motives, pitch connections, instrumental dialogue, tempo changes, the ebb and flow of changing activity, and other factors highlighted here contribute to a sense of progression. Furthermore, connections are made both vertically and horizontally, forwards and backwards, giving a multi-directionality that embodies both constant movement and consistent stasis.

This contradiction of stillness and activity is heard within the framework of miniaturisation, and it is perhaps the tension between these two states that gives this music a specific gravity greater than its short duration would suggest. There is a huge amount of energy within the music that is required to push ideas in multiple directions simultaneously. If these doubled-up and overlaid ideas were unfolded and pointed in a single direction, its true scope may be more overt. Webern himself had a conception of the work as more extensive than its clock-time duration, writing to Schoenberg on its completion with claims for the first movement to be almost fifteen minutes and the second around six.³⁵ In reality the whole work comes in at under ten minutes in performance, although one may, like Webern himself, perceive it as much more extensive.

³³ Auner, 'Proclaiming a mainstream: Schoenberg, Berg, and Webern', 253.

³⁴ Bailey, *The Life of Webern*, 130–31, quoted in Auner, 'Proclaiming a mainstream: Schoenberg, Berg, and Webern', 254.

³⁵ Moldenhauer and Moldenhauer, *Anton von Webern, a chronicle of his life and work*, 326.

Perception and conception

Webern's Symphony posed questions at the outset of this study just as, in performance, it suggests questions to an audience. So many of its qualities appear un-symphonic: a small orchestra, only two movements, no immediate conflict. On closer inspection, characteristics emerge which connect it with tradition: a first movement in 'sonata form'; appearance of theme and variations; the use of motivic shapes. There is a back and forth between tradition and innovation that is difficult to settle definitively and which permeates the whole piece. These dualities are reflected more broadly in two possible modes of interpretation: the aural perception of a listener and the observations of an analyst. Put another way, we see either how the work is perceived or how the composer conceived it. But these contradictions are simply two sides of the same coin, and by flipping it, we can hope to see them blur into one. Arnold Whittall reflects this facet of Webern's music in relation to his source material (his series): 'degrees of similarity...and difference...is compositionally more reward to Webern than absolute identity or complete and utter difference.'³⁶ This sense of belonging in neither one camp or another is carried forward through the Symphony.

This study has shown that, rather than classifying this work as being either symphonic or chamber music, traditional or innovative, it may be best understood as negotiating a path between these oppositions, existing because of its many tensions. It is an amalgamation of both old and new, and being neither one or other, remains somewhat timeless. This feature allows the Symphony to maintain its sense of fresh originality nearly nine decades after it was written. It is rooted in a tradition that, despite the musical advances in the twentieth century, has held its relevance to our perception, understanding and composition of music. At the same time, its innovations demonstrate that more can always be done to further advance a genre. In Op. 21, the symphony is stripped back to its essentials, leaving just enough of an outline for a listener to identify with the work, whilst evidently hearing something new. Webern carefully walks the line between two approaches:

³⁶ Whittall, *Serialism*, 97.

as listeners, by adopting a similar stance we may have a more fulfilling experience when hearing this music.

Reception

Webern's music was under-appreciated in his lifetime, but has been hugely influential on composers from his death to the present day: its positive reception, even if more by composers than audiences, is testament to its importance. This reverence was particularly strong in the 1960s, with notable publications dedicated to the composer, including a collection of essays, *Perspectives*,³⁷ in which contemporary praise for the Symphony is emphasised, including the view from a young Boulez of it as "the only threshold" to the music of the future'.³⁸ In the 1980s, Boulez retained this esteem, but his focus had interestingly shifted to the perceptibility of the music, and in relation to the Concerto, Op. 24, he notes its use of short motives for their apprehensibility.³⁹ As is demonstrated here, the notion of perception and the use of motives is applied effectively to the Symphony.

Whilst this folio does not aim to link the four composers of its case studies directly, it is worth noting that Webern acts to draw them all together, and indeed reflects many concerns in my own compositions. Although working in a distinct idiom, Kurtág's affinity with the music of Webern is abundantly clear both in the surface of his compositions and the biographical incident of his copying out of Webern's works during his time in Paris.⁴⁰ Stravinsky—as will be seen in the subsequent case study—demonstrated a similarly close relationship, Robert Craft noting: 'In the years between 1952 and 1955 no composer can have lived in closer contact with the music of Webern'.⁴¹ In the prefatory interview in *Perspectives*, he marks out the Symphony (along with the String Trio, Op. 20, and Variations, Op.

³⁷ Irvine (ed.), *Anton Von Webern, Perspectives*.

³⁸ Austin, 'Webern and the tradition of the symphony' in *Anton Von Webern, Perspectives*, 79. Boulez's words from Boulez, 'Hommage à Webern', *Domaine musical*, I, 123–25.

³⁹ Goldman, *The Musical Language of Pierre Boulez*, 49–50.

⁴⁰ See Beckles Willson, *The Sayings of Péter Bornemisza*, 32.

⁴¹ Craft, 'A Personal Preface', 13.

27) as one of his most important works,⁴² and elsewhere comments on Webern's death with some despair:

Doomed to a total failure in a dear world of ignorance and indifference he inexorably kept on cutting out his own diamonds, his dazzling diamonds, the mines of which he had such a perfect knowledge.⁴³

As we move to George Benjamin, the resonance of Webern's timelessness can be felt in *Sudden Time*, a work which, as will be shown later, treads its own path between tradition and innovation. Benjamin himself describes the Symphony, Op. 21, reflecting the findings of this study and demonstrating the influence that this work continues to wield:

Paradoxically, this product of hermetic constructivism seems infused with intense emotion, that emotion evenly diffused across the whole surface of the music. Gone is the mono-directional thrust of Classical and Romantic music; in its place a world of rotations and reflections, opening myriad paths for the listener to trace through textures of luminous clarity yet beguiling ambiguity.⁴⁴

The tension between complexity and simplicity reflected here, and the implication that an active role is required of the listener to find their own way through the piece, sums up the findings of this case study. That a composer whose style and compositional techniques seem so distanced from Webern's can demonstrate a fundamental affinity with his music, is testament to the longevity of his work.

As a composer myself, I see Webern's take on Symphonic forms with a sense of duality fitting its conception. On the one hand I marvel at its precise construction and ultimate brevity: Webern's ability to paint such a detailed picture on so small a canvass is appealing on a purely technical level. On the other hand, the crystalline soundworld which the music inhabits, and particularly the

⁴² Stravinsky's words in 'Igor Stravinsky: an Interview', *Perspectives*, xxvi.

⁴³ Stravinsky, Foreword to *die Reihe*, vii.

⁴⁴ Benjamin, 'Poetry through Constructivism—reflections around a few bars in Webern's Symphony, opus 21', [n.p.].

coexistence of stasis (in harmony) and movement (in melody) of the first movement, is aurally and compositionally captivating.⁴⁵ But most of all it is the all-encompassing economy with which every aspect is approached, from the treatment of the entire genre, to the rhythmic and dynamic reserve seen in every gesture. What I take away most from this music is that the need for comprehensibility can, paradoxically, produce enigmatic results, but in doing so some of the most fascinating music can be created. To put this another way:

The most inextinguishable contradiction of Webern's art: that it is conceived with a view to the greatest possible comprehensibility, but achieves this only through the highest abstraction.⁴⁶

⁴⁵ The second movement of *Do not keep silent*, the work presented next, is partly an homage to Webern's approach.

⁴⁶ F.S., 'Preface to Symphonie, Webern', VI.

5

Writing miniatures

Whilst the conceptual distinction between fragments and miniatures has been made, there is certainly the possibility for their surface features to have much in common. To clarify this distinction, the work presented here unites the ideas of miniaturisation with a more extensive form, in stark contrast to the fragmented works. *Do not keep silent* is a set of five movements for piano and large ensemble, in which each operates as a self-contained, formally complete miniature: this relationship with form is related to that seen in Webern's Symphony, as highlighted in chapter 4. The palpable sense of brevity felt in the three fragment works is avoided here, as a greater sense of deliberate coherence and balance is sought.

Large-scale structure is more important here than before, as the formal plan creates its own drama. The basic shape of the work can be seen as a gradual release of energy from the opening movement to the serenity of the solo piano in IV, before a greater level of energy is restated in V (**Figure 5.1**).

Mvt. I	High potential energy in staccato piano chords.
Mvt. II	Energy realised in a series of contrasting melodies, dissolves to solo piano.
Mvt. III	More subdued material in strings (with interruptions from wind/brass/percussion).
Mvt. IV	Calm piano solo reflecting material from prior movements.
Mvt. V	Frantic finale, reminiscent of energy levels of I and II.

Figure 5.1: Scheuregger, *Do not keep silent*, outline of characteristics

Rather than employing a sense of open-ended implication, as was seen in the fragments, in *Do not keep silent* there is a deliberate attempt to create a formal architecture into which musical ideas create relationships between movements. In this way it is related to those works for orchestra made up of pieces rather than

movements,¹ and the idea that a large-scale work can be formed of small, discreet sections whilst remaining unified. The concept of miniaturisation is manifest in the use of simple, brief musical material, which is presented and developed in a fully formed and self-contained way in each movement. Furthermore, straightforward structures allow for clarity of formal design in each movement.

Miniaturised material

Bars 1–28	Bars 29–50	Bars 51–70	Bars 71–90
Chord presented as harmonic material. Melodic lines weave around this harmony.	Chord as rhythmic motive primarily in piano.	Contrasting material in trio of piano, harp and glockenspiel.	Rhythmic material overlays contrasting trio material.

Figure 5.2: Scheuregger, *Do not keep silent*, mvt. I, proportional structure and use of material

It is the limitation and brevity of the material, as well as the singular way in which it is used that ties this work to miniaturisation. The most obvious example of this is the first movement, in which a single chord provides the primary thematic material, with a second thematic group playing a secondary role. As outlined in **Figure 5.2**, this material give four clearly defined sections, which use the material in a straightforward manner, presenting it harmonically and melodically to begin with, and as a rhythmic unit in the second section. The music of the third section—which does contain rhythmic echoes of prior material—serves to provide explicit contrast and to break up the formal flow, before a final section brings all ideas together. The material within each section undergoes change, but is fundamentally non-developmental. The manner in which ideas are treated is in itself kept simple, and coupled with a clearly delineated, archetypal structure—broad similarities with sonata form are present—a version of miniaturisation is arrived at that is not

¹ The various ‘Pieces for Orchestra’ by Berg, Schoenberg and Webern are useful models for comparison.

simply about duration. The transparent presentation of material reflects the clarity of Webern's Symphony, outlined in the previous chapter, but achieves this with a higher degree of simplicity and with less abstraction.

A similar technique is seen in the third movement, where a single theme is presented with two distinct characterisations that are juxtaposed and overlaid. A series of five major thirds (**Figure 5.3**) constitutes this material, spelt out in its most plain form in bars 9–11 and heard in a four-part form to create a series of major seventh chords at the very opening. All other material is based on this in a more or less transparent way: the strings generally maintain its harmonic profile, the piano favours decoration and elaboration, whilst the woodwind interruptions disregard the thirds in favour of more abrasive harmonies. The material all derives from a single source, but the contrasts in its presentation create a dynamic yet simple form. However, whilst the first movement showed little thematic development, here the strings push the material from its initial presentation as stacked thirds, to a more nuanced polyphony by the end. At bar 27 they are given rhythmic freedom from one another, creating a web of new melodic phrases that are picked up by the piano (bars 28–31 and 44–49), acting as a clarifying mirror to highlight melodies and re-focus attention to the soloist.



Figure 5.3: Scheuregger, *Do not keep silent*, mvt. III, basic material

The developmental approach to material here is mitigated by a clear sense of duality and contrasts in instrumental roles. The string parts take the basic material on a distinct journey, but this is continually interrupted by the rest of the ensemble. This simple structural and dramatic device is carried out across the whole movement, lending it a singularity of purpose and creating a self-contained, highly characterised miniature.

The second movement takes a different approach to those either side of it, taking the form of a set of variations in which an eighteen-note melody—heard in

bars 1–11 in the basset clarinet—forms the basic thematic material. In each variation, the melody is reduced or elongated, transposed, reversed and inverted in a variety of combinations and across different groups of instruments (**Figure 5.4**). For the first three the basset clarinet takes a solo role, the other instruments adding to its basic material with other variations on the basic line.² The fourth and fifth variations are much shorter, acting as a bridge into the coda-like solo piano ending.

1	Basset clarinet, clarinet, oboe.
2	Basset clarinet, flute, viola, piano.
3	Basset clarinet, contrabassoon, marimba, double bass.
4	Horn, trumpet, trombone.
5	Flute, oboe, clarinet.

Figure 5.4: Scheuregger, *Do not keep silent*, mvt. II, instrumentation of variations

The piano moves in and out of focus in this movement, flipping between roles as accompanist, ensemble member, and soloist at the end. Throughout, it is the basset clarinet which has the primary focus: it plays in the first three variations, and always leads with the primary melodic material. The instrumental roles characterise this movement, a factor displaying the closest affinity with concerto principles of the whole work. Its use of variation form and some of its orchestrational devices are a nod to Webern, but the manner in which instruments interact is more about musical drama than anything else. The changing instrumental groups align this with a *concerto grosso*, and many ideas of the twentieth century chamber concerto, and aim to locate the work more broadly in terms of the concerto genre with which it has an implicit relationship.³

The desire to remain distanced from the genre whilst still showing a connection, is further seen in movement IV. Here, whilst the piano is an

² I am extremely grateful to Jonathan Sage for introducing me to the basset clarinet and advising on the best way to write for it.

³ The whole work, and especially this movement, is a response to the chamber concerto that derives from my own analytical study of the genre. See Scheuregger, *The twentieth century chamber concert: Losing the italics, finding the form*.

unaccompanied soloist, it plays its most stripped-back material of the whole work. A simple rondo structure sees a new idea (the ‘A’ theme) develop across the movement, increasing in speed and building its harmony in each rendition. The material of the intervening episodes comes from all other movements, strengthening its place as the calm climax of the work—an ‘anti’ climax and ‘anti’ cadenza—and clearing the way for an abrupt finale.

The final movement sees the piano in a unifying role with the ensemble, but whilst it often plays as part of it, its material is always guiding the music. The opening bars see this in play, as the piano’s semiquaver figuration (doubled in the marimba) becomes the foremost theme throughout the first section. The soloist elaborates on the basic pattern as the music progresses, whilst the ensemble develops it in more melodic ways, such as in the woodwinds at bar 24. The soloist also re-introduces motives from elsewhere in the work, particularly the repeated semiquaver figure at bars 13–14. A clarity of form helps to outline the relationship of material which is developed only minimally and always keeps the same basic characteristics. The structure is indeed even simpler than in the first movement, as **Figure 5.5** demonstrates. It is evenly balanced, the middle section occupying the same duration as the outer sections together. This creates balance, but it is the relatively straightforward treatment of material between these boundaries that allows the music to remain communicative and maintain its brevity.

<p>Bars 1–34</p> <p>Rhythmic semiquaver theme.</p>	<p>Bars 35–64</p> <p>Repeated chords theme.</p>	<p>Bars 65–80</p> <p>Rhythmic semiquaver theme.</p>
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Figure 5.5: Scheuregger, *Do not keep silent*, mvt. V, proportional structure and types of material

Simplicity and clarity

By using simple, well-defined material, coherent structures and clear instrumental relationships, the ideas of *Do not keep silent* are able to be expressed with concision. The movements do not follow pre-defined forms or genres and miniaturise them—this is not a ‘pocket’ concerto—rather a sense of reduction is felt in the clarity that is strived for with every compositional decision. This is a work that invites a listener in through its compelling soundworld, and keeps them interested by signposting structures and relationships with clarity. The movements themselves are short enough for forms and structures to be readily accessible: in the ternary structure of movement V, for example, the B section is short enough for the recapitulation of the opening material to be immediately apparent. This approach is taken throughout, and when combined with the use of minimal material, repetition and the straightforward methods for development detailed above, clear, short and simple movements are created that demonstrate an original take on the notion of miniaturisation.

Details of composition

Do not keep silent

Year of completion: 2013

Instrumentation: Solo piano and fifteen players: Flute (piccolo), oboe, bass clarinet in B_♭ (clarinet in B_♭), basset Clarinet in A, bassoon (contrabassoon), horn, trumpet in B_♭, trombone, percussion (1 player: marimba, vibraphone, glockenspiel, crotales, bass drum, 3 tom-toms, kick drum (with pedal), bongos (or other high-pitched hand drum), amplified woodblock, small suspended cymbal, large suspended cymbal, small clash cymbals, tam tam, 4 Tibetan bells, almglocken), solo piano, violin I, violin II, viola, violoncello, contrabass.

Duration: 21’

CD tracks: 4–8

Performance details: First performed by Samuel Thompson (piano) and the University of York Chamber Orchestra (cond. John Stringer) on 26th June 2013 at the Sir Jack Lyons Concert Hall, York. *Do not keep silent* is written for and dedicated to Samuel Thompson

Programme note

As the Sir Jack Lyons Commission, *Do not keep silent* is inspired by Leonard Bernstein's *Chichester Psalms*. I have taken Psalms adjacent to those which Bernstein sets, giving me numbers 109, 101, 22, 130 and 134 to work with. I was keen to write a piece based on the Psalms which did not set the texts, although I still wanted the notion of a 'voice' to be present: the voice of a soloist against an ensemble felt an obvious choice.

The Psalms are personal texts, yet they speak of universal beliefs, experiences and views. The narratives of each of my chosen Psalms acted as an emotional starting-point for the five movements, and, before writing any notes, I selected a line of each Psalm as a title. This gave me a mental picture for each movement—really five interlinked character pieces—from which I could set up the soundworld and basic framework of each, before moving back to the full texts for further inspiration.

This duality between the individual and a larger whole, that to me is so crucial to the Psalms, led to the idea of a work for soloist and ensemble. However, this is not intended as a traditional concerto: the individual here is just as at home as part of the group as they are as a declamatory soloist. This is of course true of the concerto soloist, but here this single voice has multiple roles: it has conversations with individuals of the group, whispers to those watching, comments to itself, leads the discussion, follows it and even argues with the others. These different roles are explored throughout the piece as the piano tries to justify its place at the front of the group.

Central to the proposal for this piece was working with Samuel Thompson as soloist. I have known Sam for most of my life, and throughout our close friendship I have seen the important role both music and faith play for him. To be able to write a piece for a player which combines these two elements has been an utter

pleasure. *Do not keep silent* is dedicated to Sam: I hope it will be the first of many pieces to have this honour.

I. Do not keep silent

The piano remains silent for a long time as the orchestra establishes its voice. The protagonist introduces itself with an idea which has ramifications for the rest of the work. Its partnership with the glockenspiel and harp as a concertino group is set up here.

II. Sing of mercy and judgement

The bass clarinet takes a focal role here, as a set of variations spins around its central melody. The piano comments on the melodies throughout, sometimes taking a more prominent role, other times remaining as part of the ensemble.

III. Not silent

Starting with a moment of calm, this movement sees distinct instrumental groups vie for attention as they each give their own perspective on a melodic line and its permutations. The piano finds its place in both of these groups and acts as a mediator between them.

IV. Out of the depths

The piano takes an unaccompanied solo role. Having absorbed everything that has been said in the preceding movement, it is able to give a fully-formed summary.

V. In the sanctuary

A very different soundworld to the previous movements gives a final opportunity for the ensemble to act as a unified force, though distinct instrumental groups are still present.

for Samuel Thompson
Do not keep silent

MARTIN SCHEUREGGER
2013

I
Do not keep silent

Unsettled ♩ = 65

The score is for Part I of the piece 'Do not keep silent' by Martin Scheuregger, for Samuel Thompson. It is in 4/4 time and marked 'Unsettled' with a tempo of 65 beats per minute. The score includes parts for Flute, Oboe, Bass Clarinet in A, Bass Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Percussion (1), Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The percussion part includes Tam tam (hard beaters), Marimba, Bass Drum (s.d. sticks), Bongos, and Tom-toms. The string parts include Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The woodwind parts include Flute, Oboe, Bass Clarinet in A, Bass Clarinet in Bb, and Bassoon. The brass parts include Horn in F, Trumpet in Bb, and Trombone. The score features a variety of dynamics, including *pp*, *p*, *mf*, *f*, *ff*, *mp*, *sfzp*, *non cresc.*, *con sord.*, *pizz.*, *arco*, and *sul pont.*. There are also performance instructions such as *molto espressivo* and *3* (triplets). The score is written in C major and 4/4 time.

A Moving forward ♩ = 72

8

Fl. *f* *pp dolce* *mp*

Ob. *f*

Bst. Cl. *pp dolce* *p*

B. Cl. *ff* *pp dolce*

Bsn. *f* *pp*

Hn. *mf* *f* *ff* senza sord. *pp* *ppp poss.*

Tpt. *ff* senza sord. *pp* *ppp poss.*

Tbn. *ff* senza sord. *pp* *ppp poss.*

Bass Drum *fp* *ff*

Perc. *pp < mp* *f* *mp* *mf* *p*

Marimba *pp < mp* *f* *mp* *mf* *p*

Hp. *p* *ff* *mf* *p* *mf* *p*

Pno.

A Moving forward ♩ = 72

Vln. 1 *pp* *mf resonant* *p* arco

Vln. 2 *pp* *mf resonant* *pp* arco sul pont. *mp*

Vla. *pp* *mf resonant*

Vc. *mp* arco norm. *ppp* *mf* *pp* *mp*

Cb. *mp* arco norm. *ppp* *mf* *ppp* *mp*

17

Fl. *pp*

Ob.

Bst. Cl. *ppp* *< p* *mp > ppp*

B. Cl. *ppp* *p* *ppp* *pp* *mp > ppp*

Bsn. *ppp*

Hn. *ppp* *ppp poss.* senza sord.

Tpt. *pp > ppp poss.* senza sord.

Tbn.

Perc. *pp* Tam-tam Bass Drum *p* *p resonant* *p < sim.* *mf ⁵ pp* *mf ⁵ pp*

Hp. *f* *mp > p* *mp* *ppp* *pp* p.d.l.t. *(i.v.) mf* *msfz*

Pno.

Vln. 1 *mf* *pp*

Vln. 2 *mf* *mf > pp* *p* *mp* *pp* H norm.

Vla. arco sul tasto *p* *mf* *p* *pp* *pp* norm.

Vc. *pp* *mp* *> pp* *pp* pizz. *mf resonant*

Cb. *p* *mf*

B Rhythmic ♩ = 90

27

Fl. *p* *f*

Ob.

Bst. Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn.

Perc. Bongos s.d. sticks *fff*

Hp. *norm.* *ff* *pp*

Pno. *f* *fff*

B Rhythmic ♩ = 90

Vln. 1 *pp* *mp* *f*

Vln. 2 *pp* *f*

Vla. *pizz.* *p* *f*

Vc.

Cb. *secco* *f* *mf*

33

Fl. *pp* *f*

Ob. *pp* *f*

Bst. Cl. *pp* *f* *ppp* *mf*

B. Cl. *pp* *f* *ppp* *mf*

Bsn. *pp*

Hn. *pp* *mp* *pp* con sord. *ppp*

Tpt. *pp* *p* *pp* con sord. *ppp*

Tbn. *pp* *p* *pp* con sord. *ppp*

Perc. *mf* *p* *ff* *mf* *mp* *p*

Hp. *p* *f*

Pno. *mf* *p* *ff* *f* *mf* *ff* *mp* *p*

Vln. 1 *ff*

Vln. 2 *ff* arco con sord. *ppp*

Vla. *ff* arco con sord. *ppp*

Vc. *ff* arco con sord. *ppp*

Cb. *ff* arco con sord. *ppp*

40 C Piccolo molto rit.

Fl. *pp* *f* *p* *f*

Ob. *p* *f* *p* *f* *mf* *ff*

Bst. Cl. *ppp* *ppp* *ff*

B. Cl. *ppp*

Bsn. *mf* *ppp*

Hn. *mf*

Tpt. *mf* *ppp* *f*

Tbn. *mf*

Perc. Marimba *mf* *ff* *ff* G.P.

Hp. *p* *f* *ff* EFG#A#
B#C#D# G.P.

Pno. *pp* *ff* *ff* G.P.

Vln. 1 (senza sord.) C *mp* *f* *mf* *f* *ff* molto rit.

Vln. 2 *p* *f* *pp* *ff*

Vla. *mf* *pp* *ff*

Vc. *mf* *pp* *ff*

Cb. *mf* *pp* *ff*

47 $\text{♩} = 90$ (subito)

Picc. mf ff

Ob. ff

Bst. Cl. ff

B. Cl. ff

Bsn. ff

Hn. senza sord. pp ff

Tpt. senza sord. pp ff

Tbn. senza sord. pp ff

Perc. f mp

Hp. ff mp ff $gliss.$ $gliss.$

Pno. ff mp f

Vln. 1 ff

Vln. 2 senza sord. ff

Vla. senza sord. ff

Vc. senza sord. ff

Cb. senza sord. ff

Red

51 **D** Ethereal ♩ = 65

Picc. *p* *ppp poss.*

Ob. *p* *ppp poss.*

Bst. Cl. *p* *ppp poss.*

B. Cl. *p* *ppp poss.*

Bsn. *p* *ppp poss.*

Hn.

Tpt.

Tbn.

Hp.

Pno. *ff* *mp* *mf*

D Ethereal ♩ = 65

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

Glockenspiel
bass mallets

54

Perc. *pp* *mf* *mp* *f*

Hp. *p* l.v.

Pno. *pp* *mp* *f* *mp*

58

Perc. *mp* *pp*

Hp. *f* *mp*

Pno. *f* *mp*

Crotales

61

Perc. *mf* *pp* *ff*

Hp. *f*

Pno. *mf* *pp* *ff*

Vln. 1 arco *ppp*

Vln. 2 arco *ppp*

u.c.

E

64

Picc. *ff* 6 3 5

Ob. *ppp* *ff* 6 3 5

Bst. Cl. *ppp* *f*

B. Cl. *ppp* *f*

Bsn. *ppp* *f*

Hn. *ppp* *f* *mp*

Tpt. *ppp* *f* *mp*

Tbn. *ppp* *f* *mp*

Perc. Glockenspiel *ff* 3 2 3 l.v.

Hp. *ff* 3 3 3 *alleg.*
 EbFGAs
 BbCDD#

Pno. *fff* *f* 6 3 3 3 3 *loco*
 Ped. non ped.

Vln. 1 *norm.* *ppp* *mf* *ppp*

Vln. 2 *norm.* *ppp* *mf* *ppp*

Vla. arco *norm.* *ppp* *mf* *ppp*

Vc. arco *norm.* *ppp* *mf* *ppp*

Cb. *ppp* *mf* *ppp*

68 **F**

Picc. *p* *ff* *mp*

Ob. *pp* *ff* *mp*

Bst. Cl. *p* *ff* *mp*

B. Cl. *mp* *p*

Bsn.

Hn. *p* *p*

Tpt. *p* *ff* *p*

Tbn. *p* *p*

Perc. **Marimba**
hard mallets *p* *ff* *f* *mp*
non l.v.

Hp. *ff* *f*

Pno. *ff* *f* *ff* *mf* *f* *mp* *mf*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

74

Picc. *p* *mf* *f*

Ob. *p* *mf* *f*

Bst. Cl. *p* *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *pp*

Tpt. *mf* *pp*

Tbn. *mf* *pp*

Perc. Glockenspiel *ff*

Hp. *ff*

Pno. *p* *mf* *mp* *mf*

Vln. 1 arco *ppp* *f* *pp*

Vln. 2 arco *ppp* *f* *pp*

Vla. arco *ppp* *f*

Vc. arco *ppp* *f* *pp*

Cb. *ppp* *f*

78

Picc. *mf* *mp* *p* *pp*

Ob. *mf* *mp* *p* *pp*

Bst. Cl. *mf* *mp* *p* *pp*

B. Cl. *mf* *p* *pp*

Bsn. *mf* *p* *pp*

Hn.

Tpt.

Tbn.

Perc. *mf* *mp* *f*

Hp. *p*

Pno. *pp* *mp* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

82

Picc. *mp* *mf*

Ob. *mp* *mf*

Bst. Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn.

Tpt.

Tbn.

Perc. (Glockenspiel) *mp* *pp* *mf*

Hp. *f* *mp* *f*

Pno. *mp* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

G

86

Picc. *f* *ff*

Ob. *f* *ff*

Bst. Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *p* *mp* *pp*

Tpt. *mp* *pp*

Tbn. *mp* *pp*

Perc. Crotales *ff* l.v.

Hp. *f* *ff*

Pno. *f* *ff* *f* *fff*

G

Vln. 1 *p* *f* *p* *ff* *pp*

Vln. 2 *p* *f* *p* *ff* *pp*

Vla. *p* *f* *p* *ff* *pp*

Vc. *p* *f* *p* *ff* *pp*

Cb.

II Sing of mercy and judgement

1 **Flowing** $\text{♩} = 45$

Flute
jet whistle
sfz

Oboe
pp *mp* *pp* *mp* *pp*

Basset Clarinet in A
ppp *p* *ppp* *mf* *ppp* *p* *f* *ppp*

Clarinet in B \flat
pp *mp* *p* *pp*

Contrabassoon

Horn in F

Trumpet in B \flat

Trombone

Percussion (1)
Amplified Claves
sfz

Harp
f

Piano Solo
f

Flowing $\text{♩} = 45$
arco sul pont.
Violin 1
sfz *ppp*

Violin 2
arco sul pont.
sfz *ppp*

Viola
arco sul pont.
sfz *ppp*

Violoncello
arco sul pont.
sfz *ppp*

Contrabass
pizz.
sfz

8

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Marimba

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

f

pp

f

p

mf

pp

p

mf

pp

pp

mp

pp

pp

mp

pp

mf

mp

p

f sub.

f

sfz

mf

sfz

mf

sfz

mf

sfz

mf

pizz.

mf resonant

molto rit. ♩ = 60 subito **rit.**

19

Fl. *pp* *mp* *ppp* *pp*

Ob.

