

Реч уредница  
Editors' Note

Главном темом броја 34 часопис *Музикологија* доприноси обележавању пола века од како је преминуо Игор Стравински. Студије покривају широк спектар проблематике у вези са свим трима фазама стваралаштва Стравинског (руска, неокласична и серијална), укључујући и утицај и рецепцију његовог дела, конкретно: контекстуализацију „руског периода“ у односу на историју руске фолклористике; нови оквир за неокласицизам из угла његове везе са Жаком Маритеном; сагледавање улоге Пјера Сувчинског у настајању *Поетике музике*; нову оцену експресивности у делима серијалног периода; дискусију о утицају Стравинског на француске послератне композиторе; поглед на телесност и плес у његовим делима; те ново виђење Адорнове критике опуса Стравинског. Студије у рубрици *Varia* резултати су разноликих музиколошких истраживања, од анализе дела у којима се глас третира на нетрадиционални начин из опуса једног савременог српског композитора, преко прилога који повезује студије перформанса и студије музичког стваралаштва кроз анализу кинестетичких гестова на примеру Бетовенових клавирских соната, до чланка који доприноси историјату српске музичке критике.

With its *Main theme*, the journal *Musicology* No. 34 contributes to the commemoration of the 50th anniversary of Igor Stravinsky's death. The topics cover a wide range of issues relating to all three phases of Stravinsky's career (the Russian, the Neoclassical and the Serial), including the impact and reception of his work and, more specifically, a contextualisation of Stravinsky's Russian output with reference to the history of Russian folkloristics; a reframing of his Neoclassicism with reference to his relationship with Jacques Maritain, as well as the role that Pierre Souvtchinsky played in the composition of the *Poetics of Music*; a reevaluation of expressiveness in the works of the serial period; a discussion of the impact of Stravinsky's work on French postwar composers; a view on the meaning of corporeality and dance in his output; and a reappraisal of Theodor Adorno's critique of Stravinsky's work. The *Varia* section brings the results of diverse musicological research, starting from the analysis of pieces of a contemporary Serbian composer who treats the voice in non-traditional ways, followed by an article that connects performance studies and the study of music through the analysis of kinesthetic gestures in Beethoven's piano sonatas, and closing with a text that contributes to the history of Serbian music critique.



Стравински  
из савремене перспективе

Contemporary Perspectives on  
Stravinsky

Гошћна-уредница *Теме броја* КАТЕРИНА ЛЕВИДУ  
Guest Editor of the *Main Theme* KATERINA LEVIDOU

**34** I/2023

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Часопис МУЗИКОЛОШКОГ ИНСТИТУТА САНУ  
Journal of THE INSTITUTE OF MUSICOLOGY SASA



# Музикологија

Часопис Музиколошког института САНУ

## Musicology

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## Реч уредница

Обележавање пола века од када је преминуо Игор Стравински (1882–1971) протекло је у сенци пандемије ковида, па се научно разматрање подстакнуто том годишњицом продужило. Тако се њему придружује и *Главна тема* у новом броју *Музиколоџије* (34), с низом студија посвећених Стравинском, које потичу из излагања на Студијском дану организованом 2021. године на Одсеку за музичке студије Националног и Каподистријасовог универзитета у Атини. Заступљене теме покривају широк спектар проблематике у вези са свим трима фазама стваралаштва Стравинског (руска, неокласична и серијална), укључујући при томе и питања естетике, као и утицаја и рецепције његовог дела.

Статис Зохиос изнова отвара питање везе Стравинског с руским фолклором, контекстуализујући дела овог композитора из такозваног „руског” периода с референцама на историјат руске фолклористике. Зохиос закључује да је Стравински пратио пут својих претходника из 19. века (Глинка и Петорица) у употреби фолклорних извора за своје композиције, али, за разлику од њих, није користио студије настајале у његовом времену; стога, није се упустио у екстензивну и дубинску претрагу постојећих извора о руском фолклору, већ се уместо тога ослањао на проверене изворе и студије из 19. века. Чланак Ивана Мудија осветљава део стваралаштва Стравинског с фокусом на његова духовна дела из перспективе његовог познавања филозофије Жака Маритена, а у контексту филозофских потреса у међуратној Француској. Муди обраћа посебну пажњу на то како Стравински интерпретира Маритенову идеју *homo faber*-а, „човека-творца”. Истовремено, он не занемарује композиторово руско порекло, закључујући да су дела која су овде сагледавана једнако утемељена у руском пореклу Стравинског као и у његовим искуствима на Западу. Катерина Левиду даје нови поглед на *Поетичку музику*, а нарочито на питање доприноса Пјера Сувчинског овом подухвату. Њено истраживање креће се изван очекиваних места за посматрање, односно изван петог поглавља (које је написао Сувчински) и добро познате референце ка идејама Сувчинског о музици и времену. На тај начин ће *Поетичка* интригантно постати најмање очекивана платформа за презентацију и дисеминацију позиција повезаних с одређеним нитима „евроазијства”, руског емигрантског интелектуалног и политичког покрета, с којим је Сувчински био близак. Кристоф Флам фокусирао се на касно стваралаштво Стравинског и разматрао га из перспективе експресивности.

Конкретно, овај аутор је истакао експресивне, семантичке и самореференцијалне димензије у касним делима, које се у њима појављују с нарочитом јасноћом и делимично противрече уобичајеним оценама ове музике као апстрактне и конструктивистичке, а такође изазивају и композиторове личне изјаве. С чланком Едварда Кембела остајемо у послератном добу, али се фокус помера с дела Стравинског *по себи* на утицај његовог рада на франкофону послератну авангарду, односно на Пјера Булеза, Жана Барака, Анрија Пусера и Мишела Филипоа. Кембелова анализа извлачи на површину утицај који је Стравински имао на ове композиторе на нивоима ритмичке иновације, употребе звучности, хармонија, инструменталне боје, музичке форме, као и поларитета висине тона.

Последња два чланка прилазе раду Стравинског из перспективе естетике, с референцама ка филозофији његовог савременика, Хелмута Плеснера. Јаковос Штајнхауер расправља о значењу телесности и плеса у стваралаштву Стравинског, одлазећи изван историјски документованог интересовања овог композитора за балетску музику. Балетска музика Стравинског, како Штајнхауер показује, постиже стање „посредоване непосредности”, одржавајући тако дистанцу у односу на субјективни израз, без којег, пак, постаје апстрактна. Коначно, Маркос Цецос нуди нову критику Адорнове критике Стравинског, реферирајући на Плеснерову филозофску антропологију. Он, стога, изазива Адорнове погледе који Стравинског сврставају у нехумане и примитивне, показујући уместо тога да његова музика достиже, у историјски адекватним модерним терминима, конститутивну рефлексивност људског отелотвореног стања.

Рубрика *Varia* овом је приликом нешто сажетија – доноси три студије, али су њима маркирана различита поља музиколошких истраживања. Бојана Радовановић студиозно се бавила проучавањем експресивних средстава у делима за глас српског композитора Југа Марковића, али и питањима из домена односа композитора и вокалног извођача. Циљ овог подухвата био је да путем анализе одабраних композиција допринесе осветљавању Марковићевог еkleктичног стила, као и да се он позиционира у међународне кругове стваралаца који се гласом баве на нетрадиционалне начине. Истраживање Марије Динов представљено овом приликом односи се на кинестетичке гестове, односно телесне покрете извођача током перформанса, а укључујући сопствена пијанистичка искуства, посебну је пажњу посветила Бетовеновим клавирским сонатама. Објашњење утицаја карактера физичких покрета тела на музичко дело укључило је осврт на стварање музичког дела, а с друге стране и на сензације током његовог извођења, што је сугерисало шири закључак о посебној важности разумевања 'кинетичке енергије музике'. Последњи у овом делу часописа је чланак Дине Војводић Николић, посвећен музичким критикама Петра Бингуца, као посебно важном делу његовог доприноса српској културној историји и музикологији. Анализирани су текстови публиковани у часопису *Мисао*, указано је на Бингулчев начин мишљења и метод рада, а компаративном анализом с критикама других аутора дата је основа за његово позиционирање у српској музичкој критици у периоду између двају светских ратова, када је поменути часопис излазио.

Прилози у рубрици *Научна критика и њолемика* односе се на недавно одржан научни скуп и на зборник за који је изостала дужна пажња због публикавања током пандемије ковида. Марија Маглов припремила је критички осврт на међународни симпозијум посвећен раној дискографској индустрији, актуелној теми у контексту студија медијализације и индустријализације музике, који су организовале хрватске колеге, марта ове године. Овај прилог нарочито је важан, с обзиром на то да се не очекује уобичајен тематски зборник радова свих учесника симпозијума. Ни зборник *Rethinking Prokofiev*, који је представио Милош Браловић, није настао на основу научног скупа, већ је резултат оригиналних архивских, аналитичких, односно извођачко-интерпретативних истраживања опуса овог композитора. Реч је о издању на којем су ангажовани водећи стручњаци у интерпретацији остварења Прокофјева, од уредника до аутора, те завређује посебну пажњу научне јавности.

Редакција часописа *Музиколоџија* срдечно захваљује на сарадњи др Катерини Левиду, доценту на Одсеку за музичке студије Националног и Каподистријасовог универзитета у Атини, која је овом приликом преузела дужност гошће-уреднице за рубрику *Тема броја*. Изузетну захвалност изражавамо свим колегама које су прихватале посао рецензената и допринеле квалитету публикованих студија.

У Београду, 6. јуна 2023. године

др Катерина Левиду, гошћа-уредница *Теме броја*  
др Данка Лајић Михајловић, главна и одговорна уредница



## EDITORS' FOREWORD

The commemoration of the fiftieth anniversary of Igor Stravinsky's death (1882–1971) remained in the shadows of the Covid-19 pandemic, which caused the prolonged response of the scientific community in terms of new readings of the composer's opus. The *Main Theme* in the new issue of *Muzikologija-Musicology* (No. 34) makes a contribution to this response with a series of studies dedicated to Stravinsky, originating from presentations at the Study Day organized in 2021 by the Department of Music Studies of the National and Kapodistrian University of Athens. The topics cover a wide range of issues relating to all three phases of Stravinsky's creation (the Russian, the Neoclassical and the Serial), including questions of aesthetics, as well as the impact and reception of his work.

Stamatis Zochios revisits the question of Stravinsky's relationship with Russian folklore, by contextualising the composer's output of the so-called "Russian" period with reference to the history of Russian folkloristics. Zochios concludes that Stravinsky followed in the footsteps of his nineteenth-century predecessors (Glinka and the Mighty Five) in drawing on folk sources for his compositions, yet unlike them, he did not make use of studies from his own time; hence, he did not delve into an extensive and in-depth survey of the existing sources of Russian folklore but, instead, relied on established sources and studies from the nineteenth century. Ivan Moody's article sheds light on Stravinsky's output with a focus on his religious works through the perspective of his acquaintance with Jacques Maritain's philosophy, in the context of the philosophical ferment in Interwar France. Moody pays particular attention to Stravinsky's interpretation of Maritain's idea of *homo faber*, "man the maker". At the same time, he does not ignore the composer's Russian origins, concluding that the works under examination are equally grounded in Stravinsky's Russian background and his experiences in the West. Katerina Levidou sheds new light on the *Poetics of Music*, specifically the question of Pierre Souvtchinsky's contribution. Her examination moves beyond the obvious places to look, namely the fifth chapter (written by Souvtchinsky) and the well-known reference to Souvtchinsky's ideas on music and time. The *Poetics* thus emerges as a most unexpected platform for the presentation and dissemination of positions associated with a certain strand of "Eurasianism", the Russian émigré intellectual and political movement, with which Souvtchinsky was closely associated.

Christoph Flamm focuses on Stravinsky's late output and considers it from the perspective of expressiveness. Specifically, he highlights expressive, semantic

and self-referential dimensions in the late compositions, which emerge there with particular clarity and partly contradict the usual assessments of this music as abstract and constructivist, but also challenge the composer's own statements. With Edward Campbell's article we remain in the post-War era, yet the focus shifts from Stravinsky's work *per se* to the impact his output had on the Francophone post-war avant-garde, namely Pierre Boulez, Jean Barraqué, Henri Pousseur and Michel Philippot. Campbell's analysis brings to the surface the influence Stravinsky had on such composers on the level of rhythmic innovation, and the use of sonorities, harmonies, instrumental colour, musical form as well as pitch polarity.

The last two articles approach Stravinsky's work from the perspective of aesthetics, with reference specifically to the philosophy of Stravinsky's contemporary, Helmuth Plessner. Iakovos Steinhauer discusses the meaning of corporeality and dance in Stravinsky's work, moving beyond Stravinsky's historically-documented interest in ballet music. Stravinsky's ballet music, as Steinhauer demonstrates, attains a "mediated immediacy", thus maintaining a distance from subjective expression, without, however, becoming abstract. Finally, Markos Tsetsos offers a new critique of Adorno's criticism of Stravinsky with reference to Plessner's philosophical anthropology. He, therefore, challenges Adorno's view that Stravinsky regresses to the inhuman and primitive, demonstrating, instead, that his music affirms, in historically adequate modern terms, the constitutive reflectivity of the human embodied condition.

On this occasion, the *Varia* section is more concise, to balance out the breadth of the *Main Theme*. It contains three studies that map out three different fields of musicological research. Bojana Radovanović has studiously examined the expressive means in the works for the voice of the Serbian composer Jug Marković, including the questions from the domain of the relationship between the composer and the vocal performer. By analysing Marković's selected works, she aims to illuminate his eclectic style and situate him in the international circles of composers who deal with the voice in non-traditional ways. Marija Dinov's research presented in this issue deals with kinesthetic gestures, i.e. bodily movements of pianists (including herself) during performances, focusing on the performances of Beethoven's piano sonatas. The explanation of the influence of physical movements on the musical work includes an overview of the creation of the musical work, and, on the other hand, of the sensations during its performance, which leads to a broader conclusion about the special importance of understanding the "kinetic energy of music". The last article in this section of the journal is Dina Vojvodić Nikolić's article dedicated to Petar Bingulac's music criticism, as a particularly important segment of his contribution to Serbian cultural history and musicology. The author analyses Bingulac's texts published in the magazine *Misao* [Thought] and points to Bingulac's way of thinking and methods of work, whilst also providing a comparative analysis with the music reviews of other contemporary critics and thus situating Bingulac's writings within Serbian music criticism from the interwar period, when the journal *Misao* was published.

Contributions in the section *Scientific criticism and polemics* refer to the recently held conference and to the collection which has hitherto attracted insufficient

attention due to its publication during the Covid-19 pandemic. Marija Maglov has prepared a review of the international symposium dedicated to the early recording industry, a current topic in the context of studies of medialisaton and industrialisation of music, which was organized by Croatian colleagues in March 2023; this contribution is particularly important considering that the publication of the proceedings of the symposium is not expected. The collection *Rethinking Prokofiev*, reviewed by Miloš Bralović, did not result from a scientific conference either; it is the outcome of original archival, analytical, and performance-interpretive research of Sergei Prokofiev's oeuvre. This collection has gathered together leading experts on Prokofiev's works, from the editors to the authors, and it deserves special attention from the scientific community.

The Editorial Board of the journal *Muzikologija-Musicology* would like to thank Dr Katerina Levidou, Assistant Professor at the Department of Music Studies of the National and Kapodistrian University of Athens, who served as Guest Editor of the *Main Theme*. We are very grateful to all colleagues who accepted the roles of peer reviewers and contributed to the quality of published studies.

In Belgrade, 6 June 2023,

Dr Katerina Levidou, Guest Editor of the *Main Theme*  
Dr Danka Lajić Mihajlović, Editor-in-Chief





ТЕМА БРОЈА /  
THE MAIN THEME

СТРАВИНСКИ  
ИЗ САВРЕМЕНЕ ПЕРСПЕКТИВЕ /  
CONTEMPORARY PERSPECTIVES ON  
STRAVINSKY



## SAKHAROV, KIREEVSKY, AFANASYEV AND OTHERS: STRAVINSKY IN THE CONTEXT OF RUSSIAN FOLKLORISTICS

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## САХАРОВ, КИРЕВСКИ, АФАНАСЈЕВ И ДРУГИ: СТРАВИНСКИ У КОНТЕКСТУ РУСКЕ ФОЛКЛОРИСТИКЕ

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### ABSTRACT

This article focuses on the studies and collections of folk songs and tales that formed the main source of inspiration for Igor Stravinsky during the Russian period of his work. To do this, I begin with a brief analysis of the evolution of folkloristics mainly during the 19<sup>th</sup> century and the construction of science with clearer, mainly national and patriotic goals and methods, as well as the use of folk literature and poetry by the artists of the time. It was in this field that Stravinsky was active, although in the case of his own modern approach, it is difficult to answer whether the motivations were clearly national or not.

KEYWORDS: Igor Stravinsky, folkloristics, romanticism, folk traditions, nationalism.

### АПСТРАКТ

Овај чланак фокусира се на студије и збирке народних песама и прича које су биле главни извор инспирације за Игора Стравинског током руског периода његовог рада. У ту сврху биће анализирани еволуција фолклористике, углавном током 19. века, и конструкција науке с јаснијим, углавном националним и патриотским циљевима и методама, као и употреба народне

литературе и поезије од стране уметника тога доба. Управо је у том пољу Стравински био активан, иако је у случају његовог модерног приступа тешко одговорити на питање да ли је мотивација била јасно национална, или није.

Кључне речи: Игор Стравински, фолклористика, романтизам, народне традиције, национализам.

There are numerous studies that deal with Igor Stravinsky's relationship to Russian folklore. These include the excellent monograph by Richard Taruskin as well as a series of related articles which almost exhaust the subject (1996a, 1996b, 1997), but also many other studies by authors such as Roberta Reeder and Arthur Comegno (1986–1987), Frederick Sternfeld (1945), Stephen Walsh (1999) and Kenneth Cloag (2003). The relationship was not only studied in the later literature, but also emphasized by experts while Stravinsky was still alive. In 1926 the Soviet composer, music critic and one of the founders of Soviet musicology, Boris Asafyev, pointed out that Stravinsky mastered Russian folk art not as a clever stylist, who knows how to conceal the quotations, nor as an ethnographer unable to assimilate the material, but as a master of his native language. And then he opposed Stravinsky's method to the one of the Mighty Five by associating it rather with the technique of Tchaikovsky (Asafyev 1929, 6–7; Schwarz 1962, 342–343). Similarly, in his 1929 book *Igor Stravinsky*, Boris de Schlözer emphasized the popular origin of many of the composer's works (Schlözer 1929, 100). Stravinsky himself seldom explicitly accepted this relationship, especially after the end of his so-called "Russian" period, denying the influence of folklore on his work. He claimed, for example, that the ancient Russian setting of *The Rite of Spring* was an incidental choice that followed from the music, which he had composed first, without regard for the folklore (Stravinsky 1962, 35–36). He similarly denied the Russian roots of *Les noces (The Wedding)* – a work entirely based on musical folklore. "I borrowed nothing from folk pieces", he wrote in his *Chronique de ma vie* in 1935 (Stravinsky 1962 [1935], 53). Nevertheless, analysis of the works of Stravinsky's "Russian" period leaves no room for doubt (Van den Toorn and McGinness 2012; Mazo 1990; Taruskin 1980, Lupishko 2005, 2007 and 2010). In fact, most of them are connected in various ways with folk culture.

In reality, Stravinsky's relationship with folk culture is ambiguous. The purpose and motives behind his use of folk material during his Russian period are not always clear. Moreover, it is not clear whether these motives are nationalistic and to what extent the Russianness of his subjects indicates nationalist intentions, as was the case with many others – both Russians and non-Russians – in the nineteenth century. His own stance on this matter does not serve to draw definite conclusions. As it is known, immediately after the Russian period, his subjects, as well as his style, changed radically. His new music explored everything from Greek mythology (three Greek Ballets: *Apollo*, *Agon* and *Orpheus*) to Christian theology (*Symphony of Psalms*) to English stories of temptation and loss (*The Rake's Progress*) – but he never quite returned to a "Russian" idiom once he turned his back on it. He no longer accepted the Russianness of his work:

Why do we always hear Russian music spoken of in terms of its Russianness rather than simply in terms of its music? Because it is always the picturesque, the strange rhythms, the timbres of the orchestra, the orientalism – in short, the local color, that is seized upon; because people are interested in everything that goes to make up the Russian, or supposedly Russian, setting: troika, vodka, isba, balalaika, pope, boyar, samovar, nitchevo, and even bolshevism. For bolshevism offers similar displays which, however, bear names that conform more closely to the exigencies of its doctrines (Stravinsky 2003 [1942], 93).

However, in this specific article, neither the nature of Stravinsky's relationship with popular culture nor the purpose and motives behind his use of it are of concern. What interests us, first and foremost, is to contextualize Stravinsky's engagement with the Russian folk traditions with reference to contemporaneous research in folk culture, in two ways: first, by providing a clear and concise overview of the context regarding research in popular culture during his era; and second, by examining the composer's relationship to this context, that is, by enquiring to what extent he utilized the sources that shaped that particular context during that period. Therefore, the goal of the article is not to study the nature of Stravinsky's relationship with the context of studying folk traditions, but rather the context itself. In other words, the context precedes the creator in order for the creator to integrate into it later on. Based on this logic, the article will be structured in two parts: the first and more general part, where the context is precisely provided, and the second, more specific part, where we will study whether there was a connection between Stravinsky and this particular context. Finally, it is important to understand that this context does not refer to folk traditions in general and vaguely, but specifically to the study of folk traditions, what we characterize as folkloristics.

## THE SCHOLARLY STUDY OF RUSSIAN FOLK CULTURE IN NINETEENTH-CENTURY RUSSIA

The study of Russian folk culture actually begins before the nineteenth century. Already in the seventeenth century, Europeans, specifically British travelers such as Robert James and Samuel Collins, collected historical folk songs about Ivan the Terrible. However, interest in folk culture intensified at the end of the eighteenth century. This particular interest was first impressed in the work of the historian and geographer Vasily Nikitich Tatishchev (1685–1750), who not only emphasized the need to study Russian rituals and folk works, but also extensively referred to folk sources and Slavic mythology (Znayenko 1980). Around the same time, the song collections of Mikhail Dmitrievich Chulkov, Nikolay Aleksandrovich Lvov and Mikhail Ivanovich Popov were published, while at the beginning of the nineteenth century Kirsha Danilov is supposed to have composed his collection *Ancient Russian Poems*, which was subsequently reprinted several times due to its popularity (Putilov 1977). Gradually, interest in folk narratives, especially legends and tales, began to

develop. Thus, in 1780–1783 Vladimir Arturovich Levshin published his collection of Russian tales (Zakharova 2015).

An important role in the development of the study of Russian popular culture was played by the formation of folklore science (folkloristics) in the nineteenth century throughout Europe, which framed the general rise of patriotism in Europe following the creation of nation-states and the emergence of ideological movements that sought to form a well-defined national identity. In this effort, German folklorists were particularly influential. Motivated by the ideas of Romanticism and the general uncertainty that the Napoleonic wars had caused, the study of popular culture acquired a clear national mission. Joseph Görres, Wilhelm Heinrich Riehl, Johann Gottlieb Fichte, Jacob and Wilhelm Grimm, spoke of the self-awareness of ethnicity, racial consciousness, and the popular feeling of community or ethnicity, idealizing the German folk soul (*Volksgeist*) which was mainly expressed by the peasant (Antonsen, Marchand, and Zgusta 1990, 4).

In Russia, these ideas arrived with relative delay. They were connected from the beginning with the political and social developments thus giving a specific – national – direction to the studies of folk culture (Azadovski 1963). More specifically, in the 1830s and 1840s, in a significant part of the Russian intelligentsia, ideas that had the support of the government and which promoted the principles of Orthodoxy, autocracy and nationality, prevailed. These ideas influenced Ivan Mikhailovich Snegiryov, Ivan Petrovich Sakharov and Alexander Vlasievich Tereshchenko (on whom Stravinsky would rely) and shaped their approach to the material, based on positions that were later challenged by more consistent folklorists (Gal'kovski 2000, 45).<sup>2</sup> These folklorists considered that Snegirev, Sakharov and Tereshchenko reworked and modified authentic folk material to support their theories, which had been inspired by the official nationalism promoted by the Tsarist government.

What was therefore sought by a large part of the intelligentsia that began to study folk beliefs, narratives, songs and other elements of folk culture was to identify in them remnants of antiquity, and therefore to establish the continuity between the present and the past of the glorious ancestors. This concept of continuity perfectly served the aspirations of the dominant national cultural movements that were looking back in time, searching for a moment of unity that was dimly remembered before the dispersal of the Slavic tribes took place, and wished to see the old unity restored. If such a moment was to be found, it was clearly before the various forms of Christianity were adopted by the Slavic nations. The main two national movements of the era were Pan-Slavism and Slavophilia (Suslov, Čejka, and Đorđević 2023). In the first case, the devotees of the specific movement and the political-cultural ideology that defined it sought the union of the Slavic countries under the “chosen” Russia and therefore the “revival” of the Slavic world.

2 According to Ivanits “I. P. Sakharov’s *Tales of the Russian People* (1841, *Skazaniia russkogo naroda*), was subsequently discredited for erroneous information, unaccredited borrowing, and falsification” (Ivanits 2011, 87).

In the second case, the ideological principles were determined in relation to Russia's position vis-à-vis Europe: Russia should interrupt the relations of dependence it had developed with the West after Peter the Great and return to a traditional, Orthodox and therefore authentically Russian way of being. The representatives of Slavophilia (Khomiakov, Aksakov, Ivan and Piotr Kireevsky and others) had formed a fairly homogenous group with some basic principles such as the reaction to Western European culture (which in some cases developed into a severe anti-Westernism), the acceptance of the important role of the Russian Orthodox Church but also of Orthodoxy in general in its folk aspects, Russian messianism and the belief that Russia as New Constantinople had a sacred mission to protect Europe from anti-Christian liberals and revolutionaries and the identification of the concept of the nation (*narod*) with the rural Russian community (Ivanits 2011, 99).

The nation played a central role in the thinking of the Slavophiles since the “common people” (*prostoi narod*) were characterized by spontaneity, ignorance, industriousness, selflessness, anti-individualism and anti-materialism. As a consequence of this idealization, the Slavophiles turned, among other things, to the study of folk culture, considering that the olden times survive vividly in the folk songs and stories of the people. A typical case is that of Pyotr Vasilievich Kireevsky, folklorist and brother of one of the leading representatives of the Slavophiles, who published between 1860–1874 a collection of folk songs that Stravinsky would use on different occasions (see also Ivanits 2011). The songs were not collected by Kireevsky himself, but received from a large number of emissaries such as Pushkin, Gogol, Dal'. The goal, or rather the mission, of the collection was clear since it would be created as a “forceful rebuttal to those who derided Russia for lack of culture and tradition and a living proof that Russians possessed strong historical memories enthroned in poetry and traditions” (Ibid., 90). Unlike Snegirev, Sakharov and Tereshchenko, the merit of Kireevsky is that he sought to preserve the original versions of the songs and even to restore their damaged or lost parts. Even in this case, however, the methods of collecting and studying the material are not characterized by a systematic-scientific character, but remain obsolete and often influenced by external factors.<sup>3</sup>

This would change with the Russian mythological school, which carried the theories and methods of German folkloristics, and more specifically of the mythological school, to Russia. Built on the works of Grimm (Uther 2008, 229), and echoing the national intent of German folkloristics which relied on the theories of Herder, Görres, Fichte, etc., the German mythological school considered folk literature and especially tales as the last remnants of Aryan mythology (Laruelle 2019). Thus it sought to reconstruct the Indo-European myths intended to prove German superiority, even if this had to be done by hasty arguments. As for the Russian mythological school, it is not a question of a simple transfer of the ideas and theories of the German mythological school, but of their adaptation to the imperatives of the

3 According to Ivanits, “harsh, erratic censorship, which tended to prohibit songs about bandits and peasant discontent, impeded publication of valuable collections, most notably that of P. V. Kireevskii [Pypin 1891: vol. 1, 376–89]” (Ivanits 2011, 87).



Russian-Slavic reality. The Russian mythological school emerged during the 1840s, influenced by the prevailing intellectual climate characterized by the Slavophile and Westerner conflict. It arose as part of the broader growth of the humanities that recognized the need for the systematic study of folk culture (Toporkov 1997).

The main representatives of the Russian mythological school were Fedor Ivanovich Buslaev and Alexander Nikolayevich Afanasyev, whose writings would also inspire Stravinsky. His two main works were *Russian Fairy Tales* and *The Poetic Outlook on Nature by the Slavs*; for the former he was inspired by the corresponding collection of Grimm's fairy tales. The work, composed between 1855 and 1863, includes different categories of stories (animal tales, magical tales, religious tales, realistic tales, anecdotes etc.) and presents the first attempt to classify Russian tales. The second important work, which Rimsky-Korsakov called "the pantheistic Bible of the Slavonic peoples" (Baranova Monighetti 2017, 189), was published in three volumes, between 1865 and 1869, and carefully studies the practices, beliefs and myths of the Slavs. The main concern of the author was to connect the above with a pre-Christian culture and religion that were violently interrupted by the establishment of Christianity (Gal'kovski 2000). For this reason, Afanasyev looked for surviving elements in the newer culture, considering for example Slavic folk holidays to be remnants of the religion of sun worship. Through these survivals, he tried to reconstruct the mythology and religion of the ancient Slavs. In order to reconstruct ancient mythology it was often necessary to explain ancient myths as the result of the deification of natural phenomena while drawing on the legends and tales of pagan mythology. In this process of reconstruction of ancient mythology, gods about whom the sources tell us little (such as Khors and Simargl) acquired a rich mythology that was nevertheless based on often extreme assumptions.<sup>4</sup>

These rather risky hypotheses, although more systematic than those of the folklorists of the pre-scientific phase, are generally presented in an amateurish way, that is, without bibliographies and references. They attempt to restore the original myth by reconstructing it through paronymologies and analysis (often distorted) of a custom or belief that is supposed to tell us about the original form of the myth. Despite, however, the methods of dubious integrity that usually aimed at a hazy and clearly hypothetical reconstruction, the Russian mythological school constituted the first scientific step for Russian folkloristics, being in fact the most serious and formal expression of an important need of the time, which was the study of folk culture. This need actually expressed another more substantial and deeper, patriotic or even nationalist need, which saw in popular-folk culture an important expression of the national collective identity of the Russians (and more generally of the Slavs). In this context and under the influence of this specific ideology, many significant works on Russian folk culture were published during this period, such as Vladimir Ivanovich Dal's famous collection of sayings (*The Sayings and Bywords of the Russian People*

4 As the Russian ethnographer Zelenin argues, Afanasyev's *Poetic Outlook* was of great importance in its time, but it has long since lost any scientific value. (Zelenin 1991, 13–14).