Bst. Cl. *p* *mp* *f* *breathy* *mp* *p* *H* *H*

Cl.

Cbsn.

Hn. *p distant*

Tpt. *p distant*

Tbn. *p distant*

Perc. *p* *mf* *p* Tam-tam *mp*

Hp. *pp* *f* *mp* *f sons étouffés* *mf ord.*
ord. l.v. *non-l.v.*
p.d.l.t.

Pno. *ff* *pp* *mf* *pp* *Red.* *Red.*

molto rit. ♩ = 60 subito **rit.**

Vln. 1

Vln. 2

Vla. *ord.* *mf* *p* *mp* *p*

Vc.

Cb.

26 (♩ = c. 30) c. 4ⁿ **I** Menacing ♩ = 90

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp, *ppp*, *mp*, *p*, *p poss.*, *sfz*, *f*, *fp*, *f*, *ppp poss.*, *ppp poss.*, *ppp poss.*, *p*, *fffz*, *f*, *p*, *f*, *mp*, *p*, *ff*, *mf*, *ff*, *pizz.*, *sfz*, *pizz.*, *sfz*, *pizz.*, *sfz*, *pizz.*, *sfz*, *pizz.*, *ff*, *(pizz.)*, *ff*

(Tam-tam), Amplified Claves, Marimba

32

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf < sfz *p*

pp *f*

mf < sfz *p*

pp *f*

mf < sfz *p*

pp *f*

mf *ff*

mf *f*

arco sul pont.

pp *ff*

arco sul pont.

pp *ff*

arco sul pont.

pp *ff*

arco sul pont.

pp *ff*

ff

ff

38

Fl.

Ob.

Bst. Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. (Marimba)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

> p *sfz* *sfz* *ff* *fffz*

mf *f* *ff*

ppp *f*

ppp *f*

ppp *f*

p *f* *pp* *ff*

ff *mf* *f* *ff* *p*

> pp *pp* *ff*

> pp *pp* *ff*

> pp *pp* *ff*

> pp *pp* *ff*

mp *ff* *p* *f* *ff*

arco *pizz.*

43 **J** ♩ = 108

Oboe

Ob.

Bst. Cl.

Cl.

Hn.

Tpt.

Tbn.

Hp.

mf *f* *pp* *fp* *sfz* *f*

mf *f* *pp* *mf* *fp* *f* *sfz* *f*

mf *f* *pp* *mf* *fp* *f* *sfz* *f*

mf *f* *pp* *mf* *fp* *f* *sfz* *f*

mf *f* *pp* *mf* *fp* *f* *sfz* *f*

mf *f* *pp* *mf* *fp* *f* *sfz* *f*

f *mp*

plunger mute +



49

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Hp.

f *pp* *f* *sfz*

f *pp* *f* *sfz*

f *pp* *f* *sfz*

f *pp* *f* *sfz*

f *pp* *f* *sfz*

f *pp* *f* *sfz*

f *mp*

Very freely, piano and clarinet independent, clarinet c. ♩ = 40

55

Bst. Cl. *ppp* always below the piano

Hn.

Tpt.

Tbn.

Hp.

Pno. *pp*

I will sing of mercy and judgement: unto thee, O Lord, will I sing. I will behave myself wisely In a per-fect way. O when wilt thou come un_ to me?

Duration of note determined by conductor

Duration of note determined by conductor (held longer than brass)



K Freely ♩ = 40

57

Bst. Cl. *ppp*

Perc. Crotales *mf*

Hp. *mf*

Pno. *mf*

I will walk within my house with a per-fect heart.

III Not silent

Tranquil $\text{♩} = 40$

L

Piano Solo

arco, con sord.

Violin 1

Violin 2

Viola

Violoncello

==

12

Bst. Cl.

Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Cb.

Marimba
Soft mallets

pizz.

mp but resonant

M

M

19

Fl. *f* *pp*

Ob. *f* *pp*

Bst. Cl. *pp* *p* *f* *pp*

Cl. *ppp* *f* *pp*

Perc. **Almglocken** *sfz* **Tibetan Bells** l.v. *mp* *f*

*) Play each note with a *sfz* attack then a quick decay during roll

Hp. non-l.v. *p* *mf* *f* p.d.l.t. l.v. *sfz* p.d.l.t.

Pno. *mf* *p*

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vc. pizz. *mp* but resonant

Cb.

N

27 **O** **Piccolo** $\text{♩} = 100$

Fl.

Ob.

Bst. Cl.

B. Cl. **Clarinete in Bb**

Bsn.

Hn.

Tpt.

Tbn.

Perc. **Almglocken**

Hp.

Pno.

Vln. 1 **senza sord.** $\text{♩} = 100$

Vln. 2 **senza sord.**

Vla.

Vc.

Cb. **pizz.**

33 $\text{♩} = 40$ $\text{♩} = 100$ $\text{♩} = 40$ $\text{♩} = 100$

Picc. sfz sfz sfz ff sffz

Ob. sfz sfz sfz ff sffz

Bst. Cl. sfz sfz sfz ff sffz

Cl. sfz sfz sfz ff sffz

Bsn. sfz sfz sfz ff sffz

Hn. p ff sfp ff sffz

Tpt. p ff sfp ff sffz

Tbn. p ff sfp ff sffz

Perc. sfz sfz sfz sfz sfz

Hp. sffz *sons étouffé* f sffz *sons étouffé*

Pno. ff ff ff ff ff

Vln. 1 p mp p f

Vln. 2 p mp p f

Vla. f f f f

Vc. f f f f

Cb. sffz sffz sffz sffz sffz

pizz.

39 $\text{♩} = 40$ $\text{♩} = 100$

Picc. sfz sfz fff

Ob. sfz sfz fff

Bst. Cl. sfz sfz fff

Cl. sfz sfz fff

Bsn. sfz sfz fff

Hrn. sfz ff

Tpt. sfz ff

Tbn. sfz ff

Perc. (Almglocken) sfz fff

Hp. fff sans étouffé

Pno. ff

Vln. 1 p f p

Vln. 2 p f p

Vla. p f p

Vc. p f p

Cb. sfz

Q Brash ♩ = 50

50

Picc. *f*

Ob. *f*

Bst. Cl. *f*

B. Cl. *f*

Contrabassoon *f*

Hn.

Tpt.

Tbn.

Perc. (Almglocken) *sfz sim.*

Hp. *ff*

Pno. *ff*

Q Brash ♩ = 50

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

52 Picc. *ff* *p* *ff* Long

Ob. *ff* *p* *ff*

Bst. Cl. *ff* *p* *ff*

B. Cl. *ff* *p* *ff* *mf* *p*

Cbsn. *ff* *p* *ff* *mf* *p*

Hn. *f* *ff* *p* *ff*

Tpt. *f* *ff* *p* *ff*

Tbn. *f* *ff* *p* *ff*

Perc. Tibetan Bells *f* *mp* *f* l.v. l.v. to next mv.

Hp. *ff* *ff* *sfz* p.d.l.t. l.v. to next mv.

Pno. *ff* *mf* *6* *8^{va}*

Vln. 1 *mf* *ff* *p* Long

Vln. 2 *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff* arco molto sul pont. *mf* *p*

Cb. *mf* *ff* arco molto sul pont. *mf* *p*

IV Out of the depths

Very distant $\text{♩} = 60$

Piano Solo

$p < mf$ p f ff p ppp

10 $\text{♩} = 70$

Pno. mf f p f pp f p mf

3 $\text{♩} = 60$

Pno. p mf $sim.$

12 $\text{♩} = 80$

Pno. f ff p sfz p sfz sfz p sfz p sfz p

20 $\text{♩} = 45$

Pno. sfz ff mp

30 $\text{♩} = 100$

Pno. ff p $cresc.$ (mf) (f) $(cresc.)$ ff

38 rit. $\text{♩} = 65$ molto rit.

Pno. mf mp ppp mf

The musical score is written for piano and consists of eight systems. Each system contains a grand staff with a treble and bass clef. The music is in 4/4 time and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from pianissimo (ppp) to fortissimo (ff). The tempo markings are 'Very distant' (♩ = 60), 'rit.' (♩ = 65), and 'molto rit.'. The score includes performance instructions such as 'Piano Solo', 'Pno.', and 'sim.'. There are also some markings like '8va' and '15va' indicating octave shifts. The piece concludes with a final chord in the bass clef.

V In the sanctuary

Rhythmic and driving ♩ = 96

Piccolo
pp

Oboe
p — *f*

Basset Clarinet in A
p

Clarinet in B \flat
pp — *p* — *f*

Contrabassoon
sfz

Horn in F
f senza sord.

Trumpet in B \flat
f senza sord.

Trombone
f senza sord.

Marimba
f

Kick Drum
ff

Harp
mf — *p* — *mf*

Piano Solo
f — *ff*

Violin 1
pp

Violin 2
pp

Viola
pp

Violoncello
pizz. — *f* — *p* sul pont.

Contrabass
pizz. — *f* — *p*

8 R

Picc. *ff* *p* *mf* *p*

Ob. *ff*

Bst. Cl. *ff* *p* *mp* *mf* *p*

Cl. *ff* *p* *mp* *mf* *p*

Cbsn. *sfz* *sfz*

Hn. *pp* *ff*

Tpt. *pp* *ff*

Tbn. *pp* *ff*

Perc. (Marimba) Guiro fast swipe w/ wood of marimba mallets (Marimba) *ff* *mp*

Hp. *p* *f* *sans étouffés* *ff* *ord.* *mp*

Pno. *ff* *ff*

Vln. 1 pizz. *ff* arco *p* R pizz. *ff* *mf*

Vln. 2 pizz. *ff* arco *p* pizz. *ff* *mf*

Vla. pizz. *ff* *ff*

Vc. pizz. *ff* *f* (pizz.) *f*

Cb. pizz. *f* (pizz.) *f* arco *sfz* *mf* *f*

15 **S**

Picc. *ff*

Ob. *pp* *mf* *pp* *ff*

Bst. Cl. *ff*

Cl. *ff*

Cbsn. *sfz*

Hn. *pp* *mf* *pp* *p* *ff*

Tpt. *pp* *mf* *pp* *p* *ff*

Tbn. *pp* *mf* *pp* *p* *ff*

Perc. (Marimba) *p* (Tam-tam) *mf* (Small susp. cym.) *f* (Marimba) *f*

Hp. *p* *f sub.* *f* *sons étouffés* *sfz norm.*

Pno. *mf* *p* *ff* *ff* *mp* *p*

Vln. 1 *arco* *p* *f* *ff* *pp* *mf*

Vln. 2 *arco* *p* *f* *ff* *pp* *mf*

Vla. *pizz.* *ff* *arco* *pp* *mf*

Vc. *mf* *arco* *pp* *pizz.* *ff* *f* *arco* *pp* *mf*

Cb. *ppp* *f*

24

Picc. *mp* *f* *mf* *ff*

Ob. *mp* *f* *mf* *ff*

Bst. Cl. *mp* *f* *mf* *ff*

Cl. *mp* *f* *mf* *ff*

Cbsn. *mf* *f* *p*

Hn. *p*

Tpt. *p*

Tbn. *mf* *f* *p*

Perc. (Marimba) *p* *f* *mf* *p* *ff* *p*

Hp. *f* *sfz* *mf* *ff* non l.v.

Pno. *ff* *mf* *ff* *mf* *mp* *f*

Vln. 1 *pp* *pp* *mf* *pp* *p*

Vln. 2 *pp* *pp* *mf* *pp* *p*

Vla. *pp* *pp* *mf* *pp* *p*

Vc. *pp* *pp* *mf* *pp* *p* *f* *p*

Cb. *pp* *f* *ff* *p*

pizz. *arco*

29

Picc. *p* *mf* *pp* Long

Ob. *p* *mf* *pp*

Bst. Cl. *p* *mf* *pp* *ff*

Cl. *p* *mf* *pp*

Cbsn. *f* *sfz* *p* *f*

Hn. *f* *mp* *p* *f*

Tpt. *f* *mp* *p* *f*

Tbn. *f* *mp* *p* *f*

Perc. Tam-tam *mf* Vibraphone *p* *ff*

Hp. *ff*

Pno. *ff* *f* *p* *mf* *ff* *ff*

Vln. 1 *f* *pp* *f* *p* *mf* *pp* Long

Vln. 2 *f* *pp* *f* *p* *mf* *pp*

Vla. *f* *pp* *f* *p* *mf* *pp*

Vc. *f* *pp* *f* *p* *mf* *pp*

Cb. *f* *pp* *f* *p* *mf* *pp*

T Calm ♩ = 45

35

Picc. *p* *pp* poss.

Ob. *p* *ppp* *p*

Bst. Cl. *pp* *f*

B. Cl. *p* *mp*

Cbsn. *ppp* *p* *mp* *p*

Hn.

Tpt.

Tbn. *mp* *pp*

Perc. *Small susp. cym.* *p* *mf*

(Vibraphone) *mf* *p* *pp* *mf* *p*

Hp. *p* *mf* *pp* *mf* *p* B#

Pno. *p* *pp* *p* *pp* *f*

T Calm ♩ = 45

Vln. 1 *p* *p* *mp* *pp* pizz. *mf*

Vln. 2 *p* *p* *mp* *pp* pizz. *mf*

Vla. *p* *p* *mp* *pp* pizz. *mf*

Vc. pizz. *mp* arco *pp* pizz. *mf*

Cb. *pp* *mf* *pp* *pp* *mf* *pp*

42

Picc. *p* *ff*

Ob. *p* *ff*

Bst. Cl. *p* *p* *ff*

B. Cl. *p*

Cbsn.

Hn.

Tpt. *mp* *pp* *f*

Tbn. *mp*

Perc. *mp* *ff* *mf* *p* Glockenspiel

Hp. *f* *ff* *mf* *p* *mf* *p* l.v.

Pno. *ff* *p* *mf* *p* *mf* *p*

Vln. 1 arco *pp* *f* sul pont. *pp*

Vln. 2 arco *pp* *f* sul pont. *pp* sul tasto *mf* sul pont. *pp*

Vla. arco *pp* *f* sul pont. *pp* sul tasto *mf* sul pont. *pp*

Vc. arco *pp* *f* sul pont. *pp*

Cb.

47 G.P.

Picc. -

Ob. -

Bst. Cl. - *mp*

B. Cl. -

Cbsn. -

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Perc. (Glockenspiel) *mf* *p* *mf mp* *f* *ff* *f* *p* damp

Hp. *mf* *mf* *p* *mf* *f* *ff* *f* *p* l.v. *B \flat*

Pno. *p* *f* *ff* *f* *p* *mf*

Vln. 1 *mf* G.P.

Vln. 2 -

Vla. -

Vc. *mf* *pp* sul tasto → sul pont.

Cb. -

51

Picc. *p*

Ob.

Bst. Cl. *ppp* *pp* *ppp*

B. Cl. *pp* *ppp*

Cbsn.

Hn.

Tpt.

Tbn.

Perc. *arco* *pp* *hard mallets* *f* *mf* *p*

Hp. *mf* *f*

Pno. *pp* *pp* *p* *mp* *p*

Vln. 1

Vln. 2

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *arco* *pp* *f* *pp*

U Rhythmic ♩ = 96

60

Picc. *ff*

Ob. *p* *ff*

Bst. Cl. *ppp* *ff*

B. Cl. *mp* *f* *ppp* *ff* *f*

Cbsn. *mp* *f* *f*

Hn.

Tpt.

Tbn. *mf* < *fff*

Perc. **Tam-tam** *mf* *p* *pp* **Tom-toms + kick drum** **snare drum sticks** *ff* *mp* *ff*

Hp. *mp* *p*

Pno. *mf* *p* *p* *ff* *f*

U Rhythmic ♩ = 96

Vln. 1 *pizz.* *f* *p*

Vln. 2 *pizz.* *f* *p*

Vla. *f* *p*

Vc. *f* *p* *f*

Cb. *mp* *f* *mf* < *fff*

68

Picc. *mp* *ff* *f* *ff* *mf* *fp*

Ob. *mp* *ff* *p* *f* *ff* *mf* *ff*

Bst. Cl. *mp* *ff* *f* *ffp*

B. Cl. *f* *ffp*

Cbsn. *f* *ff*

Hn. *sfz* *p* *f*

Tpt. *sfz* *p* *f*

Tbn. *sfz* *p* *f*

Perc. **Bongos** *fff* *mf* *ff* **Tom-toms + kick drum** *sfz* *mp* *ff* **Bongos** *p* **Tom-toms + kick drum** *mp* *f*

Hp. *mf* *ff* *mf* *mp* *f*

Pno. *mf* *ff* *f* *ff* *p* *mp* *f*

Vln. 1 *arco* *p* *mf* *mf* *ff* *pp* *f*

Vln. 2 *arco* *p* *mf* *mf* *ff* *pp* *f*

Vla. *pizz.* *f* *arco* *pp* *f*

Vc. *pizz.* *f* *arco* *pp* *f*

Cb. *pizz.* *f* *arco* *pp* *f* *pizz.* *mp* *f*

73

Picc. *mf* *ff*

Ob. *mf* *ff*

Bst. Cl. *mf* *ff*

B. Cl. *sfz* *f* *ff*

Cbsn. *sfz*

Hn. *sfz* *f* *sfz*

Tpt. *sfz* *f* *sfz*

Tbn. *sfz* *f* *sfz*

(Tom-toms + kick drum) (Bongos) (Kick drum)

Perc. *sfz* *mp* *ff* *mf* *ff* *mf* *sfz*

Hp.

Pno. *f* *ff*

Vln. 1 *mf* *ff* *p*

Vln. 2 *mf* *ff* *p*

Vla. *pizz.* *f* *arco* *p*

Vc. *pizz.* *f* *arco* *p*

Cb. *f* *arco* *sfz*

76 Very long

Picc. *ff* *mf* *fff*

Ob. *ff* *mf* *fff*

Bst. Cl. *ff* *mf* *fff*

B. Cl. *ff* *mf* *fff*

Cbsn. *ff* *fff*

Hn. *ff* *mp* *sfz* *fff*

Tpt. *ff* *mp* *sfz* *fff*

Tbn. *ff* *mp* *sfz* *fff*

Perc. Tom-toms + kick drum *ff* *mf* *sfz* *mf* *fff* Bongos

Hp. *fff*

Pno. *fff poss.*

Vln. 1 *ff* *p* *fff* Very long

Vln. 2 *ff* *p* *fff*

Vla. *ff* *p* *fff*

Vc. *ff* *p* *fff*

Cb. *ff* *pizz.* *arco* *fff* *fff*

6

The narratives and continuities of *Stravinsky's Movements*

At the end of the decade which began with Schoenberg's death, the composer so often portrayed in opposition to him produced a piece representing the zenith of his engagement with serialism. Although the culmination of Stravinsky's late style would come with his 1966 masterpiece *Requiem Canticles, Movements for piano and orchestra* (1958–59) is one of his first works not simply to use serial technique, but to involve itself in a compelling dialogue with the methods and aesthetics of the Second Viennese School. In his earlier serial pieces, the new idiom is gradually absorbed, but with *Movements*, this musical sponge is wrung out: Stravinsky masters a new technique whilst ultimately making it his own. The transition to this individual late style begins with *Agon* (1953–57), a work that mixes tonal, atonal and dodecaphonic elements, and reflects on his oeuvre to-date, spanning the crucial period in which the composer took his serial turn. With this as the exposition and climax of the story, *Movements* is something of a *dénouement*, although a 'to be continued...' is certainly needed. This is a work, like *Agon*, that reflects on what has come before and hints at what is to come next, moreover displaying a relationship with the composer's earlier music.

These connections are most apparent in its surface-level discontinuities. Within and between sections, a staggering variety of colours, textures, rhythms and tonalities are employed that make every moment different from the next. This is compounded by its length: despite there being five movements and four interludes, it is a mere 193 bars of score and just shy of ten minutes in performance. Nevertheless, an overriding unity is created through connections of theme, tempo, pitch, and so on, that tie sections together. The case for continuity in

Stravinsky's most block-like music has been proposed,¹ with a useful recent addition from Gretchen Horlacher,² who concentrates on the earlier music. These ideas are applied to the late music in this study, demonstrating how the narratives and continuities in *Movements* create cohesion despite its contrasts. This situates the work in the typically Stravinskian continuity/discontinuity dichotomy.

The contrasts with Schoenberg's versions of serialism become more distinct as Stravinsky develops his late style. As the first mature late work, *Movements* treads a line between inheritance of serial techniques and reinvention. Moreover, its use of some serial tropes represents a critique of the Second Viennese School. Stravinsky both simplifies techniques and creates more complex methods of pitch organisation, often subverting the basic precepts of the method and creating his own solutions to how a set may be manipulated. This will be demonstrated throughout this study, highlighting areas of inheritance and innovation.

The relationship with the composer's past is reflected in broader historical associations: *Movements* is a concerto in all but name, and the interaction between soloist and instrumental groups helps to delineate structures and reinforce the drama. This is compounded by its reference to extant forms: sonata form in the opening movement and the three variations of IV show this most palpably. The balance achieved in its multi-movement architecture enhances this, and it does not take a huge leap of imagination to see the large-scale structure as comprising a quick sonata form movement (I); a slow, lyrical movement (II); a scherzo with set of variations (III and IV); and a quick finale (V). Although the brevity of sections may render this balanced design as fleeting, it nevertheless shows a unity that lends a sense of formal logic. Furthermore, whilst there is an underlying organisation of pitch according to the row, there are strong dialogues between various interval classes and other harmonic devices—octatonicism, whole-tonality, chromaticism—which similarly form their own narrative threads. The exploration of different types of internal narratives will inform this investigation, and their

¹ See Hasty, 'On the Problem of Succession and Continuity in Twentieth-Century Music', 58–74. Hasty takes Stravinsky's *Symphonies of Wind Instruments* as a case study to discuss this issue.

² Horlacher, *Building Blocks: Repetition and Continuity in the Music of Stravinsky*. See in particular 25–35.

effects will be identified to see how we might understand this tightly wrought work.

The critical reactions to *Movements* will first be explored, situating it in relation to the Second Viennese School: Stravinsky's relationship with Schoenberg and Webern will be investigated, demonstrating elements that have been inherited and those which demonstrate an implicit criticism of these methods. Furthermore, the originality of the work's compositional techniques will be shown through examples of serial practices being adapted and made Stravinsky's own. Narratives within the piece will be highlighted through primarily linear connections related to melodic uses of the row and manipulation of motives. The manner in which these inform and create structures will be shown as continuity is created within its disjointed structure. As a whole, the relevance of intrinsic and extrinsic narratives will be brought together, demonstrating that a greater understanding of *Movements* can be gained by engaging with both its historical connections and internal workings. The originality of this work will be highlighted, showing the independence it ultimately has from formal and technical predecessors and the contemporary relevance it retains as a result. This is a complex work on the page, and can provide difficulties in comprehension for a listener, but with an awareness of its narrative threads, its continuities can be appreciated.

Reactions and Progressions

Critical reaction to Movements

When *Movements for Piano and Orchestra* was first performed, it must have seemed no different from perhaps a dozen others in the post-Webern idiom.³

Only three years after its premiere, Martin Boykan made this somewhat damning assessment of the work. The specific 'post-Webern' label can further be observed in the rejection of a Schoenbergian approach that the work embodies, and its

³ Boykan, "Neoclassicism" and late Stravinsky', 155.

embracing of non-traditional parameters—use of symmetry, attention to timbre, and others—that are characteristic of Webern and later composers associated with Darmstadt, particularly Boulez and Stockhausen. Indeed, Jonathan Cross suggests *Movements* ‘is a clear response to the Webern-inspired experiments of his younger colleagues’.⁴ The relationship the work has with these composers—and Boulez, as the vanguard of modernism at the time, in particular—is debatable. The more general belief that Stravinsky was pandering to Boulez, *et al* is widely expressed,⁵ though it is often based on anecdotal evidence regarding Stravinsky’s attitude to the younger generation. This study does not claim *Movements* is unconnected to this music, but it will be shown that its originality takes it beyond mere reaction. Indeed, a more important distinction can be made: it is either part of the serial canon—the work of a fully signed-up serialist—or a response to and a critique of it. These are not mutually exclusive positions and, like much of Stravinsky’s music, it enjoys the tension of existing in both camps.

Movements shows an understanding of serial technique which developed from the *Septet* (1952–53) and *Agon* (1953–57), through *In Memoriam Dylan Thomas* (1954) and *Threni* (1957–58); however, it is the first piece to use rotational arrays. Stravinsky’s own technique, rotation, takes a series and rotates its set of intervals—starting with the second interval on permutation two, the third on three, and so on—and always starting on the same note. This was most often applied to the two hexachords of a twelve-tone row, resulting in a six by six grid of pitches, each line of which began on the same note and moved through the same set of intervals displaced by one note to its neighbours. This canon-like technique created new possibilities and a further sense of unity, marking works which use it with a renewed sense of clarity that was a marked departure from the austere soundworld of *Threni*’s unadorned dodecaphony. But the links to other serial composers remain, and it can be seen both as an extension of Stravinsky’s neoclassicism—with the death of Schoenberg in 1951, serialism became a legitimate part of history—and as a demonstration of brand new techniques. Its

⁴ Cross, ‘Composing with Stravinsky’, 249.

⁵ Straus brings together a number of these points of view: Straus, ‘Babbitt and Stravinsky under the Serial “Regime”’, 18–20.

legacy can be seen in its inspiration for composers today, and in light of the later development and apotheosis of this style and technique in *Requiem Canticles*, the originality demonstrated in *Movements* becomes clear. Cross's interview with Louis Andriessen⁶ is testament to this longevity, the composer having claimed elsewhere that 'the true influence of Stravinsky keeps beginning all over again'.⁷ Although Stravinsky's historic antithetical position to Schoenberg may have lessened his purported influence in the first half of the twentieth century, as the twenty-first is in its infancy, 'the true influence of Stravinsky [has] only just begun'.⁸

Returning to Boykan's assessment of *Movements*, and even so close to its composition the writer is quick to point out the essentially Stravinskian nature of this music: '*Movements* is one of the most personal of Stravinsky's works'⁹. This and other early analyses examine it in terms of serial technique, with Eric Walter White being one of the first to attribute notes to a set in 1966;¹⁰ however, his analysis implies a degree of freedom which is not entirely accurate. The 'unorganised notes that seem to serve as passing notes'¹¹ are corrected in Milton Babbitt's 1986 publication,¹² and later publications add still more to this discussion, notably Douglas Rust's detailed commentary that uses Stravinsky's original sketch material.¹³

Movements is a work of historic significance as it stands on many pathways: it represents a personal turning point for its composer, but also intersects the old world of modernism with the music that would develop in the late twentieth century, in its own way crystallising much that was learnt from Webern. Furthermore, it straddles ideas of innovation and tradition, and contrasts clarity

⁶ Cross, 'Composing with Stravinsky', 248–59.

⁷ Andriessen and Schöenberger, *The Apollonian Clockwork*, 101.

⁸ Cross, 'Composing with Stravinsky', 248–51.

⁹ Boykan, "'Neoclassicism" and late Stravinsky', 155.

¹⁰ Walter White, 'Stravinsky, the Composer and His Works', 504–06.

¹¹ *Ibid.*, 506.

¹² Babbitt, 'Order, Symmetry, and Centricity in Late Stravinsky', 247–61.

¹³ Rust, 'Stravinsky's Twelve-Tone Loom: Composition and Precomposition in "Movements"'.
"

with complexity. Whether it operates within the broad serial tradition or remains at the periphery, that a narrative with the Second Viennese School exists cannot be denied. This narrative informs its place in music history, but also illuminates its methods and techniques, helping us to navigate its complexities, understand its construction and language, and appreciate its fundamentally integrated nature.

Critical reactions in Movements

I despise modern music. I myself don't compose modern music at all nor do I write music for the future. I write for today. In this regard I don't want to quote names, but I could tell you about composers who spend all their time inventing a music of the future.¹⁴

Stravinsky made many comments on modern music throughout his life, both in general terms and with particular reference to other composers. The above quotation from a 1932 interview is typical of Stravinsky's polemics, and reflects a consistent thread in his writing: a disdain for Schoenberg. This finds a voice in his late music, as his relationship to the Second Viennese School—the dislike of Schoenberg and the admiration of Webern—is most readily felt in the notes he wrote, not his words. When Stravinsky was awoken to the idea of serialism, his relationship to Schoenberg certainly changed, as he accepted his basic ideas and started to operate within his methods, but a sense of distance also remained. Schoenberg kept abreast of Stravinsky's music and opinions, noting in the margins of his copy of the above interview:

He himself does not compose modern music at all—therefore he does not detest it. He writes unmodern music “for today”.¹⁵

¹⁴ Stravinsky's words from an interview with N. Roerig in 1932, reproduced in Stein, 'Schoenberg and "Kleine Modernsky"', 322.

¹⁵ Schoenberg's marginal comments on an interview with Stravinsky from 1932. Reproduced in *Ibid.*, 324.

These comments epitomise the discourse between the two. On one hand is a composer constantly aware of the past, though forging his own brand of progressive music (how can the creator of *The Rite of Spring* not be considered to have written the music of the future?); on the other, is the man who famously claimed to 'have discovered something which will assure the supremacy of German music for the next hundred years'.¹⁶ This polarisation is one born of their distinct musical traditions, and in 1924 Stravinsky wrote:

Schönberg's mentality and esthetic principles are unusual: he reminds me of an Oscar Wilde in music of the romantic Germans. He is closely bound with the evolution of German music, and he seems to me like a disguised Brahms.¹⁷

This is a typically pointed assertion, a riposte to Schoenberg's general view of Stravinsky as a throwback and arising from Alban Berg's 1924 essay 'Why is Schoenberg's music so difficult to understand?', in which the traditionalism of Stravinsky's music is not painted in a positive light,¹⁸ and the reference to him barely disguised: 'One composer's "atonality" consists in setting false basses under primitively harmonized periods; others write in two or more (major or minor) keys simultaneously, but the musical procedures within each one often betray a frightening poverty of invention.'¹⁹ Nevertheless, Stravinsky disliked Schoenberg's overly Romantic and overtly expressionist tendencies and, despite working with a neoclassical aesthetic for so long, would go on to demonstrate this with his own brand of serialism. Schoenberg's style of serialism is implicitly critiqued in Stravinsky's late music, and whilst the former would lambast Stravinsky quite literally—the second of his *Three Satires*, Op. 28 refers to 'kleine Modernsky'

¹⁶ Schoenberg's words from a July 1921 letter to Josef Rufer, quoted in Cook and Pople (eds), *The Cambridge History of Twentieth Century Music*, 5.