[1862]]<sup>5</sup> and Pavel Vasilyevich Sheyn's *Russian Folk Songs* (1870). At the same time, this need was also expressed artistically, with a large, perhaps the largest, part of Russian art (in all its guises: literature, theater, fine arts, and of course music) of the nineteenth and early twentieth centuries showing great interest in folk culture. Stravinsky is not excluded from the broad set of these artists, as we see from the study of both his readings and the works of his "Russian" period.

## STRAVINSKY'S SOURCES

### THE RUSSIAN LIBRARY

Many of the above folklore studies were known to Stravinsky. We conclude this initially by studying a part of the composer's library while he was still in Russia. Unlike his library in America, which contained about ten thousand volumes, most of them in English, fewer in French, and even fewer in Russian, his library in Russia contained mainly books in Russian (Baranova Monighetti 2013, 61). Most of them are probably inherited by his father Fyodor Stravinsky, a bass opera singer with an extensive library of valuable books and scores (held to be one of the largest private collections in Russia) (Ibid., 63). Fyodor Stravinsky died in 1902 and left to his son his collection of anthologies of Russian folklore, a part of which Igor quite possibly brought to Switzerland, where he moved in self-imposed exile in 1914 to avoid the problems related to World War I.

Among these books we find some of the most basic [essential?] of Russian folkloristics as the discipline had developed in the nineteenth century. In these volumes we often discover Stravinsky's handwritten annotations and bookmarks, that help us identify the points on which he focused. Among other books we find Sakharov's *Songs of the Russian people* (1838–1839), Kashin's *Russian Folk Songs* (1833) and Afanasyev's *The Slav's Poetic Outlook on Nature*. The collection of Afanasyev's *Russian Fairy Tales* (in its second edition) could not be missing from the library. According to Tatiana Baranova Monighetti, Stravinsky probably started using the book while still in Russia. Within it we find check marks and notes on fairy tales concerning figures, some of which would later become material, such as Baba-Yaga, Deathless Koshchey, Ivanushka the fool and *Lisa ispovednitsa* (*The fox confessor*) (Baranova Monighetti 2013: 65). At the same time, as Baranova Monighetti notes, she was unable to find Pyotr Vasilievich Kireevsky's songs (more specifically the first volume, which concerns wedding songs) that Stravinsky used in many cases, as we shall see below (Baranova Monighetti 2013: 73). Nevertheless, the opinion has prevailed that on one of his last trips to Russia (namely to Ustilug and Kiev) in July 1914, Stravinsky found the opportunity to procure a series of books, among others Kireevsky's book (Van den Toorn and McGinness 2012: 54). Baranova Monighetti also failed to locate in

<sup>5</sup> Stravinsky would later use this collection and Dal's other important work, the *Explanatory Dictionary of the Living Great Russian Language* (1863–1866) as sources.

the library Tereshchenko's book *Manners and Customs of the Russian People* (1848) that Victor Varunts erroneously lists as part of the collection (Baranova Monighetti 2013: 74). From a brief genetic approach to the above books, we can see Stravinsky's strong interest in folklore studies and collections of folk songs and tales. We come to similar conclusions by studying all works of the Russian period and their sources – excluding, of course, works that were not based on a secondary source, such as the Piano Sonata in F♯ minor, and the Symphony in E-flat major.

#### THE WORKS AND THEIR SOURCES

Some of Stravinsky's works of the Russian period are based on literary texts, Russian or European: *Storm-Cloud* (1902) and *Faun and Shepherdess* (1906) on poems by Pushkin; *Two Poems of Balmont* (1911) and *Le roi des étoiles* (1912) on poems by Balmont; *Conductor [or Driver]* and *Tarantula* on a text by Alexei Tolstoy; the *Scherzo fantastique* is inspired by Maeterlinck's 1901 essay "La vie des abeilles"; the *Two Poems* (1919) are based on works of Paul Verlaine; and finally *The Nightingale* and *Le chant du rossignol* on Andersen's fairy tales (which clearly do not intend to be considered as folk literature). The majority, and the most important, however, of the works of the Russian period, are connected in various ways with folk culture and more specifically with some of the aforementioned studies.

Some of these works are generally based on folk sources, but it is not easy to identify the sources with certainty. Such examples are *Chant funèbre*, composed in 1908 in memory of Nikolai Rimsky-Korsakov, and based on folk funeral songs; *Trois petites chansons (Souvenir de mon enfance)* composed in 1913 and based on family traditions that reflect folk customs; or the last work of the Russian period *Symphonies of Wind Instruments*, an instrumental work composed in 1920 in memory of Debussy, mimicking the liturgy of the Russian Orthodox funeral rite (*panikhida*) (Sills 2022, 146). Nevertheless, the most characteristic example of this category of works whose folk sources are difficult to identify is *Petrushka*. It was composed in 1911 and although it is a collective work, the script was probably conceived by Benois according to "real figures that [he] had seen with [his] own eyes" (Wachtel 1998, 19). Although there is an affinity with the many Pierrotic "ballet-pantomimes" – *Pierrot macabre*, *Pierrot surpris*, and so on (Taruskin 1996a, 674) that flourished in the 1880s and 1890s, the folk sources of the several customs represented are difficult to trace. This is because they probably come from Benois's personal experiences at Maslenitsa celebrations in St. Petersburg, according to his nostalgic testimonies (Wachtel 1998, 17).

Despite any exceptions, most folkloric works are based on specific sources. This stands true already from the early works of Stravinsky, in particular *The Mushrooms Going to War*, a composition that, by stylistically imitating Glinka, Musorgsky, Borodin and Rimsky-Korsakov, "does sincere homage to the Russian nationalist music of the 'High Stasovian' period" (Taruskin 1996a, 141). Composed in 1904, it is based on a popular nonsense tale-song for children that appears in many variants in different anthologies of the time, such as those by Afanasyev and Shein (Ibid., 139). The role of folkloric sources is decisive in Stravinsky's first important work, the *Firebird*, first performed at the Opéra de Paris on 25 June 1910. As in the case of *Petrushka*, it is a collective work with the prominent role of Benois, but also more generally

of a “very peculiar committee” which included artists such as Alexander Nikolaevich Tcherepnin, Mikhail Mikhailovich Fokine, the painters Dmitrii Semenovich Stelletsy and Aleksandr Yakovlevich Golovin, Aleksei Mikhailovich Remizov, Petr Petrovich Potemkine (Benois 1977, 304; see also Walsh 1999, 128–139). For the conception of the scenario, Fokine pieced it together out of published anthologies of Russian tales, among which he mainly used Afanasyev’s collection. As Taruskin claims, “with the aid of Afanasyev – but not only Afanasyev – it is possible to retrace the process of construction” (Taruskin 1996a, 559).

Afanasyev played a correspondingly important role in the next major project, *The Rite of Spring*, written for the 1913 Paris season of the Ballets Russes. The basic material is rural ceremonies, which seek to achieve fertility, and this is testified by the work’s subtitle “Pictures of pagan Russia in two parts”. Nikolai Roerich conceived the basic idea, although Stravinsky later denied this fact (McCannon 2022, 148). Inspired by the poem “Yar” by the symbolist poet Sergei Mitrofanovich Gorodetsky, as well as Afanasyev’s folklore studies on pagan Slavs, Roerich was fascinated by the ancient past of the Slavic peoples, and what this entails (myths, customs, ceremonies, rituals), which he exploited in his paintings (Ibid., 150). By May 1910 Stravinsky was discussing his idea with Roerich and gradually began to implement their idea. Their principal source was Afanasyev’s *The Poetic Outlook on Nature*, and particularly the concluding chapter of the third volume, “Folk Holidays”.

In the smaller-scale works that followed, and which were the result of individual rather than group creation, the sources are specific. In the cycle of four songs *Pribaoutki*, composed in 1914 for low voice and instrumental ensemble, the main source is Afanasyev’s fairy tales (specifically the tales from the third volume 543, 550, 544, 547) (Van den Toorn and McGinness 2012, 75). In the cycle of four songs for contralto and three clarinetists, *Berceuses du chat*, composed in 1915, the main source is Kireevsky’s collection. In the chamber opera-ballet for four voices and 15 instrumentalists, composed in 1916, *Renard: histoire burlesque chantée et jouée* (*The Fox: Burlesque Tale Sung and Played*), the scenario was based on a free adaptation of Afanasyev’s fairy tales, and principally on a specific tale collected by the Russian ethnographer, generically titled as *Tale of the Fox, the Cock, the Cat and the Ram* (Taruskin 1996b, 1246–1249). Subsequently, for the *Four Russian Peasant Songs* composed in 1917 for female chorus a capella, the main sources are Kireevsky (no 1063), Sakharov (III, 11 / III, 12 / III, 13 / III, 260) and Tereschenko (VII, 158 / VII, 159), and for *Three Tales for Children*, composed in 1917 for voice and piano, the sources are Sheyn (130) and Afanasyev (I, 57 / III, 537).

The next important work of the Russian period, *Les Noces*, composed in 1917, is mostly based on Kireevsky’s collection (ex. 13, 125, 269, 421, 454, 564 etc.) but also on Sakharov (III.164), Tereshenko (II, 160/ II. 322) and Dal’ (Van den Toorn and McGinness 2012, 60). For the *Quatre chants russes* (*Four Russian songs*), composed in 1918–1919 for voice and piano, the sources are once more Kireevsky (no. 1074, 1150) and Sakharov (III, 48). For the scenario of the last largest-scale work of the Russian period, *Histoire du soldat*, composed in 1918, Stravinsky and the Swiss writer Charles Ferdinand Ramuz used the Russian tale *The Runaway Soldier and the Devil* of Afanasyev’s collection (Van den Toorn and McGinness 2012, 58).

## CONCLUSION

A quick study of the above sources reveals that Stravinsky was certainly not original in terms of the initiative of using folk themes and sources. The use of folk musical motifs and lyrics had been carried out in a systematic way at least since Glinka, and in particular by the Mighty Five and Tchaikovsky. Some of those Russian composers went as far as to compile their own collections, such as Balakirev (*A Collection of Popular Russian Songs* [1866]), Tchaikovsky (*50 Russian Folk Songs* [1868]) and Rimsky-Korsakov (*100 Russian Folk Songs* [1875–76]). These composers also relied on other texts of popular origin, such as fairy tales, to give their own versions and in some cases even to form a new mythology. One such example is Snegurochka, granddaughter and helper of Russian Santa Claus, Ded Moroz, who has no apparent roots in traditional Slavic mythology and customs. She appears in Russian fairy tales but in a different form from the one we know today. Its current form and rise in popularity can be attributed to the Russian intelligentsia community, Ostrovsky (in his play *The Snow Maiden*), Rimsky-Korsakov (in his is four-act opera named *The Snow Maiden*), Tchaikovsky (with his incidental music on the tale), Vasnetsov (Piters-Hofmann 2019).

In reality, composers like the Mighty Five used the very same studies that influenced Stravinsky. Folklorists such as Kireevsky, Sakharov, Tereschenko, Afanasyev, Sheyn and Dal' established a kind of standard for the use of folk sources by Russian artists in the nineteenth and early twentieth centuries.

In this respect, Stravinsky is a descendant of the previous generation of composers. The main difference between him and his predecessors lies in the chronological distance between the works of nineteenth-century composers that employed folk material, and the folkloristic studies of the material they used, which is much shorter compared to the chronological distance between Stravinsky's compositions and the folkloristic sources they consulted. This means that Stravinsky utilizes those sources that coincided with the rise of folkloric science in Russia in the mid-nineteenth century, without making (at least as far as we know) use of studies from his own time. Therefore, figures from the late nineteenth century who continued and actually established the scientific discipline of folklore studies (developing its methodology and giving it a more scientific status), such as Yevgeny Bertels (1874–1952), Boris Uspensky (1885–1947), Ivan Khudiakov (1861–1932), Pavel Bazhov (1879–1950), Aleksandr Kondratiev (1875–1942), Pyotr Bogatyrev (1888–1966), Anna Muravyova (1860–1934), and Dmitry Zelenin (1861–1932), are absent from Stravinsky's sources. Therefore, we can deduce that Stravinsky did not delve into an extensive and in-depth survey of the existing sources of Russian folklore, but instead relied on established sources and studies from the nineteenth century. But just as was the case with his engagement with art musical traditions, Stravinsky embraced the past and managed to make use of it in ways that pushed musical developments overall toward completely new directions.



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## СТАМАТИС ЗОХИОС

САХАРОВ, КИРЕВСКИ, АФАНАСЈЕВ И ДРУГИ:  
СТРАВИНСКИ У КОНТЕКСТУ РУСКЕ ФОЛКЛОРИСТИКЕ

## (РЕЗИМЕ)

Овај чланак има за циљ контекстуализацију везе Стравинског с руском народном традицијом. Рад пружа увид у истраживања популарне културе његовог доба и испитује до које је мере Стравински користио изворе који су обликовали тај контекст. Овај се чланак не фокусира на природу везе Стравинског с народном културом, већ на шири контекст.

Проучавање руске народне културе започело је прилично рано, с европским путницима који су сакупљали историјске народне песме. Интересовање за народну културу расло је на крају 18. века, а наука о фолклору појавила се као истраживачко поље широм Европе. Немачка фолклористика, под јаким утицајем романтизма, играла је значајну улогу у обликовању студија народне културе. У Русију су ове идеје стигле касније и биле су повезане с политичким и друштвеним развојем, дајући студијама народне културе национално усмерење.

Чланак потом истражује националистичке мотиве иза студија народне културе у Русији у овом периоду. Руска интелигенција настојала је да успостави континуитет између садашњости и прошлости, тражећи моменат јединства пре усвајања хришћанства. Национални покрети као што су панславизам и славофилија играли су ту централну улогу, са заговорницима који су идеализовали руски „обичан народ” и његову везу с народном културом. Проучавање народне културе било је виђено као начин да се докаже руско културно наслеђе и оживи словенски свет. Руска митолошка школа, која је била под утицајем немачких митолошких теорија, надаље је обликовала студије народне културе у Русији.

Након детаљног прегледа руске фолклористике у 19. веку, чланак испитује изворе које је Игор Стравински користио током свог „руског периода”. Циљ је да се одреди у којој се мери он ослањао на студије фолклористике свога времена, или на оне изворе који су обликовали научни канон у 19. веку, који је такође утицао на дела композитора који су претходили Стравинском.





## STRAVINSKY AND MARITAIN: PHILOSOPHIES OF WORK\*

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## СТРАВИНСКИ И МАРИТЕН: ФИЛОЗОФИЈЕ ДЕЛА

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### АБСТРАКТ

Igor Stravinsky's philosophical and religious trajectory included transformative encounters with Catholic theologians and philosophers in the Paris of the 1920s and 1930s. The most important amongst these was Jacques Maritain, whose neoThomist philosophy applied to art was of significance to Stravinsky, and in particular through its application in the life and work of fellow Russian émigré composer Arthur Lourié. This article examines the relationship between Stravinsky and Maritain in terms of the larger philosophical and creative context of the period, also touching on the work of Lourié and Manuel de Falla, and discussing its ramifications in the work of Stravinsky himself.

KEYWORDS: Igor Stravinsky, Jacques Maritain, Arthur Lourié, scholasticism, sacred music.

### АПСТРАКТ

Филозофска и религиозна трајекторија Игора Стравинског обухватала је трансформативне сусрете с католичким теолозима и филозофима у Паризу

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двадесетих и тридесетих година прошлог века. Међу њима је најважнији био Жак Маритен, чија је неотомистичка филозофија, примењена на уметност, била врло значајна за Стравинског, нарочито њена примена у животу и раду колеге, руског композитора емигранта, Артура Луреа. Овај чланак осветљава однос између Стравинског и Маритена ширим филозофским и стваралачким контекстом тог периода, дотичући се и дела Луријеа и Мануела де Фаље, те расправља о његовим последицама у делу самог Стравинског.

Кључне речи: Игор Стравински, Жак Маритен, Артур Лурије, схоластика, духовна музика.

## INTRODUCTION

Igor Stravinsky's interest in matters philosophical is well known. He was a voracious reader and spent, over the course of his life, much time with creative intellectuals, ranging from Jean Cocteau (1889–1963) to Aldous Huxley (1894–1963). His ambiguous relationship with religion was certainly part of this trajectory of intellectual curiosity, and it came to the fore particularly while he lived in France (1920–1939), Paris at that time being a centre of philosophical debate that by no means excluded discussion of religious topics (further on this, see Moody 2021b). In this context, Stravinsky's relationship with the French Catholic philosopher Jacques Maritain (1882–1973) has a very particular significance, and it is this that the present article explores.

## MARITAIN AND STRAVINSKY IN DIALOGUE

On 28 July 1935, Maritain wrote to Stravinsky:

From my point of view it would be necessary to confirm the existence of something entirely different from the expression of feelings. I refer to “creative emotion” or “creative intuition”; by means of this, the artist, without being aware of it, speaks to himself in his work as God does in the act of creation. I have written several pages on this subject in my *Funèbres de la Poésie* (pages 192–99), and I would be happy to know what you think ... (Stravinsky and Craft 1978, 222)

Robert Craft observes that Stravinsky would have been shocked by Maritain's analogy, noting that “Few contemporaries have known with the first-hand certainty of Igor Stravinsky that a ‘creative emotion’ exists. As for God, while listening to the *Symphony of Psalms*, one can feel that Stravinsky may also have had some knowledge of him” (Stravinsky and Craft 1978, 222). Such a reaction hardly does justice to the complexity of this subject, however. Firstly, Maritain is far from claiming that Stra-

vinsky had no knowledge of God – this is an entirely specious argument. Secondly, in view of Stravinsky's notorious pronouncements on the inability of music to express anything but itself,<sup>2</sup> one might imagine that the composer would in fact have had considerable sympathy with such a point of view. We cannot know, however, as Craft himself notes, for there exists no record of Stravinsky's reactions to the letter.

Maritain's position with regard to the spiritual dimension of a potential philosophy of work had been formed by his decision to become a Roman Catholic after a Protestant upbringing, a period of agnosticism and a deep spiritual crisis. Under the influence of St Thomas Aquinas especially, but also Aristotle, Henri Bergson and others, he came to a philosophy which centred on divine reason as informing the earthly order, publishing his treatise *Art et scolastique* in 1920. In this work, he claimed that modern art had become too enslaved by personal expression, and that was what required was the dissociating of this from the individual; a return, in other words, to the concept of artistic humility of the Middle Ages and an acceptance of the idea of divine order.

Criticism of this position includes the idea that, as Carl R. Hausman put it,

Maritain is committed to a denial that the artist is an active and literal creator [...]. Maritain believes that the Illuminating Intellect, which conditions the artist's realization of his intuition as it springs from the preconscious intellect, is given by the grace of God. And, although Maritain rejects Plato's Muse in order to explain creativity in terms of the human mind, ultimately, he replaces the Muse with God (1960, 219).

But it is hard to see, from the point of view of a Christian artist, what could be wrong with this idea. The Muse really has no place in the Christian scheme of things, but a universe ordered according to divine principles would necessarily involve the grace of God as the *fons et origo* of artistic inspiration and achievement. The "creative emotion," or "creative intuition," is not, in Christian terms, an invention of the human mind alone. The late theologian Fr Alexander Men (1935–1990), for example, saw creativity as essential to the human condition:

To deprive man of creativity means to take away that attribute which makes him like God. For it is written in the Scriptures: "Let us make man in our image, after our likeness." These are the Creator's words. Which image and likeness, we might ask, does not create? Which one tells us that creativity is delirium, of the devil? So, we come to the following. Christ said that each person brings what he has to offer from his treasure. And you, painters and masters of other genres, express the treasures of your heart, your perceptions of the world (Men, n.d.).

2 "I consider that music is, by its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind, or psychological mood, a phenomenon of nature, etc.... Expression has never been an inherent property of music. That is by no means the purpose of its existence" (Stravinsky 1975, 53).

One may thus see creativity as a kind of reactive dialogue: man creates in response to having been created by God, and it is impossible in this context to see what merit Hausman's claim that Maritain consciously "replaces the Muse with God" might have.

How one might actually work with such concepts as those put forward in *Art et scolastique* is, of course, another matter. It is one thing to claim to desire to be part of what the controversial artist Eric Gill called a "holy tradition of working", but quite another to make that desire a reality, as Gill's own life showed, and as demonstrated in the depressingly revealing biography by Fiona MacCarthy (1989).

Stravinsky himself said that "Maritain may have exercised an influence on me at this time, though not directly, and, certainly, he had no part in my 'conversion'" (Stravinsky and Craft 1972, 76). Such dissociation from figures of possible discernible influence is hardly unusual on Stravinsky's part, however, and it is certainly the case that some of Maritain's ideas, notably concerning "man the maker" (*homo faber*) still found resonance in the lectures Stravinsky later gave at Harvard on the poetics of music (Stravinsky 1956).

Neither was Stravinsky the only composer to have been struck by Maritain's ideas. Manuel de Falla was similarly impressed and sought ways to reconcile aesthetic modernism with his deep-rooted Catholicism. As Michael Christoforidis has pointed out,

Falla had annotated a passage from E.T.A. Hoffmann that reflects Maritain's sentiments on the artist and the worker in the pre-industrial age, exalting "that time when the artist and the worker strove hand in hand, marching to the same rhythm." Falla would go on to integrate such ideas within his proclamations on artistic endeavour at the end of the decade [the 1920s]: "I believe in the beautiful necessity of music from a social point of view. It should not be egoistic but created for other people. Yes, to work for the public without compromising: this is the problem, this is my constant concern" (Christoforidis 2018, 197).

Stravinsky was impressed by Falla's music, and made laudatory reference to it in print during the 1930s, in particular the Harpsichord Concerto and the marionette opera *El Retablo de Maese Pedro* (Ibid., 258). The Russian composer's reputation in Spain during this period was high, and not only had his *Symphony of Psalms* been extremely well received when it was given several performances during the course of 1933, but in 1935 his *Chroniques de ma vie* was translated into Spanish by Leopoldo Hurtado and published by Sur in Argentina.

#### ARTHUR LOURIÉ

There is another aspect to Stravinsky's attitude to these questions: he maintained – in spite of his connections with such figures as Maritain, Cocteau and the Russian émigré composer Arthur Lourié (1892–1966), who had converted from Judaism to Catholicism – a distance from the Roman Church, which was certainly affected by his nostalgia for Russia, and also certainly by the vibrant Orthodox presence in

Paris. Stravinsky himself said, on once again becoming a communicant after years of remaining outside, that, “perhaps the strongest factor in my decision to re-enter the Russian Church rather than convert to the Roman was linguistic. The Slavonic language of the Russian liturgy has always been the language of prayer for me” (Stravinsky and Craft 1962, 75–76), an observation that clearly reinforces the idea that nostalgia for his Russian past – even the memory of his childhood – was central to the whole process.

There was certainly pressure on the part of Lourié for Stravinsky to move towards Catholicism, and Orthodox theologians and philosophers resident in Paris at that time were strongly involved in ecumenical initiatives, so such contacts were inevitable. Figures such as Nikolay Berdyaev (1874–1948), Sergei Bulgakov (1871–1944), Georges Florovsky (1893–1979) and Vladimir Lossky (1903–1958) were at the heart of a vital spiritual and intellectual renaissance in Orthodoxy, and Catholic theologians engaged with them. Lourié’s own fascinatingly complicated trajectory, and the interrelationship of his Maritainian orientation with his interest in Eurasianism and Russian symbolism, have been discussed in detail in Caryl Emerson. She writes:

Catholicism was, after all, the longest uninterrupted affiliation of his career. Symbolism faded to a shade after the Revolution. The celebrated Lourié-Stravinsky collaboration (and tucked inside it, the Eurasianist diversion) was at best robust for half a decade. But the Catholic connection lasted for more than half a century, from 1913 to 1966 (Emerson 2014, 202).

She further notes that “Lourié was the model twentieth-century composer whom Maritain cited in all his mature treatises on art” (Emerson 2014, 202), but also points out the ambiguity in his trajectory, noting in particular Lourié’s stance in 1934 (the break with Stravinsky having come five years earlier) and his reiteration of Maritain’s neoThomist position: “Earlier, salvation had been sought in the right shape for an Orthodox Russia; now it was sought in the right sort of Catholicism. This confluence could be a sign of Lourié’s universalism. Or it could be simply an alternative enabling mask” (Ibid., 205).

Stravinsky, however, while also a wearer of enabling masks, returned to the religion of his youth, with fascinating musical consequences (see Walsh 1999, especially 431–443 and 498–501).

## STRAVINSKY’S MUSICAL RESPONSES

If we turn to the first music Stravinsky composed with a specifically spiritual aim, namely the Slavonic setting of the Lord’s Prayer written in 1926, we might very well argue that this is the work of an *homo faber*. The composer himself described it as “a simple harmonic intonation of the words” (Moody 2021a, 312), and its unadorned severity has little to do with the often elaborate, and frequently sentimental, 19<sup>th</sup>-century Russian repertoire that he would have been used to hearing in services. It is tempting to construct a relationship between this setting and the various ex-

traordinary repertoires of Russian mediaeval polyphony now familiar to us, but it is highly unlikely that Stravinsky would have known about these. They were certainly familiar to the limited circle of chant scholars active in Russia at the end of the 19<sup>th</sup> century, whose pioneering work would result not only in a renewed interest in early chant but in new ways of treating it compositionally, as so much music by Chesnokov, Kastalsky, Rachmaninov and Tchaikovsky demonstrates. But it is not music that would have been heard, least of all liturgically, and the first modern publication of such repertoire was that by Nikolai Uspensky in the Leningrad of the 1960s (Uspensky 1965 [1971]; 1968).

On the other hand, it would be rash to forget Stravinsky's memories of Russian and Ukrainian folk music, especially as filtered through *Les noces* (1923) (See, *inter alia*, Mazo 1990). This, I would argue, is much more likely to have been an influence, whether conscious or unconscious. The *Bogoroditse Devo* which he wrote eight years later is somewhat more calculated, being a harmonization of a four-note melody (varied metrically) in the Phrygian mode on D, with some elements of the Aeolian mode. It seems if anything to fit even more neatly into the category of "craft" fit for holy purpose. In between these two works came the Creed (*Veruyu*), in 1932. It is reminiscent of a modal fauxbourdon, and would have a successor in the Creed of the Mass (1944–1948): it may be described as a Stravinskian refraction of the traditional recitative-style setting of the Creed in use in Russian churches.

The Mass provides, in fact, an opportunity to speculate on what Stravinsky might have come up with had he chosen to convert to Catholicism, though, being Stravinsky, he hardly needed encouragement to follow his own creative instincts, however contradictory they may have seemed (and did seem) to his audiences.

According to Roman Vlad (1978, 157), it was during the writing of the Credo that Stravinsky first had the idea of setting the whole of the Mass. This did not, in fact, come to fruition until 1948, though in the meantime he completed the *Symphony of Psalms* and *Babel*. His oft-quoted explanation in *Explanations and Developments* for the composition of the work was that he had been playing through some second-hand scores of Mozart Masses; "rococo-operatic sweets of sin", as he described them (White 1985, 407). He also recorded that it was because he wanted to write a genuinely liturgical piece, but using instruments that he would use to set the Catholic Mass; in the Orthodox Church the use of instruments is expressly forbidden. One must also remember, of course, Stravinsky's predilection for the Latin language itself.

The instrumentation consists of wind instruments only – two oboes, cor anglais, two bassoons, two trumpets, and three trombones – and the extraordinary sonority this ensemble produces in combination with the choir of men's and boys' voices is one of the most noteworthy features of the Mass. The music itself is austere and humble, but possessed of the kind of inner radiance proper to true liturgical music. The strange oscillating solos of the Gloria and Sanctus, for example, sound like refractions of Byzantine chant; the incantatory declamation of the Credo is simply a Russian Creed transplanted (as, indeed, was his earlier setting of the text in Slavonic, as we have seen); and all the movements have memories of the Catholic polyphonic repertoire all the way from the fourteenth to the sixteenth centuries, us-

ing techniques such as fauxbourdon and descant, and exploring a modal polyphonic vocabulary that subsumes dissonance into something appropriately hieratic and deliberately “inexpressive”. Given this, though the composer explicitly denied ever having heard the Mass by Guillaume de Machaut, it is difficult to take this affirmation seriously. Stravinsky’s musical omnivorousness and the way in which he was able to filter this to create works of astonishing originality are, of course, well-known, and this applies just as much to his sacred as to his secular music. What is interesting in the context of the composer’s attraction to the idea of the *homo faber*, ornamented though this particular work, and in spite of its having been first performed in a theatre (the Teatro alla Scala in Milan, no less), is that it has become over the decades increasingly frequently performed within the context of the liturgy, which has much to do with choirs having become more familiar with the idiom over the years. This in itself prompts reflection on what is “useful” in liturgy, and how the parameters of such a definition might change; Maritain’s practical vision would not, I would argue, have been such as to encompass the idea of what one might call modernisms becoming part of a “tradition of holy working” in quite the way that might be said to have occurred in the Mass and the *Symphony of Psalms*, even though the latter is, of course, in any case not liturgical.

It is, indeed, a matter of historical fact that the Church has not agreed in all places and at all times about what kind of music genuinely has a “theological character” (Moody 2009; 2015) and, consequently, a liturgical character. The Fathers of the Church are clear, in general, about what music should *not* be, and about what music is capable of, but it remains the case that discerning with any precision what kind of music might meet with Patristic approval is not always easy. This in turn has clear ramifications for Maritain’s “tradition of holy working”.

In the light of this, it is interesting to note what Alexander Kastal’sky (1856–1926) himself had to say about the composition of church music, in an article published in English translation in 1925, entitled “My Musical Career and My Thoughts on Church Music”:

And style?... Our original church tunes when laid out chorally lose all their individuality; what distinction they have when sung in unison as they were by the old-believers, and how insipid they are in the conventional four-part arrangements of our classics, on which we have prided ourselves for nearly a hundred years: it is essential but... spurious (Kastal’sky 1925, 237–238).

The future of our creative work for the Church can also be merely surmised, but I feel what its real task should be. I am convinced that it lies in the idealisation of authentic church melodies, the transformation of them into something musically elevated, mighty in its expressiveness and near to the Russian heart in its typically national quality. (...) I should like to have music which could be heard nowhere except in a church, and which would be as distinct from secular music as church vestments are from the dress of the laity (Ibid., 245).



It is quite clear in such writing that, though the intention is to return to “indigenous church melodies,” the motivation is emotional and nationalistic, rather than grounded in liturgical theology. And one might say the same of Stravinsky’s motivation, as we have seen, though this certainly does not cast doubt on the reality of his faith. Rather, the constant war of attrition fought between the requisites of genuinely liturgical music able to engage in theology and the vast imagination possessed by Stravinsky, one able to transmute all manner of objects that came his way into something uniquely his, is precisely the conflict that so many artists of faith have had to resolve, every time anew, for themselves.

This is a convenient point at which to return to the *Symphony of Psalms*, written in 1930 and revised in 1948. The sung texts are Psalms 38:13–14; 39: 2–4; 150; the origin of the work was a commission from Serge Koussevitzky at the end of 1929 for a symphony to celebrate the fiftieth anniversary of the foundation of the Boston Symphony Orchestra in the following year, but the project had been initiated by Stravinsky himself earlier that year. Initially, the plan was for a purely orchestral work, but by January the following year it had become not only choral but sacred: the composer made a note of verses 13–15 of Psalm 39 after reworking a set of earlier songs (*Souvenirs de mon enfance*), and the words of the dedication begin with the observation that it was composed “à la gloire de DIEU”: here is the real starting point of the work. Stravinsky had had the idea for a symphony based on psalm texts for some time, as he noted in *Dialogues and a Diary*, and made this commission his opportunity. In spite of having decided on the texts, the title of the work took some time to be formulated exactly, and had considerable bearing on the way the composer wished the piece to be understood. Stravinsky’s original idea was *Symphonie psalmodique*, which was queried by the ethnomusicologist André Schaeffner. The composer then wondered in a letter to Schaeffner whether *Symphonie psalmique* would be better, but noted that

To me the word ‘psalmique’ indicates only that the symphony contains some psalms sung by soloists or choirs; that is all. I was looking for a brief title which would seize the special character of my Symphony. In short, this is not a symphony into which I have put some psalms which are sung, but on the contrary, it is the singing of the psalms which I symphonize, and that is difficult to say in two words (Stravinsky 1982, 215, n. 273).

Significant, too, is the fact that Stravinsky began composing the work in Slavonic, and only later changed to Latin. Though he specifically pointed out that he was not consciously aware of “Phrygian modes, Gregorian chants, Byzantinisms” while composing, he said too that such influences may well have been unconsciously present (Stravinsky and Craft 1982 [1968] 45). These words, together with his observation that the “Laudate Dominum” section is “a prayer to the Russian image of the infant Christ with orb and sceptre” (Ibid., 46) serve to reinforce the strong Russo-Byzantine splendour of the music, otherwise almost inexplicable since the text is in Latin and the musical processes undeniably largely western and pseudo-Baroque in origin; Stephen Walsh has described the work as a “gesture of solidarity with

the divine order: antique songs of praise cast into the grandest of modern classical forms” (Walsh 1999, 500). Might one not view this as corresponding with Maritain’s assertion that “Art... is the straight intellectual determination of works to be made” (Maritain 1953, 35)? That is, if art is defined as being *techne* (τέχνη), which brings creation into an essential relationship with the intellect, in that rules are skillfully applied, it thus covers arts considered both “traditional” and “useful,” the fine arts having no other function than to body forth beauty, “beyond use other than for themselves”, as Richard Haynes has phrased it (2015, 531–532), and thus universal.

### EPILOGUE À LA RUSSE

The names of Stravinsky and Maritain have, as we have seen, frequently been linked in the past. What has, perhaps, not been considered in more detail, in part because of his own deliberately obfuscatory comments, is Stravinsky’s independent application of ideas that, as he said, “may have influenced” him. In fact, his singular approach to Maritain’s ideas in his work is scarcely comprehensible without taking into account his status as a Russian abroad. For a Catholic artist in Europe or the United States, Maritain’s ideas would have been an obvious resource. The fact that Stravinsky, of Russian training and Orthodox religious persuasion, became interested in these matters is, as I have suggested above, a result of the “Paris effect” evident in the philosophical ferment in the France of the 1920s and 1930s.

Stravinsky was as well able to play the magpie philosophically as he was musically, but his kleptomaniac disposition in this regard always results in something that, while it may well be “for the glory of God”, is also unmistakably signed by the hand of its – Russian – author.

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## ИВАН МУДИ

## СТРАВИНСКИ И МАРИТЕН: ФИЛОЗОФИЈЕ ДЕЛА

## (РЕЗИМЕ)

Филозофска и, нарочито, религијска трајекторија Стравинског одликује се бројним утицајима. Један од њих је дело француског католичког филозофа Жака Маритена, с којим је композитор ступио у контакт током својих година проведених у Паризу, двадесетих и тридесетих година прошлог века.

Овај чланак осветљава учинак Стравинског с фокусом на његова религиозна дела кроз перспективу познанства с филозофијом Жака Маритена (нарочито с његовом интерпретацијом идеје *homo faber*-а, „човека-творца”), у контексту филозофског врења у међуратној Француској.

Сам Стравински вратио се наслеђеној руској православној вери и од двадесетих година прошлог века надаље произвео је серију остварења која изражавају овај маритенски став на један или други начин, укључујући мања словенска остварења *Оче наш*, *Бојородице дјево* и *Credo*, и затим, *Симфонију њсалама* и *Мису*, иако ни у једном од ових дела није показао посебан лични технички вокабулар. Тај вокабулар се налази у сагласју ових двају елемента који чине музику Стравинског посебном, спрези која се темељи на његовом руском пореклу преображеном искуствима на Западу: старо изнова представљено као ново.



## REVISITING STRAVINSKY'S *POETICS OF MUSIC*: THE SOUVTCHINSKY CONNECTION

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### НОВА ТУМАЧЕЊА ПОЕТИКЕ МУЗИКЕ СТРАВИНСКОГ: ВЕЗА СА СУВЧИНСКИМ

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#### АБСТРАКТ

The complex authorship of Stravinsky's *Poetics of Music*, as a result of the collaboration between the Russian composer himself, the composer and critic Alexis Roland-Manuel and the Russian émigré thinker Pierre Souvtchinsky, has been well established by now. This article traces the latter's contribution to Stravinsky's book moving beyond the obvious places to look, namely the fifth chapter (written by Souvtchinsky) and the well-known reference to Souvtchinsky's ideas on music and time. The *Poetics* will thus intriguingly emerge as a most unexpected platform for the presentation and dissemination of positions associated with a certain strand of Eurasianism, the Russian émigré intellectual and political movement, with which Souvtchinsky was closely associated.

KEYWORDS: Igor Stravinsky, Pierre Souvtchinsky, *Poetics of Music*, Eurasianism, Neoclassicism.

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## АПСТРАКТ

Комплексно ауторство *Поетике музике* Стравинског, као резултат сарадње између овог руског композитора, Алексиса Ролана-Мануела, композитора и критичара, и руског емигранта и мислиоца Пјера Сувчинског, већ је установљено. Овај чланак прати допринос Сувчинског поменутој књизи, крећући се и изван очекиваних оквира за посматрање, односно изван петог поглавља (које је написао Сувчински) и добро познате референце ка његовим идејама о музици и времену. На тај начин *Поетика* ће интригантно постати најмање очекивана платформа за представљање и ширење ставова повезаних с одређеном струјом евроазијства, руског емигрантског интелектуалног и политичког покрета, с којим је Сувчински био блиско повезан.

Кључне речи: Игор Стравински, Пјер Сувчински, *Поетика музике*, евроазијство, неокласицизам.

Composed over the spring and summer of 1939, initially in the form of six academic lectures – namely the Norton lectures, which were delivered at Harvard University in the academic year 1939–1940 – Igor Stravinsky’s *Poetics of Music* is essentially an aesthetic manifesto of his neoclassicism.<sup>2</sup> Indeed, quotations from this text have been habitually employed in illustrating certain aspects of his objectivist, internationalised neoclassical style, such as the notorious call to order. The complex authorship of the *Poetics* as a result of the collaboration between the Russian composer himself, the composer and critic Alexis Roland-Manuel, and the Russian émigré intellectual and musicologist Piotr Suvchinskii (known in the West as Pierre Souvtchinsky) has been well established by now. Thus, we now know that Souvtchinsky drew up the general plan of the Norton lectures (eight in number), indicating the main topics and concepts to be considered; the notes by Stravinsky himself (for six, rather than eight, lectures) that have survived actually fleshes out Souvtchinsky’s plan (Craft 1983, 496–501; Dufour 2013, 233–243). The Russian intellectual also drafted the lecture on Russian music (“The Avatars of Russian Music”). Roland-Manuel’s principal task was to write up the text of all the lectures in French; yet, after Souvtchinsky’s early departure from Sancellemoz, where the lectures were being prepared, before the completion of the project, Roland-Manuel inserted some of his own views, such as ideas derived from Jacques Maritain, into the text (Dufour 2021; Soumagnac 2000).<sup>3</sup>

2 First publication by Harvard University Press in 1942 (Stravinsky 1942). Second publication by Janin, without the chapter on Russian music in 1945. The chapter on Russian music was reinserted in the final, 1952, publication by Le Bon plaisir (Dufour 2021).

3 On Maritain’s influence, see Ivan Moody’s contribution to this issue (Moody 2023).

Since the *Poetics of Music* is essentially a collaborative project, it synthesises views that originated (apart from Stravinsky) on the one hand from Roland-Manuel's and, on the other, from Souvtchinsky's input. The outcome, of course, is undoubtedly an aesthetic declaration that fully represents Stravinsky – or at least Stravinsky as he wished to present himself to the world. This article seeks traces of Souvtchinsky's contribution to the text. More specifically, I shall illustrate how the *Poetics of Music* incorporates some of his ideas, and how those can be associated with his involvement in the Russian émigré interwar movement called Eurasianism. Richard Taruskin has analysed how the fifth chapter of the *Poetics* (which was composed by Souvtchinsky) reflects Eurasianist ideas, with an emphasis on the political subtext (2016, 428–471). Insightful as it is, Taruskin's analysis does not take into consideration Souvtchinsky's own writings, but instead relies on general literature about Eurasianism, an approach which leaves some space for a fresh reading of the way the Russian chapter reverberates with Eurasianism, which can nevertheless not be undertaken in the context of the present article. My analysis involves passages coming from Stravinsky's book that appear in chapters other than the fifth (namely the one on Russian music), with an emphasis on the history of ideas and aesthetics, thus highlighting Souvtchinsky's profound contribution to the project overall.

Stravinsky's collaboration with Souvtchinsky for the Norton lectures marks the culmination of the two men's friendship in emigration. Stravinsky and Souvtchinsky had first met in St Petersburg in 1910 through Stravinsky's brother, Gury, but no connection was established between them at the time (Langlois 2004, 16). Their acquaintance was renewed in emigration in the early 1920s, at the time when Souvtchinsky was involved in the affairs of Eurasianism as its co-founder and advocate. Eurasianism was a Russian émigré intellectual and political movement of the 1920s, which, to a great extent, drew upon the intellectual achievements of the Russian Silver Age, merging nationalist and modernist elements. Souvtchinsky was one of its co-founders and principal thinkers (Glebov 2003; Levidou 2013). Central to this ideology was the conceptualisation of Russia as Eurasia, an autonomous geographical and cultural entity that effectively covered the space occupied by the Soviet Union, which ethno-culturally was allegedly marked by the merging of Asian (Finno-Ugric, Tartar-Turkic and Mongolian) and European features – although the Asiatic element was clearly favoured by the Eurasianists. The Eurasian nation, the Eurasianists deemed in a messianic spirit, was destined to establish a religious culture that would redeem the entire humankind, replacing the debauched Western European civilisation. This would occur thanks to the spiritual awakening of the Eurasians, which came as a consequence of the political upheaval caused by the Bolshevik Revolution, and would eventually lead to the overthrowing of the Bolshevik regime and, subsequently, to the much-anticipated cultural regeneration of the entire humankind. It was not long before Stravinsky became the composer who fitted the Eurasianists' agenda, since his music would allegedly play a crucial role in the upcoming implementation of the Eurasian religious culture (Levidou 2011).

In 1938 Souvtchinsky undertook to defend Stravinsky (with the composer's consent) against an unfavourable review of his Concerto *Dumbarton Oaks* by Boris de Schloezer, published in the Russian émigré journal *Poslednie novosti* [The Latest



News] in June 1938 (Dufour 2006, 68–69). Moreover, his notorious article “La Notion du temps et la musique: Réflexions sur la typologie de la création musicale” – in which he juxtaposes his friend to Wagner, with respect to the way their music articulates time – appeared in a special issue of *Revue musicale* devoted to Stravinsky the following year (Souvtchinsky 1939). Stravinsky’s satisfaction with Souvtchinsky’s writings, which advocated his work, is corroborated by his invitation to the Russian intellectual to help him compose the Norton lectures over the spring and summer of 1939. Although the extent of Souvtchinsky’s contribution to the composition of the *Poetics* was acknowledged publicly only in the 1960s, his name did make an appearance in the text, since the composer revealed that his views on music and time, or on musical time, *khronos*, are identical with those of his philosopher-friend (Stravinsky 1947, 29–31).

Souvtchinsky had surely talked to Stravinsky about Eurasianism – for instance, the word Eurasie (Eurasia) can be found in Souvtchinsky’s lecture notes in the section referring to the chapter on Russian music (Dufour 2003, 389) – but no concrete evidence survives of the composer’s interest in this ideology. Still, various scholars have highlighted the composer’s connection to Eurasianist ideology with reference to his work (Taruskin 1997, 360–467; Levidou 2009, 200–234; Levitz 2012). Moreover, Stravinsky’s correlation with Eurasianism is often discussed through his association with his compatriot, the composer and music critic Arthur Lourié, who acted as his associate and propagandist, especially in the 1920s, and who also embraced, in his own particular way, aspects of Eurasianist ideology (Levidou 2009; 2013; Móricz 2013; Taruskin 2016, 162–232). It should be noted that the term Eurasia did not find its way into the text of *The Poetics*.

So, let’s take the appearance of Souvtchinsky’s name in the second chapter of the *Poetics* as a starting point for unravelling his contribution to the book, and the connection to Eurasianism. This passage essentially summarises views expressed in Souvtchinsky’s aforementioned article “La Notion du temps et la musique”. The article has been proved to be a fragment of a more ambitious project, which never materialised. Indeed, the original in Russian, which has actually been preserved, bears the title “Zametki po tipologii muzykal’novo tvorchestva (Notes on the Typology of Musical Creativity)”, while the subtitle “I. Vremia i muzyka (I. Time and Music)” reveals that the essay would have been just the first part of a longer study of composers or perhaps musicians more generally (cf. also Suvchinskii 2004, 264 n. 1.; Dufour 2006, 64–65). It should be noted that Souvtchinsky had also resorted to the concept of time when discussing the activity of a performer, that is, the conductor Arthur Nikisch in an article dated 1922 (Suvchinskii 1922a; cf. French translation Souvtchinski 1990a). Moreover, it is worth noting that one of Souvtchinsky’s early Eurasianist publications also embraces this concept of creative types, and it does so with reference not to a musician but to the poet Aleksandr Blok (Suvchinskii 1922b). Hence, the notion of time was for Souvtchinsky only one alternative for the classification and interpretation of creative types, time being the fundamental element in the case of music, as he claimed. Notably, this perception of creative types shaped the fourth chapter of Stravinsky’s *Poetics*, titled “Musical Typology”, in which various composers are discussed.

Souvtchinsky's concept of creative types was arguably the aesthetic equivalent of the notion of historical-cultural types advanced by Eurasianism. At the core of this idea, which the Eurasianists inherited from the thinker Nikolai Danilevski, lay the rejection of the belief in a single evolutionary law for the development of mankind, which had been promoted by Western civilisation, and the proposition that each culture, or rather each cultural-historical type, develops according to its own unique principle (Grier 2003, 59). This conception is in fact reflected in "La Notion du temps et la musique" and indirectly in the *Poetics of Music* through the respective discussion of musical time – in the juxtaposition of Wagner and Stravinsky, who effectively represent the "Romano-Germanic" (as the Eurasianists called it) and the "Eurasian" types respectively. Furthermore, the favouring of the latter over the former projects the value judgement that underlay the Eurasianist conception of historical-cultural types, namely, the Eurasianists' condemnation of the ideals the "Romano-Germanic" cultural type had been putting forward, most notably the ideal of progress; it also reflects the belief in the Russian or Eurasian people's messianic mission, as well as Stravinsky's identification in the context of Souvtchinsky's "musical metaphysics" as the composer who was destined to help fulfill this mission.<sup>4</sup> The following passage from the chapter on "Musical Typology" highlights both the condemnation of progress and the related disapproval of Wagner.

These great beacon-fires [the masters, who in all their greatness surpass the generality of their contemporaries] which shine out at widely separated distances upon the historical field of art promote the continuity that gives the true and only legitimate meaning to a much abused word, to that evolution which has been revered as a goddess – a goddess who turned out to be somewhat of a tramp, let it be said in passing, even to having given birth to a little bastard myth that looks very much like her and that has been named Progress, with a capital P . . .

For the devotees of the religion of Progress, today is always and necessarily more worth while than yesterday, from which the consequence necessarily follows that in the field of music the opulent contemporary orchestra represents an advance over the modest instrumental ensembles of former times – that the Wagnerian orchestra represents an advance over that of Beethoven. I leave it to you to judge what such a preference is worth... (Stravinsky 1947, 71–72).

Indeed, progress is condemned as a "little bastard myth", and the comparison between Wagner's and Beethoven's orchestras is called forth to prove the point.

The chapter on "Musical Typology" does not actually present an analysis of musical creative types, as the title suggests, and along the lines dictated by Souvtchinsky, but instead includes a vague discussion of various composers with reference to style. But it does reflect Souvtchinsky's thought associated with the concept of creative types in another significant way, that is, with reference to their appearance

4 On the Russian tradition of "musical metaphysics" that lay the ground for Souvtchinsky's ideas, see Mitchell 2020.

in history, and the nature of music history (Souvtchinsky's philosophy of history revolves around the categories of fact/event, process, and historical cycle, and the interconnection between these notions is regulated by the principles of continuity and discontinuity, as is discussed below). The material on this issue was initially intended by Souvtchinsky for a separate chapter on history, as is evident by the surviving notes, which was merged with the chapter on "Musical Typology". Indeed, some of the related terms (fact, cycle, continuity and discontinuity) appear in Souvtchinsky's notes for the *Poetics*, in order to be included in the chapter on history, while the term process, which is encountered in Souvtchinsky's music history, may be associated with the term evolution (see Dufour 2003, 377, 388; Dufour 2013, 232). Stravinsky's own notes for the lectures also employ Souvtchinsky's jargon – with the exception of the term "process", which may be associated with the terms current, course, *courant* (Dufour 2006, 217; English translation Dufour 2013, 239–240; first published in English with some errors in Craft 1982–1983, 499–500).

According to Souvtchinsky, historical evolution has a double nature.<sup>5</sup> On the one hand, it could be perceived as a dynamic process, a horizontal, uninterrupted chain of relations of causality, in which each moment is determined and explained by the preceding and prepares the following – see the principle of continuity. On the other hand, it could also be understood with emphasis on the vertical dimension, as a sequence of discontinuous events or facts, which are limited in time and space (Souvtchinsky 1953, 135).<sup>6</sup> Souvtchinsky considered both outlooks on the analy-

5 Souvtchinsky's understanding of history is expounded more systematically in his post-War writings, although his notes for the *Poetics* reveal that the main elements of his thought had already been shaped by the late 1930s. For some selected passages, through which the evolution of Souvtchinsky's philosophy of history may be traced, with particular reference to the dialectical pair of continuity and discontinuity, and the concepts of process, event, and cycle, see: Suvchinskii 1996, 18–19 – where recent history is described as a discontinuous succession of events; Suvchinskii 1923, 31 (French translation: Souvtchinski 1990b, 47) – where the unexpected nature of reaction and revolution is underlined, hinting at the concept of discontinuity; Suvchinskii 1926; French translation: Souvtchinski 1990c, 72 and 73 – where the discontinuity caused by the 1917 Revolution is perceived as demarcating a new historical cycle; Suvchinskii 1928a; French translation: Souvtchinski 1990d; Suvchinskii 1928b; Souvtchinsky 1930, 252 – where the dialectical pair of continuity and discontinuity is presented in terms of the opposition of the "genetic" and the "contingent", and is associated with historical continuity versus spontaneous originality in art; Souvtchinsky 1932, 95–96 – where the terms continuity and discontinuity are introduced and the pair is associated with the discontinuity caused by crisis (that is, the exhaustion of creative resources) in art; Souvtchinsky 1953, 134–140; Souvtchinsky 1963a, 141–146; Souvtchinsky 1963b, 15; Souvtchinsky 1982, 19; Souvtchinski 1990e, 99–101.

6 In a letter to Stravinsky on 11 November 1946, shortly after the two men's reconnection, Souvtchinsky revealed that he was preparing a book on the "Philosophy of Facts" in French, in which he would juxtapose the ontological principles of process and fact/event (Souvtchinsky 1946a). This undertaking did not materialise, perhaps because Souvtchinsky was preoccupied with the composition of his monograph *Un siècle de musique russe*, a book commissioned by Gallimard Editions in 1943 (eventually published as Souvtchinsky 2004), aimed at defining a typology of the Russian creative genius in the art of music through the examination of Russian music's evolution from 1830 until 1930, focusing

sis of historical evolution equally justifiable, as they correspond to the primordial notions of process and fact/event respectively. These articulate the dialectical opposition between continuity and discontinuity and correlate to another dialectical pair, that of order and disorder – which also appears in the *Poetics of Music* (Stravinsky 1947, 17). Although Souvtchinsky admitted that both interpretations of the historical phenomenon are equally legitimate, he favoured that of the discontinuous sequences of facts/events. The unexpected and inexplicable nature of facts/events, which he also associated with the terms “miracle” and “phenomenon” – terms also present in Stravinsky’s notes (see Dufour 2013, 240) – renders them for Souvtchinsky a transcendental quality. Since such unpredictability enabled him to relate facts/events to the metaphysical realm, it made room for religion in his analysis of history. Souvtchinsky interpreted the fact/events’ non-conformity to causality as the act of divine Will, whose effect becomes most evident at the time of historical unrest. He saw his hypothesis confirmed especially by the historical turbulence in the early twentieth century, as an exceptional instance of the category of fact/event.

Apart from these two categories, Souvtchinsky discerned cycles within history, which he placed on the same methodological plane as processes and facts/events. Souvtchinsky visualised cycles as structured phenomena with beginnings, developments, points of culmination, and declines (cf. the term “cycles” in Stravinsky’s notes in Dufour 2013, 239). The outline of cycles, for him, is determined by the effect of events upon processes: “L’empreinte, le rayonnement et les limites d’efficacité du fait sur et dans le contenu du processus, constituent précisément ce phénomène des cycles” [The imprint, the influence and the limits of effectiveness of facts on and in the content of a process constitute precisely this phenomenon of cycles] (Souvtchinsky 1953, 136). According to Souvtchinsky, in the course of historical cycles transformations of entities – such as peoples or cultures – take place, such that at the end of the cycle the entities have been modified without having lost their initial identity.

A crucial point in Souvtchinsky’s theory is the treatment of such “entities” as analogous to the category of fact/event. Artists [or even geniuses] and artworks [or masterpieces] are also conceptualised as such “entities”, which Souvtchinsky discusses in terms of the effect they have on historical evolution, namely, the degree and nature of discontinuity they provoke to the course of history. In this respect, they can constitute a revolution in the course of history. Consequently, the emergence of an artist who is deemed to be a genius (which comes about as the point of convergence and culmination of a number of historical currents) entails discontinuity in historical evolution, while historical processes correspond to artistic traditions – so we have the pairs genius-discontinuity and tradition-continuity. Souvtchinsky suggested that the fundamental element of development in the arts is the appearance and succession of artistic creators. Therefore, the arts advance by means of discontinuity from one creative shock, or revolution, to another against a continuous background that is determined by tradition – and this is the context in which the phrase

“revolutions [and not evolutions, as Craft wrongly read and translated Stravinsky’s notes (see Craft 1982–1983, 500)] vs evolution” that we encounter in Stravinsky’s notes (see Dufour 2013, 240) may be interpreted.

Souvtchinsky’s concepts of process and fact/event, continuity and discontinuity, tradition and innovation, appear in the *Poetics of Music* in relation to the terms order and disorder. Order was one of Stravinsky’s principal neoclassical ideals; in the *Poetics*, for instance, he exclaimed: “Composing, for me, is putting into an order a certain number of these sounds according to certain interval-relationships” (Stravinsky 1947, 37). Since order was vital in his neoclassical aesthetics, one would expect that disorder would carry negative connotations. Nonetheless, discontinuity, and, by extension, disorder, figures as an essential factor for evolution in Souvtchinsky’s thought; it is the lever that helps history and the arts proceed – even the disorder/discontinuity caused by the Russian Revolution was received as a necessary development and redemptive for the nation.<sup>7</sup> It is in this context that the following passage from the *Poetics of Music* should be read, which discusses the appearance of artistic geniuses (described as “beacon-fires”), who cause disorder or discontinuity in music history.

In fact, at widely separated intervals one sees an erratic block silhouetted on the horizon of art, a block whose origin is unknown and whose existence is incomprehensible. These monoliths seem heaven-sent to affirm the existence, and in a certain measure the legitimacy, of the accidental. These elements of discontinuity, these sports of nature bear various names in our art. The most curious is named Hector Berlioz. [...] The great beacon-fires we spoke about never flare up without causing profound disturbances in the world of music. Afterwards things become stabilized again. The fire’s radiation becomes more and more attenuated until the moment comes when it warms none but the pedagogues. At that point academicism is born. But a new beacon-fire appears, and the story goes on – which does not mean that it goes on without shock or accident (Stravinsky 1947, 72, 73).

Later, in the fifth chapter, the one on Russian music, the appearance of Scriabin is also described in terms of disorder. Having discussed Glinka, the Five and Tchaikovsky, Stravinsky (or rather Souvtchinsky) continues:

Whatever one may think of these tendencies, they were comprehensible and legitimate. They obeyed a certain order. They took their place within the framework of Russian history. Unfortunately, academicism, the first signs of which were visible in the activity of the Belyaev circle, was not long in gathering *epigoni*, while the imitators of Tchaikovsky degenerated into a mawkish lyricism. But just when one might

7 For an example of Souvtchinsky’s employment of the term disorder in relation to Russian politics and the emergence of two disorders in history, see Souvtchinsky (2004, 188). The content of this passage is very close to a passage in the fifth chapter of the *Poetics* where we read about two Russias and two kinds of disorder (Stravinsky 1947, 101).

have thought we were on the eve of a dictatorship of conservatism, a new disorder had wormed its way into Russian thought, a disorder whose beginnings were marked by the success of theosophy; an ideological, psychological, and sociological disorder that took possession of music with impudent unconcern. For, frankly, is it possible to connect a musician like Scriabin with any tradition whatsoever? Where does he come from? And who are his forebears? (Stravinsky 1947, 97–98)

Thus, despite the anarchy and turbulence that accompany the discontinuity caused by great innovators in the arts, discontinuity, sensed as a disorder in the course of history, figures as a necessary evil for creative evolution in the arts.

However, no positive nuance accompanies the term “disorder” when encountered in a different context in the *Poetics of Music*, namely with respect to a work's form, since the principles valued are those of unity, and order. In keeping with the Eurasianist rejection of the Germanic ideal of progress, order within a musical piece, as advocated in the *Poetics of Music*, is not achieved through the Austro-Germanic compositional directives of development and contrast. Stravinsky stressed in the second chapter that contrast produces an immediate effect by means of variety, while similarity, which he favoured, satisfies in the long run by safeguarding solidity (Stravinsky 1947, 31–32). Thus, for Stravinsky order was a quality that safeguarded unity and coherence with reference to the structure of a musical composition; it secured the connection of disparate elements into an integral whole, and turned a musical composition from a mere agglomeration of musical elements into an entity (cf. for instance Stravinsky 1947, 37, 41, 51, 61–62).