¹⁷ Stravinsky in an article in the *Prager Presse*, quoted in *Pro Mundo - Pro Domo: The Writings of Alban Berg*, Bryan R Simms (ed.), 280.

¹⁸ Bryan R Simms (ed.), *Pro Domo: The Writings of Alban Berg*, 279–80.

¹⁹ Berg, 'Why Is Schönberg's Music So Difficult To Understand?', in *Musikblätter des Anbruch* 13th September 1924.

imitating 'Papa Bach'²⁰—the latter would provide an ultimately more convincing alternative, particularly in works leading up to and including *Movements*.

Inheritance and originality

Stravinsky's early serial music does not employ the same degree of serial complexity as that of Schoenberg, although this seems more about style than a lack of technique, as Straus notes:

He never imitates Schoenberg nor yields to him. Rather, he strips away all that seems self-indulgent, bombastic, or hyper-expressive in the Schoenbergian edifice, and attempts to build something new, and better, on the foundation that remains.²¹

Although *Movements* was written at a time of relative serial maturity for Stravinsky, this straightforwardness is still in evidence. The notion that Stravinsky approached the method with a different set of values from Schoenberg is fundamental to understanding his work's relationship with the Second Viennese School: he simplified Schoenberg's approach—indeed learning mostly from Webern—and reframed the method to fit his own purposes. There are undoubtedly some important similarities in the composers' approaches, but these are mostly the basic precepts of the method, although Schoenberg's claim that '[c]omposition with twelve tones has no other aim than comprehensibility'²² is evidently shared by Stravinsky. But, the distanced relationship with serial practice gives the impression of a piece which comments on serialism more than being wholeheartedly serial, and whilst its techniques are part of this tradition, they are manipulated and employed in such a way that Stravinskian hallmarks are distinct. However, he evidently learnt from Webern, finding a composer whose music shone light onto his own and allowed him to develop a serial method with increasing

²⁰ Stein, 'Schoenberg and "Kleine Modernsky"' in *Confronting Stravinsky*, 311–12.

²¹ Straus, *Stravinsky's Late Music*, 20. See 8–20 for more on this topic.

²² Schoenberg, *Style and Idea*, 103.

freedom. Whereas his position relative to Schoenberg can be characterised by difference, his relationship with Webern's music is one of deference.

Webernian traits are found in the techniques and surface of *Movements*, and Straus comments on the late music in general that it is Webern's 'sparseness, his transparency, his relative contrapuntal simplicity'²³ that is most pervasive. These characteristics are certainly present, but there is a level of rhythmic complexity which can shroud this. Whilst the music shares the clarity of Webern's late work, it is not presented with the regular rhythmic formations that we see in the *Symphony, Op. 21*, but uses a more complex polyphonic style.

Stravinsky employs a rhythmic palette which is almost constantly changing—moments of simplicity stand out in an often tempestuous rhythmic space—presenting a concentrated and more jarring version of the rhythmic vitality found in much of his 'Russian' period music.²⁴ Nevertheless, there is a degree of clarity achieved by the use of non-synchronous patterns in moments of counterpoint, as the unique rhythmic profile of each line clearly distinguishes one from another. This texture is complex and helps to obscure the pulse, creating a tension between clarity and ambiguity that is characteristic of this music and further redolent of early polyphony in which Stravinsky had an interest. In the first movement, the rhythmic consistency of the flute against the more erratic clarinets and piano differentiate it as soloist (bars 13–17), demonstrating a linear clarity found in Webern, but with multiple lines creating a Stravinskian sense of polyphonic complexity (see **Figure 6.1**). The notion of contrast creating cohesion in this and other examples is also seen at a formal level and will be returned to later.

²³ Straus, *Stravinsky's Late Music*, 22.

²⁴ The complexities of works such as *The Soldier's Tale* are invoked, but where this is dependent on changing metre and unpredictable stresses, the music of *Movements* utilises changes of subdivision (quintuplets, to semiquavers, to triples) which hide any sense of constant pulse, instead giving the impression of a constantly varying tempo. In actual fact, the various tempos are strict, without any expressive fluctuations. This is a network of rhythms tightly controlled by the composer.

**Figure 6.1: Stravinsky, *Movements*, rhythm clarifying counterpoint, mvt. I
(bars 13–17)**

The inheritance from the Second Viennese School remains fundamental; however, much of what Stravinsky saw in Webern's crystalline miniatures may well have aligned with his existing ideas and style, such that the degree to which Webern can be viewed as an influence is difficult to quantify. Indeed, how much Stravinsky knew of the mechanics of the serial composers' methods beyond the rudimentary concept of the series and its basic transformations has been questioned.²⁵ His decision to use more elementary means and build on these with his own techniques, however, seems to be born out of an aesthetic choice rather than a limited understanding. The soundworld of Webern's music resonated with his own, whilst its use of patterns, symmetry and canons happily aligned with his well-developed use of similar devices, although these parallels do not necessarily amount to influence. Stravinsky's mature serial music certainly reflects Webern's, but its originality and imagination stands out. There is a complex dialogue between their music that provides a context for *Movements* but does not fully explain it; that

²⁵ See Straus, *Stravinsky's Late Music*, for a full discussion of this, particularly 7–9.

his music is more original than it is derivative was already being noted during Stravinsky's lifetime.²⁶

In IV, Stravinsky's inheritance of certain Weberian traits is evident, whilst it shows a development of these in its texture and harmony. Its use of variation form, the clearly defined sense of line, and a strong link between the placement of row-forms and structural blocks all demonstrate a kinship with Webern. However, once the subsequent interlude begins (bars 136–140), this affinity starts to dissipate. The only moment in the whole work in which the entire orchestra (without soloist) plays together, this climax is reminiscent of that of Webern's arrangement of Bach's *Ricercar à 6* from the *Musical Offering*, which uses *Klangfarbenmelodie* and small groups of instruments. Whilst it resembles Webern on the surface, it represents a marked departure in terms of its technique. Having developed hexachordal rotation, Stravinsky is able to build chords from the 'verticals' of these pre-compositional grids, in what—quite literally—adds a new dimension to the possible harmonies of the work. In using this technique in a section adjacent to music which so patently borrows from Webern, Stravinsky is declaring in no uncertain terms that his approach to serial harmony is dependent on nobody but himself.²⁷ In moving without a gap into the explosive fifth movement—reminiscent of the very opening of the first—one of the most striking moments in the work is created, and one which demonstrates its fundamental technical and sonic originality. It echoes the earlier music, recalling the end of *Symphonies of Wind Instruments* (1920) and other chorale-like textures: this, and the new techniques, means it stamps more of a Stravinskian mark on the music than any other moment in the piece.

The essence of Stravinsky's earlier work is subsumed in this late music, built into the fabric of the compositional processes and weaved together with his new serial approach: 'Stravinsky, approaching each [compositional technique] from without, reinterprets and transforms it so radically to fit his own needs that it

²⁶ Cone, 'The Uses of Conventions: Stravinsky and His Models', 298–99.

²⁷ For a detailed discussion of Stravinsky's serial harmony, see Babbitt, 'Order Symmetry and Centricity in Late Stravinsky', 247–61.

remains only superficially related to the original'.²⁸ This is most evident in the use of rotational arrays which have at their heart 'centricity, ostinato, and canon',²⁹ resulting in music which realises the composer's abiding preoccupations through serial technique. One must not, however, overestimate this relationship with his broader oeuvre, and perhaps what most ties this period to his earlier work is the persistent reinvention and creativity.

Straus outlines his many firsts at this time, noting that rather than being a reinvention of earlier modes of composing, 'the works of this period are strikingly original in their sheer impact, by virtue of their unusual forms and rhythms and their striking timbral juxtapositions'.³⁰ That this is new music to Stravinsky is clear, but its relationship with earlier composers is present, creating a dialogue which underpins the very music, not just its history. Straus notes the tendency to appraise *Movements* with emphasis on either the 'Stravinskian sound'—highlighting connections with his earlier music—or its serial technique: in neither case does it fare well, being either 'insufficiently like his earlier music' or 'a weakly derivative imitator of his Viennese forebears'.³¹ But Straus takes a more considered position: 'The late music is neither a falling away from an earlier greatness nor a slavish capitulation to an alien power. Rather, it is a willed, adventurous voyage of compositional exploration'.³² This originality is manifest in *Movements*, although there is an active—and musically compelling—tension between new and old, between Stravinsky and the serialists.

Forming connections

Roman Vlad asserts that 'the effect of *Movements* on the listener is that of a very strange work indeed, one which transcends not only all sense of earthly gravity,

²⁸ Cone, 'The Uses of Conventions: Stravinsky and His Models', 298.

²⁹ Straus, *Stravinsky's Late Music*, 38–39.

³⁰ *Ibid.*, 4–5.

³¹ Straus, 'Stravinsky the Serialist', 156.

³² *Ibid.*, 156.

but every contingent existential motive of an expressive nature'.³³ This sense of floating is, according to Vlad, on account of the work's 'antitonicity', its persistent attempt to avoid tonal reference.³⁴ Indeed this is not traditionally expressive music and, as such, does not feature the narrative traits which might be expected: the characters and scenes of tonality—formal constructs, melodic archetypes, stylistic reference, and others—are often disguised. Whilst this may deny the music a clear emotional arc, it does not imply an absence of agency. As its title implies, *Movements* is in almost constant flux, never settling on one idea for too long, yet continuity lies at its heart. This connectedness is brought about by its complex interior mechanics, but equally by the relationships of audible motives and gestures which create a surface-level dialogue. Of Stravinsky's serial music, Joseph Straus notes:

Musical symbols are built up by an extensive network of cross-references, both to traditional musical models and to his own works. Stravinsky's music, taken as a whole, deploys a reasonably consistent gestural language, one which he uses to give expressive shape to both his dramatic or narrative works and to his instrumental works.³⁵

The external references have been shown, but within the work there are further connections to be explored at a variety of levels.

Straus invokes the notions of centripetal and centrifugal forces to describe the construction of *Movements*: there are elements which bind things together—from intervals into melodies; melodies to movements—to those which threaten to pull it apart, such as disjunct blocks of contrasting sonorities.³⁶ These forces are in play at a localised level and will be examined in relation to horizontal, melodic connections, but the formal concerns that cohere the piece in its entirety will be considered first.

³³ Vlad, *Stravinsky*, 225–26.

³⁴ *Ibid.*, 224–26.

³⁵ Straus, 'Stravinsky the Serialist', 172.

³⁶ Straus, *Stravinsky's Late Music*, 81–82.

Narrative forms

This is one of the most hermetic of all Stravinsky's major works. Some of the difficulty in coming to terms with it resides in its brevity, for here the serial process has resulted in an even greater terseness and concentration than usual. The composition lasts ten minutes in performance, but has the specific gravity of a tonal work of three times that duration.³⁷

The apparent mismatch between duration and scale that White describes, is one familiar from the study of Webern's use of miniaturisation, but here the result is different. In contrast to the individual completeness of rarefied sections, movements and forms that we find in the Symphony, Op. 21, *Movements* is a work which deals with the continuity of the whole. But this is Stravinsky, and continuity comes with a certain caveat: Strauss's forces of integration are evident in the connections made despite its block-like structure.

Figure 6.2 shows a proportional plan of the work based on tempo indications³⁸ from which several observations can be made. Instrumentation both delineates sections and ties them together, as the four interludes move through sections of the orchestra before the final tutti offers cohesion and completion. This creates an internal dialogue of progression, but also integrates with the separate movements: the instruments missing in movements II and III are present in the interludes which precede them. Tempo also plays a crucial role here, as each interlude prefigures the speed of the next movement.³⁹ These connections, both backwards and forwards, suggest an ambiguity regarding how the interludes are considered: they form postludes and introductions, belonging to both movements that flank them and to neither.

³⁷ Walter White, *Stravinsky, the Composer and His Works*, 504.

³⁸ These and the durations tally well with Osborne, *Stravinsky: Complete Music for Piano and Orchestra* (CD).

³⁹ A combination of metronome mark and metre has been used here: the speed of the second interlude and the third movement are seen as analogous, as the quaver to crotchet speed change is matched by an equivalent change in metre. In contrast, whilst the tempi of the fifth movement and its preceding interlude are equivalent, a change from a crotchet to quaver pulse creates a doubling of speed.

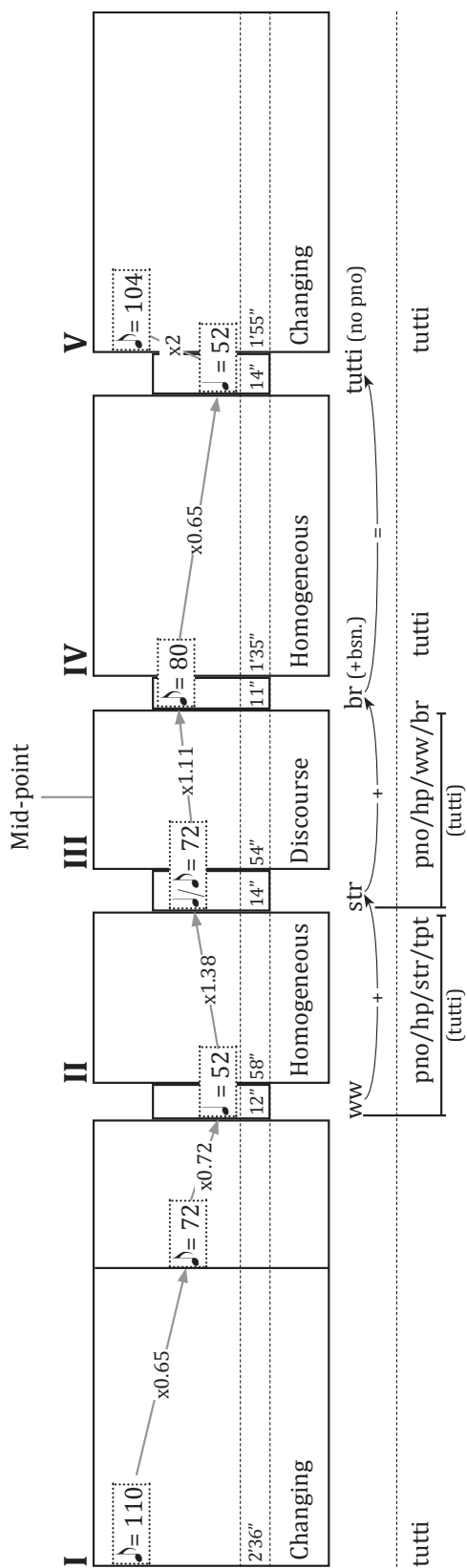


Figure 6.2: Stravinsky, *Movements*, form and relationships (proportional durations)

Within this ambiguity, a sense of connectedness and continuity is achieved. Furthermore, the interludes are of almost identical duration, giving a sense of immobility, whilst the work's mid-point coincides with the centre of the middle movement. This symmetry—a feature reminiscent of Webern—is matched by the types of texture and interaction in each movement: the first and last see the whole orchestra interacting with changing instrumental blocks; the second and fourth embody a homogeneity of sonority; the third shows a dialogue between blocks. An arch-like form is generated, giving a sense of elegant balance.

These features create contrast and continuity which is reflected in *Movements'* engagement with historic formal concerns: sonata form is referenced, variations are employed, and structural and orchestrational relationships redolent of the concerto genre are displayed. These are mediated by music that is highly segmented: from the five movements and four interludes, to their block-like construction, to their cellular material, its sectionalised nature is clear. As such, the forms employed and the ways in which components interact are important when building a picture of the work's narrative. That *Movements* was originally conceived as a concerto for piano and groups of instruments⁴⁰ informs a reading of it as a continuous whole: the separation of the ensemble into groups and the work into sections may be read as concerto-like conversations rather than modernist isolation. In this quasi-concerto, the piano acts as a constant in a moving chain of chamber groups, a feature which is similarly found in Webern's Concerto, Op. 24 (where the role of the piano—as either soloist or nominal orchestra—is similarly ambiguous).

The first movement sets the stage for the work, putting forward different relationships between piano and instrumental groups that can be summarised as:

- solo piano;
- solo piano with instruments which reinforce it;
- groups in horizontal dialogue;
- groups with internal, vertical dialogue (often polyphonic textures).

⁴⁰ Walter White, 'Stravinsky, the Composer and His Works', 508.

This type of interaction is explored throughout subsequent movements and highlighted in the interludes which move from a woodwind group, to strings, to brass and finally an orchestral tutti. The first movement features the highest degree of contrast in this regard, and whilst the subsequent three movements focus more on singular or repeated interactions, it is not until V that we see such alternation again.

Figure 6.3: Stravinsky, *Movements*, opening gesture (bar 1)

The explosive power of the opening gesture (**Figure 6.3**) marks the beginning of a dialogue between the soloist and ensemble which articulates a clear structure:

- soloist and orchestra introduce themselves individually and together (bars 1–6);
- unaccompanied, the piano sets a theme (bars 7–12);
- a new group responds (bars 13–17);
- soloist and ensemble are reconciled (bars 18–22);
- the piano hovers around a static tonal centre of C (bars 23–26).

After this, the eruptive initial gesture is heard again, unequivocally heralding a large-scale repeat—hard to miss even on a first hearing—the effect of which is subtle, but vital to the movement's momentum. The complex material of the section is given a sense of familiarity on its repeat, ensuring that when a new section does begin (bar 27) a listener may be sure that things have moved on (the

fundamental AAB structure is aurally manifest). The repeat points towards a sonata-form exposition, the effect of which is to familiarise a listener with the opening material in preparation for subsequent development. Furthermore, the first section is temporally delineated, the duration made apparent so that a sense of scale is established: an exposition of this brevity suggests subsequent sections will be similarly condensed. And aware that the movement is concerned with succinct sections, a listener may accept a higher rate of change and be more open to hearing continuities.

The first of these continuities is the varied material in the first- and second-time sections. Both of these four-bar units (**Figure 6.4** and **Figure 6.5**) are made up of three distinct phrases: in the first iteration they are characterised by a stutter at the end of each, with a pitch repeated as a grace note and landing on an [0,1] chord. In the second version, the only repeated pitch is the C at the beginning—echoing the earlier cello pedal—after which the three phrases are more rhythmically defined, although [0,1] chords remain. Placing this variation immediately after the exposition highlights links between the material, inviting a listener to draw connections between two audibly associated sections.

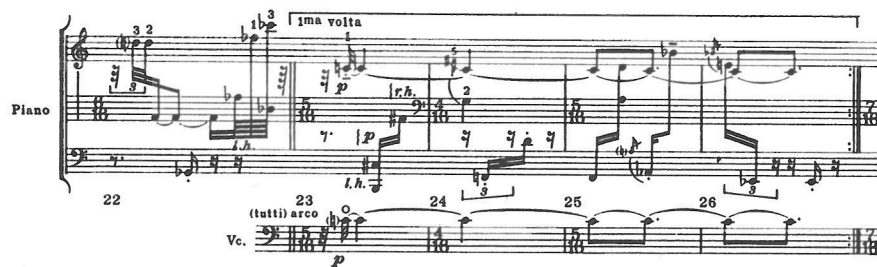


Figure 6.4: Stravinsky, *Movements*, mvt. I, second time bars (bars 22–26)

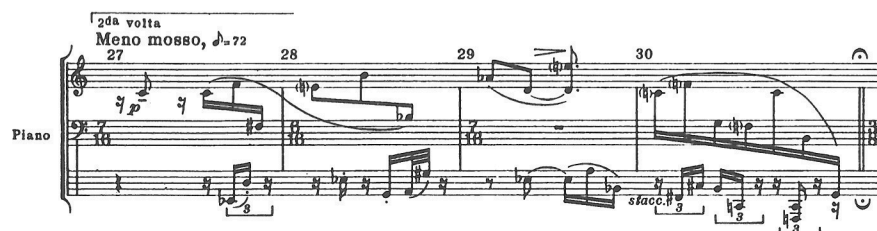


Figure 6.5: Stravinsky, *Movements*, mvt. I, second time bars (bars 27–30)

The use of sonata form extends into a development section insofar as after the exposition there are a series of blocks which build on its sonorities and inter-ensemble interactions, and similarly develop (and repeat) the row. The notion of a recapitulation is useful too, as the interlude which follows the movement repeats its opening gesture. Rather than reconciling tonality, this fleeting three-bar conclusion mediates the movement's two ways of moving: intricate rhythmic passages (such as bars 1–7) and more lyrical, measured sections (the flute solo of bars 13–17) are brought together in a repetition of the opening gesture now stretched over a more stately rhythmic frame. In a more prosaic (and technical) manner, this reconciliation is felt through tempo: the $\text{♩} = 110$ of the exposition and the $\text{♩} = 72$ of the development are resolved in a mediated $\text{♩} = 104$ ($\text{♩} = 52$ in the score). Given the well-planned tempo map of the piece, this reconciliation of tempi (or at least of levels of rhythmic activity) prefigures broader relationships.

Melody and the set

Melodies that highlight the set and those which operate in spite of it both provide a strong narrative throughout the piece, as the set is employed in two distinct manners. It is sometimes presented with wilful naïvety, using the most simple permutations and repetitions of the same form in close proximity, to emphasise its thematic quality. At other moments a melody is presented that derives from a complex synthesis of its refracted fragments, and in piecing these together, Stravinsky demonstrates his idiosyncratic serial technique. There is a back and forth between these approaches, showing a composer aware of both the simplicity and complexity offered by it; in both cases, a link to line and melody is strong.

For Stravinsky, the row was highly related to melody and, unlike Schoenberg but like Berg, he associated it with a musical theme.⁴¹ Massimiliano Locanto shows that in the composition of a serial work, the set would often result from traditional compositional processes rather than as autonomous pre-composition:

⁴¹ Straus, *Stravinsky's Late Music*, 15.

In his last works, Stravinsky hinted at different cases in which the formulation of a twelve-note row could derive from an initial concrete musical idea.... Assertions of this sort [a description of the composition of *Epitaphium*, omitted here] often find confirmation in the sketches of the compositions from *Movements* onwards, where one encounters some melodic or contrapuntal annotations which probably served as the model for the formulation of the rows.⁴²

His gradual adoption of serial practice mirrors a steady abstraction of melody, as rows become increasingly removed from tonal reference. The serial period began with non-dodecaphonic, diatonic works including the *Cantata* (1951–52) and *Septet* (1952–53), and moved through those using fewer than twelve pitches before reaching twelve-tone pieces. The five-note set of *In memoriam Dylan Thomas* (1954) is certainly used as a traditional theme (**Figure 6.6**), whilst the early twelve-tone rows still retain a melodic sensibility: in *Agon*, one is built from a series of four-note octatonic collections transposed onto C, F, and G, embedding an audible theme, compounded by dominant relationships (**Figure 6.7**).



Figure 6.6: Stravinsky, *In memoriam Dylan Thomas*, five-note tone row

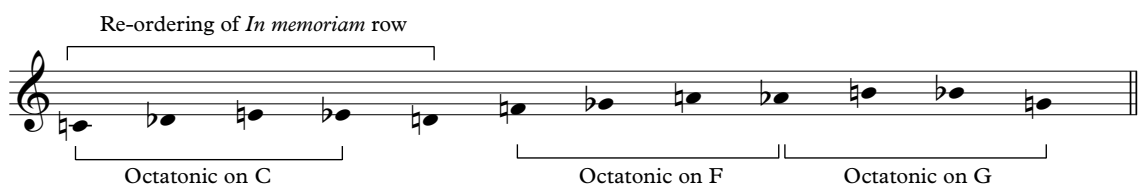


Figure 6.7: Stravinsky, *Agon, Four Trios*, tone row showing transposed octatonic cells



Figure 6.8: Stravinsky, *Movements*, tone row

⁴² Locanto, “Composing with Intervals”: Intervallic Syntax and Serial Technique in Late Stravinsky’, 237.

The row of *Movements* (**Figure 6.8**) is not obviously a theme on first hearing, but is still used melodically, often presented in its entirety and with a perceivable beginning and end. This appears to be the case in the first bar of movement III, in which a mostly monodic melody in the piano is presented, containing twelve pitches, although a B \flat is repeated and it takes an overlap with the F \sharp of the next phrase to complete the set. The brief polyphonic response from further instruments does contain twelve unrepeated pitches. With this interaction placed conspicuously at the start of a movement, one might assume to have heard its underlying mechanics laid bare: the soloist introduces the row; the response presents a serial variation. From here on, a piece could develop which would see this row metamorphose into new melodies, exploring the possibilities so elegantly laid out in its opening gesture. In fact, as **Figure 6.9** shows, the pitches presented have little relation to the original series, and whilst there are certainly important similarities—the E \flat to E movement prevalent throughout the piece is here, as are [0,5] intervals—it is not a transpositional, inversional or retrograde permutation.

Mvt. III, b 74 (pf)
[Quavers indicate pitches sounded simultaneously]

Mvt. III, b 75 (pf, ob., cl., hp)

Movements row

Figure 6.9: Stravinsky, *Movements*, mvt. III, implied and original rows

Its relationship to the row appears tenuous, but given other instances of such ambiguity, it is likely to derive from processes similar to those uncovered by

Rust⁴³—piecing together segments from diagonal routes across the row charts—or involve manipulation of motives in the manner described by Locanto.⁴⁴

The position of this brief exchange at the opening of a movement and with such importance bestowed on pitch—the piano is simply marked *non f* and employs a regular rhythm—suggests an understanding based on serial procedure. It is a comment on the Second Viennese School, as melody is demonstrated not simply to be an important part of the composition, but to be more significant than the serial techniques with which it is underpinned. Given the precision with which Stravinsky employs serial techniques across the work, there is little doubt that the opening is serially-derived,⁴⁵ moreover we are led to believe the first bar *is* the row; crucially, however, it is created with Stravinskian procedures. The composer wilfully undermines the connection between the series and the order of pitches presented in the finished work, so that these two bars not only defy serial expectation, but pointedly assert Stravinsky's full command—and indeed re-invention—of the technique.

The same implicit criticism is seen through Stravinsky's claim that the derivation of the flute solo in the first movement could not be determined.⁴⁶ Once again, a melodic section is presented, but variations of the row are employed which have a complex relationship with the prime. In a painstaking deconstruction of this short section, Donald Rust demonstrates the innovation of Stravinsky's procedures, which take material far from the original row.⁴⁷ Although this is somewhat conjectural, the fragmentation of the row which it demonstrates appears to be seen elsewhere in the piece, the row refracted and reconstructed with wilful disregard for anyone trying to piece it back together. The use of such

⁴³ Rust, 'Stravinsky's Twelve-Tone Loom: Composition and Precomposition in "Movements"'.
⁴⁴ See Locanto, "Composing with Intervals": Intervallic Syntax and Serial Technique in Late Stravinsky, trans. Chadwick Jenkins, 221–66.

⁴⁵ Parts of the line presented fit with sections from Stravinsky's row charts reproduced in Rust, 'Stravinsky's Twelve-Tone Loom', Example 2, 65. Some even coincide with the composers annotations; however, a more detailed study of the original sources would be needed to definitively determine its origin.

⁴⁶ Stravinsky and Craft, *Memories and Commentaries*, 100.

⁴⁷ Rust, 'Stravinsky's Twelve-Tone Loom', 62–76.

convoluted procedures, which seem to take the pitch content so far away from the original row as to render them almost unrelatable, may also be seen as a reaction to the younger generation of serial composers—particularly Boulez and the Darmstadt School—whose own reaction to Webern was one of increased abstraction and complexity.

Whilst these moments of complex Stravinskian serialism point forwards, others face backwards to Schoenberg (although this entails no less caustic a critique). At the opening of I, the initial E_b-E_{\sharp} of the series is presented in an explosive gesture spanning a minor ninth, heard both horizontally and vertically, but in the piano phrase which follows, the notes of the series tumble past each other in a gesture all about rhythm. Unlike the opening of III, this suggests an unordered succession of notes. In this exposition of the row, its potential for use as a theme is both affirmed and shattered: the fractured sequence is difficult to hear melodically, yet its linearity—the possibility for later melodic incarnations—is manifest.

The fourth movement adopts an approach notably seen in *Agon*: the 'integration of musical space, with the same musical idea projected simultaneously as a melody and a harmony [which] is typical of Webern's practice'.⁴⁸ The row defines many elements here, from the length of sections to the underlying harmony, and although its stylistic presentation and aural concentration on horizontality is redolent of Webern, its sense of multi-directionality has its roots in Schoenberg's conception of serialism:

A musical idea, accordingly, though consisting of melody, rhythm, and harmony, is neither the one nor the other alone, but all three together. The elements of a musical idea are partly incorporated in the horizontal plane as successive sounds, and partly in the vertical plane as simultaneous sounds.⁴⁹

⁴⁸ Straus, *Stravinsky's Late Music*, 23.

⁴⁹ Schoenberg, *Style and Idea*, 109.

	Harmony	Concertino 1	Piano	Concertino 2	Piano
A: b 96-109 (41.5 quavers)	C#-E-G#-A set off by flute melody.	Cello solo and double bass, major 9ths, complete row started in previous section.	Reflects pitches from concertino 1 and from harmony.	Strings chord characterised by minor 7ths, minor 9ths and fifths.	Five-note melody producing a chord from its pitches.
B: b 110-122 (44 quavers)	C#-F#-A-D set off by flute and piccolo melody.	Clarinet and bass clarinet complete row started in previous section.	More accented than previous time.	As before, chord built up in cellos.	Different rhythm from before, but still five notes, finishes on note (high F) that leads into next section.
C: b 123-135 (50.5 quavers)	C#-G#-A-E set off by flute and piccolo melody.	3 trombones and bass clarinet create dirge-like sonority to complete row started in previous section.	Similar to that in variation A.	Similar to before, now involving double basses.	Return to original rhythm although F# now repeated followed by a final low staccato C to finish.

Figure 6.10: Stravinsky, *Movements*, mvt. IV, three variations

Movement IV is a literal example of this: it is in three parts, each beginning with a melodic fragment in the woodwinds, the pitches of which are taken on by the strings and held as a static chord. However, despite this integration of horizontal and vertical elements, the aural effect is one of melody, and although harmony is an equal facet of the thematic material, the orchestration suggests a primacy of line, as notes in the strings appear to result from the horizontal woodwind parts. Just as the melody becomes frozen as harmony, so the structure is unchanging: instrumental groups articulate the same exchange in three sections, as if viewing a single object from three angles. Within this structure—a type of variation—the solo piano part (marked 'concertino 1' in **Figure 6.10**) articulates the same rhythm in variations A and C, and a closely related version in B (see **Figure 6.11**), whilst the closing phrases also share patterns. Within this rigid form, the element with the greatest potential for variation is line: rhythm only varies slightly, harmony results from the line, so melody takes a primary role.



Figure 6.11: Stravinsky, *Movements*, mvt. IV, rhythm in piano sections

Within this self-imposed framework, Stravinsky creates music which does not resort to nineteenth century notions of expression, explicitly avoiding the 'overinflated and self-indulgent'⁵⁰ melodies of Schoenberg. There is a sense of freedom deriving from restriction common in Stravinsky's approach:

⁵⁰ Straus, *Stravinsky's Late Music*, 20.

My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings. I shall go even further: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles.⁵¹

Here, this desire for limitation finds a comfortable home in serial practice, but whilst the resulting music is quite different, the creative possibilities of the method's constraints are echoed by Schoenberg:

The restrictions imposed on a composer by the obligation to use only one set in a composition are so severe that they can only be overcome by an imagination which has survived a tremendous number of adventures.... [T]he more familiar I became with this set the more easily I could draw themes from it... One has to follow the basic set; but, nevertheless, one composes as freely as before.⁵²

Melody and line are certainly important in *Movements*, and whilst the inventiveness that serialism allowed is shared by Schoenberg, his 'endless, open-ended flow of developing variation'⁵³ is not seen in Stravinsky, who favours a more spartan choice of row-forms; in diverging from Schoenberg, his approach moves towards Webern. Reflecting this, the structure of IV is guided by its melody, as the blocks outlined in **Figure 6.10** are articulated through separate and complete versions of the series. Each variation uses four row-forms differentiated by similar instrumental groups: the woodwind, harmony and first group take the first; the second and third occupy the piano solo; the fourth is split between the string concertino group and final piano gesture. The breakdown of these row-forms shown in **Figure 6.12** highlights a sense of recurrence, as the prominent IR₄ delineates five varied repetitions characterised by a shift towards un-transposed variations (R₀ and P₀). A high degree of repetition is present here, only one row utilising transposition. Even in IR₄ the recurrence of identical motives is striking, as **Figure 6.13** shows. The five adjacent pitches common to P₀ and IR₄ suggest a

⁵¹ Stravinsky, *Poetics of Music*, 65.

⁵² Schoenberg, *Style and Idea*, 114.

⁵³ Straus, *Stravinsky's Late Music*, 13.

form of rotation; however, it is the inverted retrograde used here, intentionally transposed to have this effect.

Variation A				Variation B				Variation C			
IR ₄	R ₀	I ₀	IR ₄	R ₀	IR ₄	R ₀	P ₀	IR ₄	P ₀	IR ₄	R γ ₀ / R δ ₀

Figure 6.12: Stravinsky, *Movements*, mvt. IV, rows



Figure 6.13: Stravinsky, *Movements*, permutations of tone row highlighting invariance

Melodies are derived from a carefully selected and highly self-referential group of row-forms that embrace repetition in preference to the variance embodied by serial processes.⁵⁴ The compositional need for interconnected motives defines which rows are used and in turn these melodies guide the structure of the movement. The row, therefore, has a profound impact on both form and content; but, whilst serial procedures create a partitioning of sections, Stravinsky's penchant for splintered structures also plays a part, and his predilection for discontinuity must not be overlooked.⁵⁵ There are also two ways to perceive this structure: blocks are either delineated by rows or by instrumental groups. In fact, in aurally perceiving exchanges between groups of instruments we

⁵⁴ This is not an approach unique to Stravinsky, but his aims here are particular to his use of motives.

⁵⁵ Taruskin discusses the notion of 'drobnost', a feature he defines as 'Lit., "splinteredness; the quality of being formally disunified, a sum-of-parts.' *Stravinsky and the Russian Traditions*, 1677.

also experience the interaction of row-forms as the two structures inform each other. In perceiving surface-level connections, the building blocks of its composition are exposed.

Movements in the looking glass: Melodic narratives

Melodic narratives in *Movements* are far from confined to the row, and whilst twelve-note melodies are fundamental to the work, there are melodic connections that may be best observed without specific reference to serial procedure. At times, the set appears to be refracted and reordered, as if placed in the centre of a hall of mirrors which fragments the original, projecting its constituent elements together in a variety of combinations, often with a high degree of repetition. In this, there is an inversion of the cubist perspective on Stravinsky's music: instead of rotating an object to view its various facets from all possible angles, it is refracted so the resulting panoply of images can be reconstituted. In the music of his Russian period, an object is manipulated, motivic processes producing the surface, whilst in the late works compositional procedures are subsumed, only the results remaining audible: we are no longer viewing an object by orbiting around it, but standing on its surface, seeing its reflections and refractions, whilst never really being aware of the original object itself.

And so the set is placed in this hall of mirrors, melodic fragments cast together in order to create horizontal lines with their own connections and relationships. This results in melodies made up of small, varied cells which are, more often than not, defined by intervals rather than specific pitches. Although *Movements* is replete with moments of tonal reference, intervals represent a crucial part of its gestural and melodic language. Straus notes that '[t]he most characteristic motives of Stravinsky's serial melodies can thus be understood in terms of combinations of either the semitone or the whole-tone with its transpositions',⁵⁶ and that '[i]n the musical motives of his late music, [he]

⁵⁶ Straus, *Stravinsky's Late Music*, 90–91.

simultaneously isolates semitones as atomic units and combines them to create larger shapes'.⁵⁷ In his discussion of Stravinsky's use of intervals, Locanto concludes:

Examination of the creative process reveals that the tendency towards disintegration resulting from the direct manipulation of single intervals is not incompatible with serial technique, providing the latter is understood in a creative rather than a strictly procedural sense. Stravinsky's adoption of serialism relies upon an aesthetic vision which does not attribute to the row the value of a fundamental *Gestalt* for the composition. The same can be said of Stravinskian motivic-intervallic syntax, at the base of which lies an aesthetic conception foreign to the ideal of organic coherence which characterises the Austro-German tradition.⁵⁸

This approach is demonstrated below, and represents both a rejection of some facets of serialism, and an embracing of a motive-based conception of line that reflects the use of small cells as found in his earlier Russian-period music. Once again a relationship with Webern—whose music demonstrates the importance of intervals and cells—is apparent, but Stravinsky's own concerns, and his disconnection from the European tradition, seem more likely to have driven this method.

Intervals and motives

Melodies, as well as harmonies, are formed by the chaining and stacking of intervals which—although they may be spliced together with varying degrees of serial complexity—originate in the row. Its intrinsic properties demonstrate a prevalence of tones and semitones (see **Figure 6.14**), whilst there are two fourths and a single tritone, dividing the row into chromatic blocks. [0,1] and [0,2]

⁵⁷ *Ibid.*, 83.

⁵⁸ Locanto, 'Composing with Intervals': Intervallic Syntax and Serial Technique in Late Stravinsky', trans. Chadwick Jenkins, 253.

intervals pervade, indicating octatonicism may lie behind the thinking, further establishing a latent discourse between these two interval classes.

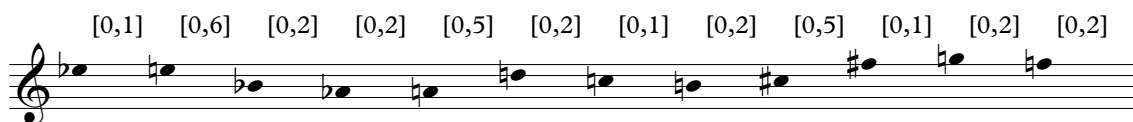


Figure 6.14: Stravinsky, *Movements*, tone row with intervals labelled

This property is exploited most apparently in II, a movement which uses small intervallic cells in the creation of a dialogue between whole-tonality and chromaticism. In the first half (bars 46–55) this duality is reflected in other elements: two melodic lines interact polyphonically, whilst two distinct layers—the melodic and the accompanying instruments—can be distinguished. The melodies in the viola and cello are differentiated by timbre from the accompanying group, which employs a distinctive combination of tremolando piano and harp, and flutter-tongued muted trumpet. The piano has a dual purpose too, providing both a melodic line and a further level of counterpoint. The two instrumental groups are shown alongside the piano's melody in **Figure 6.15**.

More so here than at any other place in the piece, Stravinsky combines instrumental colours to generate distinct lines, creating a soundworld reminiscent of Webern. This *Klangfarbenmelodie* is certainly redolent of earlier serial music, as melodic lines are constructed from the combination of small, highly related cells, something that is fastidiously employed in the three-note cells of Webern's Concerto, Op. 24 and elsewhere. Similarly to the Webern, the melodies here provide a discourse of interval classes, as the tones and semitones of the row are explored first in two entwined lines (bars 46–50), then in relative homophony (bars 51–55). The melody moves through five phrases (I to V in **Figure 6.15**), the first three of which are separated by [0,5] intervals in one or both lines. Within themselves they also form chromatic aggregates: [0,1,2] in I; [0,1,2,3] in II; and a little more space in the [0,1,2,6,7] of III. Whilst not employed consistently, this pattern nevertheless demonstrates their use as melodic intervals and the fifth as a means of transposing between chromatic blocks (a characteristic of Stravinsky's

late music that can be seen elsewhere⁵⁹ and one inherent in the original row). This pattern is also reflected in the harmony, which moves from a chromatic cluster, to a bridging fifth, back to chromaticism. There is a dialogue between vertical and horizontal elements here, resulting in a soundworld of substantial chromaticism in which there is a duality between the tone and the semitone.

This tension is somewhat resolved in the subsequent section (bars 51–55), as the two melody instruments move in rhythmic unison and maintain a wholetone sense through phrases IV and V. The harmonic structure follows that of the previous five bars, but whilst other intervals are present, the tendency towards [0,2,4,6] is strong.

There is a sense of movement, an oscillation between chromaticism and whole-tonality in both harmonic and melodic axes that sets up a narrative of intervallic material, that links cells into blocks and blocks into sections. Ideas build organically from one to the next, and whilst the music is not developmental, there are certainly links between individual sections on the small and large scale.⁶⁰ But this section is guided by neither melodic nor harmonic impulses: instead, the piano line which straddles the two layers sometimes leads the harmony; at others, the melody. Although its distinct, percussive timbre punctuates the sustained accompaniment, and it often outlines registral extremes, its role is more to unite than to disrupt. The integrative element here is pitch: as **Figure 6.15** shows, the piano plays in unison or at the (usually compound) fifth/fourth with other parts. It leads the ensemble and the material by setting up many of the melodic and harmonic parameters—notably, the opening F#–F gesture which outlines the harmonic space, and closing E_b–E₄—but whilst it dictates pitch, it is also responsible for setting the pace. Its solo role is characterised by subsumed control rather than overt dominance: it is not like a traditional soloist in the notes it plays (there are far too few), but the role it fulfils is much the same.

⁵⁹ Straus, *Stravinsky's Late Music*, 119–21.

⁶⁰ See Horlacher, *Building Blocks: Repetition and Continuity in the Music of Stravinsky*, 25–35. Straus describes the 'integrative forces' present at different scales: *Stravinsky's Late Music*, 81–82.

46 $\frac{2}{4}$

I [0,1,2] II [0,1,2,3] III [0,1,2,6,7]

Melodies

Piano melody

Intervallic relationships to other parts.

Accompaniment

(Combined pitches)

51 IV [0,2,6] V [0,2,6]

Figure 6.15: Stravinsky, *Movements*, mvt. II, bars 46–55, melodies and accompaniment

Stravinsky's take on the concerto is focussed more on introverted material than extrovert virtuosity, more on the covert authority than the overt dominance

of the soloist. Given that this authority is established through pitch, this is equally a comment on the place of serial practice: it is the soloist in control rather than the serial processes which generate the material. The piano may not be the protagonist, but it certainly sets the stage and pulls the strings: the other instruments are always subject to its puppeteering.

*) Including grace note C#

Figure 6.16: Stravinsky, *Movements*, mvt. II, bars 56–67, motives with pitch classes (rhythms ignored, beaming indicates motive)

The melody and accompaniment texture gives way to polyphony in the second half of the movement (bars 56–67), with horizontal lines retaining their importance. An overlapping collage of gestures are related to each other by a number of shared interval-classes. These phrases (represented by the beaming in **Figure 6.16**) are distinguishable as separate units, being either played in a single

instrument or in discernibly linked pairs. The first half of this section sees variations of the same set of intervals played in close proximity, although the major second plays as prominent a role here as earlier. However, it is presented simultaneously with iterations of the semitone, creating, amongst others, [0,2,3,5] octatonic collections. During bars 56–61, three- and four-note phrases imitate, reflect and complement each other, creating a web of connections which operates both beneath the surface—shared interval-class sets link cells—and superficially—the phrases are imitative.

The music soon crystallises into a more pronounced but seemingly deadlocked discourse between [0,1] and [0,2] phrases at bars 62–67. The appearance of the heraldic fifth (the [0,5] of bars 63–64) is sonically new, and although hinted at in the previous [0,1,6] collections, its appearance so clearly in the trumpet marks it out as a turning point, and although it does little to resolve the whole-tone–chromatic tension, it does announce the end of the movement. In the interlude which follows (bars 68–73), ideas are recalled from both halves of the movement, whilst the fifth (F#–C#) provides a cadential close, leaving tones and semitones out of the argument altogether.

In a single movement, melodic forces demonstrate a connectedness that, whilst inextricably linked to the properties of the row, is more readily perceived through the network of motives. The instrumentation aids this and emphasises the importance of the solo piano.⁶¹ There is a persuasive narrative given by pitch and line that is articulated in the lucid orchestration of the movement. The cerebral aspects of composition and pre-composition are balanced and complemented by more visceral elements—orchestration, rhythm, texture and timbre—as Stravinsky assimilates serial technique, building it into the fabric of his methods.

⁶¹ Cone also observes this in the use of 'instrumental colors to mark important divisions'. Cone, 'The Use of Conventions, Stravinsky and His Models', 296–97.

Melody and structure

Formal coherence is reflected by means of smaller scale interaction of material, whether this is through the pitch-class set consistency of motives in II or the self-referential invariance of rows in IV. Through subtle associations beneath the surface, a series of connections are presented that sometimes rely on the row and sometimes act autonomously of it. Subsumed continuity lies at the heart of the work: it is manifest in its serial technique, the original row acting as an incorporative force to justify every note. But more than this, Stravinsky adopts harmonic and melodic features that unite the music: the juxtaposition of the semitone and tone, the use of the fifth, and the synthesis of all three in octatonicism. Indeed, the feeling of pitch centricity demonstrated at various points throughout the piece can be seen as an oblique tonal reference: the focus on E_b in the work's opening gesture, for example, acts as a notional tonic, a function compounded by the sonata-form-like repeat.

In movement III, melody and structure are manifestly related, as larger melodic units are established that define the blocks of its architectonic structure. The importance of melody is transmuted from small cells in II, to larger units here; similarly, the fifth as a standalone motive emerged at the end of II, and becomes more all-encompassing in III. The result is a sequence of phrases—sometimes conversations between instruments, sometimes solo monologues—demarcated by the interval of a fifth, now promoted from transpositional unit to thematic punctuation point. The pattern from the opening bars of II—chromatic cells linked by fifths—is expanded, creating the structure used throughout this movement. The traditional associations of the fifth reflect Stravinsky's wider reference to tonality seen elsewhere in his serial works: 'Stravinsky often seems to hint at the *rapprochement* of tonal and serial ways through various kinds of puns on tonal functionality, expressed nevertheless in direct serial means.'⁶²

The fifth-related gestures provide a clear articulation of sections, but not as simple, isolated fanfares designed to divide; instead, a nuanced interplay between

⁶² Kresky and Wuorinen, 'On the Significance of Stravinsky's Last Works', 264.

instruments and lines sees the harmony gradually coalesce around combinations of fifths at each moment of change, laid out in **Figure 6.17**. The first of these takes place at bars 75–77, where the harp's unambiguous E–B chord sets off the multi-octave C to G/F leap in the piano. The trumpets' more conspicuous fanfare-like gesture takes over at bar 76, echoed and transposed by the piano a crotchet later. Still connected by a fifth, a single G completes this succession of motives. There is an organic ebb and flow of intervals in this short set of phrases and in the others shown in **Figure 6.17**. A collage of fifths is presented, their identity remaining clear in isolation, but becoming concealed when brought together. At bar 76 the piano and trumpets are sustained, placing their fifths one on top of the other to give an [0,1,5,6] harmony, a trait reflected in other stacked fifths—including [0,1,6,7] sets—elsewhere. In the gesture of bar 83, G–C and D₁–A₁ fifths are blurred by the [0,1] intervals generated between them, and other semitone intervals extending from them.

75 76 77

78 pf. 79

81 tpts. b.cl.

83 84 pf.

85 cl. b.cl.+hp hp

Trem. held until end, Gs repeated sporadically.

Figure 6.17: Stravinsky, *Movements*, mvt. III, fifth gestures

The importance of the fifth continues in the interlude that follows, with the interval presented in various harmonic combinations as **Figure 6.18** demonstrates. Every note here can be related to surrounding pitches through fifths, groups of three notes often arising to form quasi-secondary-dominant relationships (the D \sharp -F, for example, are joined by the A \sharp in bar 92).

The figure shows a musical score for five instruments: Tromba I, Tr. II, Fag., Tromboni ten. I & II, and Trombone bas. The score covers measures 92 to 95. The tempo is marked $\text{♩} = 80$. The key signature has one sharp (F#). The time signature is 4/8. The score includes various musical notations such as *p senza sord.*, *p marc.*, and *marc. in p*. Below the score is a pitch diagram with notes in green and yellow boxes.

D \sharp	A \sharp	C \sharp	C \sharp	C \sharp
		G \sharp	F \sharp	F \sharp
F	B	BC	G	C \sharp
E				D \sharp
A				G \sharp

Figure 6.18: Stravinsky, *Movements*, mvt. III coda, fifths in harmony

The result is a summing up of what has come before, but in doing this a new soundworld is created with a sense of breadth and space which, rather than creating tension through [0,1] relationships as before, give rise to an Amaj⁷ chord. This is only faintly inflected by chromatic pitches whose connections are primarily heard in terms of fifths. Once again, an idea has been transmuted from one section to the next, continuing the narrative originally set up by occasional transpositional fifths in II and more thoroughly employed in III. And it keeps going: the held Amaj⁷

chord is reprised immediately in the next movement, pitches inverted and transposed up several octaves (**Figure 6.19**).

Interval class is being used to determine structure, giving rise to sections defined by overlapping fifths separating and connecting passages of highly chromatic material. Despite the strict order of the row, the prevailing discourse is between chromaticism and the fifth: dissonance and consonance. This starts in the row, is explored in movement II, and expanded to a larger scale here. It is further used in the interlude and passed on to IV, providing connectivity between movements, whilst also giving a clear sense of narrative within them, and moreover a narrative which expresses itself without specific reference to the row. The fifth and chromaticism more broadly symbolise diatonicism and serialism and their interaction here reflects on the interplay of these systems across *Movements*.

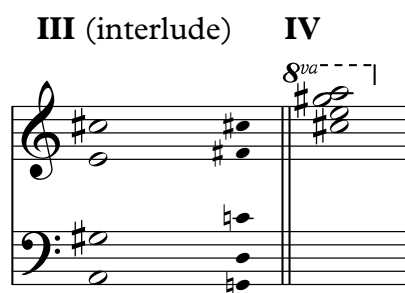


Figure 6.19: Stravinsky, *Movements*, chords from mvt. III into mvt. IV

Conclusions

Movements is a compositional proof of concept. Stravinsky brings together tested serial techniques from Schoenberg and Webern with his own experimentations from earlier works. These are synthesised in the context of typically Stravinskian elements, resulting in music that combines new and old techniques to create something highly original yet persistently referential. The pieces which followed shed some of its abrasive discontinuity and develop greater levels of aural connectedness, but it is the tension in *Movements* between a disjointed surface and a fundamental cohesion that makes it both viscerally and cerebrally engaging, and

marks it out amongst the late music. Its five movements and four interludes are linked by tempi, elements of orchestration, formal balance, and even the suggestion of a traditional multi-movement structure, yet display huge diversity. Continuity is achieved because of underlying connections rather than transparent surface-level links, a feature highlighted by Hasty in other works.⁶³ In hearing each movement as drastically different to the next, a level of contrast is present that gives formal meaning to these blocks: as is so typical of Stravinsky, underlying continuity is present thanks to patent discontinuities. This is a topic explicitly discussed only relatively recently, particularly in Gretchen Horlacher's book which deals almost exclusively with this subject.⁶⁴

This study highlights references to the Second Viennese School, varying from the evocation of Webern-like textures to the parodying of Schoenbergian uses of the row. This dialogue with established serial practice reflects the uncomfortable place of *Movements* in this context. It is perhaps best seen not as part of any serial school, but as partaking in the broader serial tradition, referencing and occasionally satirising its exponents. Likewise, whilst it may be in part an attempt at Boulezian complexity, its originality characterises it more as a considered reaction to the Darmstadt School. Just as there is a context provided by serialism, so older music provides a narrative. Stravinsky's earlier music borrows from Renaissance and Baroque forms, and Classical ideals, but is never—even at its most overtly referential—seen as wholly belonging to either heritage. Music of this middle period is often identified as neoclassical, and the reframing of old ideas that this label implies may be usefully extended to *Movements*.

The intrinsic narratives within the work create music that embraces disconnectedness as part of its overall form. The result is a piece which jumps from one extreme to the next—in pitch, sonority, rhythm, and so on—whilst managing to remain cohesive. The various uses of melody and motive form many connections which are sometimes aurally apparent, at others, hidden. Without

⁶³ Hasty, 'On the Problem of Succession and Continuity in Twentieth-Century Music', 58–74.

⁶⁴ Horlacher, *Building Blocks: Repetition and Continuity in the Music of Stravinsky*. See in particular 25–70.

denying its sometimes disjointed surface, this study proposes that continuity is the factor with overriding control, from the formal aspects discussed above to the localised connections that see line and melody as a primary means of integration. From relationships between intervals of the row, to interlinked motives and melodies, to block-like structures, and even in movement-to-movement connections and contrasts, continuity is at the heart of this music. The extrinsic dialogues with music of the past strengthen this, as references are made and compositional modes and models embraced. But when these allusions are brought together with Stravinsky's characteristic approach, a work which is more than the sum of its parts is created. Whilst the composers it invokes can sound at home in the early twentieth century, the soundworld *Movements* created and the brand new techniques it showcased, leave it sounding fresh even in the twenty-first.

Inheritance

Whilst the impact of serialism can be most readily observed through the inheritance of Webern by Stockhausen, Boulez and Darmstadt in the 1950s and 1960s, the immediacy of Stravinsky's musical vocabulary has its own distinct legacy. His serial music, however, was a neglected part of his work during his lifetime; his contribution to it, largely ignored.⁶⁵ This is not to say that his serialism was without attention: his association with Milton Babbitt shows that even this arch-serialist could learn from the late music: 'Babbitt learned about Stravinsky, but not the other way around'.⁶⁶ Babbitt reflects on his first encounter with *Movements* and the need to understand its serial workings after the composer spent a night frantically explaining it: 'Claudio Spies and I attempted immediately, collaboratively, and subsequently to reconstruct that grand tour.'⁶⁷

⁶⁵ Straus, *Stravinsky's Late Music*, 5.

⁶⁶ Straus, 'Babbitt and Stravinsky under the Serial "Regime"', 22.

⁶⁷ Babbitt, 'Order, Symmetry, and Centricity', 248–49.

I have personally seen the impact of his serial technique on fellow composers, specifically in the integral role rotated sets of four-note chords play in the compositions of Philip Cashian (born 1963).⁶⁸ And, having been surrounded by composers throughout the writing of this thesis, anecdotal evidence would suggest rotation is still used by young composers today: the pre-compositional technique of Benjamin Gait (born 1987)—if not the sound of his music—is redolent of Stravinsky: 'All eight works [in this folio] employ some form of rotation, of rows of between four and 12 notes.'⁶⁹

Stravinsky has been termed a 'proto-postmodernist',⁷⁰ owing to his combination of historic genres and stylistic traits, and it is this that seems to have had—and continues to have—the widest and deepest impact, something that Louis Andriessen is keen to point out.⁷¹ But whilst the mixing of 'high' and 'low' art—especially in the late Russian work—prefigures his particular aesthetic, the more general juxtaposition and concision presented in the late music foreshadows the vitality and contrast embraced by many composers today. The contrasts and vivid instrumentation of *Movements*, its formal clarity, and concentration on linearity and melody are carried forward in the music of Harrison Birtwistle, Thomas Adès and Judith Weir, to name only three British examples.

Schoenberg's music represented a continuation of the Germanic tradition, whilst serialism in the hands of Stravinsky became a malleable technique to be played with as much as any other historical method. Whilst serialism *per se* may be less important in the twenty-first century than it was in the early twentieth, the freedom to borrow from tradition is *au courant*. The sheer inquisitive newness of *Movements* demonstrated a composer in his seventh decade adopting and adapting the old to make something new: its cut-and-paste attitude to traditions as well as audible structures, resonates today. In this interface of tradition and innovation we find parallels with the impact of Webern's Symphony, and like that masterpiece it

⁶⁸ Cashian, composition seminar presentation, 11th March 2014, University of York.

⁶⁹ Gait, *Folio of Compositions*, 2012.

⁷⁰ Andriessen and Schonberger, 'The Apollonian Clockwork', 6.

⁷¹ Cross, *The Stravinsky Legacy*, 5.

is the ability to marry innovative form and technique with an original sonority that keeps composers coming back to *Movements*.

7

Composing with continuity

The continuity of Stravinsky's *Movements* is not conspicuous, rather—as the foregoing analysis has demonstrated—it is found beneath the surface, in the details and across disjunct sections. Crucially, continuity is present in spite of a block-like structure. The connection with Cubism can be seen in the tension between continuity and discontinuity, as separate blocks are manipulated into a meaningful whole: these blocks are part of the same thing, but show its different sides. Block-like structures are evident in the original compositions presented here, but issues of continuity are addressed with a more tangible sense of connectedness than that found in *Movements*. The desire to achieve this stems directly from the compositional problem set out in the introduction to the earlier fragment works, namely how to move from brief statements to continuous compositions. Although it has been demonstrated that connections can be present despite discontinuities—in the fragment works and in *Movements*—the pieces presented here aim to form more audible connections. Whilst Stravinsky may have been aiming for a marrying of contrast and continuity, the issue here is the synthesis of fragments and miniatures with through-composed cohesion. Two original works present distinct but connected ways in which this can be achieved.

Home in Wilderness (string quartet) and *The Four Last Things* (clarinet, percussion, cello) demonstrate the outcome of a formal and stylistic move away from the candidly brief towards integrated through-composition. This is a logical step from the earlier works and follows on from the notional re-framing of brevity as fragmentation at the outset, and the subsequent exploration of distinct structures in *Do not keep silent*. Pieces from the first half of the folio use multiple movements, drawing relationships and exploiting contrasts between them, but create structures in which separate parts are both compositionally distinct and aurally discrete. The formal constraints dictate clear points at which a listener, having assimilated one section, is invited to compare it to the next. As a result, a

sense of journeying between distinct events can be felt, the architecture allowing the creation of narrative. In contrast, works from this point of the folio onwards are without separate movements. This confers more importance on the formal structure of the whole, as relationships must be explicated and sustained across single macro-structures without the assistance of signposting that is possible when employing demarcated sections.

The works presented here approach continuity through an idiosyncratic style informed by brevity, which maintains a connection with notions of fragmentation and miniaturisation. Rather than overtly exploiting discontinuities, however, a sense of moment-to-moment connectivity is sought that goes some way to achieving a level of predictability that George Rochberg attributes to continuity.¹ This is seen most palpably in *Home in Wilderness*, whilst *The Four Last Things* uses elements of repetition to achieve similar results, but is presented in a more block-like form. Neither work wholeheartedly endeavours to present smooth, flowing progressions, but instead contrasting parts are integrated into meaningful wholes with different degrees of linear connectivity.

Of all the works presented in this folio, *Home in Wilderness* occupied the longest stretch of time from first draft to final version, going through multiple iterations and being workshopped three times before its first public performance. The initial version was a multi-movement work intended to last around fifteen minutes, whilst its final form is a concise single movement of under seven. The continual revisiting of the piece reflects the gradual coming together of issues related to brevity, whilst the significant change in scale reflects an absorption of the nuanced concepts which arose through the composition of works presented earlier, and a wider understanding of ideas gained through analytical work.

The process of composing and revising was extensive here and it was only through this that the type of continuity seen in the second piece, *The Four Last Things*, was possible. This work was written over a short period without extensive revisions, owing to the understanding gained by composing *Home in Wilderness*.

¹ Rochberg, *The Aesthetics of Survival: A Composer's View of Twentieth-century Music*, referenced in Hasty, 'On the Problem of Succession and Continuity in Twentieth-Century Music', 59.