The connections with Eurasianism become even more pronounced when the religious underpinnings of this compositional model are taken into consideration. Indeed, solidity within artworks is accomplished through the subordination of the Many to the One: “One precedes the Many” (Stravinsky 1947, 32), Stravinsky contended, a “law” that carries ontological nuances, as it presupposes and implies the existence of a metaphysical absolute that encompasses everything and to which everything is subjected. The religious allusions are not only corroborated by the reference to “Being” in the respective passage in the *Poetics*, but also by the appearance of Nicolas de Cues's term *coincidentia oppositorum* – a rendering of the Neoplatonic conception of the One as the ultimate source and origin of everything, which signified the coincidence of opposites in God – in Souvtchinsky's notes intended for the chapter titled “The Phenomenon of Music” (cf. Dufour 2013, 230). It is this very approach to composition, based on similarity, unity and order, that, according to Souvtchinsky, enabled Stravinsky's music to articulate ontological (rather than psychological) time, and thus to offer a window to ontological reality. And it is primarily this attribute that rendered Stravinsky a protagonist in the realisation of the religious culture the Eurasianists visualised.

To conclude, although the *Poetics of Music* has acquired a reputation like no other writing by a composer as an aesthetic testament, it has proved to be a polyphonic work. A comparison of this text with Souvtchinsky's writings, specifically, mediated through the Russian intellectual's and Stravinsky's own notes for the *Poetics*, brings to the fore profound parallels between Stravinsky's neoclassical “Bible” and



views Souvtchinsky voiced under the spell of Eurasianism, and later expounded in the only history he ever wrote entitled *Glinka, Moussorgsky, Tchaikowsky, Stravinsky: Un siècle de musique russe*, dating from the 1940s (Souvtchinsky 2004). Stravinsky's *Poetics of Music*, thus, intriguingly emerges as a most unexpected platform for the presentation and dissemination of ideas associated with Eurasianism through the connection with Souvtchinsky specifically. To what extent Stravinsky embraced elements of Eurasianism beyond those associated with Souvtchinsky's philosophical and aesthetic views, remains an open question.

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## КАТЕРИНА ЛЕВИДУ

НОВА ТУМАЧЕЊА *ПОЕТИКЕ МУЗИКЕ* СТРАВИНСКОГ: ВЕЗА СА СУВЧИНСКИМ

## (РЕЗИМЕ)

Написана 1939, најпре у форми предавања која су одржана на Универзитету Харвард током академске 1939–1940. године, *Поеџика музике* Стравинског суштински је естетски манифест његовог неокласицизма. Заиста, цитати из овог текста уобичајено се користе да би се илустровали аспекти његовог објективистичког, интернационализованог неокласичног стила. Комплексно ауторство *Поеџике*, као резултат сарадње између овог руског композитора, Алексиса Ролана-Мануела, композитора и критичара који је завршио рукопис, као и руског емигранта и мислиоца Пјера Сувчинског – који је играо значајну улогу, нарочито у нацрту садржаја предавања и који је, пре свега, написао пето поглавље („Аватари руске музике”) – досад је установљено. Будући да је *Поеџика* есенцијално сараднички пројекат, она синтетизује погледе који су потекли (осим Стравинског) с једне стране од Ролана-Мануела и, с друге, од Сувчинског.

Овај рад прати допринос Сувчинског неокласичном манифесту Стравинског, крећући се изван очекиваних оквира за посматрање, односно изван петог поглавља и већ добро познате референце ка идејама Сувчинског о музици и времену. Збиља, бројни други одломци у овој књизи рефлектују становишта која је Сувчински исказао у својим написима, која значајно одражавају његову повезаност с међуратним руским емигрантским интелектуалним и политичким покретом прозваним „евроазијство”. Она ће бити подвучена и наглашена. На тај начин *Поеџика* ће интригантно постати најмање очекивана платформа за представљање и ширење ставова повезаних с одређеном струјом евроазијства.



## EXPRESSIVENESS IN STRAVINSKY'S LATE WORKS

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## ЕКСПРЕСИВНОСТ У КАСНИМ ДЕЛИМА СТРАВИНСКОГ

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### АБСТРАКТ

Igor Stravinsky's late style is usually considered in terms of the works' structure. Following Joseph N. Straus, this article attempts to highlight expressive, semantic and self-referential dimensions in Stravinsky's late compositions. These dimensions emerge there with particular clarity and partly contradict the usual assessments of this music as abstract and constructivist; as such, they also challenge the composer's own statements.

KEYWORDS: Igor Stravinsky, late style, serialism, expression, self-reference.

### АПСТРАКТ

Касни стил Стравинског обично се разматра са становишта структуре композиција. Ослањајући се на Јозефа Н. Штрауса, овај чланак настоји да нагласи експресивне, семантичке и самореферентне димензије у касним композицијама, које се указују с посебном јасноћом и делом противрече уобичајеним одређењима ове музике као апстрактне и конструктивистичке, а такође преиспитују и композиторове личне изјаве.

Кључне речи: Игор Стравински, касни стил, серијализам, експресија, самореференца.

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Music can express nothing. That's my conviction. It can express itself only. The music expresses itself, and very eloquently. Eloquently. Expressing itself, it creates forms. Musically speaking, purely musically speaking, there are rules, like rules in any game. Each game must have its rules, otherwise it is an anarchy, which means nothing. I can be what you want, I can be the worst of communists in the world, you know, but not a[n] anarchist – [not] even the *niciest* anarchist. (smiles)<sup>2</sup>

In this excerpt of a filmed speech of Stravinsky, taken from Tony Palmer's famous documentary, the composer repeats two of his *idées fixes*: first, that music is "essentially powerless to express anything at all", as he has already told us in his autobiography (Stravinsky 1936, 83); and second, that he considers it to be an abstract game with rules. In his fundamental study of Stravinsky's late music, Joseph N. Straus resumes: "The Stravinsky literature normally describes him as an arch-structuralist, the creator of forms for their own sake. And the sense of Stravinsky's music as inexpressive is often taken as particularly true of his late works, with their elaborate serial plans. Indeed, Stravinsky himself encouraged the idea of his music as absolute, pure interval music [...]" (Straus 2001, 183). Straus then goes on, in a very remarkable chapter called "Expression and Meaning", to which the present author is strongly indebted, to uncover the so-to-say hidden symbolism in Stravinsky's late works. He justifies his exegesis not least by the fact that the composer himself had limited the scope of his statements on expression (without excluding "meaning"), for example in *Expositions and Developments*: "That overpublicized bit about expression (or non-expression) was simply a way of saying that music is suprapersonal and superreal and as such beyond verbal meanings and verbal descriptions" (Stravinsky and Craft 1962, 101). Thus, what Stravinsky really decried was not musical expressiveness, but personal (subjective) self-expression and literal meaning in music.

Already here we feel that there is a certain terminological confusion. To express something, expression, expressivity and expressiveness are by no means equivalents when it comes to music. Without entering into a terminological or philosophical discussion of these notions, one could distinguish between three aspects at least: first, the potential of music to be experienced intensely, let's say the sheer power of expression (this power Stravinsky's music has always had); second, the ability to evoke extramusical images both abstract or concrete (here, Stravinsky's music does seek abstract symbolism, as Straus's analyses show convincingly); and third, the overt emotional side of music, its interest in depicting states of emotion or arousing empathetic feelings, maybe even tears (the latter might be seen as the late-romantic standard attitude which Stravinsky wanted to overcome almost from the beginning).<sup>3</sup> Irrespective of these three categories and authorial intentions, music – even if it should seem absolutely hermetic in its total abstraction or haphazardness

2 TV Interview taken from the film by Tony Palmer, *Stravinsky – Once at a Border*, 1982, at 1:48:50 – 1:49:45.

3 The most explicit example for an esthetical standpoint which sees music as a means to make cry would probably be Puccini, cf. Erkens 2017.

– willy-nilly does transport meaning, not least since meaning is ascribed to it in the process of reception; it may suffice here to mention Umberto Eco's notion of the *opera aperta* (1962).

The conventional view of Stravinsky as a representative of coolness and objectivity, i.e. the image he has created for himself, is doubtable. The absence of traditional expressive gestures in Stravinsky's music surely does not amount to a complete "lack" (Straus 2001, 184), but rather a decisive reduction, since there still are traditional rhetoric elements such as sighing motifs, even if these are not entrusted to the yearning voices of the strings. And sometimes typical means of expression, such as changes in dynamics (the many decrescendi in the Prelude of the *Requiem Canticles*) and tempo (the accelerando of the initial melisma in the "Lacrimosa" of the same work), resurface within the overall block-type stasis, especially in the late music. In this respect, Roman Vlad singles out the *Song of In Memoriam Dylan Thomas* – full of *dolce, cantabile*, and dynamic shifts – as "una delle poche pagine stravinskiane effettivamente e direttamente improntate ad un esplicito pathos espressivo" ("one of the few Stravinskian pages actually and directly marked by explicit expressive pathos"; Vlad 2021, 343). Straus is less interested in such relicts of (romantic) tradition than in the symbolical elements and musical gestures of Stravinsky's language as bearers of meaning. These (as it were) compensate for the loss of traditional signifiers which, as said before, cannot be called complete. But the aim of this article is not to reflect on a grand scale about Stravinsky's music. Instead, it will follow the paths of Joseph N. Straus and others who have looked into the scores and sketches of the late works, and ask how far types of "expression" are reflected.

## TOPOI, NEW AND OLD

In his study, Straus (2001, 186–187) defined a number of topical elements which are detectable in Stravinsky's late works:

E to D  
 A  
 F  
 Bells  
 Chorale  
 Canon  
 Diatonic versus Chromatic  
 Stutter  
 Silence  
 Coda

It is a wide spectrum ranging from symbolic meanings of certain tonal centres, and traditional musical topoi, such as bells, chorale and silence, to structural features, like harmonic and melodic aspects or elements of form. Despite their individual characteristic appearance in Stravinsky's music, many of them have deep roots in

music history, such as bells and choral evoking a sacred aura (not only in Russian music), or the typical dichotomy of diatonic versus chromatic idiom as a Russian heritage going back to Glinka via Rimsky-Korsakov (cf. Taruskin 1996, 255–306). Conventional rhetorical means are stutter or silence; and the potential function of a coda as a place for transcendence is following convention as well. But some elements can be called idiosyncratic, especially the semantic layers of tonalities (F: “Death, funerary, dirge, mourning”; A: “garden of delight; love’s kingdom; a transcendent realm beyond the vicissitudes of daily life”; Straus 2001, 186) or the tonal shift from E to D (“Motion from grief and lamentation to acceptance or transcendence of death”; *ibid.*). In Straus’s study, these topics (or *topoi*) almost add up to a system, a network of meanings (he calls them “expressive associations”) which allow for a hermeneutical reading of the scores. Yet the heterogeneity of these topics, which are lying on completely different analytical levels, contradicts the assumption of intentionally interrelated elements, and others might be added (e.g. some of the “universalia” singled out by Svetlana Savenko, though she only partially ascribes extra-musical meaning to them; Savenko 2001, 105–152). Probably Straus goes too far when he tries to extract a narrative out of the first movement of the Septet which, in his reading, comes up to “a musical journey” (Straus 2001, 240–241).

Yet even if we judge such symbolic decipherment as analytical overeagerness, and dismiss some of the associative interpretations of Straus’s topics, it remains evident that Stravinsky’s late music, in a most paradox way, combines heightened structural strictness (that is, his idiosyncratic treatment of serialism) with a reappearance of traditional musical gestures. Stravinsky was well aware that his public had heavily decreased in his serial period, and that his former devotees struggled to follow him further. It could be that he himself felt a need for more plasticity to counterbalance the abstract structural procedures lying underneath.

## STRUCTURAL INVENTION

One of the main principles of generating pitches in Stravinsky’s late music is hexachord rotation: the twelve-tone row gets split in two halves which are then permuted by starting the hexachord on each of the six notes, transposed to the pitch of the first note. Stravinsky took this idea from Ernst Krenek. But additionally, he extracted harmonic structures by reading the verticals as chords. Stravinsky’s method is clearly visible in his sketches where he is singling out such verticals by framing them, e.g. in a famous sketch for *Variations* (Taruskin 1996, vol. 2, 1655; Straus 2001, 202). Often whole passages of his late works are nothing else than a succession of these “verticals” generated by hexachordal rotation.

Interestingly enough, some sketches show that Stravinsky did not necessarily start with inventing the row in itself, but with complex motivic ideas from which the row would then be derived. In the case of a sketch leaf for *Requiem Canticles*, the original thematic invention – a setting of 12 tones laid out as a dotted progression of three-part chords – underwent some correction, and only then did the composer extract the row (Krahe 2014, 226). Even in his last works, the composer wanted to

explore ever new possibilities of generating material. It seems as if he was looking consequently towards the future, not to the past.

Yet this assumption is only partly true. On the other side, an astonishing amount of musical traditions comes to the surface, not in the neoclassical way of creating a distance between past and present, but as elements and signifiers in their true sense. This refers to some of the topics Straus has described, as well as specific features of his own oeuvre, such as the emergence of clear diatonic and octatonic structures.

### ECHOES OF THE PAST

Among the sketch material for the biblical TV opera *The Flood*, there is a fully diatonic passage, written beneath the twelve-tone row (Rogers 2004). Stravinsky invested much time before he arrived at the definitive version of these few bars. As Lynne Rogers remarks, “the musical realizations of his rows and the counterpoint he created between row forms frequently produce diatonic regions, leading-note effects, suggestions of tonicizations, perfect fifth relations, tertian structures and allusions to dissonance and resolution” (Ibid., 238). Though in the finished version the initial diatonicism has been reduced and the passage, all in all, undergone many transformations, it remains obvious that in Stravinsky’s thinking resurfaced a sort of primordial idiom, not incidentally connected to a religious subject (text underlay of last chords: “LAU-DA-MUS”).

In fact, the increase in the use of religious subjects in his late period is a sign in itself of a changing attitude towards the communicative function of music. It is in this context that the most clearly discernible “simplifications” or “traditionalisms” occur, in other words, musical means to make the message of music more readily understandable. After all, in such works with liturgical or in any case religious elements, music *had* to express something. Stravinsky’s aesthetical attitude towards the sacral has generally been described as ritualistic austerity; the composer himself is reported to have said, in connection with his *Mass*, “that he wanted to write ‘very cold music, absolutely cold, that will appeal directly to the spirit’” (White 1979, 447). The idea of music as ritual is one of the central elements in all of Stravinsky’s aesthetics. The stronger his religious convictions became since his return to Orthodoxy in 1926 (cf. Moody 2021), the more his works tended towards the sacred, including *Oedipus Rex* as a sort of pseudo-sacral reflection on man and destiny, but above all the three sacred choruses *Otche nash*, *Veruyu* and *Bogoroditse devo*. While Stravinsky here eschews the models of *Fin-de-siècle* Russian church music settings in favour of rigour and simplicity, the psalmodic sacrality as such has personal roots in the enigmatic chordal world of *Zvezdoliky* (cf. Savenko 2001, 168ff.).

Whereas the Chorale, written to the death of Debussy, ultimately becoming the final section of the *Symphonie d’instruments à vent*, had exposed blatant objectivity devoid of all personal mourning as much as the *Symphony of Psalms* – which for Ernest Ansermet seemed to express “the religious feelings of ‘others’” (as reported by Boucourechliev 1987, 185) – in Stravinsky’s late works there is a decisive shift towards a more traditional approach of setting religious texts or images. This seems



to contradict the increasing structuralist aspect of his works. But it might be seen as well as a strategy of balancing out abstraction and concretion. These observations or hypotheses can be confirmed with reference to *Requiem Canticles*.

The impact of the “Libera me”, taken from the burial service after the celebration of a *missa pro defunctis*, with its combination of a parlando chorus and four chanting soli (probably inspired by the pendant in Verdi’s *Requiem*; cf. Spies 1967, 112), doubled by four horns, is immediate: the music recurs to both hints of triadic harmony and unison psalmody, that is to real liturgy, but without running the risk of sentimentality or musical nostalgia. When it comes to expression, the “Libera me” is one of the most accessible of all of Stravinsky’s late pieces. Nicolas Nabokov was astonished by this unexpected directness: “Toward the very end of Stravinsky’s life something changed. He wrote a piece, his last grand piece of music, the *Requiem Canticles*. Though in it he used the novel devices of serial technique, he somehow overpowered them. It was immediately, instinctively, totally loveable to me. I was able without any effort to penetrate into the essence of its tragic beauty. I was as fully taken and shaken by it as I used to be in the thirties and forties by every new composition of Stravinsky” (cited in Taruskin 1996, vol. 2, 1649).

Naturally, one has to take into account that this “pocket-Requiem”, as Stravinsky famously coined it, was ultimately directed not so much at the deceased person for whose commemoration it had been commissioned, nor at those persons whose recent obituaries Stravinsky pasted in the sketchbook,<sup>4</sup> but at the composer himself – at least this is what Vera Stravinsky told Robert Craft when it came to Stravinsky’s own burial.<sup>5</sup> If so, the general idea of ritualistic, objective dignity would be enriched by a personal dimension.

## THE HIDDEN RETURN OF THE LYRICAL “I”

It is exactly this autobiographical dimension that can be demonstrated analytically. Richard Taruskin has detected in this last major work of the composer an “abundance of traditionally Stravinskian material” (Taruskin 1996, vol. 2, 1649). The bell-like chord successions of the Postlude – played by vibraphone, tubular bells and celesta – are derived from the two sets of rows which until then had determined alternately the movements of the *Canticles*; but, at the same time, these chords are symmetrically centred around the central F which is held out in the horn, and they display multifold affinities to whole-tone, diatonic, and octatonic collections. Taruskin sees here not only a return to characteristic features of the Early Russian

4 “[A]n extraordinary reversal of his habitual refusal to associate his work with current events or feelings” (Walsh 2006, 523).

5 “Later in the day we play the *Requiem Canticles*, which V[era]’s letter has specified as the work *she* wishes to be performed in his memory, when the time comes, ‘since *he* and *we* knew he was writing it for himself” (Craft 1994, 512). The autobiographical subtext is implicitly questioned by Stephen Walsh who remarks that “Stravinsky was frail, certainly, but so he had been for some time, and there is no particular sign that he regarded the *Requiem Canticles* as his swan song” (2006, 525).

period, but ultimately a new step towards another simplification (*uproshchenie*) which was about to take place, had Stravinsky lived longer.

What remains unremarked by Taruskin (and seemingly by anybody else) is that both the solo horn and the chord succession in 7/4 metre, with elided first beat, remind us very strongly of the respective variation in the Finale of the *Firebird* (see Rehearsal Number 203, *Allegro non troppo*). This allusion is even more plausible since in November 1965, exactly while working on the *Requiem Canticles*, Stravinsky had just composed the *Canon for Concert Introduction or Encore* built on the *Firebird* final tune and intended as a memorial piece for Pierre Monteux, thus combining his first international signature as a composer with the idea of “memoria”. The same combination shines up again in the Postlude of the *Canticles*. True, at an earlier stage, quite near to completion of the work, Stravinsky had intended to use the harmonium instead of horns for sustaining long notes (Krahe 2014, 226), probably reflecting Rossini’s *Petite Messe solennelle* (cf. Vlad 2021, 342). This would have given a decisive ecclesiastical (and thus probably inappropriate) atmosphere to the work, and of course weaken somehow the obvious Ivan Tsarevich association. Still, there is enough evidence that, in one way or another, Stravinsky not only set out to new shores: he also closed the circle of his own compositional career very consciously with the *Requiem Canticles*. In this case, André Boucourechliev’s general observation that “his religious music [...] never says ‘I’ or ‘thou’, but always ‘we’” (1987, 185) is no longer fully true. The composer’s “I” is present both in self-references and in meaningful expressiveness based partly on traditional ingredients, partly on structural symbolism. One could even go farther and wonder if Stravinsky – consciously or subconsciously – at this late stage identified himself with the hero of his first ballet, once the presumed total objectivity of his works is put into question.<sup>6</sup>

## THE EXPRESSION OF FREEDOM

The framing “chords of death”<sup>7</sup> in the Postlude are delineating a move from complex to simple vertical structures, from chromatic to diatonic, finally resulting in a triad-plus-one chord, thus fulfilling a symbolic “simplification and clarification” (Straus 2001, 248). What is more, the sketch material and the analytical insight into the score show that Stravinsky made several deliberate changes in the structure of the hexachord rotation rows when choosing the vertical harmonies for these “chords of death”.<sup>8</sup> And this was unusual: Claudio Spies, who had proofread most of the late

6 Arguments for such self-portraits can be found in *Petrushka* (cf. Flamm 2013, 118–122).

7 Robert Craft first introduced this term without comment (as if it had already been commonplace) in his description of the performance of the *Requiem Canticles* at Stravinsky’s burial in Venice: “Worst of all, the celesta player fills in one of the pauses in the Postlude, nearly ruining that explicit structure: the chord of Death, followed by silence, the tolling of bells, followed by silence, all three thrice repeated, then the final three chords of Death alone” (Craft 1994, 552).

8 Richard Taruskin (1996) and Joseph Straus (2001) differ in their analyses as to the derivation of the chords’ individual pitches from (altered) arrays and the explanation of their structural context; yet

works of Stravinsky, always communicated to the composer errors of pitch according to his serial analysis, and Stravinsky, through Robert Craft, usually corrected them before print in order to re-establish perfect consistency with the pre-determined material (see Straus 1999 and 2001, 71–80). But still, there are cases like the *Requiem Canticles* which make clear that Stravinsky retained a sense for breaking the rules. Whereas Joseph Straus interprets the general willingness of correcting pitch “errors” as a confirmation of Stravinsky’s seeing music as a game with strict rules (Straus 2001, 80), I would question the extent to which such strictness exists. These alleged errors are, at least sometimes, licences which the composer allowed himself exactly to break the system. He was not only making the rules for his game, but he took great pleasure in ignoring them from time to time. This ambiguity could relate to harmonic respects, but we can see it as well with regard to the metrical complexities in *Sacre du printemps*. There, according to the analysis of Matthew McDonald (2010), the initial idea probably had been to shape the metrical distance between the accents in the *Augures printaniers* according to the pitch distance of the intervals which build up the chord; in other words, horizontal and vertical construction are based on the same principle. But not exactly: here as well, there is no perfection in the sense of an absolute, 100 percent identity of theoretical model and analytical result.<sup>9</sup> It seems to be one of the innermost principles of Stravinsky’s aesthetical thinking to invent ever new rules – only to break them at a certain point.

We all know the famous words of Stravinsky’s *Poétique musicale*: “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. Whatever diminishes constraints, diminishes strength. The more constraints one imposes, the more one frees one’s self of the chains that shackle the spirit” (Stravinsky 1947, 65).

Such freedom meant for Stravinsky not only to be master of the rules, but also to overcome some of his self-imposed chains, and this is especially true for his late works: First, instead of expressing nothing at all, these works give clear representations both of feelings (sighing, mourning, lamenting) and of certain topical images (bell, chorale); second, there is “self-expression” in a literal sense, even if hidden, in the references to the very beginnings of his creative career; third, breaking up the rules not only of orthodox serialism, but also of his own recent structural inventions – such as the return of overt diatonicism – became a major feature in his works like the *Requiem*. Thus, his latest compositions are (potentially) more straightforward, more personal – and more liberal.

both authors remark on the significative number of deviations from the matrix, which is what counts here.

9 The discrepancies between the presumed system and the realization are undeniable, but not so significant as to call into question the system as a whole: “But here and elsewhere, my assumption is simply that generating durational patterns from intervallic ones was a compositional starting point for Stravinsky, that he modified the results of the initial generation to whatever extent necessary in order to achieve the musical results he desired, and that he saw no need to deny himself flexibility when employing these generations” (MacDonald 2010, 508).

Definitively, Stravinsky was no anarchist; but neither was he a strict constructivist. Instead, he could be seen as a subtle breaker of rules within a cosmos of strictness. Stravinsky was usually cultivating his image as an agile player according to strict rules, but at the same time he was able to confess certain “violations” and incongruencies imposed by his personal aesthetic feeling – apparently, he even once admitted such rule violations, although they did not take place at all (Straus 2001, 74). Both with regard to his broader audience and to his musicological or analytical admirers, he liked to assume the role of the cheater.

The *nicest* cheater, of course.

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## КРИСТОФ ФЛАМ

### ЕКСПРЕСИВНОСТ У КАСНИМ ДЕЛИМА СТРАВИНСКОГ

#### (РЕЗИМЕ)

Чувена тврдња Игора Стравинског да његова музика не изражава ништа дуго је доминирала у аналитичкој перспективи музичког истраживања. Чињеница да се у касним делима – упркос строгаћи структуралних процедура, као што је ротација хексакорада (или можда управо због ње) – поново појављује више традиционалних елемената – на пример, октатонике и дијатонике (cf. Richard Taruskin) – и да је цео арсенал делимично конвенционалних топоса препознатљив (cf. Joseph N. Straus) – тек је недавно описана. Такви елементи, од којих су неки видљивији у скицама, показују да јасни семантички нивои испливавају нарочито у касним делима, а посебно у композицијама с религијским конотацијама. Сасвим супротно од идеје о апстрактној игри с тоновима, жеља за отвореним и скривеним порукама у делима тако је откривена. Ово такође укључује самореферирајуће аспекте. Чини се да алузије на *Жар-ийицу* у делу *Requiem Canticles* затварају нешто што би се могло описати као биографски круг. Лирски его се тако изражава још јасније у касним делима Стравинског. Једна карактеристика овог стваралачког ега је тенденција да се успостављена правила (композиционе процедуре) третирају нарочито стриктно с једне стране, али да се намерно и крше с друге – тренутак уметничке слободе који истовремено спречава потпуну транспарентност музичке логике и спасава дело од потпуног декодирања. Овај став подудара се с парадоксалном политиком вербалних изјава Стравинског.

## STRAVINSKY AND THE POST-WAR GENERATION IN FRANCE: ASPECTS OF INFLUENCE

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## СТРАВИНСКИ И ПОСЛЕРАТНА ГЕНЕРАЦИЈА У ФРАНЦУСКОЈ: АСПЕКТИ УТИЦАЈА

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### ABSTRACT

This article explores aspects of Stravinsky's influence on some key composers of the Francophone post-war avant-garde, namely Pierre Boulez, Jean Barraqué, Henri Pousseur and Michel Philippot. While Messiaen, Boulez and Barraqué build on Stravinsky's rhythmic innovations, Pousseur focuses on the sonic complexity of the Russian composer's scores. Boulez and Philippot praise Stravinsky's unique instrumental groupings and later Boulez finds in certain of Stravinsky's scores a renewed source of musical form, as well as the structural coherence afforded by Stravinsky's use of pitch polarity.

KEYWORDS: Igor Stravinsky; influence; reception; French post-war avant-garde; Pierre Boulez.

### АПСТРАКТ

Овај рад истражује аспекте утицаја Стравинског на неке од кључних композитора франкофоне послератне авангарде – Пјера Булеза, Жана Барака, Анрија Пусера и Мишела Филипоа. Док су се Месијан, Булез и Барак ослањали на ритмичке иновације Стравинског, Пусер се фокусирао на звучну

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комплексност партитуре овог руског композитора. Булез и Филипо су хвалили јединствени начин на који је Стравински груписао инструменте, а касни Булез је у неким његовим партитурама пронашао обновљени извор музичке форме, као и структуралне кохеренције коју је Стравински постигао употребом поларитета висине тона.

Кључне речи: Игор Стравински, утицај, рецепција, француска послератна авангарда, Пјер Булез.

## INTRODUCTION

In the opinion of English composer Thomas Adès “for a composer, Stravinsky is like a terminus that you have to go through to get anywhere on the train. There’s no way to avoid him” (Adès 2012, 75). Whatever the accuracy of Adès’s assertion, there is no doubt that Stravinsky’s music and innovations have marked the work of a number of his compositional successors in post-war France. Attracted by Stravinsky’s innovative rhythmic working, Olivier Messiaen first analysed *The Rite of Spring* in 1930 and it was a piece which he analysed often in his class (from 1941 onwards), along with other works by the great Russian master.<sup>2</sup> Pierre Boulez was one of many of Messiaen’s pupils who benefitted from the older composer’s analysis of the piece and he would go on to produce his own analysis of certain rhythmic aspects of *The Rite* in 1953. While the celebrated analyses of *The Rite* by Messiaen (1995) and Boulez<sup>3</sup> are key moments in Stravinsky’s post-war reception in France, the Russian composer was arguably eclipsed in the minds of the immediate post-war generation of serialists by Webern and then Debussy, though his rhythmic experimentation was undoubtedly key in the production of generalised serialism in the early 1950s.

In the course of this article we will trace Stravinsky’s significance for four French composers born in the 1920s, namely Pierre Boulez (1925–2016), Jean Barraqué (1928–1973), Henri Pousseur (1929–2009) and Michel Philippot (1925–1996). The story of Stravinsky’s influence on post-war French music is not straightforward. For some composers, one or more aspects of Stravinsky’s composition became the starting point for an important dimension of their own work. For others it formed a significant backdrop to a personal trajectory. For others again, his aesthetic positions were no more than significant signposts against which they in part defined their own approaches. In what follows I attempt to set out something of Stravinsky’s enduring

2 A version of Messiaen’s analysis of *The Rite of Spring* was published in volume 2 of his seven-volume *Treatise on Rhythm, Colour and Ornithology* [*Traité de rythme, de couleur et d’ornithologie* (1949–1992)], vol 2 (1995, 91–147). Messiaen analyses the sections of *The Rite* – “l’Adoration de la Terre”, “le Sacrifice” and “Danse Sacrale” – primarily in relation to his own interest in “personnages rythmiques”.

3 See Pierre Boulez’s 1953 essay “Stravinsky Remains” (1991, 55–110).



appeal and relevance for these four composers, drawing on composer writings, interviews, musical scores and critical commentary. The article closes with some acknowledgement of Stravinsky's continued importance for some more recent French composers and musicians.

It goes without saying that it would be unwise to accept uncritically the accounts which composers themselves give us of their own compositions, intentions and working methods, since what is said and what is done may not at all coincide. At the same time, the present article is written in the conviction that the wariness this caveat implies in no way nullifies the value of a composer's thoughts as a significant component within the constellation of forces that shapes our approach to and reception of musical compositions.