Whilst they address the same underlying concerns, there is a crucial difference between the works in the interaction of instruments and the resulting textures. The string quartet offers a homogenous soundworld created through interactions of fluid sonorities and textures as the group is used as if a single instrument. In contrast, *The Four Last Things* features three contrasting voices whose material is differentiated throughout. Two distinct approaches to continuity are presented, one embracing the block-like construction more than the other, the aural result being a contrast between relatively flowing continuity in *Home in Wilderness* and an episodic narrative in *The Four Last Things*.

Home in Wilderness: Issues in the compositional process

The first iteration of this work was completed in 2012, soon after the fragment pieces, with the aim of using developmental procedures to create continuity. The use of thematic development as a primary technique highlighted some difficulties in employing brevity in this context. As the effectiveness of using fragments comes, in part, from the suggestion to a listener of more extensive structures, developing them created a contradiction of purpose. Attempting to maintain some of the stylistic traits from the fragment was limited by concentrating on melodic and harmonic development: in short, by completing a fragment, its unique characteristics are eroded and it simply becomes musical material. This incompatibility was addressed by adapting the parameters for creating continuity; moving towards a less developmental approach and concentrating on the development of sonority and texture.

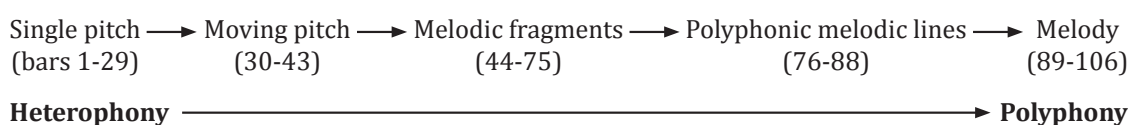


Figure 7.1: Scheuregger, *Home in Wilderness*, textural transformation

The overall form of the piece can be seen as a prolonged emergence of a primary melody, with a concurrent shift from heterophony to polyphony (**Figure 7.1**). Separate sections are recognisable, but links between them are mediated by relationships in material. For example, the change to the first distinct new section at bar 30 is dynamically abrupt, but the material that emerges has been foreshadowed in its rhythmic language. A similar shift takes place into the next section (bar 43), with a texture focused on one pitch returning from the beginning, and even the section at bar 76—which represents the most contrasting change—is prefigured in all parameters but the melodic line. Adjacent sections maintain relationships in their materials, textures and sonorities in order to create linear relationship which nevertheless allow development over time. One section sounds in many ways like the next, but with subtle changes something very different has emerged by the end. Transformations within individual sections are smooth, and even at the more obvious structural pillars a sense of thematic continuity is created that maintains a sense of form: the scaffolding is present, but it is well hidden.

The opening displays the greatest degree of homogeneity, as the focus of pitch remains around a central A, although it is coloured by further pitches from its harmonic series. This effect is used in *Do not keep silent*—and choices of pitch based on the harmonic series are common throughout the folio—but here it acts to extend the colouristic scope of the *sul ponticello* and *sul tasto* effects rather than to change the harmony. The gradual morphing of colours is expanded until new pitches enter (first the B at bar 14) and the interaction takes on board a linear, melodic character. The section moves from a single A to an E–G[#] third over only 23 bars: the use of controlled but not protracted textural shifts creates a continuity of sonority and line.

Whilst the emphasis is on horizontal development, harmony is also tightly controlled. The music moves through a series of stable pitch centres in the opening sections, from the A at the beginning, to a microtonally inflected chord around A_♭, to B_♭ at bar 45. After this, more nuanced harmonies arise until the increased polyphony gives a much faster harmonic rhythm from bar 94 until the end. An

organic shift between harmonies occurs, whilst a shift in the complexity of harmony also takes place.

The heterophonic nature of the texture is continued throughout the piece. In the subsequent section (bars 30–42), changes in colour are replaced with movements of pitch expressed with pizzicato glissandi over constantly changing rhythms. Next, a return to the texture of the opening is combined with a recurrent melodic fragment (heard first in bars 51–52, violin I). The spectral relationship between pitches remains important, but a less tonally bound language is employed here as a complex array of notes creates a more harmonically driven texture which eventually recedes to the A with which the piece began (bar 75, cello). After this point, a palpably new section starts, combining the rhythmic counterpoint from earlier with a new concern with moving melodic lines. The resulting texture is, however, manipulated with similar means, as the overall tessitura rises to its highest at bar 84 before falling again. The cello continues to play an important role, as a melody emerges in the latter part of the section which gradually adds each instrument of the quartet (bars 89–100). This shift sees the texture change from tonally ambiguous dynamic equilibrium at bar 84, to a clear sense of melodic narrative and polyphonic interaction until the end.

Continuity is explored at both a localised level and at the structural level. The overall shift of texture (**Figure 7.1**) is articulated by means of small-scale changes creating a flowing whole, whilst instrumental roles are generally kept similar within sections, so that vertical consistency is achieved. The overall effect is one of continuity, but an intensity is created through the brevity of individual sections that perform their transformations and present their ideas with the utmost economy. The rate of the overall shift from single pitch to melody is gradual, yet changes at a localised level keep the pace high, so that the overall scope of the work may appear greater than its duration should allow.

The Four Last Things: *Continuity with blocks and melodies*

Although it shares many of the compositional concerns of *Home in Wilderness*, *The Four Last Things* offers a different version of continuity. Unlike the quartet, this trio of unlike instruments suggests an individuality of separate voices that is exploited throughout. The piece began with the intention of using the clarinet as soloist, its material developing and creating linear continuity; however, this idea was channelled into a work written concurrently (*The Package Contents Shall Prevail*, for solo clarinet and two percussionists, 2014), and allowed for an exploration of thematic development using a limited number of melodic fragments. The sense of monologue in that work is expanded into narrative dialogue in *The Four Last Things*, as the three instruments assume roles of equal importance to create multiple types of polyphony. The earlier work acted as an interim stage between the string quartet and the block-like continuity found in the trio presented here, and in the process of moving from one to the next, a level of continuity has been achieved which retains a link to issues of brevity.

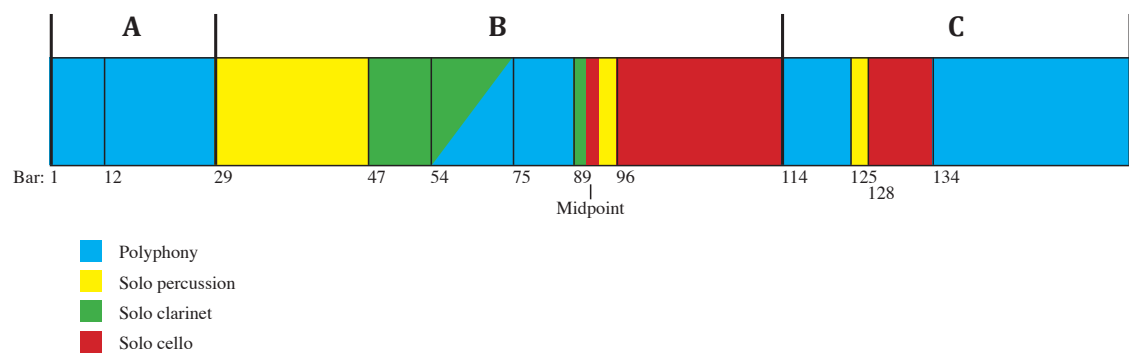


Figure 7.2: Scheuregger, *The Four Last Things*, structure

Each instrument is given a separate moment in which it provides the primary focus, whilst other sections are characterised by polyphonic textures. **Figure 7.2** shows these different blocks, outlining a three-part structure: a central section of changing solos is bookended by two passages of polyphony. Continuity is approached primarily through thematic connections and changes of instrumental roles. The opening section of polyphony (bars 1–11) is characterised by a

collective purpose in the three instruments—although mediated by their disparate sonorities—through a shared focal pitch (E) and the use of clearly separated *tutti* phrases. This continues (bars 12–28) as the three voices present the most homogenous sonority of the work, sharing pitches and a sense a melodic purpose. In the sections that follow, each instrument is given a solo moment. These serve a dramatic purpose, as each voice undergoes a notional change of character, so that when the final section of polyphony is reached, the opening *tutti* gestures have become more melodically independent (bars 114–124), and ultimately present highly individual melodic lines in the final part (bars 134–157). This shift of texture is akin to that in *Home in Wilderness*, but here the horizontal stratification that is achieved through polyphonic independence makes clear the sections of this journey.

Localised continuity is present in the shifting roles of instruments. The clarinet begins its solo section as the primary focus (from bar 47), but as it progresses, the other instruments take on more active roles. The cello shifts from a primarily accompanying role (bars 54–76), to one with more melodic momentum. Similarly, the taiko drum pattern gradually becomes more important, moving from a gesture which divides melodic phrases (bars 60–69), to one coinciding with the cello and marking out a six-note motive that gradually slows (from six semiquaver sextuplets at bar 74 to six dotted quavers at bars 87–88).

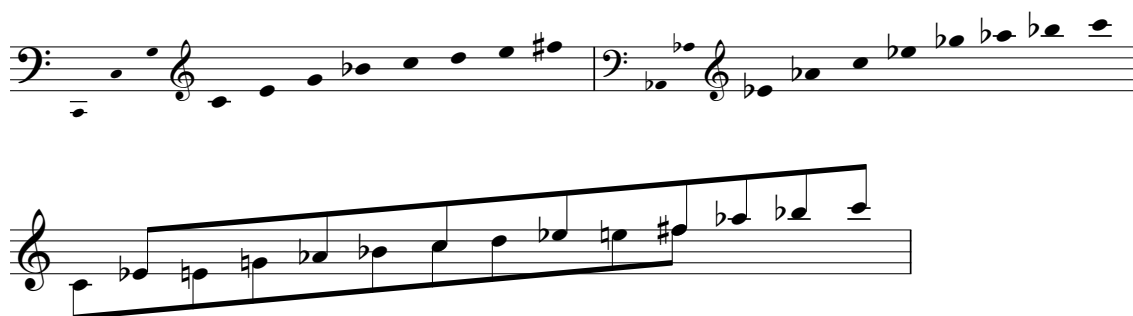


Figure 7.3: Scheuregger, *The Four Last Things*, pitch material

The pitch material of the clarinet line defines the overall character of melodies and harmonies, and dictates the basic tonality of the work. It is extremely

limited, deriving from the superimposition of two harmonic series, on A_b and C (**Figure 7.3**). These are sometimes combined to create an overall scale, but more often presented side-by-side, particularly in the runs found in bars 54–88. The pitch centres of A_b and C recur relatively frequently, with the cello often providing the fundamental. An inherent sense of continuity is created, as melodies derive from a singular source, re-shaping it and viewing it from different angles, with a sense of constantly varied repetition arising as a result, in a manner similar to the cubism of *Movements*. The limited pitches root the tonal sense of the work, with major/minor third implications from the E_b and E_b, lending a modal feel.

As with *Home in Wilderness*, it is useful to view this work in terms of changing types of texture, but in this instance there is a stronger sense of dialogue between abruptly changing blocks: boundaries are not aurally softened, instead connections between parts are used to unify them. A technique from the fragment works is employed as associations draw together temporally-dislocated sections, stitching together a quilt-like surface that shows the edges but limits the number of cloths from which patches are cut.

Details of compositions

Home in Wilderness

Year of completion: 2013

Instrumentation: String quartet

Duration: 6'30"

CD track: 9

Performance details: Workshopped with Quatuor Diotima on 11th February 2014, Sir Jack Lyons Concert Hall, University of York (the recording of which is presented here). Previous versions were workshopped on 5th December 2011 and 12th June 2012 by the Kreutzer Quartet. First public performance by Avant Music Group Association of Hong Kong on 28th April 2015 at Sha Tin Town Hall, Hong Kong.

Programme note

*Now mind is clear
as a cloudless sky.
Time then to make a
home in wilderness.*

From 'A Desolation', by Allen Ginsberg

The idea of moving from clarity to wilderness, described in this single verse from a poem by Allen Ginsberg, is an evocative one. The notion that a new home can be made in a new place by embracing its hostile conditions is somewhat chilling.

This concise string quartet moves through markedly different sections inspired by, but not mirroring, this journey. Motives come and go, transforming themselves and affecting one another. At the start, a tension between instruments sharing the same material creates a fragile equilibrium, before a journey through distinct but interrelated sections progresses. By the end, a short coda sums up this transformation, although all that has come before it has shrouded the source of its material.

The Four Last Things

Year of completion: 2014

Instrumentation: Clarinet, percussion (vibraphone, 2 gongs, 3 stone plates, 5 almglocken, taiko drum or small bass drum), cello

Duration: 7'30"

CD track: 10

Performance details: Commissioned by Dark Inventions for *Firewheel* Tour, May 2014, with financial support from Sound and Music. Premiered at The Engine House, Manchester, 8th May 2014. Subsequent performances at: National Centre for Early Music, York, 10th May 2014; Left Bank, Leeds 11th May 2014; The Capstone Theatre, Liverpool, 16th May 2014; The Forge, Camden, 4th March 2015. Recorded by Dark Inventions (Jonathan Sage, clarinet; Delia Stevens, percussion;

Cecily Smith, cello) on 16th February 2015 at the Music Research Centre, University of York, as part of a University of York Music Press project with financial support from Arts Council England.

Programme note

The Four Last Things takes its title from Hieronymus Bosch's painting 'The Seven Deadly Sins and The four Last Things', a work of art that depicts its religious subject matter in the visceral style associated with its artist. Bosch's work has always fascinated me: its detail, immediacy and sometimes grotesque subject matter keep me coming back to it.

There is no direct parallel with the painting in this piece, but inspiration has been taken from the manner in which Bosch juxtaposes images whilst creating consistency and continuity between individual parts. The simultaneous discreteness and dependency of separate elements is mirrored in the treatment here of instruments as both soloists and part of the group. Each player has moments of overt dominance, but even whilst providing more of an accompanying role, they still present material that is striving to be heard above the rest.

Home in Wilderness

MARTIN SCHEUREGGER
2013

Urgent $\text{♩} = 80$

Musical score for measures 1-8, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various playing techniques such as *sul tasto*, *molto sul pont.*, *arco*, *pizz.*, and *II ord.*. Dynamic markings range from *ppp* to *ff*. Fingerings (3, 5) and accents are indicated throughout the staves.

* All arrows indicate a gradual change between indicated playing techniques.

Musical score for measures 9-15. This section includes techniques like *molto sul tasto*, *on the bridge***, *ord.*, *sul tasto*, and *sul pont.*. Dynamics include *pp*, *p*, *mf*, *mp*, *ppp*, and *p sub.*. The Viola part features *II* (second position) markings. The Violoncello part includes *ord.* (second order) markings.

** With little pitch.

Musical score for measures 16-20. This section features *pizz.*, *arco*, *pizz., ord.*, *arco, sul tasto*, *arco ord.*, and *sul pont.*. Dynamics range from *pp* to *ff pesante*. The score includes complex rhythmic patterns with triplets and accents.

20 A on the bridge

ff pesante *ppp* *ppp*

ord. *pp* *mp* *ff pesante* *ppp* *mf* sul tasto

ff pesante *ppp* *p*

26 molto sul pont. sul tasto

p *mf* *mf pesante*

on the bridge ord. molto sul pont. sul tasto

ppp *mf* *p* *mf pesante*

molto sul pont. molto sul pont. sul tasto

p *mf pesante*

molto sul tasto molto sul pont. *mp* *sfzp* *f*

* Gradual gliss. between natural harmonics on A string. Allow fundamental to sound between nodes as necessary. This should be a somewhat distorted sound, not completely pure.

29 B

fff *mp* *f* *f*

pizz., ord. *mp* *f* *f*

pizz., ord. *fff* *ppp* *f* *mp* *f*

sul tasto pizz., ord. (pizz.) *sfzp* *fff* *pp* *f* *mp*

34

Violin I: *p*, *mp*

Violin II: *p*, *mp*, *f*, *p*

Viola: *p*, *mp*

Cello/Double Bass: *f*, *p*, *mp*, *f sempre*

37

Violin I: *f*, *p*, *f*

Violin II: *f*, *p*

Viola: *f*, *p*

Cello/Double Bass: *f*, *p*, *p*

40

rit. . . . (♩ = 50) **C** ♩ = 100 subito

Violin I: *p*, *ff*

Violin II: *ff*, *ppp*

Viola: *f*, *p*, *ff*, *ppp*

Cello/Double Bass: *f*, *p*, *ff*

* Reach the top note on the downbeat

45 arco D ♩ = 50
sul G

Violin I: *pp*, *p*, *mp*, *ppp*, *ppp*, *mp*, *p*

Violin II: *pp*, *mf*, *pp*, *ppp*, *f*, *p*

Viola: *pp*, *mf*, *p*

Cello/Double Bass: *ppp*, *pp*, *mp*, *pp*

52 E ♩ = 80

Violin I: *mp*, *ppp*, *pp*

Violin II: *p*, *ppp*, *pp*

Viola: *mf*, *f*, *pp*

Cello/Double Bass: *pp*, *mf*, *f*, *pp*, *pizz.*, *p*

61 rit. ♩ = 60

Violin I: *p*, *p*, *ppp*, *p*, *ppp*, *p*

Violin II: *msfz > sim.**, *mp*, *p*, *ppp*, *p*, *ppp*, *p*

Viola: *p*, *mf*, *p*, *ppp*, *p*, *ppp*, *p*

Cello/Double Bass: *p*, *p*, *mf*, *ppp*, *p*, *msfz*

* In the context of overall dynamic.

67 (8) *pp* *mf* *p*

68 *f* *p* *p < mf*

69 *ppp* *p* *f* *p < f* *p*

70 *p* *mf pesante* *f* *ord.* *mf* *ff* *p*

71 *p* *molto sul pont.*

72 *sfz* *sim.* *pppp*

* Within the context of the overall dynamic shift.

73 $\text{♩} = 60$ *molto sul pont.*

73 *pppp*

74 *pppp*

75 *pppp*

76 *pppp*

molto sul pont.

pppp

pppp

pppp

p *ppp*

* gliss. to unison

77 *f*

78 *f*

79 *f*

80 *f*

79

f

mf poco a poco più pesante

81

pp

pp

pp

f

non legato

increase bow pressure

83

G

ff

ff

ff

mp

non legato

non legato

non legato

ord.

on the bridge

86

sul pont.

ppp *pppp*

88

H Flowing

pp *ppp*

pp *ppp*

pp *ppp*

pp

91

3

93

expressive, warm, with vib. as required

ppp

increasingly expressive, warm and with vib. as required

p

95

97

expressive, warm, with vib. as required

p

expressive, warm, with vib. as required

p

I Still

sul tasto → sul pont.
 senza vib. →

100

f *ff* *mp* *p* *ppp*

f *ff* *mp* *ppp*

f *ff* *mp* *mf* *p* *ppp*

f *ff* *mp* *p* *ppp*

II III III III

5-10" 5-10" 5-10" 5-10"

* Gliss. over duration of pause.

The Four Last Things

MARTIN SCHEUREGGER
2014

Urgent ♩ = 108

Clarinet in B \flat

Percussion

Violoncello

Almglocken / Slate Plates

pizz.

gliss.

f *p* *ff* *p*

mf *f* *p* *ff* *p*

f *p* *ff* *p*

5

f *p* *f* *p*

f *p* *ff* *p*

ff *p* *ff* *p*

8

f *p* *f* *fp* *ff*

ff *p* *fp* *ff*

ff *p* *ff* *ppp* *mf*

poco rit.

arco

12 **A** ♩ = 96

Solo

Almglocken / 2 Gongs

pp

p

pp

pp (sub.)

(non harm.)

17

mf *ppp*

22

f *p sub.* *mf* *pp* *pp*

mf *pp* *mf*

B Freely, spacious

27 ♩ = ♩ (♩ = 64)

Vibraphone

ff

ff

p

mp

p

ff

p

35

Violin I: *pp*, *mp*, *pp*, *mp*, *mf*, *p*

Violin II: *f*, *p*, *ff*, *p*, *mf*, *f*

Cello/Double Bass: *ppp*, *mp*, *p*, *mp*, *p*, *mf*

Reo. (Violin II)

pizz. (Violin II)

41

Violin I: *ppp*, *p*, *ppp*, *mp*, *pp*

Violin II: *pp*, *f*, *mf*, *f*, *mp*, *p*

Cello/Double Bass: *ppp*, *mp*, *pp*

Reo. (Violin II)

arco, sul pont. (Cello/Double Bass)

mp 5 (Violin II)

47

C Solo, freely

Violin I: *mf*, *p*, *f*, *p*, *mf*, *pp*

Violin II: *ppp*, *p*, *f*, *p*, *mf*, *pp*

Cello/Double Bass: *ppp*, *ppp poss.*

Reo. (Violin II)

(sul pont.) (Cello/Double Bass)

50

Violin I: *p*, *mf*, *ppp*

Violin II: *p*, *mf*, *ppp*

Cello/Double Bass: *p*, *pp*, *mp*

54 **D** Faster ♩ = 108

p *mf* *ppp* *p* *f*

(sul pont.) norm.

60

ff *ff* *p* *ff* *p* *mf*

Taiko Drum

65

ff *mf* *f* *p* *mp* *f*

p *ff* *p* *ff* *norm.* *IV*

sul pont.

70

p *mf* *ff* *p*

p *ff* *p* *mp*

sul pont.

75 **E** A little slower $\downarrow = 96$

79

82

85

89 **F**

ff 3 pp

Vibraphone

ff 3 p

norm. (II) 0 norm. IV

pp < f mf p

95 **G** ♩ = 48

subtone 12

ppp < pp

Almglocken

ppp < p ppp mp p mp > p

molto sul pont. pizz. molto sul pont. arco norm.

p mp p mf > p mf > p mp

102 norm.

p mp pp

pp 6 6

p mp

106

6 3 3

Vibraphone

ppp 3 Ed

(C)

p mp

109 subtone

ppp *mf* *ff* *p* *mf* *f* *pp*

Slate Plates

114 **H** ♩ = 108

p *f* *p* *mf* *f* *p* *mf* *p* *f* *p* *mf*

Vibraphone

f *p* *f* *mf*

pizz.

118

p *mp* *pp* *p* *mp* *pp* *p* *mp*

122 **I**

p *pp* *p* *ff* *p*

arco

128 **J** Freely, spacious ♩ = 54

Violin I: *ppp* (trill), *f* (trill)

Violin II: *mp* (triplet 5), *f* (triplet 5)

Bass: *mp* (triplet 3), *f* (triplet 3)

132 **K** ♩ = 108

Violin I: *ppp* (trill), *f* (trill), *sfz* (trill)

Violin II: *mp* (trill), *ff* (triplet 3), *p* (triplet 3), *ff* (triplet 3), *p* (triplet 3), *mp* (triplet 3)

Bass: *f* (triplet 5), *pp* (triplet 5), *mf* (triplet 5), *f* (triplet 5), *mp* (triplet 5)

137

Violin I: *f* (triplet 3), *pp* (trill)

Violin II: *ff* (triplet 3), *pp* (triplet 3), *ff* (triplet 3)

Bass: *f* (triplet 3), *pp* (triplet 3)

140

Violin I: *mp* (triplet 3), *f* (trill), *p* (trill), *f* (trill), *p* (trill), *ff* (trill)

Violin II: *p* (triplet 3), *f* (triplet 3), *p* (triplet 3), *f* (triplet 3), *p* (triplet 3), *ff* (triplet 3)

Bass: *mp* (triplet 5), *f* (triplet 5), *pp* (triplet 5), *mf sub.* (triplet 5)

143

fff *f* *p* *6* *5*

ff *ff* *p*

f *mf* *f*

Almglocken

146

ff *f* *fp*

ff *p* *f*

p sub. *f* *mf* *f*

149

f *pp* *f* *3*

ff *p* *ff* *p* *ff* *p* *6*

sfz *p* *f*

Slate Plates / Almglocken

153

fff poss. *5*

ff *pp* *ff* *p* *ff*

ff *ff* *fff poss.*

Taiko Drum

8

Manipulating time and space: Organicism in Benjamin's *Sudden Time*

Sudden Time (1989–93) is a work which deals explicitly with the perceived flow of time. In his programme note, George Benjamin describes a number of features which explain this and will form the starting point for this study, most importantly his description of the work's origin:

Some of the concepts behind this piece can be illustrated by a dream I once had in which the sound of a thunderclap seemed to stretch to at least a minute's duration before suddenly circulating, as if in a spiral, through my head. I then woke, and realised that I was in fact experiencing merely the first second of a real thunderclap. I had perceived it in dreamtime, in between and in real time. Although this is but analogy, a sense of elasticity, of things stretching, warping and coming back together, is something what I have tried to capture in this piece.¹

This work is primarily engaged with time in a conceptual, compositional manner, as music is presented that supposedly slows down or speeds up time itself. This manifests itself in material of various speeds, but whilst a traditional interpretation would see themes changing in relation to time as a constant, this study suggests that we may interpret different presentations of material as changing types of time: sped up, slowed down or at a normal pace. In this model, time not speed becomes the variable which is manipulated to affect the flow of music. A visual analogy may help to clarify this distinction. In two different videos a car is shown driving slowly, covering the same distance over the same amount of time. In one, this is achieved by the vehicle travelling at a given speed; in the other, the car is driven faster, but the image is slowed down. The two videos ostensibly

¹ Benjamin, *Sudden Time*, programme note in score [n.p.].

show the same subject matter, but the means of achieving them, and the way we interpret each, is quite different. This study demonstrates that, whilst *Sudden Time* can be seen in terms analogous to a car driving at different speeds, it is most illuminating to consider the speed of 'playback' being increased or decreased. We are presented with a work full of different speeds, but time is the important factor here.

A listener may not interpret this music in terms of a literal manipulation of subjective experiential time—as Benjamin did during the thunderstorm—but the concept nevertheless provides a level of understanding that is substantiated by many features of the work, to be explored below. A secondary facet of *Sudden Time*, therefore, is the perception of time, which may be altered by the types of texture and movement employed: a period of relative silence, for example, may seem to last longer than a section of intense activity. This feature would require a rigorous psychoacoustic framework to be understood fully and is therefore beyond the scope of this study; however, these issues will be introduced and form a background to the observations made.

This study demonstrates the ways in which *Sudden Time* can be interpreted within the framework of temporal manipulation, and furthermore that this is executed with a smoothness of transitions that result in music which shifts organically between different states. The context of the work is set up first, demonstrating the specific relevance of *Sudden Time* to issues of organicism and form in Benjamin's music. Broader strategies for approaching time are then introduced, before this is applied to a formal reading. Types of movement are explored to demonstrate the relationship with organicism and the use of time as a conceptual theme, before investigating the use of stratification and vertical relationships. Finally, an overview of thematic development leads to conclusions regarding the organicism and manipulation of time within the work.

George Benjamin's organicism

The fundamentals of George Benjamin's technique create a level of organicism that can be observed in his treatment of pitch and manipulation of themes. By looking to some of his earlier works, a background to *Sudden Time* will be established that sets out important technical and stylistic facets of this music. Benjamin's formative association with the spectral school of composition may be responsible for some of this, but, whilst their influence can be felt in his language today, he differs from them in his 'predilection for reassembling discrete acoustic phenomena as opposed to splitting them asunder... [and] as a writer of music based on the fusion of sonic materials, as opposed to their fission'². This is observable in textures which favour smooth—although not necessarily slow—shifts. One harmonic field can move to another in a split second or morph over a space of minutes, whilst rhythm, instrumentation, dynamics and other factors are subject to similar transformations. Moreover, the level of granulation in sonority—the density and detail of sounds, created through nuanced and precise orchestration—allows for a ready manipulation of sonority and texture: the opening of *A Mind of Winter* (1981) demonstrates a delicate control of density, as the initial gesture, emerging from a bar marked '(SILENCE)', remains harmonically stable whilst its sonic profile is transformed through subtly varied changes of colour and playing technique in each instrument. The opening of *Three Inventions* (1993–95) sees a unison gesture expand across the ensemble (bars 1–12), maintaining a singular focus before splitting into three then four distinct layers (bars 13–24) and incorporating more rhythmic and timbral variety. Both examples show a sequence of activities that are logical but not contrived, a factor that Benjamin sees as setting him apart from the spectralists: 'He [Tristan Murail] is passionate about processes and I am against; I don't like the obvious or didactic'.³

A pliability of parameters can be felt across much of Benjamin's music, particularly those works for orchestra—the ensemble that seems his most natural

² Lack, 'Objects of contemplation and artifice of design', 11.

³ Benjamin in Nieminen, *George Benjamin*, 12.

vehicle of expression. The colouristic and textural virtuosity of these is difficult to question, but a delight in sonority may have led to a neglect of form in early works: as one review of *Ringed by the Flat Horizon* (1979–80) notes: 'so much indulgence and so little rigour'⁴. And even in this, his first orchestral work, there is a predilection for blurring structures: 'It is a piece of many beautiful sounds and very few hard edges'.⁵ Material does not perform a structural function, but 'serves an immediate illustrative or ornamental purpose'⁶ in music which 'aspire[s] to a Carter-like atonal athematicism which is organically evolutionary rather than statically non-developmental'.⁷ At this time (1983, ten years before the completion of *Sudden Time*), Arnold Whittall is critical of its focus on surface-level activity to the detriment of form, although he speculates that the composer may still move towards more cohesive musical arguments.⁸

In *A Mind of Winter* there is a balancing of tonal elements within a form which is neither articulated by tonality, nor beholden to traditional thematic processes.⁹ It negotiates this path and creates a form reliant on a horizontal impetus, whilst in *At First Light* (1982) Whittall suggests that the composer might 'like us to suspect that melting solid objects into a "flowing, nebulous continuum of sound" [quoted from Benjamin's programme note] reveals his conscious capitulation to formlessness'.¹⁰ Indeed, throughout many of these earlier pieces, form appears to arise as a by-product of highly-organic processes which see melodic, harmonic and gestural material evolve and transform naturally. A framework is not imposed onto which musical arguments are mapped, rather the essential character of the material flows into the space which it requires. Whittall refers to the Turner painting from the cover of *At First Light*, reflecting on its blurring of boundaries between fixed and fluid elements in order to 'lose focus and gain feeling'. He continues:

⁴ Schiffer, *George Benjamin's 'Ringed by the flat horizon'* (performance review), 78.