### PIERRE BOULEZ AND *THE RITE OF SPRING*

From some of his earliest writings such as "Proposals" (1948) (Boulez 1991, 47), "Trajectories: Ravel, Stravinsky, Schoenberg" (1949) (Boulez 1991, 188–208) "Bach's Moment" (1951) (Boulez 1991, 1–14) and "Possibly" (1952) (Boulez 1991, 114), Pierre Boulez defined his own project in sharp distinction to that of the first-generation of modernist composers, criticising uncompromisingly at times aspects of their various approaches. From the start, he recognised the importance of Stravinsky's structural use of rhythm based on dissymmetry and his technique of using rhythmic cells independently of pitch. In equal measure, the young Boulez was critical of Stravinsky's employment of harmony and counterpoint, which was still based on "processes of aggregation round very elementary poles" and which he judged gave "unaccustomed force to the moribund laws of equilibrium" ("Possibly" (1952) in Boulez 1991, 114). Having settled accounts with the recently deceased Schoenberg in "Schoenberg is Dead" (1952) (Boulez 1991, 209–214), Boulez penned an extensive article on Stravinsky – "Stravinsky Remains" (1953) (Boulez 1991, 55–110) in which, in addition to offering a number of personal reflections on the Russian composer's work, he produced a penetrating and often-cited analytical study of certain rhythmic aspects of *The Rite of Spring*. The analysis continues to be of great interest today. In "Stravinsky Remains" Boulez acknowledges that *The Rite of Spring*, *Petrushka*, *Renard*, *Les Noces* and *The Song of the Nightingale* "form a constellation of admitted importance", albeit that *The Rite* is the key work with which Stravinsky is associated (Boulez 1991, 55). He points out something, which may be surprising to us today, namely that despite its greatness and importance, *The Rite* had "had little real influence" up to the 1950s and could be said to be "a work without offspring" (Boulez 1991, 56). While Boulez could find no further possibilities for development in Stravinsky's tonal working, he suggested that the piece's "rhythmic technique ... still remains practically unexplored" (Boulez 1991, 107).

Boulez's positive disposition toward Stravinsky goes only as far as *Les Noces*, after which he finds evidence of "rapid exhaustion" and the weakening of every aspect of the music, even with rhythm (Boulez 1991, 108). An inveterate critic of Stravinsky's neoclassical aesthetic and compositions, Boulez was likewise not particularly



enamoured of the Russian composer's late serial works. In his early years Boulez was more concerned with exploring how the rhythmical possibilities inherent within *The Rite* could be united with the complex pitch developments made available by Webern. There is no doubt that the cellular rhythmic aspects of Boulez's early compositions benefitted greatly from the new durational and rhythmic freedom Stravinsky's work suggested and in making duration an equal musical component alongside pitch.

### BOULEZ AND STRAVINSKIAN POLAR NOTES

Stravinsky had drawn attention to his continuing interest in pitch polarities in 1939–1940 in his *Poetics of Music*<sup>4</sup> where he states that, despite moving away from “classic tonality”, he still finds it necessary

to obey ... the axis of our music and to recognize the existence of certain poles of attraction. Diatonic tonality is only one means of orienting music towards these poles. The function of tonality is completely subordinated to the force of attraction of the pole of sonority. All music is nothing more than a succession of impulses that converge towards a definite point of repose (Stravinsky 1974, 35).

In Stravinsky's view, “musical form would be unimaginable in the absence of elements of attraction which make up every musical organism and which are bound up with its psychology”, and he adds that, since all music is “nothing but a succession of impulses and repose, it is easy to see that the drawing together and separation of poles of attraction in a way determine the respiration of music” (1974, 36).

Over time Boulez moves significantly away from his earlier position regarding the employment of polarities as a key coherence-building ingredient within his compositions. From *Le Marteau sans maître* onwards, he begins to centre his compositions upon “a single static controlling harmony” (Gable 1990, 444). While this is not necessarily apparent to listeners in his compositions of the 1950s, it becomes increasingly evident. The progressive simplification of harmonic means in Boulez's compositions is a response to a lack of differentiation within the integral serialist pieces. Despite advocating the avoidance of all intervals which could suggest tonal gravitation, he begins, in the early 1960s, to reintegrate significant pitches or polar centres as a way of enhancing formal and perceptual coherence within his music. It is a device which grows in importance within his work and which features in many pieces. He speaks, for example, of *Improvisation II* from *Pli selon pli* (1957) in which “the vocal line itself is at once syllabic and melismatic around a given note” (Boulez 1976, 95). He likewise draws attention to “the end of the first chapter of the

4 As Valérie Dufour shows, Stravinsky's *Poetics of Music* is the result of a literary collaboration with Pierre Souvchinsky, who sketched a plan for the lectures, and with Alexis Roland-Manuel, who helped Stravinsky write his lectures in French (Dufour 2021, 332–334).

second book of *Structures*" (1961) where there is "polarisation around a B $\flat$  that is repeated three times" (Boulez 1976, 91–92).

In *Eclat* for fifteen instruments (1965), a recurrent C $\sharp$  polar note is played by the bells between figures 14–19, the non-pulsed static section at the centre of the piece. Polar notes differentiated by timbre and register feature prominently in *Répons* (1980–1984) and provide a significant perceptual thread through extended sections of the piece; Boulez at times decorates his static polar notes with appoggiaturas, rapid figures and heterophonies. Polar notes are also found in *Dialogue de l'ombre double* for clarinet and live electronics (1985) where a low D $\sharp$ , for example, returns at the end of each phrase as a fundamental pitch. In *Rituel* (1974–1975) and later in *Memoriale* (1985) (alternatively *Originel* from ...*explosante-fixe*...), which are both derived from the same basic musical materials, Boulez uses the pitch E $\flat$  as a polar centre. As for the other two completed sections of ...*explosante-fixe*..., *Transitoire VII* is centred on A $\flat$  and *Transitoire V* is centred on A $\sharp$ . Much of *Anthèmes* for solo violin (1992) centres around a polar D $\sharp$  and *sur Incises* (1996; 1998) contains a number of polar notes which help to articulate the overall shape of the piece and provide perceptible points of recognition. The use of polar notes is, in other words, an important part of Boulez's compositional practice from the 1960s to the end of his compositional career.

## BOULEZ AND STRAVINSKIAN SECTIONAL FORMS

In 1971 Boulez contributed the outline for a projected aleatoric composition ... *explosante-fixe* ... to a memorial issue of the British periodical *Tempo* in honour of Stravinsky. What was published in *Tempo* was merely the tantalising germ of an aleatoric work with guidance for its elaboration. Over the next two decades Boulez produced a number of versions of parts of the composition, but it was only in the period 1991–1993 that he finalised three sections of the work for MIDI-flute, live electronics and chamber orchestra.

From the mid-1970s onwards many of Boulez's pieces begin to resemble the sectional forms of Stravinsky's *Les Noces* and the *Symphonies of Wind Instruments*, and Stravinskian sonorities are particularly evident in Boulez's *Répons*, ... *explosante-fixe*... and *sur Incises*. In his Collège de France lectures from 1983–1985, Boulez commends the originality of Stravinsky's discourse, which bases musical form on the permutation and return of recognisable sections. He notes in particular how Stravinsky succeeded in *Les Noces* and the *Symphonies of Wind Instruments* in transforming the ancient forms of the litany and the verse response couplet into an entirely new concept, in which formal development is paradoxically produced through formal return, in a thematism which is based upon modified repetition (Boulez 2005, 232, 276).

Perhaps thinking more of his own forms, Boulez prefers to describe Stravinsky's sectional forms as constituting "accumulative development", thus avoiding any sense of repetition and, perhaps also, Stravinsky's identity-based aesthetic (Ibid., 236). He speaks of "a kaleidoscopic form where the alternation of accumulative

thematic developments creates the form” (Ibid.). Again, he professes his growing attraction for a formal conception which gives equal status to “return and variation” (Ibid., 318–319). In practical terms he invokes the musico-historical concepts of antiphony, response and sequence, which he believes can be re-employed and re-interpreted more liberally to meet present needs, since they are not inextricably bound to any historical definition or previous use, referring to “allusion” rather than to literal return.

Perhaps the simplest form of accumulative development is the verse-response form of a piece such as *Rituel*, which is made up of fifteen sections, in which the even-numbered are verses and the odd-numbered are responses. In *Original* from *...explosante-fixe...* Boulez simply alternates two kinds of music, this time a series of six poetic, improvisatory sections, each time punctuated with a cadence. *Transitoire VII* from *...explosante-fixe...* is clearly sectional in form, but in a much more elaborate way than the two pieces already mentioned. It has ten distinct ideas, which occur variously from one to six times in the course of the movement, as they interlock in a kind of musical chain. Each of the sections in *Transitoire VII* has its own distinctive character and, as Boulez has confirmed in discussion with George Benjamin, the succession of the sections is discontinuous and does not follow any “permutational scheme”.<sup>5</sup>

### JEAN BARRAQUÉ AND STRAVINSKY’S RHYTHMIC CELLS

Despite being unsympathetic for the most part to Stravinsky’s music, Jean Barraqué nevertheless draws attention to certain rhythmic aspects of the elder composer’s work. In the article “Rythme et développement” (1954),<sup>6</sup> among other examples, he considers figures 142–149 of the “Danse sacrée” from *The Rite of Spring*. While, as Laurent Feneyrou notes, Barraqué’s analysis was eclipsed by Boulez’s more thorough exploration of the work in 1953 (Feneyrou 2001, 94), it is nevertheless of historical interest and demonstrates the impact of the analyses by Messiaen and Boulez on their fellow French composers.

Barraqué conducts his analysis in terms of Messiaen’s “personnages rythmiques”. He finds in this section of *The Rite* “a composition established from a cell, or rather from the idea of a cell” and he notes that there is in fact “no variable mother cell”, since the appearances of the cell “are only momentary concretisations of an abstract cell” (Barraqué 2001, 98). He judges that “the logical deduction of these variations produces a real ‘series’ which organises the work in a ‘closed circuit’” (Barraqué 2001, 98). In revealing the work’s “embryonic side” he is nevertheless solicitous that analysis should not call into question its “unique and magnificent aesthetic success” (Ibid., 98).

5 Boulez and Benjamin: BBC Radio Interview, 21 February 1997.

6 “Rythme et développement” was written in 1952 and published in 1954 (Barraqué 2001, 87–114).

Beyond his own analysis, Barraqué, writing in his 1953 “*Démarches musicales du demi-siècle*” (2001, 51–56), proves supportive of Boulez’s contention that the rhythmic structures of *The Rite of Spring* had not yet been assimilated (Ibid., 51), and he later draws attention to Boulez’s analysis of the piece as a model of a certain kind of innovative thinking.<sup>7</sup> Where certain critics reproach Boulez for finding in the score certain “relationships that Stravinsky would not have considered”, Barraqué is in agreement with Boulez’s justification “that this was not the issue, as long as these relationships were, indeed, in the score” (Ibid., 407). His admiration for Boulez’s essay is clear from further references to it in his extended essay on Beethoven (Barraqué 2001, 418; 27), and Paul Griffiths notes a possible allusion to *The Rite* in Barraqué’s *Chant après chant* (a quarter of the way into the work) (2003, 71). While, as noted already, Barraqué was otherwise not greatly enamoured of Stravinsky’s music, he was nevertheless very impressed on hearing *Requiem Canticles* (1966) (according to André Hodeir, cited in Griffiths 2003, 89).

### HENRI POUSSEUR, STRAVINSKY AND SOUND

The Francophone Belgian composer Henri Pousseur makes reference to Stravinsky in a number of places in his writings. In “Structure du nouveau matériau sonore” (1954) he draws attention to Stravinsky’s use of sound clusters which, as he suggests, takes his music into new, indeterminate sonic territory.

The sound clusters in Stravinsky’s early works, from *The Rite of Spring* to the *Symphonies of Wind Instruments*, show at what point sounds of determined pitch, played simultaneously, can coalesce in impenetrable complexes. If these complexes have only a short duration, not permitting the formation of global periodicities, they can only be integrated in a very rough way into our linear matrix of pitches. In the best cases, one can still determine extreme frequencies, the regions of dominant frequency, and all the rest disappears in a mass phenomenon (Pousseur 2004, 140).

Having identified this phenomenon within Stravinsky’s compositions, Pousseur next tries to explain it, wondering whether this seeming impenetrability lies within the sounds themselves or whether it is due to a theoretical apparatus not up to the job of accounting for them. He questions

can such sound phenomena, which have an immediately explosive effect, be considered compositionally as imprecise? Is it not rather that the means employed in approaching such phenomena are altogether inadequate? Might we judge that some figures are imprecise because they can only be described with difficulty by a network of straight lines? We must not forget that even acousticians – albeit in the context of psycho-physical problems – have abandoned rigid and irremovable [*inamovible*]

7 See his undated essay titled “Beethoven” (Barraqué 2001, 401–579).

harmonic analysis in order to devote themselves to new methods of measurement ... They accept, in line with auditory laws, a certain degree of imprecision regarding the dimension of pitch (Ibid., 140).

Having set out the question of the imprecise sounds of Stravinsky's clusters in the context of post-war psychoacoustics, Pousseur acknowledges that the terms in which he is discussing the aural experience of Stravinsky's compositions do not reflect the Russian composer's own concerns. Drawing close to Boulez's critique he writes that the works in question nevertheless possess unexplored consequences:

Stravinsky himself did not draw from his experience the extreme and only valid consequences. The way he linked these structures to one another, to fixed polar notes, neutralises their explosive force, reduces them to elementary phenomena of a percussive type, the essential function of which is to mark the articulation of time (Pousseur 2004, 140).

For Pousseur, writing in 1966 (in his essay "Calcul et imagination en musique électronique"), Stravinsky's enduring value lies in part in his enrichment of music's sound resources (2004, 181). In 1968 he noted *The Rite's* importance as marking the moment when noise enters into European music, becoming humanised in the sense of being more comprehensible to us (Pousseur 1970, 24). In *Fragments théoriques I sur la musique expérimentale* (1970) he praises those musicians who attempt to open up for us "the totality of the possible sound world", principally Stravinsky who does so through the only medium available to him, namely the classical orchestra (Ibid., 41). With such traditional means Stravinsky is credited with reconstructing "fully-fledged noises, genuine sound complexes which are extremely difficult to fathom" (Ibid., 41). As in his earlier statements, Pousseur continues to think that the overall effect in the case of *The Rite* is somewhat mitigated, since Stravinsky often employs easily appreciable musical material. For example, he uses folkloric sources which are not too far removed from the more familiar sound world of modality and which unfold within "rather strictly limited spaces" (Ibid., 41).

In "Stravinsky by way of Webern: The Consistency of a Syntax", a two-part article from 1972, Pousseur expresses the view that Stravinsky's harmony has hitherto been treated by commentators in "very simplistic, very partial, if not very negative" ways (Pousseur and Clements 1972a, 13). While paying homage to Boulez's "Stravinsky Remains", he notes nevertheless that here as elsewhere Boulez reduces "the incontestable originality of [Stravinsky's] harmony ... to traditional, if not to academic, notions, which ... rob it of its richness and its novelty"<sup>8</sup> (Ibid.). Despite recognising that Boulez's position in "Stravinsky Remains" is a little more nuanced than his previous statements, Pousseur criticises his French colleague's dismissals

8 Pousseur traces Boulez's statements on Stravinsky's harmony in his early writings: "Trajectories" (1949), "Bach's Moment" (1951), "Stravinsky Remains" (1953) and "Tendencies in Recent Music" (1957).

of Stravinsky's harmonic explorations, that they are timid or failed when compared with those of the Second Viennese composers (Ibid., 14). He picks up on the point, noted earlier in this article, that Boulez undervalues Stravinsky's harmony on the basis that it resorts to "powerful attractions around certain poles ... namely, the tonic, the dominant, the subdominant"; that it results in "embroidery on the embroidered chord" and in "superpositions of several modalities on the same polar note" (Boulez, cited in Pousseur and Clements 1972a, 14). Pousseur's critique of Boulez seems prescient given the importance, as we have seen, polar notes came to assume in the latter composer's compositions, especially from the mid-1970s onwards.

Looking more generally at his own compositional orientation in relation to that of Boulez, Pousseur diagnoses that Boulez to this point (1972) is caught between a generalised serialism which extends, on the one hand, the fundamental insights of the Second Viennese composers and which, on the other hand, pays close attention to Debussy's innovations with regard to large-scale form. For Pousseur, these two approaches are difficult to reconcile. On this basis he suggests that Boulez is "still lacking conceptual means, theoretical tools which would permit him to write less arbitrarily, to define Stravinsky's harmonic structures in an *adequate* manner, and thus to discover the extremely *acute*, extremely *modern* coherence and syntactical originality in their constructive power" (Ibid., 15–16). We might say that, in contrast to the continued negation of Boulez's approach to musical composition, Pousseur values highly the synthetic nature of Stravinsky's music and he praises "the extraordinarily premonitory character of Stravinsky's entire work" in this regard (Ibid., 16).<sup>9</sup> Consequently, Pousseur sets out in his article "to submit Stravinsky's harmony, that is his treatment (horizontal as well as vertical) of intervals and groups of intervals, to an examination which will be at least as careful as that with which rhythmic phenomena are treated in *Stravinsky demeure*" (Ibid., 18).

In doing so he looks closely at some Webernian aspects of *Agon* (1957) and more cursorily at *The Rite of Spring*. In the latter case, Pousseur confirms his earlier intimations that within the "Danse sacrale" "we are dealing with 'blocs' of sonority the details of which are difficult to analyze 'by ear' (even if some dominant frequencies emerge) and that we interpret in the direction of *noise*" (Pousseur and Clements 1972b, 140). In "The Consistency of a Syntax", following a period of time when he was opening up his own music to a wider range of possibilities including diatonicism (Ibid., 129), Pousseur decides to explore the details of Stravinsky's harmonic practice. He shows how this aspect of the Russian composer's work, formerly dismissed by Boulez and others as traditional and tame, is "much more loaded with possibilities for the future" than had previously been appreciated (Ibid., 137).<sup>10</sup>

9 Pousseur notes that "Boulez, even today unfortunately, has a tendency to label all this with 'antique dealer's mentality'" (Pousseur and Clements 1972a, 16). For further discussion on the divergence of views between Boulez and Pousseur on the question of negation see Campbell (2010, 38–47).

10 Pousseur refers explicitly here to Boulez's unease with a "series of parallel thirds ... accompanied by an equal parallelism in thirds or sixths in which either the lowest or the highest note has been raised



For Dick Witts, Pousseur's composition *L'Effacement du Prince Igor* (The Obliteration of Prince Igor) (1971), written not long after Stravinsky's death, is "a kind of aural equivalent" to the article "The Consistency of a Syntax" (Witts 1977, 10). Having attacked negative attitudes toward Stravinsky's harmony in the article, *L'Effacement du Prince Igor* is composed for a large orchestra in which the instrumental groups play collectively and homophonically. (Witts 1977, 11) As Witts tells us, Pousseur draws in *L'Effacement* on Webern's *Variations for Orchestra* (1940) and Stravinsky's *Agon* (1956-1957), two works which are already linked since "the Pas-de-deux of *Agon* refers to the thematic row and harmonic procedures of Webern's *Variations*" (Ibid.). For Witts,

Pousseur is attracted to *Agon* because it "takes and gives the measure of (Stravinsky's) past as well as of his future", and converges many seemingly opposed "stylistic stages". Stravinsky convincingly and positively encompasses many varied gestures without loss of structural perspective. *Agon* plays with a polyphony of materials (rendered successively) from Renaissance dance to "Webernised" adagio. In *L'effacement*, Pousseur focuses on Stravinsky's approach to Webern's serial procedures (Ibid.).

As Witts shows, in *L'Effacement* Pousseur draws on the principles Stravinsky derived from Webern's *Variations for Orchestra* for his own *Agon*. He "maintains momentum and coherence" first of all through selecting "strongly mutual elements ... connections and conversions, constructed through interval additions, multiplications, transpositions, inversions, pivotal contact and rationally employed chromatic shifts", employing a "gestural economy" (Ibid., 16). Secondly, he "extracts pitches from the entire vertical gamut he has produced through cyclic propagation" and these produce results in relation to (1) register, whereby "a cycle based on equal divisions of the octave creates pitch duplications at other octave levels", and (2) transposition. For Witts, Pousseur in this piece and at this point in his compositional development "is pushing along the trail of Webern that Stravinsky bestrode" (Ibid., 17).

It is also worth noting that in true Stravinskian fashion many of Pousseur's later pieces allude to significant musical figures from the past including Bach, Dowland, Schoenberg, Schumann and Stravinsky (Nicolson n.d.).

### MICHEL PHILIPPOT: A VIEW FROM THE 1960S

Another composer of note during this period, for whom Stravinsky was an important influence, is Michel Philippot. Philippot published a short book on Stravinsky in 1965 in which he stated of *The Rite of Spring* that, fifty years after it was first written, it has retained its power and "an extraordinary youthful potential" (1965, 12). Like Barraqué and other commentators, Philippot describes Boulez's study of *The Rite* as "magisterial" (Ibid., 114). Possibly drawing close to Pousseur, he finds

a semi-tone" (Pousseur and Clements 1972b, 137).

that Stravinsky transforms the sound of the orchestra as well as that of individual instrumental timbres (Ibid., 109), and he recognises the *Symphonies of Wind Instruments* as a product of Stravinsky's research into instrumental colour (Ibid., 73). Regarding the innovative instrumentation of player piano, harmonium, percussion ensemble and two Hungarian cimbaloms, conceived for an earlier realisation of *Les Noces*, Philippot suggests that Stravinsky was an unwitting "precursor in the field of music for tape and traditional instruments" (Ibid., 116). By contrast, he is less impressed by the use of string orchestra in *Apollon musagète*, stating that he deplores in this and other of Stravinsky's works of the period the "unexplained attraction for neutral tones" which is reversed in the later serial works (Ibid., 73). Interestingly Philippot, whose own music has its origins in dodecaphonic premises, finds that Stravinsky in his *Mouvements* for Piano and Orchestra (1958–1959) has "assimilated perfectly" the language of the Second Viennese composers (Ibid., 98), and *Agon* is described as "one of Stravinsky's most brilliant scores" (Ibid., 120). He also remarks on how the entirety of Stravinsky's career attests to his unprecedented capacity "to take up any music and to make it absolutely his own" as he becomes "a gigantic digestive tube through which all music passes" (Ibid., 109). Again, he suggests that Stravinsky "cannot bring himself to give up a kind of 'right to marry' ['droit de cuissage'] regarding all the music that preceded his own" (Ibid., 119).

## EPILOGUE

In this article we have seen how Stravinsky's work has served as an active force for a number of subsequent French composers. The analyses of *The Rite of Spring* produced by Messiaen and Boulez continue to serve as signposts in relation to which several composers situate themselves. In the 1950s French composers pursuing genuinely new music were united in finding that *The Rite* still possessed unexplored possibilities which they could tease out in their own works. For a number of composers, including Messiaen, Boulez and Barraqué, it is Stravinsky's rhythmic innovations that are of greatest importance. Pousseur focuses on the sonic aspects of certain key early works as well as on *Agon*, recognising the sonic complexity of the former and the sophisticated harmonic possibilities of the latter. Philippot praises Stravinsky's unique instrumental groupings and his research into instrumental colour, an insight that is later shared to some degree by the spectral composers and by the Boulez of *Répons, ... explosante-fixe...* and *sur Incises*. The later Boulez finds in *Les Noces* and the *Symphonies of Wind Instruments* a renewed source of musical form and he and Pousseur both come to value Stravinsky's use of pitch polarity as a way of structuring compositions and of providing coherence.

To look beyond the composers considered here, it is worth noting that Gilbert Amy's three sacred works form a distinctive Stravinskian moment in his output informed by the Russian composer's *Mass* and the *Symphony of Psalms*. Like Stravinsky, a number of Francophone composers including Pousseur, Amy, Philippe Fenélon, Frédéric Durieux and Thierry Pécou have integrated references to other composers, compositions and historical styles within their compositions, albeit



not always with the radicalness of their great Russian predecessor. While this is not something that can be associated exclusively with Stravinsky, it is arguably the case that no one before him had done anything like this with the radical programmatic intent of his neoclassical compositions, as they work their way through so many key moments of the Western musical past. For other contemporary French composers, such as Philippe Hersant, Laurent Martin and Philippe Hurel, the Stravinskian connections are mostly singular and anecdotal.

Even where Stravinsky is not an immediate reference in terms of composition, his work, as Adès suggests, seems something that has to be negotiated in theoretical terms. Among the composers of *L'Itinéraire*,<sup>11</sup> Hugues Dufourt (b. 1943) returns to Stravinsky in his writings (1993; 2014, 113–120). While distancing the music of the 1970s spectral generation from Stravinsky's rhythmic experiments, since their music "is oriented towards a single pulse", Dufourt recognises Stravinsky as one of those early modernist composers who prepared the way for the "emancipation of timbre" later in the century (1993, 86). Gérard Grisey (1946-1998) acknowledges Stravinsky as an important predecessor in thinking musical time and as the greatest rhythmician of his age (2008, 199). Michaël Levinas (b. 1949) considers *The Rite of Spring* as an exemplary moment in early modernism for its transgressive intent and the way it negotiates musical systems while disrupting them. (2002, 137–138) To this degree, it continues to stand as a model for composers today and Levinas asks "How can we anticipate secret laws like Stravinsky did at the beginning of our century?" (2002, 147).

In his book *Le Compositeur, son oreille et ses machines à écrire: Déconstruire les grammatologies du musical pour mieux les composer*, composer and theoretician Fabien Lévy (b. 1968) undertakes his own analysis of the *Danse sacrée* from *The Rite of Spring*, a work he describes as "enigmatic" (2013, 224). As with earlier generations of French composers, Lévy takes note of the analyses of both Messiaen and Boulez, acknowledging that the work of the former was geared more toward "demonstrating his own techniques of personnages rythmiques", rather than those of Stravinsky (Ibid., 227).<sup>12</sup> Before presenting his own "informational analysis" of Stravinsky's treatment of musical time in the *Danse sacrée*, Lévy acknowledges the continuing importance of Boulez's analysis, while attempting to go beyond any approach which is focused primarily on the notation in the score (Ibid., 232). Lévy recognises that Boulez's analysis is that of a composer who, rather than seeking to produce a historically faithful account of Stravinsky's intentions for the piece, was much more focused on discovering rhythmic tools which he could employ within his own compositions (Ibid., 232). For his own part, Lévy undertakes an informational analysis "not in terms of organised structures" but rather "of perception of irregularity in pointed [fléché], irreversible time" (Ibid., 233). In doing so, he is conscious that

11 *L'Itinéraire* is an ensemble of composers and performers which formed in 1973 around the spectral composers in Paris. <http://litineraire.fr/wp/>, accessed 15 May 2023.

12 As Lévy notes, Messiaen produced a second analysis of *The Rite*, this time based on the analysis of Greek rhythms (Lévy 2013, 228).

his own approach, just like those of Messiaen and Boulez, is limited and a product of its own time and its “obsessions” (Ibid., 238).

Lévy appraises the situation of the composer working since the millennium, noting the differences operative among successive generations of composers. Observing that around forty years separate the generation of Boulez, Stockhausen and Ligeti from that of Stravinsky, Berg and Bartók, and that a similar time-lapse lies between Boulez’s generation and his own, Lévy suggests that “rather than building on a tabula rasa, today’s composers seem to be motivated to some extent to ‘extend’ the work of their elders” (2013, 242). He notes that the generation of composers aged under fifty working in the twenty-first century is producing its own aesthetic, even if it is more clearly in line with references from the past and does not seem to present an easily definable unity [“une unité médiatisable”] (Ibid.). Lévy suggests that he and other composers working in the twenty-first century “have inherited from [their] modernist ‘musical grand-parents’ the desire to construct new grammars and, at the same time, to share with [their] ‘composer-parents’ the dream of elaborating new concepts” (Ibid.).

Some of Stravinsky’s key works are now over 100 years old and, as we move further away from their points of origin in time, it is inevitable that their influence will be all the more mediated. It seems that Stravinsky’s key works, while perhaps not as shocking or surprising as they once were, have not lost anything of their capacity to stimulate and inspire. While a number of his compositions have attained canonical status and are firmly placed in the repertoires of many of the world’s greatest orchestras, ensembles and solo musicians, this does not seem to have diminished their suggestive potential. More than fifty years after his death, Stravinsky, it seems, remains!

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ЕДВАРД КЕМБЕЛ

СТРАВИНСКИ И ПОСЛЕРАТНА ГЕНЕРАЦИЈА У ФРАНЦУСКОЈ: АСПЕКТИ УТИЦАЈА

(РЕЗИМЕ)

У овом чланку истражујемо на које начине је стваралаштво Стравинског инспирисало бројне потоње француске композиторе. Анализа *Посвећења њролећа* коју су начинили Месијан и Булез и даље служи као путоказ у односу на који се позиционира неколико композитора. Током педесетих година прошлог века, француски композитори који су трагали за истински новом музиком били су уједињени у потрази за неистраженим могућностима за које су веровали да постоје у *Посвећењу*, а које би могли да наговесте у својим делима. За одређен број композитора, међу којима су и Месијан, Булез и Барак, највећи значај имале су ритмичке иновације Стравинског. Пусер се фокусирао на звучне аспекте одређених кључних раних дела, као и на *Ајон*, препознајући звучну комплексност у ранијим остварењима и софистициране хармонске могућности каснијег дела. Филипо је хвалио начин на који је Стравински груписао инструменте, као и његово истраживање инструменталне боје, што је увид који су касније у одређеној мери преузели спектрални композитори и Булез у делима *Répons, ... explosante-fixe...* и *sur Incises*. Зрелији Булез је у *Свагби* и *Симфонији за дувачке инструменте* пронашао обновљени извор музичке форме, а он и Пусер су високо вредновали и употребу поларитета висина тонова, који је у циљу структурисања композиција и обезбеђивања кохеренције примењивао Стравински.