⁵ *Ibid.*

⁶ Whittall, Review: *Ringed by the Flat Horizon*, etc, 138.

⁷ *Ibid.*

⁸ *Ibid.*

⁹ Whittall, Review: *A Mind of Winter*, etc, 423.

¹⁰ Whittall, Review: *At First Light*, 115.

Such concerns might well promote frustration in composers who are often all too conscious of the boundaries which fix—and separate—pitches and durations, and Benjamin certainly does not reject a simple, relatively “solid” pitch framework for *At First Light*.¹¹

This blending of elements is an idealised form of continuity in which parameters interact in a continuum. Moving from pitch to rhythm may not be as simple as distorting visual boundaries, but an attempt at this sort of organic transformation can be observed in *Sudden Time*. The features of the works leading up to this all demonstrate a tension between form and continuity, but it is this work that directly addresses these issues in its compositional concerns.

In *Sudden Time*, a desire to present different forms of time—stretched, compressed and states in between—creates not just continuity, but an all-pervading organicism. The interaction of content and form in this way can be seen in his entire oeuvre: ‘Benjamin invents his musical form as the piece progresses; the sonic entities are self-reliant. But at the core of each work is the expansion of a prevailing idea.’¹² In *Sudden Time* this organic, multi-directional expansion becomes the *raison d’être* of the composition: form, content and now technique have become fused in a work that is one of the composer’s most dense, but one that also combines organic processes and formal cohesion most successfully.

Time and movement

There are different ways of considering time which each have their own bearing on the perception of the work aurally, and may also influence how the notions with which it is underpinned are considered. By recognising these conceptual concerns, the music can be understood in ways which may not be immediately accessible from its surface alone. In acknowledging both conceptual and perceptual

¹¹ Whittall, Review: *At First Light*, 116.

¹² Lack, ‘Objects of contemplation and artifice of design’, 13.

manifestations of time, a nuanced impression of the workings of *Sudden Time* may be gained.

Perhaps the most important distinction in this context is that which David Epstein makes between time as a differentiated and an un-differentiated continuum.¹³ The first involves demarcation either by 'mensural means external to a subject'¹⁴ (objective), or by the experiences of a listener (subjective). An undifferentiated continuum contains no markers by which to judge the passing of time: it is a potentially barren aural landscape that, whilst having a precise length, will be perceived according to a listener's own experiential framework. In *Sudden Time*, both types are found. Extensive sections are differentiated by many sonic objects, whilst others sound empty. In the extreme, some passages are so saturated with activity that demarcation of time is just as difficult as when there are no changes at all. Epstein's ideas can be expanded to reflect the correlation between perceived time, level of activity (texture) and perception of motion (**Figure 8.1**). When there is too much activity, the music may appear to stop. There is therefore a tension between stasis and movement that does not map directly on to textural density, thus creating a nuanced perceptual dynamic.

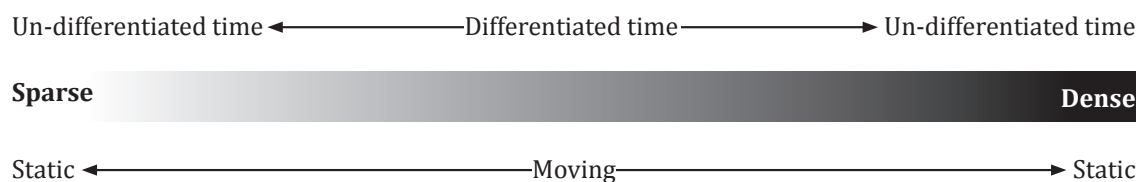


Figure 8.1: Correlation of time, texture and motion

A listener may hear different moments in any manner of ways, but the context provided by the title and programme note suggests an interpretation based on the notion that events are shaped by time itself being stretched and compressed. By bringing to bear the idea of differentiated time, how this may be achieved can be observed. This sort of guided subjectivity—taking into account the

¹³ Epstein, *Beyond Orpheus*, 55.

¹⁴ *Ibid.*

composer's intentions via his programme note—is true to a genuine listening situation¹⁵ and is useful when concerned with listener perception.

A further distinction noted by Epstein is that between chronometric and integral time. The first is continuous, marking the regular flow of time with rhythm, bars and formal sectionalisation. The latter 'denotes the unique organizations of time intrinsic to an individual piece—time enriched and qualified by the particular experience within which it is framed'.¹⁶ *Sudden Time* may be seen as either speeding up and slowing down its material in relation to a regular progression of time (chronometric), or as a continuous whole which distorts time itself (integral). This can be broadened out to include the idea of Einsteinian versus Newtonian time proposed by Michael Rofe;¹⁷ a duality that is fundamental to the ways in which time is manipulated in this work. Newtonian time is absolute and chronometric, but, whilst it will be used to observe structure, it is the concept of malleable Einsteinian time which is of particular use here. Rofe highlights the parameters which can be manipulated to achieve this plasticity. They can be summarised as:

- density of activity;
- type of activity;
- patterns of tonal shifts;
- 'clarity and regularity of the metre';
- the order of events.¹⁸

Whilst Rofe shows these to be empirically true, he also points to Stockhausen's more intuitive observation that periods of dense musical activity can appear to pass at a faster rate than those of sparsity, as a listener will need time to absorb

¹⁵ Eric Clarke highlights the importance of the 'available information for a viewer/listener' (Clarke, *Ways of Listening*, 87–88.), with the example of a dramatic context, but this approach is equally useful in a concert work such as this.

¹⁶ Epstein, *Beyond Orpheus*, 57.

¹⁷ Rofe, 'Dualisms of Time', 346–47.

¹⁸ *Ibid.*; quote from 347.

information and will lack time for reflection.¹⁹ This observation substantiates the correlations shown in **Figure 8.1**. In *Sudden Time*, the above parameters are intentionally exploited to create changes of perceived time. Whilst they also create tension and release as they might in any piece, here the flow of time is not a simple by-product of their manipulation, but essential to the very nature of the music. The observations made by Rofe and Epstein are largely related to temporal experience, but in this study they are broadened to how Benjamin manipulates time as part of the compositional process. We may not sense these changes, but might still hear their effects from an exterior perspective.

Intrinsically linked to time is tempo. In another context they might be mathematically related—speed = distance ÷ time—but whilst a piece of music fills a certain duration, we cannot talk about its speed in such literal terms, whilst the notion of space and distance is even more nebulous. Despite the inexactitude of describing music with these terms, the idea of motion is ubiquitous in how music is discussed, and although this has been questioned,²⁰ it still has currency for much music. However, as Eric Clarke describes, it is only a metaphor:

There is, after all, no real space that musical materials inhabit (so the argument goes), and musical elements (pitches, rhythms, textures, etc.) have no concrete material existence. Therefore, since motion is a property of objects in space, the whole idea of musical motion—if taken literally—is a nonstarter.²¹

Whilst relative speed and time will both be referred to here, they will not be correlated in strict terms, although the notion of movement may still usefully be engaged with.

With keen attention to the aural experience, Clarke brings together a wealth of other views in exploring the perception of motion.²² An important observation in this context is that 'sounds specify motion by means of change':²³ given its

¹⁹ Stockhausen, 'Structure and Experiential Time', 64.

²⁰ Adlington, 'Moving Beyond Motion', 297–300.

²¹ Clarke, *Ways of Listening*, 67.

²² *Ibid.*, 62–90

²³ *Ibid.*, 75.

continual shifting of parameters, *Sudden Time* is likely to move a great deal. Indeed, motion and time coalesce here in a curious way. Rather than a linear stretch of time being filled with themes that move at different speeds, Benjamin attempts to distort time itself. The equation from earlier can be rearranged to reflect this: $\text{time} = \text{distance} \div \text{speed}$. This is simply a re-framing of the same relationship, but is conceptually crucial. Distance and speed become variables that can be manipulated to create the desired length of time, or—in this context—*type* of time (slow, fast, or regular). Although the music may be palpably fast, slow or both at once, we are invited to perceive changes in terms of time itself being altered: the change in speed (both pulse and rate of activity) or space (distance) is a result of the composer's active shaping of time. Speed and distance act as functions of time, and it is this parameter which may be most usefully considered as the primary domain for discourse in the work.

Via the wealth of orchestrational and developmental techniques, the composer attempts to present music which has been audibly stretched or compressed. As listeners, we may take either an internal or an external approach to this. Clarke considers the perception of movement either in terms of self-motion or the relative motion of objects: the first implies a listener moving with the music as if part of its narrative; the latter involves a notionally static observer perceiving the moving of objects relative to their position and to each other.²⁴ We are either on the train seeing the trees flash past, or by the track watching the trains rush by. In *Sudden Time*, the constant shifting of objects in relation to each other suggests a stationary listener observing the music moving along; however, the warping of time which Benjamin explores also invites the listener to jump on board and experience the slowing down and speeding up 'in-person'. As analogous to this relative movement, Clarke calls upon the sensation felt when one is aboard a train and believes it has started to move, only to realise it is the adjacent vehicle which is pulling away.²⁵ So a listener may be both travelling with the music and hearing it shift against their position in *Sudden Time*. We are comfortable on a train, but the myriad movements of carriages on both sides means we are never sure exactly

²⁴ Clarke, *Ways of Listening*, 75–76

²⁵ *Ibid.*, 75.

what is stationary: what the original speed is, where things are drawn out and where they are sped up is not clear. This ambiguity is felt throughout the work and it is useful to consider its types of movement in this way.

Engaging with time

There are two perceptual options when hearing this music which bring together the above observations: we either partake in the slowing down and speeding up, or we observe the results. If we accept the process and move along with it, an Einsteinian conception of time is useful, coupled with Clarke's idea of self-motion. A listener may experience the manipulation of time as if it is happening to them, akin to Benjamin's experience of a dream-time versus real-time thunderclap. However, we may hear the contrast of slowed down and sped up material, but perceive it in relation to chronometric, Newtonian time. The compositional process may have engaged with temporal flexibility, but the result is still heard as sections occupying specific durations that are unaffected by their content. In short, we can either think in terms of beats per minute, or conceive those beats as moveable objects.

Both of these perspective are useful when investigating how Benjamin utilises organicism, and it is possible to hear some moments in one context—certain sections sound as if they have stretched out time—and others differently. But, whilst time and motion are important, it may be useful to add a further metaphor to grasp *Sudden Time* fully. The morphing of textures and speeds from one area to another may be seen as horizontal, organic shifts, but given its layered nature, these changes could be considered as switches in focus between different ever-present strata. This is most apparent near the opening at rehearsal mark C–G,²⁶ in which different pulsating rhythms move in and out of focus but remain present throughout. We may not be hearing the changing of time but the changing focus on parallel timezones: all speeds are happening at once and Benjamin composes between them, emphasising one then the next. Whilst the horizontal

²⁶ Bar numbers are not given in the score, so rehearsal letters will be used throughout.

nature is important to the work, the use of layers provides a further interpretive route regarding issues of time, which mediates the traditional perception.²⁷ In the analysis that follows, these different approaches each inform the conclusions that are drawn, but in many cases there are multiple views to be taken. The work may be seen as both operating within time and engaging with its active manipulation: bringing the two views together will be most productive.

Formal readings

In *Sudden Time*, form is a by-product of compositional processes. Content and technique interact to articulate a structure rather than a pre-defined architecture controlling the direction of material. Whilst the work strives to give an impression of organic growth, a formal scheme—whether predetermined or not—is present. Indeed, Benjamin comments on its broad two-movement structure in his programme note:

Sudden Time basically divides into two continuous movements, the first (lasting about five minutes) acting as a turbulent introduction to the second, where a subliminal metre is perpetually distorted and then re-assembled.²⁸

In the very structure of the music, time itself is used as a primary device for both delineating form and for creating a musical narrative. The following outlines that basic form, demonstrating the importance of self-motion and Einsteinian time in the use of devices which do not merely exist in time, but seek to manipulate it, changing the conceptual rate at which it passes. A more nuanced structure is suggested, leading to an outline of the dramatic form that highlights the importance of organic development within a deliberate architecture.

²⁷ Other interpretative strategies that eschew many traditional temporal concerns exist, particularly Adlington, 'Moving beyond motion: Metaphors for changing sound', 297–318.

²⁸ Benjamin, *Sudden Time*, programme note in score [n.p.].

Frozen time: Types of stillness

The second movement starts at the second bar of figure N: there is a pause marked 'long c. 15 seconds' during which the strings hold an eight-note chord *ppp* so that when the music recommences, a sense of newness is achieved. The tempo also reduces from ♩= 90 to ♩= 48 and the level of activity lessens. Whilst these contrasts show that a new section has begun, it is the frozen chord which allows this to be readily perceived and appreciated as significant. It provides one of a number of successive moments of stasis that will be called 'frozen time'.

Label	Figure*	Timing	Duration	Description
I	3 < L	2:55	8"	Sparse held notes then low, quiet double bass triplets
II	N	3:41	9"	Held <i>ppp</i> chord in strings during long pause
III	T+3	5:15	3"	<i>ff</i> bass drum sparks brief G.P.
IV	1 < W	5:47	9"	Held <i>ppp</i> chord in strings during pause
V	5 < G ¹	8:23	7"	Held chord in flutes and strings with limited internal movement
VI	R ¹	10:40	10"	Held unison F# in piccolos gradually melting into further notes (6 bars)
VII	V ¹ +3	11:35	10"	Held unison B with a lot of internal timbral flux
VIII	Z ¹	12:24	14"	Held string chord with movement coming from tabla (3 bars)

*) '<' indicates bars before subsequent figure; '+' indicates bar of that figure.

Figure 8.2: Sudden Time, table of 'frozen' moments²⁹

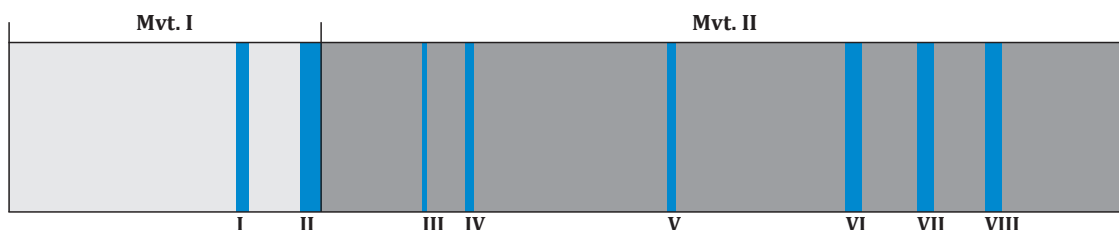


Figure 8.3: Sudden Time, simple form

²⁹ All durations are taken from Knussen and Benjamin, *Benjamin 'Palimpsests' and other Orchestral Works*, CD, track 6.

These moments demarcate sections, acting as aural pillars between different types of material. **Figure 8.2** outlines their placement and basic features, whilst **Figure 8.3** demonstrates the two-movement form that they delineate.

Figure 8.4 consists of eight numbered musical sections, each illustrating a specific rhythmic or melodic feature:

- I:** A two-staff system (treble and bass clef) in 4/4 time. The bass line features a sequence of eighth notes with triplets, starting with an 8^{vb} marking. The treble staff has a few notes.
- II:** A single bass clef staff in 3/4 time, showing a sequence of eighth notes. A bracket underneath indicates it is "sounded as a chord".
- III:** A single bass clef staff in 2/4 time. It includes markings for "bass drum" (a cross), "[G.P.]" (Grave Percussion), and "bongos" (a cross). A triplet of eighth notes is shown.
- IV:** A single treble clef staff in 4/4 time, showing a sequence of eighth notes. A bracket underneath indicates it is "sounded as a chord".
- V:** A single treble clef staff in 16/8 time. It features two staves of music with long, horizontal notes, marked with 8^{va} (8va).
- VI:** A single treble clef staff in 3/4 time, showing a sequence of eighth notes with long horizontal lines above them, indicating sustained notes.
- VII:** A single treble clef staff in 3/4 time, showing a sequence of eighth notes with long horizontal lines above them, indicating sustained notes.
- VIII:** A two-staff system (treble and bass clef) in 2/4 time. It features long, horizontal notes with a 8^{va} marking. A note in the bass line is marked with "+ tabla rolls".

Figure 8.4: *Sudden Time*, frozen time

The second instance of frozen time (henceforth referred to with the roman numeral labels from **Figure 8.2**) is the most striking, and clearly marks the start of the second movement: I, on the other hand, retains a degree of internal movement that maintains a sense of continuity. Subsequent moments have similar levels of impact on the perceived flow of time: III is a short hiatus more than a structural change, although it still marks a pivot from one type of material to the next; IV, however, echoes II in its complete stillness and similar texture, and could very well mark the start of a new movement. **Figure 8.4** shows the pitch material of each moment.

II and IV act as aural pillars, framing a section that may be seen not only as a transition from the first movement to the second, but also as a means of large-scale transformation of material types. II is presented in the strings *ppp*, but whilst IV maintains this basic profile, it consists of string harmonics, creating an icy sonority more delicate than that of II. Furthermore, whilst both share similar harmonic profiles of chromatic saturation, II includes major seconds and IV further adds minor thirds and sixths. An upwards shift in register occurs between the two, the basic tessitura moving by an octave. These two variations on frozen time embrace the idea of stillness completely: they are pause bars, and even the strings are marked non-vibrato to maintain absolute stasis. They offer two moments in which nothing changes: either there is no movement, or time itself stands still. Whichever interpretation one takes, that they demarcate a significant transitional section enhances their structural importance.

Towards the end of the work, VI and VII bookend the climax. Here, the frozen time of the earlier developmental section is condensed into single pitches played with ferocious intensity and internal sonic flux (F# in VI, and B in VII). The effect of freezing is the same, but the quality of this stillness is markedly different. Whereas in the previous example every element remains alike, in VI and VII—despite much simpler pitch material—there is a high degree of flux, as instrumental colour constantly changes, with lower notes furthermore shadowing the main pitches. But, rather than creating momentum, this constancy results in equilibrium, seen in the intricate writing of the three piccolos and underlying celli of VI (**Figure 8.5**), with similarly dense changes of colour used in VII. If the sound

is frozen in II and IV, then a thaw has taken place here; with this extra freedom comes movement, but the music is swimming against the tide and remains motionless. This distinction of active and passive stillness is felt throughout the piece, as the level of activity does not always correlate to motion, yet keeps a sense of organic development at the fore even when time seems to stand still. The feeling of stretching out a moment is truly achieved in these examples of dynamic immobility.

The musical score for 'Sudden Time, frozen time VI' consists of four staves. The top staff is labeled 'SOLO' and features a melodic line with dynamic markings *ff* and *sfpp*. The second staff is labeled 'Picc.' and includes markings for *SOLO*, *flz.*, *nat.*, and *molto*, with dynamic markings *sfpp* and *fff*. The third staff is also labeled 'SOLO' and includes *flz.*, *nat.*, and *molto*, with dynamic markings *fff* and *mfpp*. The bottom two staves are labeled 'Vc' and feature dynamic markings *ff*, *pp*, *molto*, *fff*, and *sfpp*, along with a *trem.* marking. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

Figure 8.5: *Sudden Time*, frozen time VI

VIII heralds a final sectional change. Coming after a melting away from the climax, this moment of stillness is mediated by the unusual sonority of tablas. The drums vitalise the otherwise static harmony, giving a layer of movement to a sonority reminiscent of V. In this final section, the basic frozen sound is in place throughout, with a solo viola line providing a horizontal, melodic focus. There is a clear stratification of time here, as the frozen chords—which slowly morph throughout the section—remain mostly static, whilst the soloist proceeds at a moderate pace. This conclusion to the work summarises the interactions of

different types of time heard throughout; it both juxtaposes static and mobile material, and subtly transforms the overall texture from frozen to moving. Up until this point, moments of frozen time have acted as pillars to delineate structure; the coda inverts this relationship as a brief section of fast activity interrupts the otherwise placid flow before the solo viola and static underscoring returns. This clarifies the conceptual basis of the work, as the coda acts as an inverted microcosm, placing two types of time together.

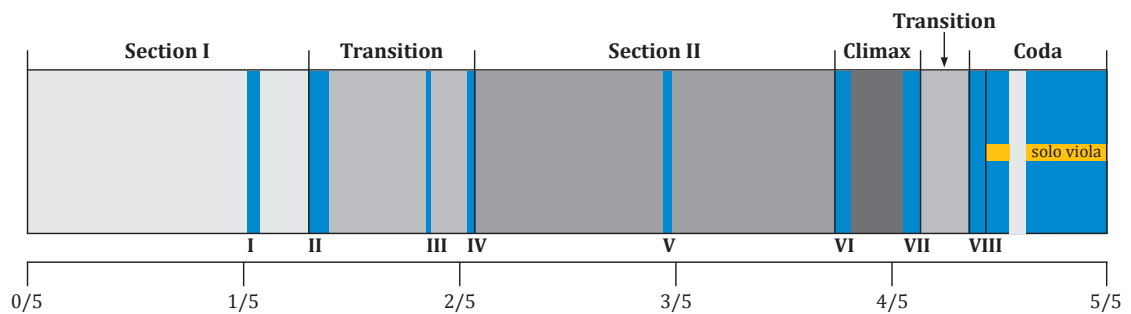


Figure 8.6: *Sudden Time*, nuanced form

Figure 8.6 sets out a more nuanced formal scheme which takes into account the impact of each point of frozen time. Although the two-movement model is useful, this reading better reflects the segmentation suggested by the changes within the second movement. Bringing the impressions from both models together, it is possible to observe organicism even at this broad perspective: the early transition bridges the first and second sections (or movements); the climax and second transition take the material into the coda. Reflecting this organicism, a narrative view can be taken. An exposition is followed by a passage of conflict between different states of time and between types of thematic material; next, a section of rising action sees ideas develop, shift and feed into the climax which follows; in the second transition and coda, tensions begin to resolve as textures melt away through a period of falling action to reveal the transparent texture of the final resolution. This version is outlined in **Figure 8.7**.



Figure 8.7: *Sudden Time*, dramatic form

A fluent narrative thread overlays the architectural block-like structure. The flow of material from section to section provides the sense of organic development that Benjamin desires and is perceivable to a listener on a moment-to-moment basis. However, the distinct structure underpins these fluid changes and gives the work its fundamental foundation. Its success lies in the relationship between this structure and the less rigid surface: there is evidence of the guiding shape, but it does not dictate every texture and angle of the exterior. This view tallies with Benjamin's own:

A really organic form is not constrained by breaks, it flows over them. Structure is the passage of material through time. Material in time can't always bump into partitions, or else the narrative of the music will be constantly broken.³⁰

The music here is, in fact, partitioned, but the links between sections, and the inclusion of moments of repose in a work so texturally dense, allows it to maintain a sense of flowing organicism. By adding more descriptive detail to the formal schemes already outlined, an overall representation of the piece is created (**Figure 8.8**) which reflects the continuity between sections. This will act as the starting point from which to look to further localised detail.

³⁰ Benjamin's own words from Nieminen, *George Benjamin*, 24.

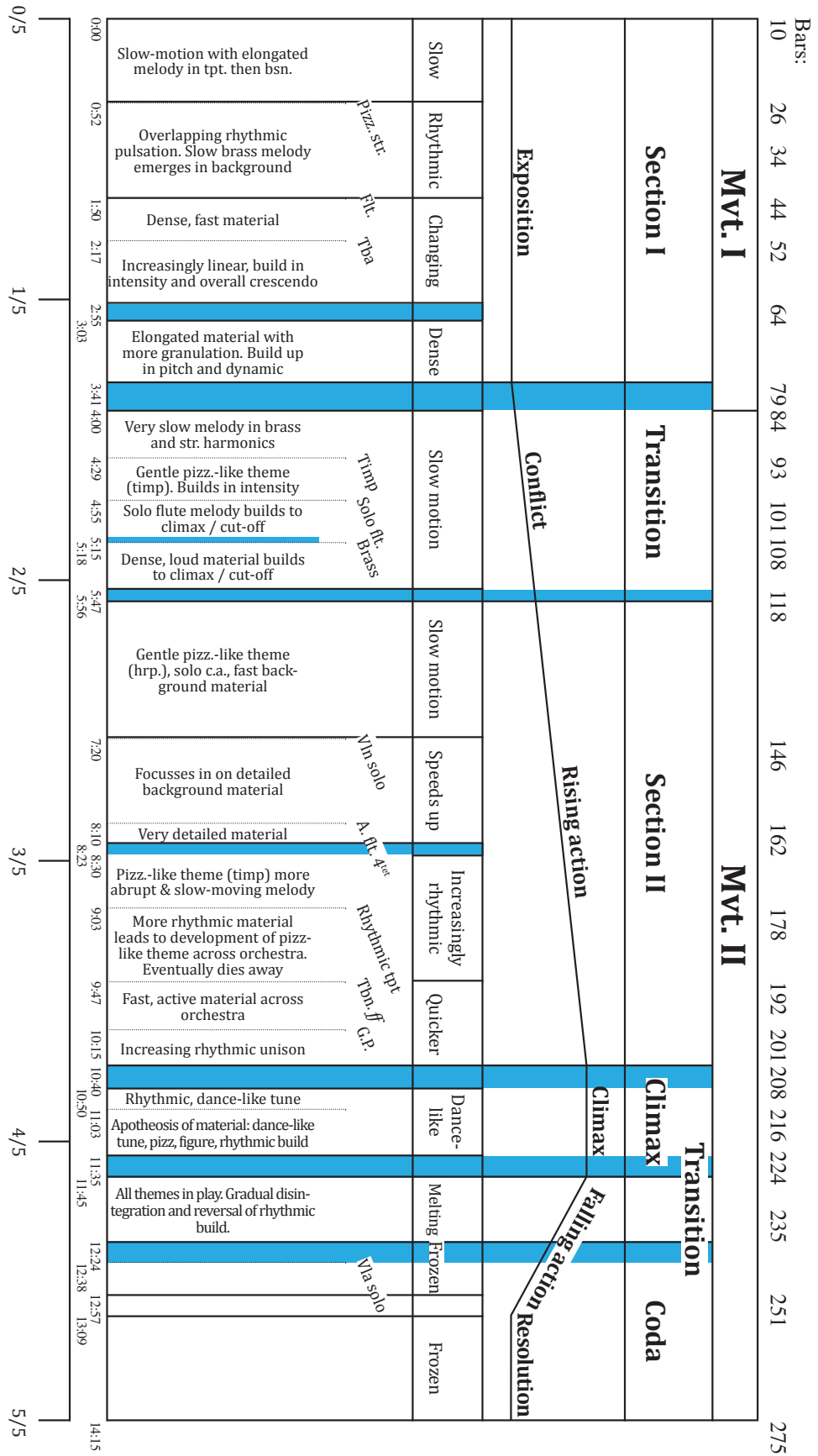


Figure 8.8: Sudden Time, detailed form

Motion and texture

Benjamin's music is energetic and mobile, and even its most tranquil moments can be composed of highly-active lines. During many static sections in *Sudden Time*, the level of granularity suggests fast motion, like static television noise of black and white dots seeming to move frantically but creating an immobile image. This internal movement within a fixed state implies motion but not trajectory. In order to create the latter, one section must morph into the next: it requires teleological progression. As listeners, we may perceive these types of motion quite distinctly, with words such as 'busy' being used to express internal activity and 'progression' to describe teleological movement. Furthermore, material that creates progression may be seen as developmental, whilst that which is fundamentally static is non-developmental: each, however, retains a sense of motion. Benjamin uses both types—juxtaposing, combining and synthesising them—as the sections previously outlined undergo gradual shifts whilst maintaining active internal movement. By looking at specific times at which both can be observed, broader conclusions about the nature of organic growth may be made.

Teleological motion: Reaching the climax

From the fifth moment of frozen time (rehearsal mark F1) through to the start of the coda at Z1, there is a portion of rising action, a climax and the subsequent falling action outlined in **Figure 8.7**. The rising and falling parts have a trajectory, whereas the climax, whilst containing significant internal motion, is more formally static and non-developmental. These demonstrate the type of organic shifts and the treatment of time and motion used throughout.

The segment of rising action nearest the climax (rehearsal mark P1–R1) shows the most palpable transformation from one state to another, as the focus shifts from a complex polyphonic texture, to a clear ascending line that gradually adopts more instruments. This is a subtly orchestrated change that involves the

interaction of two thematic strata, each of which is made up of two types of material. These four lines interact to enact this transformation.

The image displays three systems of musical notation. The first system, labeled **P1**, features a single bass line with a tempo marking of quarter note = 96. The second system, labeled **Q1**, consists of three staves (treble, middle, and bass) with a tempo marking of quarter note = 96. The third system, labeled **R1**, consists of two staves with a tempo marking of quarter note = 96. The notation includes various time signatures and complex rhythmic patterns, illustrating the rising action into climax.

Figure 8.9: *Sudden Time*, P1-R1, rising action into climax

Figure 8.9 outlines the pitch material of the melodic line that emerges over this transition, making clear the switch from falling to rising motives. This is complicated by the orchestration of this line from rehearsal mark Q1, where the strings maintain a downward trajectory, moving through the sequence of pitches with larger leaps: the upper strings move downwards via sixths at Q1, contradicting the overall upwards trajectory in thirds. This movement becomes less towards R1, dovetailing with the more obvious rising of the percussion, harp and piano. There is an Escher-like construction to this which conflates rising and falling gestures, reminiscent of a Shepard tone, in which repeated and overlapping ascending tones give the impression of an infinitely climbing glissando. Here, rising and falling gestures are overlaid, creating a cumulative ascent of pitch and demonstrating that even in this relatively transparent texture, there is internal

motion that complicates the flow. **Figure 8.10** shows a simplified outline of how pitch is perceived, with a Shepard tone for comparison.

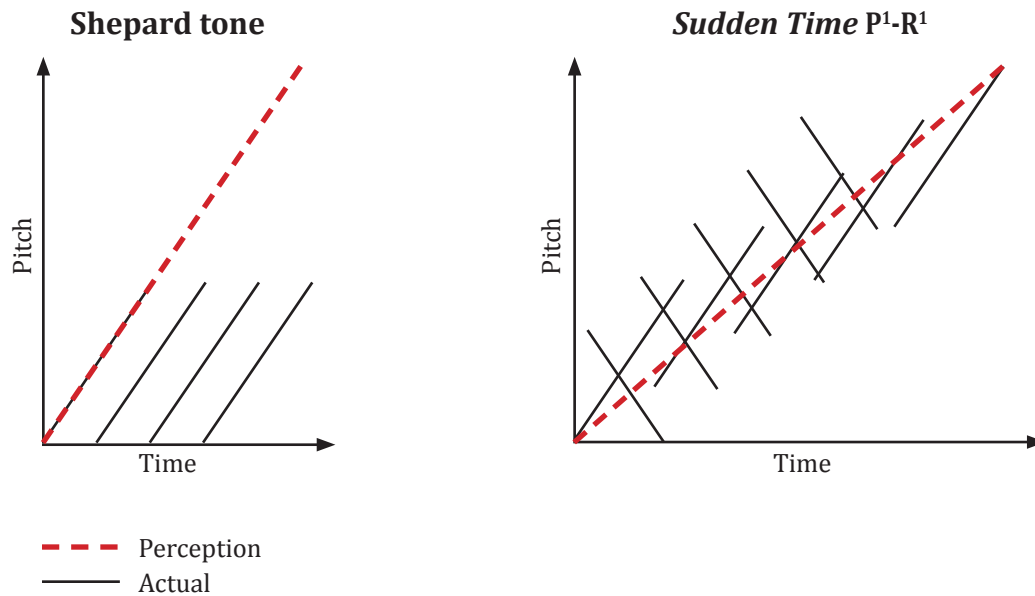


Figure 8.10: Shepard tone versus cumulative rising of *Sudden Time*

Throughout this section, the woodwinds and brass use material which similarly employs upwards and downwards gestures, but these inhabit a different timezone characterised by faster rhythms (semiquavers and dotted semiquavers). Even within this instrumental layer, a further transformation takes place, as the lines gradually morph into repeated and held pitches. The two instrumental strata (strings plus percussion, and brass with woodwind) undergo simultaneous changes, whilst overall one layer becomes more dominant, as outlined in **Figure 8.11**. This is compounded by a wholesale shift from concurrent fast- and medium-tempo material to a single speed (**Figure 8.12**): although as soon as this is reached, the frozen stillness of R1 takes over.

There are multiple shifts taking place within and between distinct strata of activity, and whilst this creates an intricate soundworld and a complex score, the aural result is one of clarity. Benjamin's use of granulated detail gives a higher resolution to his sound, allowing changes from one state to the next to be subtle and carefully controlled. This relationship between complexity and simplicity is

acknowledged by Benjamin as a crucial part of his thinking,³¹ and is, furthermore, a theme that concerns all of the works analysed in this folio.³² This type of multi-layered growth—the developing and diminishing of lines and textures—is found throughout *Sudden Time*, giving an ebb and flow of textures, sonorities and themes which forms a fundamental part of its organicism.

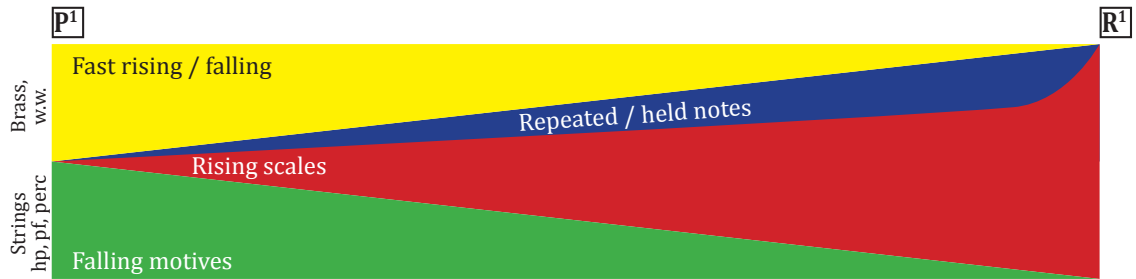


Figure 8.11: *Sudden Time*, P1–R1, shifts in focus

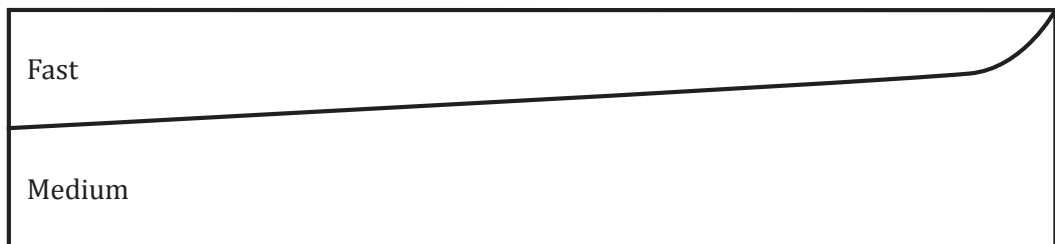


Figure 8.12: *Sudden Time*, P1–R1, shifts in overriding speed

Internal movement: Maintaining intensity

A very different kind of movement takes place at the climax, a section running from rehearsal mark R1 to W1. Here, the horizontal contrasts are similar to those of the preceding section, but, rather than creating directed motion, constitute a formally static plateau (albeit with surface-level activity), which maintains the intensity required of a climax.

³¹ Nieminen, *George Benjamin*, 23–24.

³² I am grateful to Richard Powell for enlightening discussions on this issue in relation to mine and his research, and was pleased to present a joint paper on the subject: 'Movements and Shakers: Complexity to simplicity and back again', paper presentation, 22nd April 2015.

The section is bounded by two moments of frozen time in which first an F# then a B forms the focal pitch. The music between these points contains three basic thematic groups: static but dense chords (such as the F# and B); a dance-like theme; and rising gestures (from the previous section). These coexist rather than interact and, although they undergo a degree of blending, create internal rather than goal-directed motion through their exchanges. Overall there is a move from a section of dense internal movement with F# as the focal pitch, to a similar texture on B, with other tonal centres acting as stepping stones in between (**Figure 8.13**).



Figure 8.13: *Sudden Time*, R1–V1, formal stasis in the climax

The effect is to create a section which maintains a singular focus by constantly returning to similar sonorities, but retains movement through its internal activity. The shifting of pitch centres gives some sense of change—indeed a skeletal progression from dominant to tonic in B minor could be inferred—but the rondo-like return of the same texture gives a sense of formal stasis that is more compelling. It is certainly as dynamic and exciting as the build up with which it is preceded, but its function is to freeze the action in one state, not to progress the work on a structural level. In the section of falling action that follows (rehearsal mark W1–Z1) themes and ideas start to show signs of interaction, and by the end (Y1–Z1), the rising/falling idea that led into the climax reappears. This mirrors its first appearance and, by reinstating a more teleological interaction, heralds the beginning of the coda.

Although the contrasts and constant action of the climax are closer to the dense than the sparse end of the continuum outlined in **Figure 8.1**, a sense of differentiated time is still created. The music does not sound static: there are no 'frozen' sonorities, no held chords, no overtly slow melodies. But—to revisit Rofe's parameters—the order of events (the localised structure of the section) is repetitive. The image of flickering static may be useful again, but whereas other

sections create stasis through non-directed internal movement, here the flickering is at a formal level. It would be difficult to claim that the climax can be *heard* as static, but given the concentration on matters of time, it might be considered as a conceptual moment of stasis that has been stretched to cover a large span of time. Just as the notional slowing down of material elsewhere highlights the granular detail of the sound, so the process used here reveals the motion possible within stasis. Put another way, if the transition into the climax were to be sped up, a quick, rise in pitch might be perceived and a transformation would have taken place; however, the same process here would result in a recurrent buzzing of static pitches—particularly the F# and B—but little palpable development. One contains motion, the other stasis, but they are both presented over too long a timescale for this to be perceivable. Whilst the perception of the flow of time is crucial to the work, moments like this demonstrate that conceptual ideas, which may not be immediately audible, have an impact on how we might understand this music: by moving beyond concerns of perception and looking at how it may have been conceived, a broader picture can be observed.

Stratification and multiple speeds

The analogy used earlier of parallel trains moving at different rates is a good starting place for looking at stratification in *Sudden Time*. Whilst this was invoked in relation to speed, it may usefully be seen with connections to a variety of parameters, as material types, textures, thematic groups and implied tempi are all used to create distinct strata. The effect of layering has already been observed in the rising action of P1–R1, but other vertical relationships can also be examined to understand better how processes of organic development take place.

The opening ten bars (up to rehearsal mark A) utilise stratification that immediately evokes a sense of multiple speeds (the melodic lines are shown in **Figure 8.14**). The bassoon holds the focus with a short octatonic melody, shadowed by two celli which independently follow the line at different paces.

♩ = 96

Bassoon

Trumpet I

Trumpet II

Trumpet III

Violoncello

Violoncello

5

Bsn.

Tpt.

Tpt.

Tbn.

Vc.

Vc.

ppp *f* *ff* *ppp*

All brass with harmon mutes (stem out)

ppp *mf*

ppp

mf

ppp *poco* *p* *mf*

ppp *poco* *p* *mf*

ppp *f* *pp*

ppp *mf*

ppp *mf*

ppp *mf* *senza dim.*

ppp

pp

Figure 8.14: *Sudden Time*, melodies at opening

This imitative texture creates a melodic haze that gives the impression of the same melody at different speeds, but it is the brass that provide a stretched version that appears to operate in a wholly different timezone. The trumpets' combined line

only covers the first two notes, but may still be heard as a stretched version of the melody. Crucially, this is strengthened by the timbre of the harmon mutes, the low range, and the slow crescendos over single notes, all of which imbue the sound with a sense of being slowed down, as if manipulated electronically.

After its initial statement at the opening, the theme continues to develop, until at rehearsal mark C it moves beneath the surface, adopting a lower pace and emerging in slow lines in the brass. It appears in a more recognisable (but transposed) version at the end of this section (**Figure 8.15**). Its journey across this first part of the work has seen it move in different timezones both simultaneously and in successive sections, and in its final form, the original four-bar melody is transformed in sonority and stretched over more than twice its original duration. Moreover, unlike the first iteration which is suspended above an accompanimental bedding in the strings, it is now heard against a fast, rhythmically active layer in the rest of the orchestra, drawing attention to its slowness. At the start, the theme is the fast moving train, now it is the slow carriage being overtaken by more urgent services.

(♩ = 72)

Tbn 1,2,3

F

Hn 1,2,3,4

ff *ff* *p*

Figure 8.15: *Sudden Time*, transformed opening melody (melodic reduction)

This example demonstrates that any one idea can be presented in different temporal contexts, be it in real-time, slow-motion or somewhere in between. This is exploited across the work, as ideas undergo transformations from section to section, whilst also existing in multiple simultaneous timezones. This stratification of types of time is apparent across the work, but in some cases can be explained by more nuanced ideas, as the following example demonstrates.

The feeling of slow motion, of a moment being hugely stretched in time, is not simply created by events changing less frequently. One of the slowest sounding points is the opening of section two, where a pizzicato-like solo timpani motive is

first heard. This figure dictates a slow pulse through its sparsity, creating a relatively un-differentiation continuum, whilst a layer of fast-moving background material is heard in the strings. The quick stratum, however, does not necessarily alter the perception of pace: this may not be two distinct timezones, as is used at the opening, but two sides of the same temporal coin. Consider a slowed down moving image in which we see incredible levels of motion invisible to the naked eye: a slow-motion video of a cymbal being struck reveals the extremely fast vibrations and the huge warping of the metal that cannot otherwise be observed. Akin to this, the granular details of the sound are orchestrated in this section to signify the stretching of time.³³

The techniques that are employed lend an aura of slowness to the sonority: strings with practice mutes, played on a single up-bow at a low volume produce a scurrying sound that evokes the fast motion of the cymbal in the visual example given above. As the section develops, further timbres enhance this: *legatissimo* phrasing, *flautando* bowing and use of harmonics in the strings; two bowed vibraphones; hand-stopped horn; flutter-tongued and trilled notes in the clarinets. The combination of all of these sounds—which do not individually imply slow-motion—gives a compelling sense of low pace.

In this section, slow and fast material operate together to maintain the impression of a drawn out event. This technique has already been observed conceptually in relation to the climax—where stasis is apparent at a formal level—but here it is quite audible. These two events exhibit the tendency for ideas to be presented in both a conceptual manner (the climax) and in more explicit manifestations (this slow motion section). By doing this, the communicative ability of the work is strengthened, and the likelihood for its ideas to be clear to a listener is increased.

³³ This is not a scientific approach along the lines of spectral composition, but the realisation of a concept through equivalent means.

Thematic organicism

Benjamin employs a set of themes which are transformed throughout the piece in a manner that echoes traditional thematic development. He reflects this in his programme note:

An organic sense of continuity between these extremes [simplicity and polyrhythm] is made possible by the fact that all material, however plain or elaborate, is based on a few musical cells of great simplicity.³⁴

Whilst themes are simple, it is difficult to pinpoint exactly where they are first presented on an initial hearing. However, those with the greatest longevity and impact on the music may be summarised (with their initial statements) as:

- a simple melody (the opening bassoon solo);
- staccato repeated notes (alto flute at rehearsal mark A);
- fast rising or falling scalic passages (heard most prominently for the first time in the 5<B);
- repeated pulsating notes (especially from C);
- very slow *cantus firmus* in brass (horn and tuba, 2< C–D);
- short, resonant pizzicato-like notes (first heard in the timpani from O).

Many sections show evidence of these elements combining—such as the flutes at rehearsal mark G, which bring together the scalic passages and the staccato repeated notes—whilst other moments seem to bring new ideas into play. The list of material could indeed be made longer or even simplified: at its most basic, the music is fast and scalic, slow and melodic, or short and punctuating. The purpose of classifying material in this way is not to work backwards to the composer's original cells, but to form a basis with which the music may be heard and aurally reconciled.³⁵ Whether one hears a set of only three broad themes, or an array of

³⁴ Benjamin, *Sudden Time*, programme note in score [n.p.].

³⁵ Some listeners may search for a kind of unity, whilst others may not seek such clear-cut cohesion.

many more, the uniting power they have, and the sense of organicism that grows across the piece as a consequence, is striking. The work does not give itself away immediately, however—and this is to its credit—but the more it is heard, the easier these themes become to distinguish.

One of the more conspicuous themes is first heard at rehearsal mark O, a short way into the second movement (the section of transition marked in **Figure 8.8**). This is the only theme not heard in the first movement, but it plays an important role from here on. It returns at W (the start of section II) in the harp with the unusual guitar-like sonority of strings plucked with nails next to the soundboard (*près de la table*), before moving to the second harp (played normally), then to the piano. It keeps going throughout this section and only stops at F1, shortly before the frozen bars which divide the section in the centre. It is in the half that follows that it starts to assert more control, moving from an accompanying role to the all-encompassing gesture that emerges as the transitional rising notes into the climax. The stages of this transformation can be summarised as:

- timpani (G1);
- supplemented by piano and double bass (G1+4);
- pizzicato strings joined by trumpets and oboe staccato motives (I1+4);
- staccato, *fff* woodwind notes (1<K1);
- brass (K1);
- rhythmic-unison harps, piano, glockenspiel (L1+4);
- becomes long notes (brass) and staccato triplets (woodwind) (M1);
- becomes staccato repeated gesture in the trumpets (M1+6);
- staccato notes become falling then rising notes of transition to climax (P1).

This gives an outline of the transformative capacity (of itself and others) of just one theme. Its ability to develop reflects the sense of organic continuity for which Benjamin strives: its first presentation in the timpani is hugely different to its apotheosis in the transition to the climax, yet the steps it goes through show a clear progression. From moment to moment a listener may be able to perceive consistency and connectedness, but the gradual transformations which take place give the work the momentum and variety which is so fundamental to its identity.

Conclusions

The various theories that informed the introduction to this study orbited around the connections present between speed, distance and time. Their mathematical relationship was not specifically drawn upon as the ideas of speed and motion are metaphorical, whilst time is manipulated separately. However, in a work which explores the organic flow of material and its development through different types of time, the three ideas may be useful in drawing together some conclusions.

Time and illusion

Time may be seen as constant or malleable; as Newtonian or Einsteinian. Whilst a perception based on each is possible, bringing these ideas together generates the most rounded view. Benjamin manipulates time by creating textures and sonorities redolent of slow-motion, contrasting strata of different timezones, and engaging with a morphing between different states. The conception of the work embraces an Einsteinian view—this is apparent from reading the programme note alone—but the result can be perceived as either maintaining this or operating in a chronometric framework. The issue of whether we are on the train or observing it from the side-lines remains a matter of perception. It is possible to experience the work as a passive observer, whilst it is also an option to experience time as slowing down and speeding up, embracing the compositional process and conceptual ideas of the work. The latter takes a certain suspension of disbelief—ignoring the inevitably chronometric aspect of listening—but may help a listener engage more fundamentally with the essence of the work.

Speed and motion

The speed of this music is never simple. Whilst precise metronome marks appear throughout the score, there are more often than not multiple pulses and implied

tempi to contend with. Simultaneous tempi highlight the use of stratification, as different timezones are negotiated, sometimes being heard concurrently, whilst elsewhere the emphasis gradually shifts from one to the next. Speed is also engaged with at a conceptual level: this has been observed in the notionally slowed-down climax, whilst its audible result can be heard in sonorities which create a sense of slow-motion. Moreover, the movement of lines within a texture does not always correlate directly with the conceived speed: in the slowest section we can hear the fast, scurrying detail revealed by stretching out the material.

These factors come together in a work which is primarily concerned with types of time and motion, and the ability for them to enhance the organic flow of material. Ideas are presented in both manifest, perceivable versions, and more latently. By understanding these more nuanced versions of speed and motion—alongside those which are felt more keenly—an image of the work as fundamentally addressing issues of time becomes apparent.

Distance and structure

Quantifying distance relies even more on metaphor, as the temporal nature of music is not directly equatable to physical space. However, the still powerful visual analogies used to demonstrate the structural readings of the work show that close attention is given to the space created by architectural scaffolding, the use of frozen time to demarcate sections being the most striking. The huge canvas that the orchestra provides, offers an instrumental space in which Benjamin is able to implement ideas virtuosically. With metaphors of time and speed, the idea of distance is necessarily invoked, but given the framework provided by the programme note, the 'actual' distance covered may be quite small: the thunderclap was short but heard over a long time, and so *Sudden Time* may indeed be travelling a short distance, our perception of the journey's speed ever changing. Like the example of two films of a car used in the introduction, the work may be conceived as a single speed, with time slowed down and sped up as part of the compositional process.

Moving forward

Whilst with each of the other works examined here a level of influence on current composers has been demonstrated, this is more difficult with the music of George Benjamin. Born in 1960, he is still a relatively young face in British music. His general influence can be seen in the still younger generation of composers in the UK, notably Thomas Adès and Julian Anderson, who together may be seen as representing a British offshoot of spectralism. Their music often features sonorities that suggest tonality, whilst a melodic sensibility and horizontally-driven structures are ever present. Further composers still—many of whom have studied with him—show the influence of (or at least kinship with) Benjamin: Luke Bedford, Martin Suckling and Dai Fujikura to name three.

Whilst his influence can be seen with these personal and stylistic connections, the specific impact of the temporal concerns of *Sudden Time* is more difficult to generalise. However, the fluid manipulation of form that arises from the sensitivity with which time is treated, is impressive, and music is created which is both organically continuous and formally nuanced. Arnold Whittall's concerns about form in the earlier pieces is quashed here, as a work of elegant balance is presented. The notion of manipulating the flow of time is so convincingly portrayed—although it does require an open-minded approach—that it is possible to enter into the world which Benjamin imagines: we may not hear the thunderclap of his dream, but the experience is powerfully transmuted into music. The choice of whether to stand by and watch the work flow past, or jump on and enjoy the ride is entirely ours, but it is difficult to escape the contrasts of speed, time and motion, however we choose to listen.

From a personal point of view, working closely with *Sudden Time* has revealed for me the subtleties of its conceptual concerns, but equally the intricacies of its more technical facets have proven inspirational. The organic continuity could not be further from the fragmentation of Kurtág's *Kafka Fragments*, and indeed a reversal of the analytical process used there has taken place: a continuous whole has been broken into sections to show its construction, rather than links between discrete blocks being demonstrated. It is the contrast

with fragmentation that has highlighted how organicism can be used. Although *Sudden Time* is heard as a flowing whole, it is still built on differentiated sections and strata, and furthermore based on simple thematic material. The horizontal and vertical transformations which takes place between and within these elements, has shown how far it is possible to go from brief, discrete units to an interlinked whole, and certainly demonstrates a highly accomplished interpretation of organicism in a modernist idiom. The idea of organic growth, of music emanating from brief cells of material, is a fundamentally classical one, which modernism has occasionally had some difficult reconciling itself with. Here, an organic approach in a musical language that is entirely contemporary is created that would seem to address this issue. This treatment of organicism may be an inspiration to composers wanting to achieve such connectedness in their music today.

Generating organicism

The approach to organicism displayed in *Sudden Time* is highly particular, engaging with time as an essential means by which different types of material, textures and sonorities can be negotiated smoothly. Whilst demonstrating a specific approach, it nevertheless reflects issues of organicism that arise in other works by Benjamin, with a sense of flowing continuity arising from both a spectral influence and a melodic sensibility. My own approach to organicism shares some of these features, but the specific concerns and aims of the piece are different.

In *Three Worlds*, the primary concern is to achieve different types of movement between elements of high and low pitch, both in localised gestures and in broader changes throughout sections; as a result, rising and falling motives make up a large part of the material here.¹ Secondly, there is a desire to explore the idea of melody arising from harmonic changes: traditional melody is therefore removed from many parts of the piece, as continuities between vertical and horizontal elements are explored. In other sections, distinct solo lines and polyphonic textures highlight this difference. Lastly, there is a desire for the greatest moment-to-moment continuity in any of the pieces presented in this folio, as issues of fragmentation now only play a very small role.

Ascending and descending

Three Worlds takes its title from a print by M. C. Escher, in which three perspectives are presented in a single image of water: we can see under the surface to a fish, leaves floating on top, and the reflection of trees from above the lake in its surface. This coming together of different planes is found in the piece, in

¹ Although not used in the same way as those found in *Sudden Time*, these gestures do share some similarities with Benjamin's language.

the vertical and horizontal synthesis discussed above, but more manifestly in the fluid movement between high- and low-pitched elements. This characteristic takes inspiration more generally from Escher's impossible structures, such as 'Ascending and Descending' and 'Relativity', in which upwards and downwards movements come together in unfeasible ways.

Bars 1–80	Bars 81–133	Bars 134–175	Bars 176–220
Changing focusses of high and low pitch	Rising and falling gestures across whole orchestra	Relatively immobile registers	Canon on wide-spanning falling gesture

Figure 9.1: Scheuregger, *Three Worlds*, outline of form (proportional to durations)

Figure 9.1 shows a basic outline of the form of *Three Worlds*, demarcating its four broad sections based on their relationship to ascending and descending patterns, and high versus low pitch. The first section uses registral expansion and overlapping chords to create changes of focus on high or low pitches, and transformations in tessitura. The second section sees linear rising and falling gestures explored using the entire orchestra, creating a complex texture, before the third part returns to a higher degree of focus, only changing tessitura as different instrumental groups come and go. The final section makes extensive use of a broad downwards gesture covering a large tessitura, creating both horizontal descents and expansive chords.

In its most general sense, the registral expansion seen in the first section of *Three Worlds* reflects the desire to create shifts between high and low pitch in its series of chords which expand from a single pitch at the opening to much more expansive harmonies, especially in bars 26–29. Even within this, a more linear approach can be seen, particularly in the second section (bars 35–56) in which ascending motives become more dominant and an overall upwards shift in register begins. This leads to a high point at bar 51, followed by a gradual descent articulated

through the overlapping lines of the woodwinds from bar 54. A new section begins in the depths of low piano, harp, contrabass, contrabassoon and tuba at bar 57 before a shift to a higher pitch area commences, finishing on a texture at bar 70 focussed on a much higher range. Whilst the flow of material is constant and relatively seamless, the contrasts of points of high and low pitch help to delineate a form that is still based on discrete blocks, and even within these first 80 bars, a sectionalisation should be apparent to a listener which may help them form an understanding of its dramatic shape.

The second section (bars 81–133) demonstrates both a new approach to the idea and a contrasting texture. Here, the broad chords of the opening are transmuted into a chorale-like homophonic texture in the woodwind. This gives a slow, horizontal focus to the music that retains a gradual expansion of tessitura. Underneath this, rhythmic rising and falling gestures explore extremes of pitch in a linear fashion, resulting in a brief lull and return to a lower pace (bars 95–108), before the rhythmic material returns and is developed further. Whilst in two distinct layers, there are connections in rhythm and harmony which bring them together, creating a continuum from the slow melodies in the woodwinds to the faster material in the strings, percussion, piano and harp. Different rhythmic layers emerge, particularly from bar 109, creating a fluid conclusion to the section in which multiple implied pulses negate a single speed. The orchestration across this section helps engage with ideas of organicism, as both layers incorporate sonorities of different instruments to expand and change their ideas: the chords in the woodwind grow from the three flutes (bar 81) to take on most of the section and the brass (bars 90–92), whilst the rhythmic material is passed between its different instruments both to create changes of colour and highlight different implied metres.

In the final section, a broad falling motive (**Figure 9.2**) is taken as the basic material for a canon (bars 176–198), followed by a repeat of similar underlying material in a coda-like passage (bars 199–220). Its twelve notes include no repetition of pitches, but rather than being manipulated serially, it is taken as a means to signify chromatic saturation within a spacious soundworld.

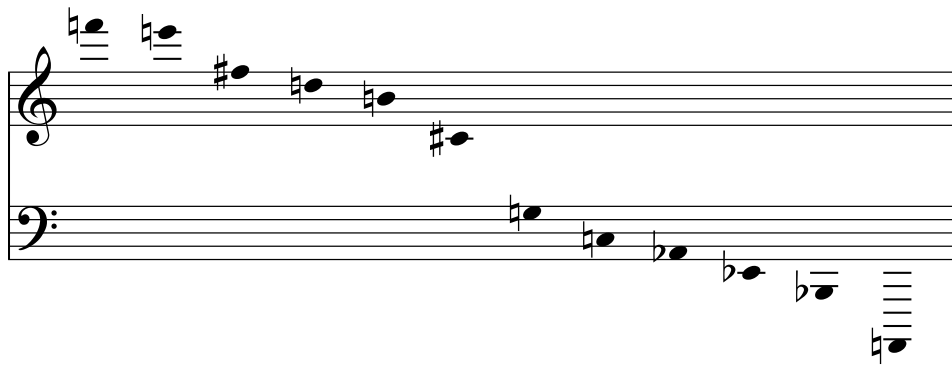


Figure 9.2: Scheuregger, *Three Worlds*, pitch material of canon

The figure is delimited by the lowest note of the piano (A_0) and the highest note of the vibraphone (F_6), although the latter is not taken advantage of in the final version of the piece. The material can be heard primarily in the piano in canon, before the durations are diminished to create three distinct rhythmic formations, whilst successive voices in the canon also appear in transposition. Whilst using canonic processes, the idea here is extra-musical: the aim is to create the impression of a constant falling away of material, like gentle streams of water overlapping. This is heightened by the orchestration which takes the piano as the central timbre, enhancing it first with harp and glockenspiel, but soon encompassing the heavier sonorities of woodwinds. There is a second canon operating here, isolated in the three clarinets, which sees a gradual rise in pitch from the B–C diad (which began the whole piece), to a unison C an octave higher by bar 198. A final melodic layer emerges in the upper strings which picks out notes of the piano’s canon to create a further two- then three-part imitative texture that underpins the music towards the end. In the coda (from bar 199), the piano canon returns without additional orchestration, allowing the clarinet canon to take a more central role. Both layers now act as accompaniment, however, as the flugelhorn returns with a final melodic line, bolstered by various orchestrational effect across the ensemble that enhance and alter its sound.

Melodies and harmonies

Three Worlds was approached with the aim of melding horizontal and vertical elements to create a sense of flow between varying sonorities and harmonies. The harmonic rhythm is carefully controlled, pacing the change of material such that a feeling of melodic growth is created despite the use of a primarily harmonic technique. In the first section in particular (bars 1–80), any sense of is present only as a by-product of textural concerns rather than as the focus; however, the aim was not to produce a wholly colouristic and textural work of a sort similar to those of Ligeti and others,² but to incorporate a horizontal thread into the fabric of the music. This is achieved in the first 32 bars with only long notes and shifting harmonies that encourage a listening experience based on the changes between them. By keeping the intervals relatively clear, using careful doublings of notes, and maintaining a relatively high rate of harmonic change, a melodic sense is able to be derived. The spectral focus of the chords—something explored for different purposes in the previous works in the folio—gives an aural hierarchy to pitch, such that the shift from one chord to the next may appear as movement between harmonic centres rather than colouristic entities. This entwining of melody and harmony enhances the sense of organicism by creating a multi-directional sense of progression.

Similar devices are used throughout, although increased stratification in later sections places this technique as one in a collection of different strategies: when the opening section develops at bars 33–56, heterophonic and polyphonic textures are used (bars 35–41 in the strings; bars 45–50 in the woodwind) and the morphing chords move beneath an emerging melodic line. This melody is far more traditional, presented here in the solo flugelhorn, creating a texture guided by its line, as harmonic ideas now emerge as a result of its pitches: in bars 35–39 the flutes and trumpets all takes their cue from the melody, and even the punctuating brass chord at bar 39 results from the melody. This technique is used at points across the piece, its aim being to create a feeling of harmony naturally occurring out of a melody which itself grows from a single pitch. My conception of this is

² In particular Ligeti's *Atmosphères* (1961) and *Lontano* (1967).

represented in **Figure 9.3**: this idea permeated my thought process throughout the writing of this piece.