## CORPOREALITY AND DANCE IN THE MUSIC OF IGOR STRAVINSKY

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ТЕЛЕСНОСТ И ПЛЕС У МУЗИЦИ ИГОРА СТРАВИНСКОГ

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### ABSTRACT

The high rank of Igor Stravinsky's works (especially for ballet) prompts a discussion about the meaning of corporeality and dance in his output, a meaning that goes beyond Stravinsky's historically-documented interest in ballet music. Thus, the encounter with Diaghilev and Nijinsky could be justified as immanently emanating from his own musical aesthetics and poetics. If dance seems for the composer to form an additional, immanent level of the music, the question of the aesthetic sense of reference to the body in Stravinsky's music remains unanswered. By attaining a "mediated immediacy" (Helmuth Plessner) in his works, his ballet music manages to maintain a certain distance – objectifying, alienating – from subjective expression, without becoming abstract, and at the same time without losing the subjective and intersubjective bonds in which it is immersed. Through dance, Stravinsky not only strengthens the aspect of mediation in his music, but in a reflective not primitive practice, he also looks for the origins of aesthetic expression.

KEYWORDS: Igor Stravinsky, aesthetics, ballet, body, Helmuth Plessner.

## АПСТРАКТ

Значајно место које заузимају остварења Игора Стравинског (посебно балетска) подстиче дискусију о значењу телесности и плеса у његовом раду, које надилази историјски документовано интересовање Стравинског за балетску музику. Стога сусрет с Дјагиљевим и Нижинским може бити сагледан као иманентно произлазећи из његове музичке естетике и поетике. Ако је плес за композитора додатни, иманентни слој музике, на питање естетичког смисла реферирања на тело у музици Стравинског још увек није дат одговор. Постигући „посредовану непосредност” (Хелмут Плеснер) у својим делима, његова музика за балете успева да задржи одређену дистанцу – објектификујућу, отуђујућу – у односу на субјективну експресију, без постајања апстрактним и истовремено не губећи субјективне и интерсубјективне везе у које је урођена. Кроз плес Стравински не само да ојачава аспекте посредованости у својој музици, него и путем рефлексивне, а не примитивне праксе, такође тражи и порекло естетског израза.

Кључне речи: Игор Стравински, естетика, балет, тело, Хелмут Плеснер.

Since the ancient theory of rhetoric of Quintilianus, it has been clear that the body and gestures are there to support the affect of the acoustic and language, and to lend them a material dimension, thus also persuasive power (Diehr 2000). The visual of body gestures follows the sound, which directly expresses the speaker's soul. This old body-soul problem – at least since Theodor W. Adorno's criticism of corporeality, even with Igor Stravinsky – also deserves a place in the musicological or music-aesthetic discourse. The high rank of Stravinsky's works (especially for ballet) prompts a discussion of the meaning of corporeality and dance in his output, a meaning that goes beyond his historically-documented interest in ballet music, such that the encounter with Sergei Diaghilev and Vaslav Nijinsky could be justified as emanating from his own musical aesthetics and poetics.

The fact that dance depends on music in order to achieve “rhythmic organization on a larger scale” (Dömling 1985, 205), in order to be able to produce more than just short “improvisations”, was what George Balanchine emphasized in Stravinsky's music. It is also known that Stravinsky had a concrete idea of the physical dance movement. A well-documented example is the ballet *Le Sacre du printemps*, for which Nijinsky created the world premiere choreography in 1913. A piano reduction has been preserved in which Stravinsky sketched the choreography in advance. The entries make it clear that Stravinsky had “dance accents and phrases” in mind, “which seldom match the accents and phrases of the music” (Stravinsky 1969, 35). In addition to the already highly complex rhythm of the *Sacre*, the composer thought

of a choreography that did not double these structures, but rather a simpler choreography that was often contrapuntal in itself and to the music. If dance seems for the composer to form an additional, immanent level of music, the question of the aesthetic sense of the body in Stravinsky's music remains unanswered. Are there perhaps other, aesthetic reasons for realizing this relationship between body and music? What is the inner need or necessity that urged Stravinsky to ballet?

This question could perhaps be answered on the basis of aspects of his musical language that explain or underline the affinity for bodily movement. Can, therefore, as Helmut Plessner claims about the language of the actor, one also imagine in the case of music, that it needs to be supplemented by the "proportioning shaping" (2003a, 214) of the body of the performer or dancer in order to generate "drive and resonance" (Ibid.)? According to Plessner, rhythm, tones and tone sequences have a direct effect on the human body. Because it acts as a resonance body, receptive to every kind of vibration, they give it the possibility of resonance with its own volume.<sup>2</sup> Does therefore music, like an actor's speech, require a body in order to unfold its original and full meaning, to make the "atmosphere around the whole person tangible" (Ibid.)? Is the existence of the dancing bodily gestures the condition for music to regain its anthropologically-founded, actual meaning, to be able to fully correspond to the uniqueness of the human form of existence between corporeality and consciousness? From a philosophical point of view, what is the main point of such an encounter?

Clarity, transparency, and discipline are aesthetic categories that can be recognized in Stravinsky's musical poetics. In an explicit antithesis to the romantic ideal of overloaded expression represented by Richard Wagner, exemplified in the idea of the infinite melody, Stravinsky proposes the criterion of an anthropologically-determined measure in expression, which is defined by the "limitations of the organ" (Stravinsky 1947, 63) of perception. "It is the perpetual becoming of a music that never had any reason for starting, and more than it has any reason for ending. Endless melody thus appears as an insult to the dignity and to the very function of melody which, as we have said, is the musical intonation of a cadenced phrase" (Stravinsky 1947, 62). The dignity and physical condition of melody within the confines of the human voice should be a stumbling block in the conception of abstract music ascribed to sublime emotion.

Stravinsky recognizes features of an effusive emotion not only in Romanticism but also in the music of the twentieth century, which apparently conceal the appearance of actual emotional content. Commenting on *Wozzeck* he writes: "But 'passionate emotion' can be conveyed by very different means than these, and within the

2 "Sounds are always full, broad, hollow, sharp, pointed, thin, flat. The spatial appearing (not spatial!) Characters of voluminosity show up in the timbres of the vocal and instrumental areas, in the chordal miscibility of several tones into 'spacious' sound formations and in the height or depth of the tone. Irrespective of how they are produced, i.e. regardless of their vocal or instrumental origin, sounds are able to have a profound or moving effect on the posture and motor skills of the body due to their volume. They conform to man's lively position. The volume of sound 'matches' the volume of our body and being in the body" (Plessner 2003b, 189).



most ‘limiting conventions’” (Stravinsky and Craft 1963, 24–25). With an example from the miniature representation of Timurid art, a style of art originating during the rule of the Turko-Mongol Timurid Empire (1370–1507), he makes no secret of the fact that the – similar to early medieval art in Europe – stenciled bodies and faces of these simplified, ornamentally graphic, schematized imagery as more able to convey the power of the truthful. “In another favorite miniature, two lovers confront each other with stony looks, but the man unconsciously touches his finger to his lips, and this packs the picture with, for me, as much passion as the *crescendo molto* in *Wozzeck*” (Stravinsky and Craft 1963, 25). The body gesture of the non-realistic miniature is for Stravinsky a more honest and more subtle representation of spiritual strength and expression, which is limited to the essentials. Contrary to the romantic ideal, the composer does not seem to prefer the incorporeal music striving for the absolute, at least not that of his contemporary Alban Berg, but rather moderate corporeal representation. The awareness of historical and stylistic distance and of the sense of limit appears as a guarantee of the aesthetic of objectivity, logic and depersonalization.

With a further note, this time on one of the greatest poets of the Elizabethan period, namely Edmund Spenser, probably best known for his long, allegorical epic poem “The Faerie Queen”, and his allegory of the body in its second book, Stravinsky emphasizes the role of the body as a resistance to the danger of a sweet sentimentality of expression; he does so with reference to a work of his own, namely the ballet *Le Baiser de la fée* and its source of inspiration, the work of Tchaikovsky. “‘Soule is form’ Spenser says, ‘and doth the bodie make.’ (And I would apply that quotation to *Le Baiser de la fée* as well. Listening to a concert of the saccharine source material for that work the other day, I almost succumbed to diabetes)” (Ibid., 11).<sup>3</sup> Spenser’s allegory attempts to draw borders to prevent the diffusion of undesired emotions. The worry here is that passions will turn the body into a monster. Stravinsky’s reference to Spenser is directed against an aesthetic of direct expression and appeals for the adherence to boundaries marked by the body, which constitute the artificiality of musical expression. “[T]o me art is arbitrary and must be artificial” (Ibid., 17).

The sense of corporeality in Stravinsky’s music can be seen in contrast to animals, which, as he says, “do not have to do, they just are” (Ibid., 219); the use of the body in music is the benchmark and guarantee that music does not degenerate into an

3 “In canto nine of book II of *The Faerie Queene*, Spenser portrays the body as an embattled fortress protecting the virtue of temperance. The questing knights Guyon and Arthur come to the House of Alma, which is described as the human body: ‘[...] The knights find this castle-body besieged by “[a] thousand villains” [...]. These villains are later revealed in canto eleven to be “strong affections” [...] that besiege “Sight” [...], “Hearing” [...], “Smell” [...], “Tast[e]” [...], and [...] the sense of touch. [...] Located outside and attempting to move into the body via the senses, these affections represent a threat because of the porosity of the body.’ [...] “Spenser’s allegory of the body in book II of *The Faerie Queene* expose[s] what it means for a body to be a source of knowledge about nature, the world, and the self” (Taylor 2018, 168, 154).

arbitrary play of affects, but takes on a real shape that is able to tame the imagination and pathos. Rhythm, the musical element that realizes the bond between sound and body, serves this purpose to musically “freeze” the dramatic flow, to establish an artificial distance to the soul. “The rhythms [in *Oedipus rex*] are the principal source of dramatic tension and a major element of the dramatic method. If I have succeeded in freezing the drama in the music, that was accomplished largely by rhythmic means” (Ibid., 12–13). The aspect of rhythm opens up an anthropological perspective on Stravinsky’s thinking. For the composer, the comparison of music with an organism forms the basis for an aesthetic conception in which the laws of attraction to a center characterize the musical phenomenon: “The articulations of musical discourse betray a hidden correlation between the *tempo* and the interplay of tones. All music being nothing but a succession of impulses and repose, it is easy to see that the drawing together and separation of poles of attraction in a way determine the respiration of music” (Stravinsky 1947, 36). The body is the starting point and at the same time the pole of attraction of musical movement, expressed among other things in the principle of tonality. Striving for a topography of music, Stravinsky is looking for a methodology that describes musical structures according to their spatial relationships to one another. A spatial idea of the music, which starts from the poles of one’s own body, should prevent states of indifference and adapt the music back to human proportions.

“Limit” and “artificiality” are two terms that make up the foundation of the philosophy of a contemporary of Stravinsky: Helmuth Plessner. As a paraphrase of Stravinsky’s sentence, Plessner emphasizes: “After all, the animal is also direct and genuine in expression; if expression were no longer important, then nature would remain with the elementary living beings and would avoid the brokenness of man” (1981, 106). Only the concentration of the animate thing at its ending, at its “border”, opens it in a characteristic way, inwards and at the same time outwards, allowing each specific environment to appear in this thing and it to appear in an environment. Plessner’s foundation of philosophical anthropology defines the human being as the living being that is embedded, “positioned” in the physical boundaries and a corresponding environment, drawing at the same time from an “eccentric” point, open to the world, boundaries that he embodies. Eccentrically positioned between mind and body, only man really “has” an environment and a body and is the subject of this “having”. Only he is aware of being a subject; only man is an I, namely, completely self-reflected, an eccentric being aware of the otherness-relationship to the world, of the objectivity of things. Man, although rooted in his existential center, transcends it, projects beyond it. He is beyond the opposition of subject and object, subject to the world and object to himself.

If music occupies a central position in the system of Plessner’s philosophy, because it can communicate the spirit to the body most directly, and vice versa, the spirit-body relationship inherent in music is made thematically and artistically fruitful in ballet music. For Plessner, the attempt at dancing (a conversion of musical meaning into physical movements) testifies to an inner connection between sonorous lines and physical movements. He shows that it is possible to grasp the sonorous lines as gestures or to let be carried away by them in the direction of the gesture.

The most significant thing about the comparison between a gesture and a sounding movement is that it is not just a metaphorical connection. “But that we can understand musical movements ‘as a gesture [...]’ does not mean that we thereby only understand them metaphorically. As Plessner indicates, ‘both moments, the producibility and the distant proximity of the sound, clarify the peculiar relationship of the human subject to his body’, which reveals an ‘inner connection’, a structural affinity between sound and the phenomenal body that allows for a qualitatively different accordance or equivalence relationship between musical and bodily movements that is different from any mere metaphor” (cf. Tsetsos 2020, 155). Even more, the affinity of the sound to the body is the condition for being able to grasp music: “The accordance of the acoustic material to the posture sharply [...] specifies the aesthesiological condition of the possibility of gestures appropriate to the meaning of the music. In the strictest sense, it is therefore the general prerequisite for understanding and expressing musical content, it is actually the condition of the possibility of music par excellence” (Plessner 2003a, 236).

Taking Plessner’s idea a step further, dance in relation to music is for Stravinsky precisely what tools and art mean to people: they constitute an act of reflection. Man is by nature artificial. Knowledge of oneself leads man beyond nature. It is true that an animal can also use tools, for example. But it cannot invent. An animal, when using a tool, does not notice the process it has created. According to Plessner, the human urge to invent things is the longing for an equilibrium. Man does not behave safely towards his world, guided by instinct. He has no immediate home in this world, but has to make one for himself. The questionable nature of his position in the world leads to his essential, not merely accidental or even historically-arising “need for supplementation”. “An eccentric way of life and the need for supplements form one and the same fact”, explains Plessner. “In this neediness or nudity lies the impulse for all specifically human activity, i.e. activity directed towards the unreal and the artificial working, the ultimate reason for the tool and what it serves: culture” (Plessner 1975, 285).

If the history of music is to be understood as a history of the independence of sound from voice and corporeality, of a unity that, from an anthropological perspective, is laid out in the body, in that “every tone is equivalent to a certain posture of the body and with a concise positional relationship to him (head tone, chest tone, low tone)” (Plessner 2003a, 233), then this is how Stravinsky continues this development by restoring this unity as a conscious act. If one follows Plessner’s philosophy of the body as a condition for understanding and making music, Stravinsky’s reference to the body in his ballet music points to a further aesthetic level of his music. In search of a lost wholeness, of a collective (bodily) consciousness in which nature and culture, life and art still form an organic unity, Stravinsky turns to dance in order to “invent” a suitable instrument to shape, to give artistic form to the body as the condition of art, as well as the condition of the social and religious act. Because the dancing body also visually depicts the corporeal “striving for expression” (Ibid., 243), which is felt by the listener but cannot be lived out due to his passivity, it functions like a “speaker” for the viewer “in the medium of the gesture”, bringing him, the listener, the experience of the original presence of mind and music in the body.

Stravinsky describes himself as an “inventor of music” (1947, 53), thereby emphasizing that the focus of his aesthetics is not primarily the “idea”, but rather the “realization” and “creation”. “Invention”, according to Plessner, “means implementation from possibility into reality. It was not the hammer that existed before it was invented, but what the hammer expresses. The gramophone was, so to speak, ripe for invention when it became clear that sound waves can be transformed mechanically, and no human being has created this fact. Nevertheless it had to be invented, i.e. the form for it had to be found” (Plessner 1975, 321). The meaning of dance in Stravinsky’s music can be interpreted in a similar sense. Stravinsky invents his ballet music in order to give expression to the element of corporeality that is immanent in music but only present as a possibility. Through dance he introduces an element into the musical composition that makes it possible to experience music in general, as well as reflect on mind and soul. “Only in the intertwining of aloofness and being there, distant and close, does the immanence of consciousness fulfill its reality-revealing meaning” (Plessner 1981, 247).

Stravinsky underscores the need to immerse into the objectivity of the musical phenomena in order to be able to estimate their impact in a cool and reasonable manner, instead of strengthening the power of music through uncontrolled emotions and indignation. The physical dance movement reinforces the moment of distance (by means of music’s objectification in dance) of a reflected experience through the body. Through means such as reference to older music, the stratification of rhythm, the montage character of his composing techniques, the return to ancient subjects and, more generally, by turning away from the expressive character of the music, the composer succeeds in looking for the origin of the constitution of the musical phenomenon in its relation to the act of consciousness. Through dance, specifically through the translation of musical movement into a physical one, the immediate feeling of the music is also indirectly experienced as objectively physical. Through dance, this objective component comes into consciousness more clearly than just through the perception of music, which already has the double character of the perception of something and at the same time the perception of one’s own perception. It is only because of this, as Plessner calls it, “mediated immediacy” (1975, 171), namely man’s ability not only for simple perception, but for the perception of his own perception, that dance shows such proximity to music, which is the condition for fruitful cooperation of the two arts. Often when Stravinsky composes for dance based on musical material from the distant past but which is, at the same time, emotionally very close, a situation can arise in which the transgression of the subjective in one’s own subject becomes most obvious and the music is placed beyond the opposition of subject and object. Through the distant closeness of his music, for example in works such as the ballet *Pulcinella*, through the relationship of direct, spontaneous devotion and distanced reverence towards the material (Pergolesi’s music), through the synthesis of the feelings of restrained respect and intimate love (Stravinsky 1957, 83), he can renew the hidden life of the past, he can make its perception possible in the present. By attaining a “mediated immediacy” in his works, without becoming abstract, and at the same time without losing the subjective and intersubjective bonds in which it is immersed, his music always manages to maintain

a certain distance – objectifying, alienating – from subjective expression. Through dance Stravinsky not only strengthens the aspect of mediation in his music but, in a reflective non-primitive practice, he also looks for the origins of aesthetic expression.

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## ЈАКОВОС ШТАЈНХАУЕР

## ТЕЛЕСНОСТ И ПЛЕС У МУЗИЦИ ИГОРА СТРАВИНСКОГ

## (РЕЗИМЕ)

Значајно место које заузимају остварења Игора Стравинског (посебно балетска) подстиче дискусију о значењу телесности и плеса у његовом раду, значењу које надилази историјски документовано интересовање Стравинског за балетску музику. Стога сусрет с Дјагиљевим и Нижинским може бити сагледан као иманентно произлазећи из његове музичке естетике и поетике. Ако је плес за композитора додатни, иманентни слој музике, на питање естетичког смисла реферирања на тело у музици Стравинског још увек није дат одговор. Јасноћа, транспарентност и дисциплина естетске су категорије које се препознају у музичкој поетици Стравинског. У експлицитној антителизи романтичког идеала прекомерне експресије коју представља Вагнер, оличеној у идеји бескрајне мелодије, Стравински предлаже критеријум антрополошки одређене мере у изразу. Физички плесни покрет појачава моменат дистанце (у смислу музичке објективизације у плесу) искуства рефлектованог кроз тело. Постижући „посредовану непосредност” (Хелмут Плеснер) у својим делима, његова музика за балете успева да задржи одређену – објектификујућу, отуђујућу – дистанцу у односу на субјективну експресију, не постајући апстрактном и истовремено не губећи субјективне и интерсубјективне везе у које је уроњена. Кроз плес Стравински не само да ојачава аспекте посредованости у својој музици, већ и путем рефлексивне, а не примитивне праксе, такође тражи и порекло естетског израза.



**IDEOLOGY, HUMANNES, AND VALUE.  
ON ADORNO'S STRAVINSKY**

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**ИДЕОЛОГИЈА, ЉУДСКОСТ И ВРЕДНОСТ.  
О АДОРНОВОМ СТРАВИНСКОМ**

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**ABSTRACT**

Theodor W. Adorno's critique of Igor Stravinsky has itself been repeatedly criticised. Following the same line, the present article takes as its point of departure the philosophical anthropology of Helmuth Plessner, which challenges the premises of Marxist anthropology, on which Adorno based his critique of Stravinsky. Far from regressing to the inhuman and primitive, Stravinsky's music affirms, in historically adequate modern terms, the constitutive reflectivity of the human embodied condition, thus becoming more "human", i.e. meaningful and expressive, than Adorno could have even conceived. Additionally, an account is provided of some groundbreaking musical qualities that underpin the artistic value of Stravinsky's music, which Adorno also contested.

**KEYWORDS:** Theodor W. Adorno, Igor Stravinsky, Helmuth Plessner, philosophical anthropology, musical value.



## АПСТРАКТ

Адорнова критика Стравинског и сама је претрпела бројне критике. Пратећи ту исту линију, овај чланак као полазиште узима филозофску антропологију Хелмута Плеснера, која оспорава премисе марксистичке антропологије, на којој Адорно заснива своју критику Стравинског. Не регресирајући у нељудско и примитивно, музика Стравинског потврђује, у историјски адекватним модерним терминима, конститутивну рефлексивност људског отелотвореног стања, постајући тако више „људска”, тј. смислена и изражајна, него што је Адорно могао појмити. Осим тога, пажња је посвећена и неким револуционарним музичким квалитетима који подупиру уметничку вредност музике Стравинског, коју је Адорно такође оспоравао.

Кључне речи: Теодор Адорно, Игор Стравински, Хелмут Плеснер, филозофска антропологија, музичка вредност.

In a broad Marxist sense, all critique of ideology, understood as a process of uncovering and denouncing false forms of thought and action that appear as true, is performed, explicitly or not, in the name of a true human condition impeded in its materialisation by these very forms of thought and action. Theodor W. Adorno conceives this true human condition as a society of rational, emancipated, autonomous and thus truly free human individuals (Wilson 2007, 96 f.; O’Conor 2013, 190–191). In Adorno’s view, a fundamental precondition of human emancipation is the awareness of the essentially non-binding nature of the norms and values by which humans are raised; for, the sole function of norms and values is the reproduction of precisely that unfree social reality that the critique has the duty to uncover and denunciate (1973, 90, 95, 275, 355).

Within this philosophical frame, the aim of all great art is to reproduce in its own sphere the logic of human emancipation. The emancipated artist does not impose extraneously – and for this reason violently – to the artistic material established techniques, norms and conventions that contradict the nature of the material and impede the development of its possibilities, but follows the tendencies of the material, its internal logic, in a way that enables the creation of binding or authentic<sup>2</sup> works, which “could not be otherwise” (Adorno 2006, 105–106). Achieved through the conformity of the artistic subject to the demands of the material, true artistic objectivity or authenticity is not only compatible with the freedom of that subject, but it is a precondition of her/his freedom, since only such objectivity can ensure the independence of the artistic subject from purposes or norms imposed on it extrane-

2 Adorno defines authenticity as “[...] the characteristic of works that gives them an objectively binding quality, a quality that extends beyond the contingency of mere subjective expression, the quality of being socially grounded” (Adorno 2019, 199).

ously, in a state of heteronomy.<sup>3</sup> For it is the conviction of Adorno, who in this matter faithfully follows the tradition of German Enlightenment, that only the autonomous subject is truly free (O'Connor 2013, 130–135).

Adorno traces the ideological element in Igor Stravinsky's music in the latter's attempt to achieve the status of aesthetic objectivity, authenticity, and bindingness by aesthetically false means, that is, by means incompatible with the principle of the autonomous treatment of the musical material in terms of its own logic (van Eecke 2014). Although Stravinsky rightly rejects the formal conventions of both classicism and romanticism, he restructures musical form in terms of subjective arbitrariness. According to Adorno, Stravinsky juxtaposes irrationally, i.e. without mediation and internal necessity, either musical fragments (2006, 113) or complexes (Ibid., 115) that are not only thematically unrelated, but each of them is structured on the basis of rhythmically varied reiterations of melodic and harmonic elements (Ibid., 132) and not on the basis of rational motivic-thematic development: "The formative process that is envisioned has nothing to do with musical dynamics, and least of all with the creation *ex nihilo* of large, self-motivating musical forms that constitute one of Beethoven's leading ideas right up to the first movement of the Ninth Symphony" (Ibid., 122). Musical form comes about as an incoherent sequence of "reflex gestures" (Ibid.), whose purposely dissonant character turns it into a sequence of shocks (Ibid., 117–118, 142). By violently transfixing the listener and by paralysing reflection, these shocks annul freedom towards the musical object, rendering the listener the docile receiver of the actions of an arbitrary subjective will that appears as binding. Once the musical object obeys not its own logic but the dictates of the arbitrary artist (Ibid., 125), it is as much unfree as the listener, the musical subject, who is thus preemptorily deprived of its right to a rational understanding of musical form.

In contrast to Arnold Schoenberg, whom Adorno opposes to Stravinsky (Padison 2003), the contestation of the formal and tonal conventions of tradition – a contestation that lies at the core of all new music – does not lead to the emancipation of the musical material and the liberation of its formative possibilities, but to its manipulation through an authoritarian artistic behaviour, ideologically appearing as the embodiment of liberty. Here we are dealing with false aesthetic objectivism, a "realism of the facade" (Adorno 2006, 128) behind which the subject is merely concealed instead of becoming an element of the form itself and an inherent factor of its coherence. The retreat of the subject from musical form brings with it the retreat from musical expression (Ibid., 131–132). According to Adorno, Stravinsky's justified critique of the falsity and hypocrisy of romantic sentimentalism leans not toward the seeking of a true sentiment as the emotional response to a true consciousness of reality, but toward the rejection of all sentiment as something always already false. Deprived of emotional subjectivity, his music behaves as a body disjoined from

3 See, especially, Adorno 2002, 269: "It [art] rescues subjectivity, even subjective aesthetics, by the negation of subjectivity. The subject, convulsed by art, has real experiences; by the strength of insight into the artwork as artwork, these experiences are those in which the subject's petrification in his own subjectivity dissolves and the narrowness of his self-positingness is revealed".

soul and mind, as the body of the neurotic or the mentally ill (Ibid., 125 f.), in other cases as that of the savage or the child. Yet, the calculated primitivism and infantilism of Stravinsky's music, instead of working as an indictment of bourgeois hypocrisy in the interests of true, emancipated humanity is, in fact, nothing but a kind of aesthetic regression pleading in favour of modern inhumanity. Formal discontinuity, emotional destitution and mechanistic frigidity, disconnection and spatialisation of time modelled upon painting, fetishisation of musical means and absolutisation of instrumental craft (Ibid., 128–129) – all these negative qualities banish the subject from both sonic structure and expression and, with it, they also banish soul, mind, and humanity, notions inextricably intertwined in Adorno's thought: "All that remains to this music after having successfully exorcised the soul is the empty shell of the animate" (Ibid., 133). The negation of the subject in Stravinsky's music becomes eventually the sonic symbol of an archaic collectivity where the individual is sacrificed rather than truly individualised. As the sonic symbol of the inhuman, Stravinsky's music contributes by way of its own aesthetic means to the deepening of modern social barbarism.

The fact that at the core of Adorno's ideological critique of Stravinsky lies the concept of the inhuman poses the question about his own conception of the human. Adorno's anthropology is essentially Marxist (Marković 1991). Marxist anthropology thinks of humans as lacking an invariable, unhistorical nature. Being the result of their history and social conditions, humans can only define their own concept in terms of historical self-understanding. This leads Marxists like Adorno to consider every adoption by modern humans of attitudes historically bygone or ontogenetically precursory, every conscious imitation of primitively collective or infantile behaviour as something that actually belies in an ideologically charged manner their self-understanding as autonomous subjects and mentally mature individuals. By depressing historically formed humanness, all conscious behavioural regression becomes a byword for conscious de-humanisation. Contemporary humans cannot be but modern, that is, self-conscious, rational and critical individuals and, most importantly, masters of their drives and corporeality. All regression to the pre-modern or anti-modern, all loss of self-consciousness and self-determination renders them inhuman in this particular historical sense.

Nevertheless, the simple fact that Marxist anthropology, upon which Adorno's critique of Stravinsky is largely based, is not the only theory of human nature that exists (Stevenson and Haberman 1998), would suffice to relativise the validity of this critique. In the philosophical anthropology of Helmuth Plessner, to give a little-known example, self-consciousness and self-determination are structural aspects of human nature. As such, they do not perish even in cases of primitive or infantile behaviours, all the more when such behaviours are voluntarily and reflectively adopted, as in the case of Stravinsky's music. Self-consciousness and self-determination are here considered essential properties of a special, human form of life characterised by "eccentric positionality" (Fischer 2016, 115–135), a term used to signify the double distance of the living thing from itself. Only in the case of humans do we face a living thing standing in the paradoxical situation of *being* a body, being *within* a body, and at the same time *having* a body from that transcendental standpoint

from which it cognises to be both (Plessner 2019, 272). This double distance from the body, this “eccentric positionality,” being the structural property of human beings, the *a priori* of the human condition, can never be lost. Healthy adult humans are always aware of what they do; they remain subjects of their bodily movement even when they decide to embody behaviours that characterise lower levels of consciousness.<sup>4</sup> In structural correspondence with the properties of being a body, being within a body, and having a body from an eccentric standpoint, human existence is structured in the form of an outer or physical world, an inner or psychic world, and a shared or social world, the world of shared meanings or “spirit” (*Geist*) (Ibid., 272 f.).

Even more important as regards the present issue is the fact that these three dimensions of the human condition, the physical, the psychic, and the spiritual – the latter standing in a transcendental relationship to the others – are always already present in all human perception: for us humans, every object, here every musical object, possesses conjointly material form, expression, and meaning, even if this meaning is a simple name or the concept under which the object is subsumed. In our case, whether Stravinsky’s music is expressive or not is to be decided independently of the intention of Stravinsky or his listeners for the simple reason that expression, considered as the manifestation of something internal, even elusively internal, as in the case of abstract expressiveness, constitutes a permanent feature of the human perception of any kind of thing whatsoever, including the intentionally non-expressive music of Stravinsky. Contrary to Adorno’s assumption, the notion of expression includes far more than the manifestation of emotional states, even when it comes to the pain caused by the true consciousness of the historically real and which all non-ideological music, as Adorno believes, should express (Adorno 2006, 131).<sup>5</sup> Beyond emotional states, the content of expression could be attitudes, outlooks, intentions, ideas, and, as far as art is concerned, aesthetic qualities. The latter are re-

4 Plessner’s description of the fact is striking: “The human, however, is subject to the law of exentricity, according to which his being in the here/now – that is, his absorption in what he experiences – no longer coincides with the point of his existence. Even in the execution of a thought, a feeling, a volition, the human stands apart from himself. How can we explain the existence of false feelings or sham thoughts or the fact that it is possible to work ourselves into something that we are not? How can we explain the existence of (good and bad) actors, the transformation of one human being into another? How is it possible that those watching him, but more significantly the individual himself, cannot always say with certainty whether even in moments of the greatest abandon and passion he is not merely playing a role? The testimony of inner evidence does not dispel doubts as to the truthfulness of one’s own being. Such evidence does not overcome the incipient split that, because it is exentric, cuts through the human’s being-himself, so that no one can know of himself whether it is still he who laughs and cries, thinks and makes decisions, or this self that has already split off, the other that is in him, his counterimage or perhaps even antithesis” (2019, 277).

5 Even Adorno himself avows that “There are passages in Stravinsky that in their bleak indifference or their cruel harshness do more honor to expression and its foundering subject than do passages in which it overflows with exuberance because it does not yet know that it is dead: In this compositional attitude, Stravinsky in fact brings to term Nietzsche’s struggle against Wagner. The empty eyes of his music are sometimes more expressive than the expression” (2006, 132).

lated to comportment which, as Kant has already noticed, is distinguished by inner purposiveness or teleology (2000, 105–106). This teleology is not identical with that of the purposeful or rational activity which Adorno has in mind when he deplores Stravinsky's music for being deprived of dynamic temporality in such a way as to resemble dancing movement.

Surprisingly, here we have to do with praise rather than reproach; for it is precisely in dancing movement, namely in a movement not goal-oriented yet intrinsically meaningful, that the humanity of humans is manifested with the utmost clarity. This is all the more evident in a dancing movement like that of Stravinsky's music, where the irregularity and variability of metre and accent necessitate the greatest possible control over the dancing body. Here the eccentricity of human nature, the ability of the living thing to fully instrumentalise the body which the thing itself is,<sup>6</sup> becomes itself an aesthetic idea. Perhaps Stravinsky's music is more human than Adorno could even imagine. It is endowed as much with "soul" as with "spirit." We need only consider, along with Plessner, that spirit is not something separate from life, another substance added to those of the body and the soul, but a property of a living body eccentrically positioned against itself and its world, a property of a body fully reflected in itself (2019, 281 f.).

Debatable is further Adorno's criticism of the alleged irrationality of Stravinsky's music. Adorno understands as rational that music for each and every single element of which an answer can be given as to the why of its particular placement within the form and the how of its relation to every other element. Rational in this sense is Bach's, Beethoven's, Brahms's, and Schoenberg's music, not Stravinsky's. In music like his all answers as to the why and the how of its elements lie in the mind of the composer, not in the music itself. Yet, how true is this notion of musical rationality? More than a century before the publication of Adorno's *Philosophy of New Music* Hegel, in his lectures on music, notes that musical forms lack the organic necessity conditioning the relations of the particular elements in a sculpture, especially when it represents living beings, or the logical necessity conditioning the relations of the particular elements in a representational painting. Due to the non-representational nature of music, its forms are alien to the rationality of the real (Hegel 1975, 895–898). Being unable to be rational in itself, music can but *imitate* rationality. After all, Adorno himself admits this when he avows that "music in fact never achieved a pure logic" (2006, 105). How could it anyway? Thus, if music is only by approximation and *mutatis mutandis* rational, then the rationality of Stravinsky's music as compared with that of Schoenberg's is a matter of degree rather than of kind. This is all the more evident when we realise that both the formation of dodecaphonic rows and their subsequent treatment are in the last analysis issues of free, "irrational" artistic

6 The instrumentalization of the body is for Adorno kind of an anathema: "The animosity against the anima, which pervades Stravinsky's oeuvre, is of the same nature as the desexualized relation of his music to the body. The latter is itself treated as a mere means, as a thing that reacts with precision; the music demands of it the most extreme performances, as vividly appear on stage in *Rite*, in the 'Jeu de rapt,' and in the 'Combat des tribus'" (Adorno 2006, 129).

decision. Contrary to Adorno's conviction, artistic choices are ultimately dictated by taste, the very thing for which he derides Stravinsky (Ibid., 116), and not by the alleged necessity of the thing itself or by pure logic.

Corporeality in Stravinsky's music is likewise a matter of degree rather than of kind. In his musical writings Plessner demonstrated the privileged relationship of music with human behaviour as manifested in bodily attitudes and gestures (Tsetsos 2020). Contrary to optical data, colours, and shapes, which are always distal, sounds are both distal and proximal, envelop the body and homogenise space. The power of sounds to penetrate the perceiver's phenomenal body due to their voluminosity (*Voluminosität*) together with the fact that they share with the phenomenal body the same property of being both distal and proximal to itself renders sonic configurations homologous or isomorph to bodily attitudes and gestures: "music applies to the stratum of human behaviour" (Plessner 2003a). Contrary therefore to the common belief that it is the art of interiority *par excellence*, music is rather an art of corporeality, which in the case of humans is corporeality as much soulful as spiritual, as much expressive as meaningful. Stravinsky's music is simply concerned with a form of corporeality not articulated as an embodiment of emotional states, as is the case with the kind of music represented by Schoenberg and his followers, a kind of music which after all is closer to the aesthetic tradition of romanticism.<sup>7</sup>

All these considerations problematise Adorno's ideological critique of Stravinsky and ideological critique in general. The latter is particularly problematic when used for questioning the value of generic artistic programmes and individual works of art. As a matter of fact, Adorno acknowledges the artistic quality of only a handful of Stravinsky's works. As a rule, these are works that somehow do not faithfully follow the aesthetic premises of the Russian and Neoclassical periods. Beyond that, Adorno's strategy is firm: from the totality of the properties instantiated by Stravinsky's music he picks out the ones that seem to support his philosophical predilections. The properties mostly targeted by Adorno are rhythmic irregularity, displacement (van den Toorn 2004), literal repetition, lack of motivic-thematic development and teleological dynamism, unmediated (mechanistic or non-organic) parataxis of fragments, emphatic display of technical means, derivation of musical material from earlier periods of music history. Adorno appears selective not only as far as musical artistic properties are concerned but musical works as well. Very likely on purpose he does not mention works like *The Nightingale*, *Les noces* or *Symphony in C*. Each of these works could somehow undermine Adorno's critical narrative: *The Nightingale* insofar as "its transcendent, beautiful music can be read as symbolizing the autonomous artist at odds with mundane, mass taste present in the court's preference for the mechanical nightingale presented by wealthy visitors to the court" (Marsh 1983, 155); *Les noces* insofar as its detached representation of the wedding ritual and especially of the brides laments (Mazo 1990) objectively works as a critique of the social reality and the patriarchal practices of peasant Russia (Banes 1998, 118, 120); and *Symphony in C* insofar as it masterly handles the tension between "ontological"

7 Further on Plessner and Adorno as far as music aesthetics is concerned, cf. Dworschak 2021.



(clock-measured, quantitative) and “psychological” (dynamic, qualitative) time (Williams 1973), a tension which Stravinsky’s music is supposed to ignore.

The fact that ideological critique operates selectively as regards musical artistic properties and works together with the fact that the artistic value of Stravinsky’s music survived its ideological critique motivates the recourse to a comprehensive theory of musical value free of distorting preconceptions (Tsetsos 2021, Appendix). Preliminarily stressing that the incorporation of a composition in the canon does not guarantee its artistic value in advance, one could here provide the essentials of such a theory. Thus, each historically delimited artistic practice is constituted and reproduced on the basis of sets of conventional norms and rules that enable the instantiation of particular artistic properties. Depending on the particular artistic treatment, any possible violation of the norms and rules could either lead to unsuccessful works, or to the establishment of new sets of norms and rules enabling the instantiation of new artistic properties. Precisely the latter happened with the music of Schoenberg and Stravinsky, and the same happened with the music of Debussy prior to them. By replacing the set of norms conditioning the music of the common practice with new norms, Stravinsky achieved the advancement of some novel musical artistic properties. Let’s discuss in closing some of the most significant of them.

By far the most striking is rhythmical irregularity. It concerns both the irregular alternation of different kinds of musical metre and the irregular division of and accentuation within musical metre. Adorno tries to downplay the importance of Stravinsky’s irregularity of rhythm for the world history of music by describing it as a mere regression to collectivist archaism (Adorno 2006, 118). Yet, in fact, no matter how complex or even irregular the rhythmical patterns of “primitive” non-Western music may themselves be, their reiteration is invariably regular (cf., for instance, Rechberger 2008; Clayton 2000). It should be obvious therefore that Stravinsky’s rhythmical irregularity, far from being archaic or primitivist, is a ground-breaking achievement of Western modernity representing in music a corporeal individuality full of mind and control in view of a novel horizon of unlimited rhythmical possibilities. As James L. Marsh aptly comments, “It does not seem too far off the mark to read the playful, variable, rhythmic dynamism as an expression of subjectivity and individuality rather than their negation. Instead of a monotonous pattern of repetition, we have individuality moving out of universality and in dialectical tension with it” (1983, 153). Pieter van den Toorn confirms the same idea in psychological rather than philosophical terms: “Not just meter but meter internalized is the subject of the disruption. That to which meter attaches itself physically is affected and, in this way, brought to the surface of consciousness. [...] And this may be what alertness is, of course: the heightened sense of engagement brought about by disruption. By means of disruption, we are brought into closer contact with what we are internally, so to speak, with what we are, deep, down, and under” (van den Toorn 2004, 495).

Another significant novel musical property is the recognisable identity that dissonant chords and sequences of such obtain through repetition. As a modernist, Stravinsky was perfectly aware that the emancipation of dissonance made artistically useful an unlimited number of harmonic qualities. Yet, at the same time, he seems to realise that when no individual harmonic quality is perceivably repeated, what

results is the levelling of all harmonic qualities and the rendering of qualitatively dissimilar dissonant chords into interchangeable entities. In his fervent defense of atonality, Adorno overlooked the fact that the repetition of dissonant chords and chordal sequences reinforces rather than weakens their effectiveness. Together with polytonality, polyrhythmics, and multilayeredness or stratification (“dissociation” according to Rogers 1992), a noticeable musical property is further the harmonic movement produced through homorhythmic conjunction of independent parts, melodic as well as chordal. Here too Adorno failed to notice the unlimited harmonic possibilities of homorhythmic counterpoint, where the melodic dynamism of the parts involved compensates for the loss of harmonic tensions characterising non-functional tonality.

On the level of musical form what Stravinsky essentially intends and achieves is the articulation of musical structures that result from the impulses and the interplay of their own elements beyond considerations of motivic-thematic elaboration, developing variation or formal teleology. Considering that in this free unfolding involved are individual sounds as well as sonic structures and formal sections, musical form in Stravinsky (Cone 1962; Kramer 1978; Kielian-Gilbert 1987) could be understood as an alignment of musical events not subsumed to extrinsic formal patterns or established compositional methods but deploying what Kant calls “the free play of the imagination and the understanding” (Kant 2002, 102 and elsewhere). Again J. L. Marsh gives us a clue. In discussing *The Rite of Spring* he notes:

In other passages where there are changes in color, rhythm, and harmony, we do not hear the next note as pre-determined by the preceding set or sets of notes, but this note is at least one legitimate realization of the possibilities presented by these sets. The next note is rational enough to stay within the range of possibilities created by the preceding development but surprising enough to delight us. Such I would argue is true of the color variation in “Mystic Circle of Young Girls” and of the rhythmic variation in “The Dance in Adoration of the Young Virgin”. Not mere necessity nor mere contingency is present, but a union of necessity and contingency, determination and indetermination” (Marsh 1983, 156).<sup>8</sup>

Replace “necessity” and “determination” with “understanding”, and “contingency” and “indetermination” with “imagination” and the Kantian, playful nature of Stravinsky’s art will be brilliantly revealed.

Finally, what Adorno reproaches as “fetishism of means” and concerns, among others, the turning of the technical possibilities of the musical instruments into a decisive factor of musical composition, is actually the manifestation of Stravinsky’s will to open up an unlimited horizon of sonic combinations that renders a factor of

8 See, again, van den Toorn (2004, 491): “Alignment and harmonic coincidence are stabilized, with the disruption of the earlier bars (Adorno’s ‘shocks’) capable of being heard and understood as part of a larger plan of action, one with a beginning and an end. Far from being isolated and isolating, the disturbances may be reconciled within a larger, evolving structure”.



aesthetic relevance not only the intervallic, but also the timbral articulation of harmonic complexes or simply “the fusion of harmony and timbre” (Deliège and Lamb 1988, 87). In this artistically fertile fusion of musical parameters, Stravinsky clearly develops further a fundamental trait of musical impressionism. Adorno should have been aware that this is as contrary to the idea of regression as can be. Besides, isn't Adorno in contradiction with himself when he turns what is actually an emancipation of artistic means into a token of fetishism?

If one just thinks of Stravinsky's musical works as bundles of such and many other novel artistic properties, one should not be surprised that these works survived their ideological critique and entered the canon of Western art music masterworks. Even if this does not necessarily refute the importance of ideological critique, it surely indicates its limits. Perhaps the reason behind it is rather trivial and far from disinterested:

what can seem old-fashioned and even absurdly naive in Adorno's writings about Stravinsky is a critical judgment that fixes musical value with a single style (with all other styles weighed accordingly), verification with a single method of analysis (drawn from the single style), and musical expression with the terms and concepts laid down by that single style. Add to this a view of metrical displacement and its implications that are invariably one-sided [...], and an aesthetics and sociology that, even if ultimately detachable from his critical judgments, purport to be founded on those judgments all the same, and the making of a large critical and aesthetic edifice in deep, wobbly trouble is surely unmistakable (van den Toorn 2004, 502).

Adorno's retroactive self-criticism (Adorno 1998) could hardly alter this normative prejudice (Paddison 2003, 198 f.).

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## МАРКОС ЦЕЦОС

### ИДЕОЛОГИЈА, ЉУДСКОСТ И ВРЕДНОСТ. О АДОРНОВОМ СТРАВИНСКОМ

#### (РЕЗИМЕ)

Усвајајући марксистичко разумевање људске природе као нечега што је историјски варијабилно, Адорно сматра да Стравински, оповргавајући у својој музици модерни облик ове природе на идеолошки бременит начин, потврђује аспекте нељудскости и варваризма. Ипак, према филозофској антропологији Хелмута Плеснера, самосвесност и самоопредељење, наводно аспекти модерне хуманости, у ствари су неваријабилни аспекти сваке људскости. Као такви, они не нестају чак и у случају „примитивног” или инфантилног понашања, нарочито када је такво понашање добровољно и рефлексивно усвојено, као у случају музике Стравинског. Самосвесност и самоопредељење овде се разматрају као есенцијалне карактеристике специјалног, људског облика живота који се карактерише „ексцентричним позиционирањем”, термином који се користи како би се означила структурална дистанца живог бића у односу на себе. Структурална дистанца људи од њихових тела омогућава истовремено прагматичну и естетску контролу њихових тела и структура њихове перцепције у погледу материјалне форме, експресије и значења. Тако је музика Стравинског увек – већ експресивна и смислена, има „душу” и „дух”, без обзира на интенције композитора или било кога другог. Осим тога, управо се у плесном ставу – који није оријентисан ка циљу него има суштинско значење – хуманост показује с највећом јасноћом. То је још очигледније у плесним ставовима као оним у музици Стравинског, где неправилности и варијабилност метра и акцента изискују највећу могућу контролу над телом које плеше. У сваком случају, ритмичке неправилности, препознатљив идентитет који дисонантни акорди и секвенце тих акорада постижу кроз репетицију, слободно обликовање форме у погледу структуре које резултира импулсима игре њених елемената

изван мотивско-тематске елаборације, развојних варијација или формалне телеологије, отварање неограниченог хоризонта звучних комбинација које дају фактор естетске релевантности не само интервалској, него и тимбралној артикулацији хармонских комплекса, само су неки од нових уметничких особина које подржавају уметничку вредност музике Стравинског и чувају је од напада пристрасне критике.



VARIA



**“THE MUSIC IS HIGHLY ECLECTIC, AND IT SHOULD BE  
APPROACHED ACCORDINGLY”:  
VOICE IN JUG MARKOVIĆ'S COMPOSITIONS\***

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**„ОВА МУЗИКА ЈЕ ВИСОКО ЕКЛЕКТИЧНА И ТРЕБА ЈОЈ  
ПРИСТУПАТИ У СКЛАДУ С ТИМ”:  
ГЛАС У ДЕЛИМА ЈУГА МАРКОВИЋА**

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**АБСТРАКТ**

Music for voice holds a special place in the opus of Serbian composer Jug Marković. In all of his pieces, Marković maintains a type of care for the vocal part that distinguishes him in the context of Serbian art music, and, at the same time, puts him on the international map of contemporary composers who work with voice in non-traditional ways. This is reflected in his intention to diversify performing techniques and vocal styles, in the detailed instructions regarding technique and scenic gesture, and in the use of technological means in vocal performance and manipulation of sound. In this paper, I investigate the expansion of vocal and bodily expression via performing techniques and new technologies, and address the issues of autonomy, agency, and responsibility of composer and vocal performer, in order to determine the characteristics and different factors of eclecticism in Marković's vocal music.

**KEYWORDS:** voice, vocal music, Jug Marković, vocal technique, vocal technology.

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## АПСТРАКТ

Музика за глас има посебно место у опусу српског композитора Југа Марковића. У својим делима, Марковић се с посебном пажњом посвећује вокалној деоници, што га истовремено издваја у контексту српске уметничке музике и ставља на међународну мапу савремених композитора који се гласом баве на нетрадиционалне начине. То је приметно у његовим намерама да се диверзификују извођачка техника и вокални стил, детаљним инструкцијама о техници и сценском гесту, као и употреби технолошких средстава у вокалном извођењу и манипулацији звука. У овом тексту предмет истраживања су проширење вокалних и телесних експресивних средстава у виду извођачке технике и нових технологија, питања аутономије, заступања и одговорности у односу између композитора и вокалног извођача, а све у циљу одређивања карактеристика и различитих фактора еклектицизма у Марковићевим вокалним делима.

Кључне речи: глас, музика за глас/вокална музика, Југ Марковић, вокална техника, вокална технологија.

## INTRODUCTION

The inclination of Stuttgart-based Serbian composer Jug Marković (also Jug Konstantin Marković, b. 1987) towards innovative and attentive composing for the voice has been noticeable since his student days. He very quickly established himself as a composer who works in different mediums of music (acoustic, electro-acoustic and electronic), unrestrained by the typical academic compositional discourses in Serbia. Namely, in the period from World War II until today, Serbian art music (both in the Yugoslav context and afterwards) functioned dominantly around the axis of “moderated modernism”<sup>2</sup> and, from the early 1980s, postmodernism, with some rare exceptions of the avant-garde type such as the composer and artist Vladan Radovanović (1932–2023), a group of avant-garde composers of the 1960s dubbed as the “Second Avant-Garde Wave” (Petar Bergamo, Petar Osgihan, Zoran Hristić and Rajko Maksimović; see Veselinović 1983), the Fluxus-inspired minimalist group OPUS 4 (mid-1970s – 1982), and Ernő Király (1919–2007). The aforementioned (post)modernist “discourse” in academic composition, particularly at the Faculty of Music in Belgrade where Marković completed his BA and MA degrees, to this

2 In the decades after World War II, Serbian art music was, for the most part, shaped within the framework of moderated modernism, which represented a sort of a “middle road” between the polarities of socialist realism and the avant-garde; this situation continued until the onset of postmodernism in the 1980s (see Medić 2007; Mikić 2007; Mikić 2008; Bralović 2022a).

day remains the basis of the compositional curriculum and, in a way, inhibits young composers from exploring beyond those strict academic frameworks (see Bralović 2022b). Strikingly, in the domain of vocal music, the traditional approach to voice and singing is unmatched and mostly unchallenged, with some rare exceptions in the works of Király with artist Katalin Ladik (b. 1942), and more recently, Anja Đorđević (b. 1970), Jasna Veličković (b. 1974), and Ana Gnjatović (b. 1984) (see Sabo 2021; Radovanović 2021a; 2021b; 2023a), or performance practice of singers such as Ana Radovanović (b. 1982) and Mina Gligorić (b. 1993).

As one of the exceptions to this rule in recent decades, Marković states that "he tries to refrain from strict and rigid premeditated concepts and formalistic systems and is particularly interested in stylistic heterogeneity, the hybridity of genres and exploring/recontextualising manners and sound gestures that have historically been charged with certain meaning and connotation" (Marković, s.a.). This unrestricted and impulsive approach<sup>3</sup> to composition, genre and style determinants – which could be seen as a symptom of contemporary music in within the 21<sup>st</sup>-century (poly)stylistic complex (as explained regarding the global contemporary art by Terry Smith [Smit 2014], and "translated" into Serbian musicology by Vesna Mikić [2018]) – also shines through his treatment of voice in music, making him stand out among Serbian composers of different generations.

Marković's compositional style has been regarded highly not only in his own country – with the prestigious award *Stevan Mokranjac* of the Composers' Association of Serbia for 2019 – but also internationally. Namely, since graduating from the Department of Composition of the Faculty of Music in 2016 (where he studied in the composition classes of Vlastimir Trajković [1947–2017] and Zoran Erić [b. 1950]), Marković has worked diligently to gain international recognition, which has resulted in numerous awards, collaborations, completed master courses and more.<sup>4</sup> These circumstances undoubtedly influenced and stimulated the creation of several pieces with the voice, which was incorporated in diverse ways, mostly in regard to vocal styles of contemporary art, experimental, alternative, folk, and popular music, and vocal techniques extended way beyond classical bel canto. As the composer himself points out, since creating his piece *Ultraterreno* for two voices and piano in 2016, he has regularly composed for voice in choirs, solo and ensemble arrangements, as well as voice combined with electronics (Radovanović 2023b).

One strong impetus for examining the status and place of voice in Marković's opus, is the fact that throughout his pieces the composer maintains a specific type of care for the vocal part, be it in the domain of meticulous instructions, diversifying

3 In an interview for the *Serbian Composers* internet portal, Marković said: "My creative process is very impulsive. I try to restrain myself from any intention or prejudice. Aside from conscious impulsivity, a very important role is given to intuition and the absence of a firm and uniform compositional system. This exact absence of a system I see as a great advantage. The creative process for me depends on many subconscious factors. I do not try to mystify the compositional process, but I also do not want to approach it in a rationalistic or positivistic manner" (Savić 2019).

4 Marković's detailed biography is available on his website: <https://www.jugmarkovic.com/bio>.

performing techniques, or introducing various technological means. Focusing both on compositions realised as sheet music scores and as audio or audio-visual recordings, in this article I investigate the methods of using and expanding the voice and vocal expression through performing techniques and new technologies. I also address the issues of autonomy, agency and responsibility of the composer and vocal performer, as well as the particularities of the written score and its live performance. All of these points are persistent in the discourse on the composer's authority and agency over performances of their music, but they seem even more critical when it comes to the matters of voice and vocal performances/performers, which will be specifically addressed below. I aim to show the ways in which Marković's compositional style in this domain stands out from the historical and current practices of local composers who wrote for voice, and to introduce his work to the international musicological and theoretical audiences by putting his work on the map of many composers who work with the voice in a similar fashion.

### JUG MARKOVIĆ'S MUSIC FOR THE VOICE

On his website, Marković lists nine compositions in his Vocal / Vocal and Choral Works section: *Serbian Love Songs* for soprano and string quartet (*Српске љубавне џесме*, 2016), *Ultraterreno* for two female voices and piano (2016), *incidAnces* for soprano, flute, clarinet and contrabass (2017), *Nirvana* for choir (2017), *Eurydice's Monologue* for soprano and seven instruments (2018), *De Rerum Natura* (version for soprano and orchestra, 2019),<sup>5</sup> *Chant de Vélès* for large choir and Balkan brass inspired ensemble (2019), *Traces / Tragovi*, for chamber choir (2019), and *Defiant walks barefoot*, a duo for voice and electronics with video (2021).<sup>6</sup> These include choral, chamber, orchestral and electro-acoustical works with voice; notably, Marković did not write any solo voice music. My focus here is on the six pieces with scores and recordings – *Serbian Love Songs*, *Ultraterreno*, *Nirvana*, *incidAnces*, *De Rerum Natura*, and *Defiant walks barefoot*. I will introduce these compositions and their stylistic and lyrical features, and thus open the pathways towards discussing technical, technological and scenic features through the lens of the composer's and performer's autonomy, agency and responsibility in the processes of conceptualising, shaping, and performing vocal music. These six pieces were written for various occasions over the course of six years. Among them, only *Serbian Love Songs*, which had its first performance in December 2016 at the KoMA Festival in Belgrade,<sup>7</sup> were not written as a commission or result from a master course or a workshop. In contrast, *Ultraterreno* was commissioned by the Festival International d'Art Lyrique

5 Aside from the cantata version that was premiered 13 July 2019, *De Rerum Natura* also has the orchestral version, which was performed twice in 2019. As the jury of Mokranjac award noticed, it is quite a rarity – and a sign of a successful musical work – to have an orchestral piece performed multiple times over such a short period (see Composers' Association of Serbia 2019).

6 He omits his student works such as *Pohvala vatri* (2011) and *Lullaby* (*Усипаванка*, 2013).

7 Written in February 2016. The premiere performance took place on 25 December 2016 during the

d'Aix-en-Provence and premiered during the 2016 edition of this manifestation,<sup>8</sup> while *Nirvana*,<sup>9</sup> *incidAnces*,<sup>10</sup> *De Rerum Natura*<sup>11</sup> and *Defiant walks barefoot*<sup>12</sup> ensued from Marković's work during the Tenso workshop in Nova Gorica (Slovenia), Snape Maltings residency, ENOA workshop at Gulbenkian Foundation in Lisbon, and IRCAM course, respectively.

Within those contexts and situations, Marković had the opportunity to collaborate with different performers throughout Europe. Moreover, as will be shown later, in this period his preferred approach evolved from writing for the unknown/any performer to shaping the vocal part for and often together with a particular vocal artist (Radovanović 2023b).

One of the most distinctive features of Marković's vocal opus is the fact that these compositions are built upon well-known works of poetry from Serbian and foreign poets and authors of different periods, implying that the composer carefully tends to the literary aspect of his pieces and does not experiment with the sound of non-semantic vocalisations. More specifically, Marković often puts together poems stemming from folk lyricism, romanticism, modernism, expressionism, and surrealism, as seen in, for example, *Serbian Love Songs*. This cycle contains seven songs in which the composer employs his personal selection of Serbian love poetry, that is, lyric folk poetry of unknown authors (collected and edited by Vuk Stefanović Karadžić), as well as the poems written by notable Serbian romantic and modernist

KoMA Festival (Koncerti mladih autora – Young Authors Concerts) organised by the Faculty of Music in Belgrade at the Belgrade Philharmonic Hall. The piece was premiered by Aleksandra Stanković (soprano), Aleksandra Jović and Larisa Tereščenko (violins), Sreten Jović (viola) and Stefan Gavrilović (cello). The audio-visual recording of the performance is available on the composer's YouTube channel: <https://youtu.be/cpD9aCVAAsc> (accessed 1 June 2023).

8 It was performed on 16 June 2016 by Ines Simoes (soprano), Heloise Mas (mezzo-soprano), and Marwan Dafir (piano). The recording is available on the composer's YouTube channel: [https://youtu.be/jqX\\_VJBualk](https://youtu.be/jqX_VJBualk) (accessed 1 June 2023).

9 *Nirvana* was premiered and recorded by Latvian Chamber Choir during the Tenso workshop in Nova Gorica (Slovenia) in 2017. The audio recording is available on the *Serbian Composers* YouTube channel: [https://youtu.be/31\\_zy8-zjIw](https://youtu.be/31_zy8-zjIw) (accessed 1 June 2023).

10 *incidAnces* were premiered on 6 December 2017 at the Kiln Studio, Snape Maltings (United Kingdom). The audio-visual recording of this performance by Suzanne Fischer (soprano), Alyson Frazier (flute) Oliver Pashley Contrabass (clarinet), and Elena Marigomez (contrabass) is available on composer's YouTube Channel: <https://youtu.be/mUliNDtrlnE> (accessed 1 June 2023).

11 The cantata version of this composition was premiered at the Fundacao Calouste Gulbenkian in Lisbon on 13 July 2019, by Lara Martins (soprano) and Gulbenkian Orchestra, conducted by Pedro Neves. The audio recording of the premiere is available on the composer's website: <https://www.jugmarkovic.com/vocal> (accessed 1 June 2023).

The orchestral version was also performed twice during 2019, and, as the jury of Mokranjac award noticed, it is quite a rarity – and a sign of a successful musical work – to have an orchestral piece performed multiple times over such a short period (see Composers' Association of Serbia 2019).