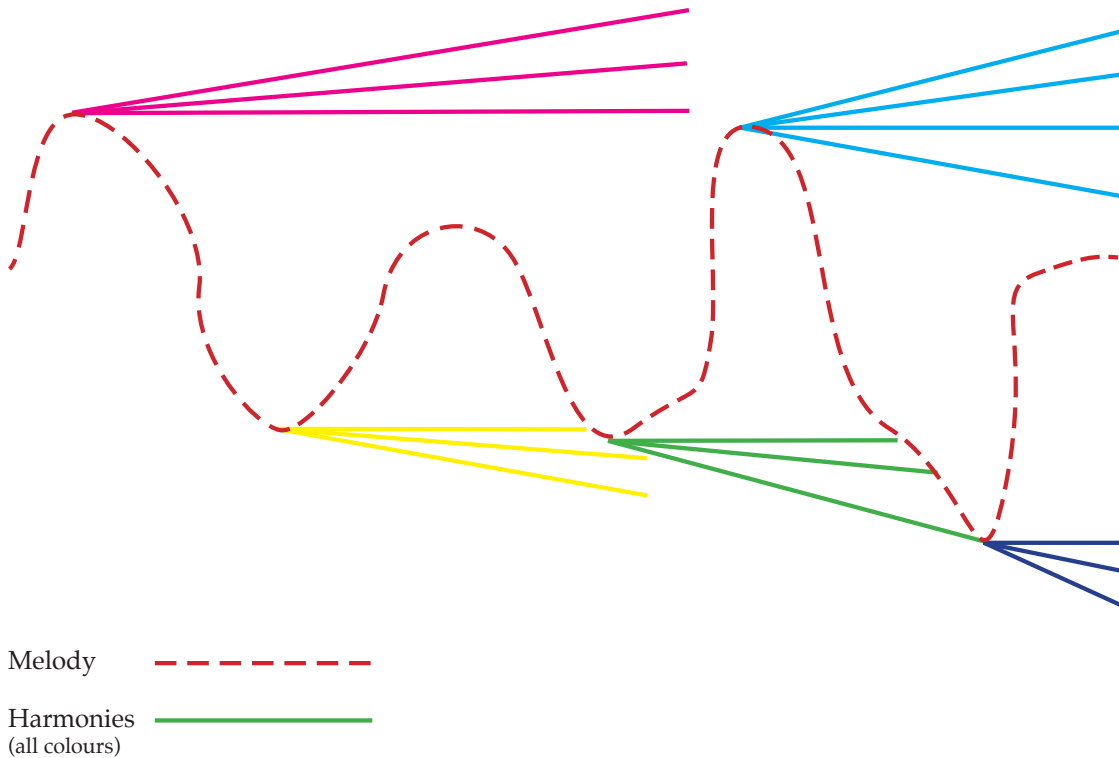


Figure 9.3: Scheuregger, *Three Worlds*, melodic and harmonic growth

Other examples of harmony and melody coming together can be seen in the central fast section (bars 81–133), in which the woodwinds present a harmonic-melodic idea in their homophonic texture that is a simplification of the type of interaction seen at the opening. Once again, it ties in with other strata, as melodic ideas in other instruments coincide rhythmically and harmonically. At other times, more straightforward melodies similar to the flugelhorn solo overlap to create imitative and polyphonic textures, as is seen throughout the calm third section (bars 134–175): here, the aim remains to create a sense of organic flow by presenting material that appears to grow from a single source. In the final section, the melodies and harmonies which emerge all derive in one way or another from the original twelve-note descending pattern, achieving the same sense of natural development.

A distinct journey has taken place from the fragment works presented at the start of this study. In those pieces, melodies and motives—whether developed or not—formed a fundamental part of the language that was continued in *Do not keep silent*. *Home in Wilderness* presented a turning point, as developmental processes engaged more with texture and colour than with themes and motives. In *Three Worlds*, this has been extended further still, with sonority and texture forming a primary mode of discourse in the form of harmonies, and although melodies do play an important part, these are either kept brief (as in the trombone solo at bars 123–133) or used as part of a larger texture, as is seen throughout the flugelhorn solo from bar 33.

Details of composition

Three Worlds

Year of completion: 2015

Instrumentation: Symphony orchestra: 3 flutes (1 = piccolo, 2 = piccolo, 3 = alto flute), 3 oboes (3 = cor anglais), 3 B \flat clarinets (2 = A clarinet, 3 = bass clarinet), 3 bassoons (3 = contrabassoon), 4 horns, 3 trumpets (1 = flugelhorn), 3 trombones, tuba, timpani (with 2 roto-toms for notes above A $_3$), percussion (2) (player 1: marimba, vibraphone, glockenspiel, temple blocks, maracas (pair); player 2: bongos, suspended cymbal, bass drum, tam tam, vibraphone (shared with player 1)); harp; piano; strings.

Duration: 11'30"

CD track: No recording available.

Performance details: This work has not yet been performed.

Programme note

Three Worlds takes its title from an engraving by M. C. Escher, and is more generally inspired by the artist's work and its many optical illusions. Images morph from one to the next, and seemingly impossible structures see figures

Generating organicism

continually climbing and descending: these ideas are loosely translated into music here. The music is in constant motion, morphing from sonority to sonority and moving between extremes of high and low pitches within sections. This ebb and flow gives a sense of organic progression to the work, which sees texture, colour and the combination of instrumental lines as more important than individual parts. Although the idea of 'sounding together' lies at the heart of this work, occasional prominent voices appear that hint at the melodic strains under the surface.

Three Worlds

MARTIN SCHEUREGGER
2015

Distant ♩ = 90

Flute 1
Flute 2
Flute 3 (Alto Flute)
Oboe 1
Oboe 2
Oboe 3
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1
Horn 2
Horn 3
Horn 4
Flugelhorn
Trumpet in Bb 2
Trumpet in Bb 3
Trombone 1
Trombone 2
Trombone 3
Tuba
Timpani (+ tom toms)
Percussion 1 (Vibraphone, Motor on, fast vib.)
Percussion 2 (Bongos, Temple Blocks)
Harp
Piano
Distant ♩ = 90
Violin I
Violin II
Viola
Violoncello
Contrabass

12

Fl. 1

Fl. 2

A. Fl.

Ob. 2

Cor Anglais

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Tpt. 3

Tbn.

Timp.

Perc. 1

(Temple Blocks)

Vibraphone

(Temple Blocks)

Marimba

Perc. 2

(Bongos)

Hp.

Pno.

stop string with finger

Vln. I

norm.

Vln. II

molo sul pont.

Vla.

Vc.

Cb.

B With movement ♩ = 60

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 and 2, Alto Flute, Oboe 1 and 2, Cor Anglais, Clarinet 2 and 3, Horn 1-4, Flageolet, Trumpet 2 and 3, Trombone 1-3, Tuba, Timpani, Percussion 1 and 2, and Harp. The score is marked with various dynamics such as *ppp*, *mf*, *f*, *pp*, *ff*, *mp*, and *p*. It also includes performance instructions like *con sord.*, *poco*, and *sol. point.*. The Flageolet part is marked *Solo*. The Percussion 1 part includes a *Vibraphone* section. The Harp part is marked *ff* and *mp*.

B With movement ♩ = 60

Musical score for strings, including Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score is marked with various dynamics such as *ppp*, *mf*, *f*, *pp*, *mp*, and *p*. It also includes performance instructions like *con sord.*, *poco*, *sim.*, and *sol. point.*. The Violin I part is marked *sol. point.* at the end. The Viola part is marked *con sord.* and *ppp*. The Violoncello part is marked *ppp*. The Contrabasso part is marked *ppp*.

40

Fl. 2
A. Fl.
Ob. 1
C. A.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Flug.
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Timp.
Perc. 1 (Marimba)
Perc. 2 (Bass Drum)
Hp.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

40

con sord., norm.
sul pont.
senza sord.
con sord., norm.
pizz.
arco
unis.
con sord.

pp
p
mf
mp
f

291

45

C

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Flug.

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Timp.

Perc. 1 [Maracas]

Perc. 2 [Bass Drum]

Vibraphone

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Ch.

p

mp

mf

f

sf

ff

ppp

norm.

molto sul pont.

sfc.

pizz.

arco

senza sord.

con sord.

dry

C

50

Fl. 1 *p* *mf* **D**

Fl. 2 *p* *mf*

A. Fl. *p* *mf*

Ob. 1 *p*

Ob. 2 *p*

Ob. 3 *p*

Cl. 1 *pp* *p* *mf*

Cl. 2 *pp* *p* *mf*

Cl. 3 *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Hn. 1 *p* *p*

Hn. 2 *sfz* *p*

Hn. 3 *p* *p*

Hn. 4 *sfz* *p*

Flug. *ff*

Tpt. 2 *f* *p* *sfz* *p*

Tpt. 3 *f* *p* *sfz* *p*

Temp. *ff* *p* *ff mch.* *pp 3*

Perc. 1 *Temple Blocks* *p*

Perc. 2 *Bongos* *f* *p* *p* *mf* *p*

Hp. *ff*

Pno. *ff*

Vln. I *ff* *p* **D**

Vln. II *ff* *p*

Vla. *div.* *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

E Dark ♩ = 52

55

Ob. 1. *pp*

Ob. 2. *pp*

Ob. 3. *pp*

Bsn. 1. *pp*

Bsn. 2. *pp*

Cbsn. *pp*

Hn. 1. *pp*

Hn. 3. *pp*

Flug. *pp*

Tpt. 2. *pp*

Tpt. 3. *pp*

Tbn. *pp*

Timp. (diff. drum) *mf* *f*

Perc. 1. [Temple Blocks] *mf* *p* *mf* *pp* *ff*

Perc. 2. [Bongos] *mf* *p* *mf* *pp* [Bass Drum] *p* *mf* [Bongos] *ff*

Hp. *ppp* *ff*

Pno. *mp*

56

E Dark ♩ = 52

Vln. I. *pp* *mp*

Vln. II. *pp* *mp*

Vla. *pp* *mp*

Ve. *pp* *mp*

Ch. *pp* *mp*

61 **rit.** **F** ♩ = 60 (sub.)

Fl. 1 *p*

Fl. 2 *p* *pp*

Ob. 1 *p* *pp poss.*

Ob. 2 *p* *pp poss.*

Ob. 3 [Cor Anglais] *f*

Cbsn. *pp poss.*

Flug. *mf* *umolto. g* *ff poss.* *mf*

Tpt. 2 *mp* *ff* *f* *p* *pp poss.*

Tpt. 3 *mp* *ff* *mf* *p* *pp poss.*

Tbn. 3 *mp* *pp* *senza sord.* *pp*

Tba. *pp* *pp* *p* *mf*

Timp. *ppp* *mf* *pp* *f* *mf*

Perc. 1 [Temple Blocks] *ppp* *mp* *pp*

Perc. 2 [Bass Drum] *mp* *mf* [Bongos] *sfz*

Hr. *Lx.* *ppp* *mf*

Pho. *ppp* *mf* **rit.** **F** ♩ = 60 (sub.)

Vln. I *f* *fp* *ppp* *mf* *sul pont.*

Vln. II *f* *fp* *ppp* *mf* *sul pont.*

Vla. *f* *fp* *ppp* *mf* *sul pont.*

Vc. *ppp* *f* *fp* *ppp* *mf* *sul pont.*

Ch. *ppp*

67

Fl. 1 *pp* *mf* *pp*

Fl. 2 *pp* *mf* *pp*

A. Fl. *f* *pp*

Ob. 1 *mp dolce* *mf* *f* *p* *p. poss.*

Ob. 2 *mp dolce* *mf* *f* *p*

C. A. *mp* *f* *ppp*

Hn. 1 *mp* *f* *mp*

Hn. 3 *p* *f* *mp*

Flug. *pp*

Tba. *ppp*

Perc. 1 [Marimba] *mf* *pp*

Hr. *mf* *l.v.* *sons étouffés* *p* *l.v.* *ff*

Pno. *mp* *p* *ff* *mf*

Vln. I *ppp* *norm. molto legato* *f* *mf* *arco* *mf* *pp*

Vln. II *ppp* *pizz.* *f* *mp* *arco (norm.)* *mf* *pp*

Vla. *ppp* *norm.* *mf* *p* *p*

Vc. *ppp* *pizz.* *mf* *pp*

71 **G**

Ob. 1

Cl. 2

Cl. 3
Bass Clarinet in Bb

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

Perc. 1
[Marimba]

Perc. 2
[Tam-tam] 1.v.

Hp.

G

Pno.

Vln. I

Vln. II

Vla.

Vc.
arco

Cb.

mf *pp* *ppp* *ff* *f*

H Rhythmic ♩ = 132

Musical score for Percussion and Woodwinds section. The score includes parts for Piccolo 1 & 2, Flute 3, Oboe 1, Clarinet in A, Bassoon 1, Horns 1-4, Trumpet 2 & 3, Trombone 1, Timpani, Marimba, and Bass Drum. The music is in 4/4 time with a tempo of 132 beats per minute. Dynamics range from *mf* to *ff*. Performance instructions include *con sord.* (with mutes) and *senza sord.* (without mutes). The Marimba part is marked *damp*. The Bass Drum part is marked *p*.

H Rhythmic ♩ = 132

Musical score for String section. The score includes parts for Violin 1, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time with a tempo of 132 beats per minute. Dynamics range from *f* to *mp*. Performance instructions include *pizz.* (pizzicato).

87

Picc. 1
Picc. 2
Fl. 3
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p, *f*, *mf*, *mp*, *ff*, *pp*, *arco*, *pizz.*, *div.*

I **poco rit.**

Cl. 1 *pp* *mf*

Cl. 2 *pp* *mf*

Cl. 3 *pp* *mf*

Bsn. 1 *mp* *pp*

Bsn. 2 *mp* *pp*

Cbsn. *mp* *pp*

Hn. 2 con sord. *ppp poss.*

Hn. 4 con sord. *ppp poss.*

Tpt. 1 con sord. *ppp poss.*

Tpt. 2 con sord. *ppp poss.*

Tpt. 3 con sord. *ppp poss.*

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

Tbn. 3 *mp* *pp*

Tbn. con sord. *ppp poss.*

Timp. *mf* *mf* *mp*

Perc. 1 *pp* *mp* *ppp* *ppp*

Perc. 2 *f* *pp* *mp* *ppp* *ppp* *mf* *f*

Hp. *mf* *p*

Pno. *mp* *mf*

I **poco rit.**

Vln. I unis. (norm.) *pp* molto sul pont. sul pont. *pp* *f* *p* norm.

Vln. II (norm.) *pp* molto sul pont. sul pont. *pp* *f* *p* norm.

Vla. (norm.) *pp* molto sul pont. unis. (norm.) sul pont. *f* *p* norm.

Vc. (norm.) *pp* sul pont. *f* *p* norm.

Cb. *pp* sul pont. *f* *p* norm.

Rhythmic ♩ = 136

Picc. 1 *f* *ff* poss.

Picc. 2 *f* *ff* poss.

Fl. 3 *f* *ff* poss.

Ob. 1 *f* *ff* poss.

Ob. 2 *f* *ff* poss.

C. A. *mp* *ff* poss.

Cl. 1 *p* *f* *p*

Cl. 2 *p* *f* *p*

Cl. 3 *p* *f* *p*

Bsn. 1 *mp* *f* *p*

Bsn. 2 *mp* *f* *p*

Cbsn. *p* *f* *p*

Hn. 1 *f* *mf* *senza sord.*

Hn. 2 *mf* *senza sord.*

Hn. 3 *f* *mf* *senza sord.*

Hn. 4 *f* *mf* *senza sord.*

Tpt. 1 *sfz* *p* *con sord.* *mp* *ff*

Tpt. 2 *sfz* *p* *con sord.* *mp* *ff*

Tpt. 3 *sfz* *p* *con sord.* *mp* *ff*

Timp. *mf* *ff* *f*

Perc. 1 *p* *f*

Perc. 2 *Bass Drum* *dry* *damp* *p* *f*

Hr. *f* *p* *f* *pp*

Pno. *mp* *mf* *p marcato* *mf*

Rhythmic ♩ = 136

Vin. I *div.* *pizz.* *mf* *ff* *f > p* *f > p* *ff > mf* *ff*

Vin. II *mf* *ff*

Vln. II *pizz.* *mf* *ff* *mp*

Vla. *pizz.* *f* *ff* *div.* *ff*

Ve. *pizz.* *f* *ff* *p marcato sempre* *f*

Cb. *unis.* *mf* *f* *p marcato sempre* *f* *mp* *ff*

120 **K Explosive**

Picc. 1
Picc. 2
Fl. 3
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Cbsa.
Hn. 1
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Timp.
Perc. 1 (Marimba)
Perc. 2 (Bass Drum)
Hp.
Pno.
Vln. 1
Vln. 1
Vla.
Vc.
Cb.

SOLO, slowly stand up

mp *f* *ff* *ff non dim.* *damp* *ff* *ff* *pp* *ff*

mp marcato *f* *pp* *ff*

K Explosive

126
(damp top 3 drums only)
pp *pp* *pp* *pp*

L ♩ = ♩ Steady, chorale-like ♩ = 66

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo 1 & 2, Flute 1 & 2, Oboe 1, Clarinet in A, Clarinet 1, 2, & 3, Bassoon 1 & 2, Contrabassoon, and Trombone 1, 2, & 3. The tempo is marked as 'Steady, chorale-like ♩ = 66'. Dynamics include *pp*, *ppp*, and *ppp poss.*. A 'sit down' instruction is present for Trombone 1.

M ♩ = ♩ (♩ = 66) poco rit. **M** Distant ♩ = 56

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo 1 & 2, Flute, Alto Flute, Clarinet 1, 2, & 3, Horn 1, Trumpet 2, Trombone 2 & 3, Percussion 1 & 2 (Vibraphone), Harp, and Piano. The tempo is marked as '(♩ = 66) poco rit.' and 'Distant ♩ = 56'. Dynamics include *p*, *pp*, *ppp*, *mf*, *mp*, *f*, and *ppp*. Performance instructions include 'con sord.' and 'arco'.

M Distant ♩ = 56

Musical score for string instruments: Violin I & II, Viola, Violoncello (Ve.), and Contrabasso (Cb.). The tempo is marked as 'Distant ♩ = 56'. Dynamics include *pp*, *mf*, *pp*, *ff*, and *p*. Performance instructions include 'arco' and 'pizz.'.

N Calm ♩ = 52

Musical score for woodwinds and percussion. The section includes:

- A. Fl.
- Cl. 1
- Cl. 2
- Cl. 3
- Bsn. 1
- Timp.
- Perc. 1 (Marimba)
- Perc. 2 (Vibraphone)
- Hr.
- Pno.

Dynamic markings include *pp*, *p*, and *ppp*. The score features complex rhythmic patterns with triplets and slurs.

N Calm ♩ = 52

Musical score for strings. The section includes:

- Vln. I
- Vln. II
- Vla.
- Vc.
- Ch.

Dynamic markings include *ppp*, *ppp con sord., sul tasto*, *mp*, *sf <*, and *(pizz.) sf*. The score features long, sustained notes with some tremolos.

O

Musical score for brass and percussion. The section includes:

- C. A.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Timp.
- Perc. 1 (soft sticks)
- Perc. 2
- Hr.
- Vc.
- Ch.

Dynamic markings include *pp dolce*, *pp*, *pp cresc. poco a poco*, *p*, *p (cresc.)*, *pp sub.*, *arco*, and *pp sub.*. The score features complex rhythmic patterns with triplets and slurs.

167

C. A. *mf* *p* **P**

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 SOLO *pp* *f*

Hn. 2

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 con sord. *pp poss.*

Tpt. 2 con sord. *pp poss.*

Tpt. 3 con sord. *pp poss.*

Timp. *f*

Perc. 1 *pp* *f*

Hp. *ff* *ff*

Pho. **P** *ff*

Vln. I con sord. *pp*

Vln. I con sord. *pp*

Vln. II pizz. *p* *f*

Vla. senza sord. sul pont. *pp*

Vc. pizz. *p* *mf* *f*

Cb. con sord. sul taso

172

Hn. 1 *p* *f*

Hn. 2 *pp* *f*

Hn. 3 *pp* *f*

Hn. 4 *pp* *f*

Tpt. 1

Tpt. 2 *pp* *f*

Tpt. 3 *pp* *f*

Perc. 1 [Glockenspiel] *p* *f*

Perc. 2 [Vibraphone] *pp* *f*

Hp. *pp* *f*

Pno. *pp* *f*



Q Distant ♩ = 80

176

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

Ban. 1 *pp*

Perc. 1 *mp* arco *mf*

Perc. 2 *mf*

Hp. *p* *mf*

Pno. *ppp* *mf*

Q Distant ♩ = 80

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *mf resonant* *pizz.*

Ve. *mf resonant*

Ch. *pizz.* *mf resonant*

R Distant ♩ = 72

Musical score for measures 197-206. The score includes parts for Clarinet 1, 2, and 3; Trumpet 1 and 3; Percussion 1; Horn; Piano; Violoncello; and Contrabass. The tempo is marked as ♩ = 72. Dynamics include ppp, pp, p, and ppp. Performance instructions include 'Flügelhorn SOLO' and 'Glockenspiel'. The piano part features complex rhythmic patterns with triplets and sixteenth notes.

Musical score for measures 207-216. The score includes parts for Flute 1 and 2; Alto Flute; Clarinet 1, 2, and 3; Bassoon 1; Flugelhorn; Trumpet 3; Timpani; Percussion 1; Horn; Piano; Violin I and II; Viola; Violoncello; and Contrabass. The tempo is marked as ♩ = 72. Dynamics include ppp, p, mp, and mf. Performance instructions include 'con sord., arco' for the strings. The piano part continues with complex rhythmic patterns.

10

Conclusions

The aim of this project was to explain and explore four themes related to musical time and specifically to issues of brevity. The desire was not to produce definitive rationalisations of any of these, but to highlight idiosyncratic methods. It would be naïve to attempt a categorical definition of the musical fragment, to codify miniaturisation, or to give a definitive method for creating continuity or generating organicism. However, by approaching each of these with a theoretic background, an analytical case study and one or more original compositions, their subjects have been somewhat ‘triangulated’. Just as the scope of the analysed works are often greater than their durations, so the findings of this folio are more than the sum of its parts. In bringing different approaches together, some interesting conclusions have been made; but before looking to wider associations, some pertinent connections between the case studies can be considered.

Connections

The concept of musical fragmentation is necessarily temporal: the noticeably short durations of the movements of *Kafka Fragments* make a listener ever aware of the segmentation of time. However, rather than appearing fractured, a level of unity is present in spite of time, as multiple webs of connections tie temporally-dislocated movements together, creating a high level of integration. Furthermore, subsumed linear relationships tie sections together on a moment-to-moment basis, whilst the structural use of longer movements provides points of reflection during which preceding music can be absorbed. Similarly, in Stravinsky’s *Movements* a level of continuity is present despite an overtly block-like structure. Connections are seen and heard through underlying pitch relationships derived from the row, networks of referential motives, dialogues between interval classes, discourse between

different tonalities, and further relationships already discussed. A sense of formal balance and a degree of symmetry is achieved with metrical, orchestrational and textural relationships. In both the Kurtág and Stravinsky works, these connections are not immediately clear, but become more aurally perceivable as we get to know the music better. Whilst one is in fragments and the other in interlinked tableaux, both show a connectivity in both underlying and surface-level features.

The importance of structure seen in *Movements* is even more pronounced in Webern's *Symphony*. An affinity with tradition is important in both works, yet a formal reading based on extant models does not explain either fully. Both reference sonata form, theme and variation, and multi-movement symphonic design, but equally rely on novel structures. As a work utilising miniaturisation, form is particularly important to Webern's *Symphony*, but it is the originality of his approach—from the centre-focussed form of the variations, to the use of canon in the first movement—that truly engages with form in meaningful ways. By having a conception of these ideas, a listener may be able to form a better sense of unity when hearing the work.

A sense of timelessness is crucial to the *Symphony*—particularly in the second movement—as ideas are enacted and developed in a multi-directional fashion. The self-referential row and its carefully chosen permutations create links that can be seen running in all directions through retrograde and inversions relationships, whilst the unifying of timbres creates vertical connections through the orchestra. Similar effects are found in *Sudden Time*, where an all-pervading organicism creates blurred boundaries and connections across strata of material, which maintain a fluid relationship with each other, morphing and changing from one to the next through the detailed and high-resolution orchestration. Whilst Benjamin's music has a more traditionally teleological nature to it, it clearly demonstrates an inheritance from Webern in its distinctly non-traditional relationship between parts. The freedom of interaction between polyphonic layers cannot easily be regarded in terms of a hierarchy from melody to bass, generating a sense of equality between individual lines instead.

These connections between the four works could be expanded further, but might just as easily be explained by the importance each of them places on time

and form in their own unique, but sometimes comparable, ways. They also show huge stylistic differences. The modernist notion of disconnection and fragmentation reflected in *Kafka Fragments* is contrasted with the marrying of a contemporary language with traditional notions of development in *Sudden Time*. These two works may represent utterly opposing approaches to issues of integration, but both demonstrate the importance of time and scale. That they are only separated by a matter of five years, demonstrates the multiplicity of approaches to matters of unity and form that are represented in music of the late twentieth century. In their own way, the original works presented here furthermore demonstrate the various strategies that can be taken by a single composer whilst maintaining a cohesive personal voice.

Developments and reflections

By addressing the four themes of the folio with creativity at the heart of my approach—and particularly because of the compositional elements of this methodology—a high degree of development in style and technique has resulted. These developments help to explore the issues more fully, as the active engagement with the study's themes demonstrates approaches that are not seen in the analysed works, whilst the unique act of composition uncovers issues and problems that an analytical approach might not. The use of a fragmented compositional process, for example, has highlighted much about the musical fragment that would not have been uncovered by looking at an extant work alone. Similarly, the importance of simplicity and clarity in miniaturisation may not have been so apparent had I not employed these ideas myself.

By engaging with the themes as a composer, an in-depth, creative consideration has taken place. The original works presented here represent only some of the compositional activity undertaken during this period of research: many of the themes have been 'worked out' in other pieces. But the compositions included demonstrate the end result of a considered approach, representing a musical response to the themes, and standing alone as examples of fragments,

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miniatures, and works that engage with continuity and organicism. Their ability to adopt these themes is, however, enhanced by their context within the broader study. The accompanying commentaries help to explain how I have imagined the connections with their respective themes, and help to emphasise their inevitable idiosyncrasies: like the analyses with which they are paired, these suggest *possible* approaches to certain issues, not answers to clear-cut questions.

A shift has occurred in my compositional method, from a concern with primarily thematic ideas, to an increasing use of a conceptual approach in which material is less traditionally defined. In the fragment works, thematic material is found in motives, chords and other fairly traditional elements, and is used to create music articulated by their development (or lack of it), repetition, and juxtaposition. Material is at the heart of this approach, as every movement either suggests its origin in an imagined (but un-composed) work, or defines itself through the nature of its sounds, rhythms and harmonies (the elements that constitute a traditional theme). A fragment's identity has been shown to derive in large part from its capacity to complete or expand into something: in this regard, a fragment is pure, undeveloped material. In *Do not keep silent*, material remains important, but the notion of miniaturisation is approached through economy of themes and simplicity of methods. Individual movements are kept distinct, like the fragments, through their contrasting sonorities and qualities; however, an overarching formal relationship between movements starts to mediate this reliance on material, whilst not fully diminishing its importance.

The two works concerned with continuity break away from the approaches seen in the prior pieces, as themes become increasingly simplified. In *Home in Wilderness*, a single note provides the starting point for a development of sonorities and textures that intentionally creates continuity between parts; in *The Four Last Things*, similar concerns manifest themselves in a more block-like structure, but a fluidity is still present. In both compositions, a desire to create continuity has resulted in a new approach, favouring textural transformation over thematic development, and taking intervals and shapes as more important than concrete motives and melodies. In *Three Worlds* this is taken further, as musical themes are far more difficult to distinguish, the material having been reduced to a

minimum, allowing development to be much freer and less defined by its character. Texture and sonority take increased primacy over melody, but the crucial development from all of the previous works is that the motion between different states has become more conceptually important than the material which enacts these changes. In the fragments, multiple musical locales were composed, the path between them left to the listener; in this organic approach, the journey itself has become the focus, the waypoints far less important.

This shift is a personal development and does not necessarily constitute an improvement. However, it does address the overriding concern in this folio of moving from distinct, miniaturised material—expressed in the brevity of works prior to this project discussed in chapter 3—to more singular, extensive forms. The plasticity of my material has increased, allowing a more fluid sense of connection to manifest itself, whilst the use of fragmented ideas with which this whole project started, is still present as an essential character of my music. In reflecting on this development, the characteristics that distinguish the four themes of the study have clarified. By composing whilst analysing and analysing whilst composing, ideas have been crystallised, contributing to an overall understanding.

Listen, think, repeat

In all of these works, multiple hearings allow for increased understanding. This is set out in chapter 2 in relation to *Kafka Fragments*, but is equally applicable to the other works: the novel structures of Webern's Symphony are more readily perceived when they are expected, the subtleties of *Movements* become more apparent the more it is heard, whilst the notions of stretched and compressed time in *Sudden Time* can be taken on board more easily with a higher degree of familiarity. Repeated listening can be beneficial with any music, but for works which do not rely solely on the reference points of established forms and genres, it is even more helpful. The analyses presented here aim to enhance a listening experience, as the ideas they suggest may help a listener unfamiliar with these types of music find a comprehensible narrative. Of course, other interpretations

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may be equally valid, but these analytical studies take on board a multiplicity of analytical and perceptual views to create readings that tie with aural experiences of the works.

Whilst the compositions and analyses individually represent idiosyncratic approaches to these issues, when brought together we might draw wider conclusions that encompass the subtleties of each theme. It is impossible to judge the effectiveness of such an approach when at least half of the output is so tied to my own aesthetic concerns and preferences, but I believe the idiosyncratic nature of composition tallies well with analysis when addressing music from a fundamentally aural perspective. In presenting specific analyses with personal compositions, I hope to have at least demonstrated the possibilities offered by these themes and how they might be approached: I encourage you to listen, consider these ideas, listen again, then decide.

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