12 Premiere performance is accompanied with video by Sara Marković Sara. The audio-visual recording on the premiere is available on IRCAM's YouTube channel: <https://youtu.be/5AFIbFtlcQ> (accessed 1 June 2023).

poets Jovan Jovanović Zmaj (1833–1904), Miloš Crnjanski (1893–1977) and Vasko Popa (1922–1991). The tendency towards compiling lyrics from diverse sources is also present in *Ultraterreno*, where the composer uses six texts or fragments of texts by Torquato Tasso,<sup>13</sup> Michelangelo Buonarroti,<sup>14</sup> Marina Tsvetaeva,<sup>15</sup> Thomas Bernhard, and a piece of personal correspondence – a rejection email that followed Marković’s application for master studies of composition in Germany. Similarly, in *De Rerum Natura*, Marković pairs excerpts from the eponymous poem by Lucretius and Fernando Pessoa’s *The Keeper of Sheep II*. Going further, *Nirvana* is based on the eponymous poem by Serbian symbolist poet Vladislav Petković Dis (1880–1917) (chosen as an answer to the TENSO workshop’s theme – composing to texts inspired by or originating from World War I), *incidAnces* are based on the prose text by Russian absurdist and avant-garde writer Daniil Kharms, and in *Defiant walks barefoot* Marković uses text written by contemporary Serbian poet Ana Marija Grbić.

Composing music to the rich and broad selection of Serbian and international poems and texts also reflects Marković’s *modus operandi* with the abundant heritage of music history and the present moment. As he highlighted on multiple occasions, his music is eclectic and polystylistic, “often even in the course of one composition” (see, e.g., Savić 2019). This groups him with composers of the 20<sup>th</sup> and 21<sup>st</sup> centuries such as Charles Ives, Alfred Schnittke, George Crumb, Peter Maxwell Davies, John Zorn, Osvaldo Golijov, and many others, who explored the idea of piecing together stylistically heterogeneous influences and ideas. Different aesthetics, styles, and compositional languages, which Marković deems crucial for the musical dramaturgy of his works (Savić 2019), on the one hand, ensue from his intuitive approach to the creative process and, on the other, build a peculiar contemporary musical expression. Compared to late 20th-century postmodernism, this expression openly and non-ironically communicates with its musical past and experiences, incorporating and recontextualising them in an all-inclusive 21st-century, eclectic but organic, layered but cohesive final product. Moreover, in his “love relationship with tradition” (Ćirica 2021), Marković also embraces the postmodern methodology of working with citations, emulating earlier stylistic complexes and compositional languages, and further filtrating them through his expression as one of the possible modes of creation.

For instance, in the *Serbian Love Songs* Marković recontextualises the aesthetic of Serbian art songs, which is deeply rooted in lyricism and romanticism. In the programme notes for the premiere, Marković emphasised his fondness for Serbian poetry, which guided his work on this piece (2016a), and also warned the listeners that “what may seem like an archaic expression to the conservative ear, is actually lead by the progressive impulse of the composer’s personal need to be a part of the recontextualised aesthetics and to enjoy it” (Ibid.). The expression in question pertains to the rethinking of the lyrical idiom, which has a place in the long history

13 Sonnet *Scipio, o pieta de è morta* and a short verse from a madrigal *Mentre in grembo*.

14 A fragment from a sonnet *Non ha l’ottimo artista alcun concetto*.

15 Poem *Esli dusha rodilas krilatoy*.

of Serbian art song (cf. Stefanović 2007; 2009). Intuitively following the vocals, i.e., the melodic and textual component that carries the dramaturgical weight of this cycle, Marković creates free, through-composed structures, incorporates dissonant vertical formations, and loosens the bounds of tonality.

His next work shows his inclination towards the exploration of different stylistic paradigms and a variety of approaches to vocal techniques within the framework of a single piece. Additionally, in *Ultraterreno* Marković instructs the performers to approach the piece with the idea of achieving stylistic eclecticism: "[t]hese aesthetical differences should be stressed and even exaggerated. Do not be afraid to emphasise the presence of different 'musics' within the music as a whole" (Marković 2016b, 9). Here, the "highly eclectic and polystylistic" nature of music is underlined in the performance notes of the score and also stems from comprising into one piece "a story of passion and love for creation, doubt, frustration, intuition and necessity for everpresent faith", a narrative of a personal journey on a path of a professional music creator today (Ibid.). The performers are "warned" about different stylistic complexes and compositional techniques and should collaborate in this stylistic "unsettlement", encompassing sound situations that evoke music styles of the renaissance, baroque, romanticism, expressionism, and more recent music of the 20<sup>th</sup> and 21<sup>st</sup> centuries, as well as directly refer to music by Monteverdi, "Debussyesque" atmosphere, Sprechstimme ("alla Schoenberg" and "alla Wozzeck"). Perhaps less explicitly than in *Ultraterreno*, but nevertheless still actual in the following compositions for voice (and beyond this category), stylistic eclecticism remains one of the main features of Marković's opus, expanding even more towards non-academic and popular music practices and styles, as well as the extended vocal and instrumental techniques used in *incidAnces* and *Defiant walks barefoot*. On the other hand, *De Rerum Natura* calls for the aesthetic complexes of sacral music, early baroque, or vocal music of Canadian composer Claude Vivier as paragons for performance style.

In the only choral composition in this selection, *Nirvana*, which was written for a chamber choir of 24, 48, or 36 singers, Marković uses a style of text painting, particularly prominent in the 16th-century madrigals. Namely, throughout one movement, this piece introduces a sort of anxious, uneasy, atmospheric meditation on death, built from sustained tones that move through the mostly dissonant chord formation with a fluidity (gained from the abundant use of glissando) that evokes the seas from the poem (paired with Dis' verses on "the seas, All dried out without any waves and foam").<sup>16</sup> Several culmination points appear in the short outbursts of yelling/screaming and a generally uneasy flow, only to return to the "sea of voices".

Finally, the piece *Defiant walks barefoot* is noteworthy as the only piece in this selection that includes technological means (a microphone and the Ableton software) in the live performance, but also because the acknowledgment in the score underlines that the "piece has been developed in close collaboration with vocalist Thea Soti" (Marković 2021, 7). Thea Soti is an experimental vocalist and

16 From Marković's translation of the poem. In the original, these verses read: "Noćas su me pohodila mora / Sva usahla, bez vala i pene".



sound artist, born in Subotica (Serbia) in a Hungarian family, who is now based in Cologne, Germany. Her extensive capabilities, preferences, interest in improvisation, experiment, performing arts in general and electro-acoustic composition became some of the crucial factors for shaping this piece.<sup>17</sup> Hence, due to having Soti as a reliable collaborator, Marković included experimental, jazz, and folk-like singing styles, with extended and non-bel canto techniques at the forefront.

From this overview, it becomes clear that Marković tends to explore heterogeneous styles and vocal techniques from one piece to another, as well as within the framework of the same work. The continuity throughout the years is seen precisely in the nature of this approach and in the careful selection of poems and texts he uses. Thus, his stylistic eclecticism is twofold and relies upon a strong foundation of his “love relationship with tradition” and openness towards different contemporary music genres and styles, and productive outcomes and meaningful collaborations with other artists, including vocal artists and soloists.

## WHAT DOES ECLECTICISM ENTAIL VOCALLY?

### ON THE TECHNIQUE, TECHNOLOGY, SCENE AND THE PERFORMER

I will now look into the specific vocal techniques and styles, as well as scenic and technological tools that Marković employs in these works. The meticulousness of Marković's score and instructions for performers will also be addressed throughout this section, which will further open the discussion on the composers' authority and agency over performances of their music, particularly when it comes to the matters of voice and vocal performance/performers. Namely, as the core of subjectivity (Dolar 2006), the voice is particularly theoretically intriguing in the perpetual debate between the composer's metaphorical and authoritative voice on the one hand and a performer's carnal and, thus, flawed voice on the other.<sup>18</sup> We will see in what ways this *gap* and tension influence the outcomes of Jug Marković's vocal music.

### THE ARTISTIC RESEARCH OF STYLE AND PERFORMING TECHNIQUES

Regarding the vocal style – and subsequently, employed vocal techniques, Jug Marković operates with the idea that the “human voice can have diverse forms of appearance in music, and European classical singing tradition is just one of them” (Radovanović 2023b). However, not only is it just “one of them”, but it is also the most deeply rooted, canonised, and acknowledged tradition in the art music circles.<sup>19</sup> Throughout the years, Marković has avoided the “classical voice” and

17 For Thea Soti's biography, see <http://theasoti.com/about/> (accessed 1 June 2023). More on her musings on voice and technology in Radovanović 2021c.

18 The debate was famously opened by Edward T. Cone in 1974 and has been continually revisited and built upon with critical stance (see, e.g., Abbate 1996; Young 2015; Bell 2015).

19 This idea has been discussed in the musicological literature in recent decades. For example, John

operatic singing style in his music, and he persistently steered performers to explore other means of vocalising. To "remedy" the mainstream, academic *bel canto* rooted in performance practices of the 19<sup>th</sup>-century opera, Marković explicitly asks for singing "without any unnecessary dramatisation, [and] with light, youthful quality, lyrical, child-like colour" and voice that "never exaggerates with vibratos" in *Serbian Love Songs* (2016c). He also uses various nuances of whispers, spoken word, *Sprechstimme*,<sup>20</sup> yelling, and chest/folk singing in *Ultraterreno*, bases his musical language of gestures such as glissando and whistling in *Nirvana*, calls for mainstream and underground popular music vocal styles and techniques in *incidAnces*. In *De Rerum Natura*, he repeats his plea to the performer should sing the piece "without any unnecessary operatic dramatisation", with as little vibrato as possible, and a "precise, clear, bright, simple tone quality and very focused sound" (Marković 2019). Furthermore, he points to the aesthetic complexes of sacral music, early baroque, or vocal music of Canadian composer Claude Vivier as paragons for performance style. Marković's composition *Defiant walks barefoot* is equally unambiguous in avoiding the operatic approach to voice in favour of styles one finds in popular, electronic, experimental, and jazz music.

As noticed, this active seeking of "other" ways of vocal expression in the context of contemporary classical music consequently means introducing (or insisting on) various vocal techniques that usually fall outside of its scope. Therefore, next to enriching the vocal technique spectrum with glissando (in *Nirvana*, for example), spoken voice and *Sprechstimme* – which have (re)gained their spot in the art music over the last hundred years – composers also reach for vocal techniques coming from the folk tradition and popular music. In this light, we can read Marković's inclusion of chest singing inspired by Slavic folk tradition in *Ultraterreno*, as well as chest voice sung "with ritualistic persistence" in *Defiant walks barefoot* (see. Figures 1a and 1b).

Potter wrote about the history and formation of the concept of "classical singing" (1998); Pamela Karantonis investigated European (specifically Italian, French and German) schools of classical singing as a subject of colonial politics (2015); Gelsey Bell discussed Joan La Barbara's use of extended vocal techniques in the "context as a conservatory-trained American of European descent developing work in the mid-twentieth-century" (2016, 145); Nina Sun Eidsheim examines politics conducted through vocal timbre, vocal technique and style in African American music (2019); Charissa Noble questions the concept, various definitions, and cultural and historical background of extended vocal techniques (2019) and examines the contribution of the Extended Vocal Techniques Ensemble of the University of California, San Diego, to this field (2022).

<sup>20</sup> In *Ultraterreno*, the term *Sprechgesang* is used for "sungspoken" in the style of Schoenberg and Berg and interchangeably with *Sprechstimme*. However, in the later compositions, Marković uses *Sprechstimme*, a more precise term for the vocal style Schoenberg conceptualised around *Pierrot lunaire* (see Bryn-Julsen and Mathews 2009; Radovanović 2021b).



- 18 **Voices:** The next section, in Russian language by Marina Tsvetaeva calls for different technique of singing using a chest singing. The music derives from slavic folk tradition and should be sung accordingly (no unnecessary dramatization) The whole atmosphere suddenly changes. Faith, hope but also sorrow are the dominant emotions. Very lively steady tempo. No rubatos and dynamics changes.

Allegro  $\text{♩} = 120$

156

Ес-ли ду-ша ро-ди-лась кры-ла-той, ес-ли ду-ша ро-ди-лась кры-ла-той, ес-ли ду-ша ро-ди-лась кры-ла-той,  
 Es-li du-sha ro-di-las kri-la-toy, es-li du-sha ro-di-las kri-la-toy, es-li du-sha ro-di-las kri-la-toy,  
 Ес-ли ду-ша ро-ди-лась кры-ла-той, ес-ли ду-ша ро-ди-лась кры-ла-той, ес-ли ду-ша ро-ди-лась кры-ла-той,  
 Es-li du-sha ro-di-las kri-la-toy, es-li du-sha ro-di-las kri-la-toy, es-li du-sha ro-di-las kri-la-toy,

Figure 1a. *Ultraterreno*, chest voice singing.

Fanatically

$\text{♩} = 76$  CHEST VOICE

Freely, actively, with agility. Sing with ritualistic persistence. Notes with fermatas can be prolonged intuitively. Dashed barlines are for general orientation.

44

V.  $p$   $f$

SCENE 2a

El.  $ff$  Tape\_03, total dur: 1'52"  
 Video\_2\_Lobsters

Figure 1b. *Defiant walks barefoot*, chest voice singing.

Furthermore, if we consider the fact that currently active composers practically attested to the expansion of the music industry simultaneously with the processes of globalisation and the democratisation of access to the internet, and thus had an opportunity to enjoy many genres and styles of music, the intention towards the inclusion of different (vocal) popular music techniques is entirely expected. When speaking to Marković about this, he concurred:

What we name as the expanded voice is actually a natural gesture that is “extended” only from the perspective of our type of music (meaning, art music, B. R). This voice is something I grew up with, and my interest and affinity towards it do not come from the tradition of (contemporary) classical music but from the world of metal music, especially its more aggressive subgenres (death, black). I am not saying I use those exact ways of singing, but rather that my relation towards an “unconventional” use of voice is, for the most part, formed outside of the art music world (Radovanović 2023b).

## BOJANA RADOVANOVIC

“THE MUSIC IS HIGHLY ECLECTIC, AND IT SHOULD BE APPROACHED ACCORDINGLY”

In this regard and from the perspective of vocal technique diversity and ‘expansion’, we turn to *incidAnces*, where Marković instructs the performers – interestingly, everyone but the vocalist! – to perform *growl*, a technique typical of death metal music, while at the same time playing their instruments. When layering onto the line of the vocalist, the instrumentalists should growl, while she performs her part with a spoken voice and/or *Sprechstimme* (see Figure 2). This can be seen as a “protective gesture” towards the main vocalist, since the stigma following the extended and extreme vocal techniques is still strong in the art music world (see Bell 2016; Wallmark 2018; Noble 2019; Radovanović 2021b). The vocalist is thus relieved of the most demanding and potentially harmful vocalisations, which are “transferred” to those who do not have to maintain their voice in such a manner.

A similar procedure is seen in *Serbian Love Songs*, specifically, songs *Izgovor* [*Excuse*], when the members of the string quartet are instructed to speak loudly or shout loudly in anger (Figure 3). The vocal part in *incidAnces*, moreover, includes another reference to popular music, only this time, a requirement for a “jazzy, popular manner” of singing in a non-operatic voice, “à la Alicia Keys”. These references towards specific popular music styles and singers are reminiscent of one of the first examples of such work in art music, namely, John Cage and Cathy Berberian’s piece *Aria* (1958), which was conceived as a “one-woman simulacrum of rapid tape editing that leapt from one type of voice to another, but maintained the expressive integrity of each” (Osmond-Smith 2014, 23). In his graphic score, Cage connected different colours with the styles or techniques Berberian sang to it (jazz, *Sprechstimme*, folk singing, nasal, like Marlene Dietrich...). Compared to Marković’s *incidAnces*, however, alternating styles and techniques in *Aria* are practically used as a gimmick, an effect to show Berberian’s unique skill, while Marković cultivated his polystylistic ideas on his own and worked on incorporating them more organically and in a less condensed fashion.

19

Figure 2. *incidAnces*, measures 23–26.

Jug K. Marković  
(to traditional lyric poem)

Allegro  $\text{♩} = 120$

ff

sfz

String player *parlando* part is to be spoken loudly (shouted), with full voice, like angrily trying to explain something to a person that is far away

"Aj! Pu-staj me du-šo da i-dem!"

Zo-ra zo-ri pet-li po-ju,"

Violinist I shouting

Violin I

Violinist II shouting

Violin II

Violin shouting

Viola

Cellist shouting

Violoncello

Figure 3. *Izgovor*, measures 1–6.

In more recent years, Marković's tendency towards extended vocal techniques and extension of voice beyond the body with the aid of technology was encouraged in an artistic collaboration with the aforementioned vocal artist Thea Soti. In line with his position that his work with the voice heavily depends on the context and whether he is working with a specific performer (Radovanović 2023b), Marković engaged in this cooperation in moulding the vocal part. Due to Soti's capabilities and inclinations, this piece encompasses a more comprehensive range of techniques than previously explored by Marković: improvisational percussive sounds, inhaled multiphonic screams, above-mentioned chest voice, clean singing voice, whispers, speech, approximate pitch and glissando. Additionally, for the first time in his opus, a vocalist ought to use a microphone, demonstrating precision and mastery of microphone technique.

Marković maintains the "position of power" via live electronics,<sup>21</sup> given that the piece is played and organised in time by triggering the scenes<sup>22</sup> in the electronic part, which has two layers: the fixed one, automated in the Ableton software, and the other that is processed live during the performance; by changing the scenes and the atmospheres at the indicated spots in the score, the electronics performer "carries" the piece and abruptly transports listeners to contrasting or differing

21 This is also not unusual practice. One recent example of such dynamics on stage/between the performer and composer in Serbian music is the piece *Bez jave, U potrazi za Pjeroom Arnolda Šenberga* (2017) by Srđan Hofman (1944–2021).

22 The piece is structured within an intro and six scenes that are each additionally divided (all the scenes have two parts, except the third, which does not have any divisions, and the last one, which has four).

sound situations, which are also reflected in the vocal part. Each sound situation is equipped with a part of the text by Ana Marija Grbić, apart from several measures in Scene 2a (Figure 1b) where she sings an uninterrupted melody with chest voice on the vowel e ("eh").

The live electronics in *Defiant walks barefoot* adds another layer of technical and technological extension of the voice. Besides the microphone, the vocal part is also manipulated by the electronics player who controls both the level of fixed media and the live processing. The singer's voice is processed throughout almost entire composition. Depending on the scene, its sound is handled through the spectral harmoniser, led through the process of recording and scrubbing, transforming, and playing with that recording, freezing and unfreezing the singer's voice. For this layer to (in a more or less improvisational fashion) build upon the vocalist already performing the text with various vocal techniques, the singer and the electronics player, who ideally also gets to be on the stage, should be in constant and intensive communication.

#### SCENIC POTENTIAL AND AWARENESS

The potential and requirements for scenic action and gesture in Marković's music for voice range from performers' basic movements and uncomplicated gestures to elaborate and precise instructions and concepts prepared *to be staged*.<sup>23</sup> The most straightforward but nevertheless noticeable engagement by the performers is seen in the *Ultraterreno*, where Marković directs the vocalists and the pianist the following: "Tutti: Complete silence. Without any sound or movement. Like the time has stopped!" (measures 15 and 26). Similarly, in *incidAnces*, all the participants have some non-musical stage tasks. However, the most striking emotional turmoils are reserved for the vocal performer, whose part includes gestures and scenic action that is, in a way, complementary to her vocal part.

In *Nirvana*, aside from using hand tremolos and leg stomps that are tied with more intense yelling, screaming and speaking at several dramatically important points in the piece, Marković engaged the choir in small-scale scenic actions such as to "freeze and do not move" during measurements of complete silence, or to sing "drunkenly and mysteriously, like some besotted ritual" (Marković 2017a, 37–38). The choir is, therefore, used as one acting body that should depict and add to the text painting and general atmosphere.

*incidAnces* are determined by Marković as seven monodramatic madrigals<sup>24</sup> or situations and left with an option to perform the piece as a concert work or as a scenic piece of music theatre. These vignettes are not to be "understood as conventional sequence of events, but rather to be intuitively felt" (Marković 2017b, 3).

23 In the notes on performance of *incidAnces*, Marković quotes Claude Vivier's saying for his own composition *Love Songs*, writing "TO BE STAGED OR NOT" (Marković 2017b, 4).

24 Seven madrigals/situations are as follows: I – Blue notebook no. 10 (or 'The red-haired man'), II – Incidents, III – An Optical Illusion, IV – A Symphony, V – Plummeting old women, VI – An Encounter and VII – Lynching.

The singer takes the role of a narrator – she tells the stories but also feels different emotions and states as she moves through the piece. If the performance is set in a music theatre version, the ensemble should implement theatrical and bodily gestures, mimicry and acting motions, which are carefully noted in general textual instructions at the beginning of every madrigal, and with more detailed and precise guidance in the score, above individual vocal and instrumental parts. These can be omitted in a concert performance, but it is not recommended to do so since, as Marković suggests, they were “composed together with the music” (2017b, 4).

The instructions for the general atmosphere and overall individual actions in *incidAnces* are given at the beginning of every “madrigal”, mainly referring to the dramaturgical dynamic of the performance. Besides the emotional state, a vocal performer should embody, these include the instructions to, for example, “hop like a child that is playing, from on one leg to another, making a circle(s) around the ensemble” (madrigal no. II), or assume the “starting position” in a manner of a sprinter before starting the piece (no. VII). More detailed and precise guidelines are given throughout the piece, above the designated performer’s part, which can refer to mimics (ex. “very shocked facial expression”, “close your eyes and mouth”, “hands in a sterile position by the body”), triggering concrete actions such as rotating for 90 degrees multiple times across the madrigal no. III, and other actions (Marković 2017b).

#### COMPOSER VS VOCAL PERFORMER:

#### AUTHORITY AND AGENCY IN SCORE AND PERFORMANCE

Marković’s dedication to voice(s) and bodies on the scene in the previously described manner leads us to rekindle the debate on the relationship between the composer’s authority and the vocal performer’s competencies. In that sense, we can look into *Defiant walks barefoot* as a metaphor for the composer regaining control on stage. Marković, of course, did give credit to Soti as a collaborator (if only in the performance notes of the score) and a role model for voice in this piece. However, the fact that the electronics can (and must) overpower the voice in the real-time live performing situation, robs the vocal performer of their autonomy and (bodily) integrity.<sup>25</sup> The dynamic that is established here is not without a precedent. Namely, the under-recognition of (particularly female) performers in their collaboration with (male) composers could be traced deep into history. Speaking of the 20<sup>th</sup> century and the avant-garde and experimental music that was highly dependent on the skill and courage of the female performers, we can pinpoint as most notable examples the collaborative work of Luciano Berio and Cathy Berberian on *Thema (Omaggio a*

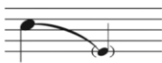
25 On the question of “direct sound”, the instructions for performers read: “In this piece there is no direct unprocessed sound in traditional sense. The track FX5 – VOICE is the main source of vocals. The track is controlled by the electronics performer and is also sent to a mixer (channel ¾) and then additionally used by a sound engineer as ‘direct sound’. This way, the electronics performer can modify the intensity of vocals” (Marković 2021).

*Joyce*) (1958), *Circles* (1960) and *Visage* (1961), *Recital I (for Cathy)* (1972), as well as already mentioned *Aria* signed by Cage and *dedicated* to Berberian (see Meehan 2011; Stoianova 1985, as cited in Bosma 2014; Placanica 2018). Analogies to this can also be found in the Serbian and Yugoslav context, concretely in the collaborative work of avant-garde composer Ernő Király and actress and vocal artist Katalin Ladik (see Šuvaković 2010; Radovanović 2021a; Sabo 2021).

Since the collaboration with one individual (and particular) vocalist was only realised in the last of the works examined here, it can be noted that Marković's sensibility towards the individual voices and the performers' specific skills developed and culminated in this piece. Shaping the vocal part according to and together with a particular performer is an approach the composer himself has preferred in recent years (Radovanović 2023b). However, for future performers to be able to reproduce this and his other pieces, Marković has been diligent and thorough in his performance notes. Moreover, his attention to detail and meticulousness have increased with each subsequent work.

In addition to the verbal instructions for voice (and other performers) that have already been mentioned earlier, Marković also establishes a system of graphics and symbols for the extended, non-singing techniques. These also become more elaborate over the years but retain the basic symbols. Some of them are applicable for all performers independently of their part (such as the symbols for the lowest and highest possible notes), and some remain specific for vocals – *Sprechstimme*, spoken, whispered, etc. (see Figures 4a, 4b and 4c).

### Symbols:



Irregular accelerating glissando



Any **very** low tone

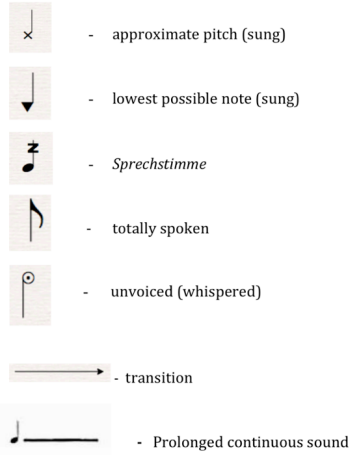
**Z** - "sprechgesang" (sungspoken), *alla* Schoenberg or Berg

—————→ **Z** gradual transition from sung to spoken



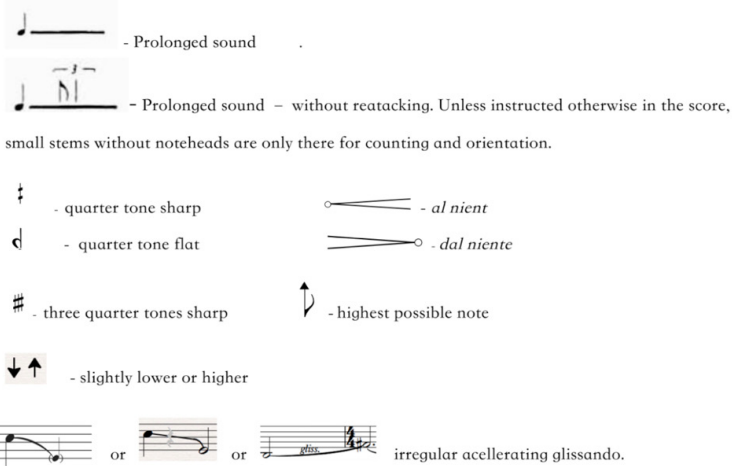
imperceptible attack, from quietest piano (*ex nihilo*)

**Figure 4a.** *Ultraterreno*, notation and symbols (selection).

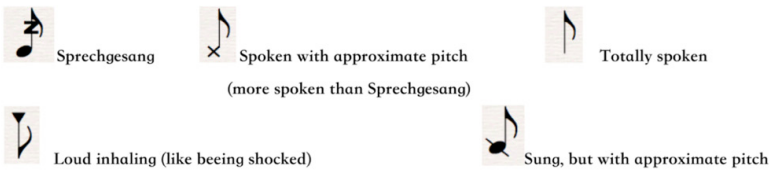


**Figure 4b.** *Nirvana*, notation and symbols (selection).

### General notation:



### Soprano:



**Figure 4c.** *incidAnces*, notation and symbols (selection).



Furthermore, in *Defiant walks barefoot*, Marković gives guidelines for electronics, voice, and video, as well as the spatial arrangement of the performers and technical/gear aspects. Demonstrating that the score could not contain all the necessary information, Marković also directed the future performers to engage with the premiere video recording to reconstruct the movement, gestures, and light design. This step in the process of recreation of the piece is not obligatory if the performers envision the stage design. However, the reference to the premiere's video recording, together with the written score, adds another stratum and, after all, the media type of the composer's instruction.

Finally, given that the recording of *Defiant walks barefoot* is declared exemplary by the composer himself, we can briefly acknowledge the possibility of examining the rest of the audio and audio-visual recordings for their faithfulness to the score. Although the remaining recordings are not mentioned in the performance notes, Marković emphasised that he almost always knew (except with *Serbian Love Songs*) which vocalist and/or ensemble would premiere his music for voice (Ćirica 2021). In that sense, he could have adjusted and tweaked the vocal parts to accommodate the singers, which would have further reflected on the recordings made during the premieres. Thanks to these, one can analyse the range of vocal "elasticity" and adherence to the score. For example, the individuality in the dosing of speech component in the *Sprechstimme* or transitional vocal gestures is unmistakable and expected, and it is interesting to hear the struggle with controlling the vibrato in the pieces which have this exact demand. The performance of *De Rerum Natura* stands out in that sense, with the performer encountering difficulties in 'opposing' the orchestra as a single performer with nothing but her voice while maintaining a clear and non-dramatic tone.

## CONCLUSION

The aim of this article was to introduce the vocal music of Jug Marković and situate it primarily in the context of the local art music community, and, consequently, to signal its features to the global community of composers that work with voice, vocal performers, as well as composers that are at the same time performers of their own vocal music. It seems that Marković's self-proclaimed eclecticism resides in his own musical tastes and compositional skills, as well as his well-thought-out collaborations with experimental and contemporary vocalists of our time. In that regard, it is interesting to see how a composer, who does not perform his own pieces as a vocalist – which is a formula that is very common and successful in the works of artists such as Joan La Barbara, Pamela Z, Imogen Heap, Amy X Neuberger, Thea Soti, Ana Gnjatović (to name but a few) – finds a way to realize his ideas and transform them in close cooperation with people who will ultimately perform them.

As a representative of the younger generation of composers from Serbia – albeit already one of many who live and work abroad (cf. Medić 2020; 2023) – Marković has shown interest in and appreciation towards the voice which stands out in contemporary music in Serbia and in the former Yugoslav region. On that account, Marković's newest vocal piece was performed at the Music Biennale Zagreb festival



in April 2023, as a part of the program that ensued from the project *Balkan Affairs*, where Marković was the representative of Serbia. His composition *Nula* [*Zero*], aside from being a venture into a new type of ensemble, is the first one in Marković's opus that directly addresses social and political themes of the Balkan and, specifically, the Yugoslav past. Interestingly enough, all the pieces in this project were written for and in collaboration with Neue Vocalsolisten Stuttgart, a renowned ensemble of six singers that specialises in contemporary vocal music. As to the future research of Marković's vocal music, *Nula* opens the possibilities to expand the discussion onto collaborative work (now in the context of a chamber vocal ensemble), the usage of various techniques and styles, further elaborations of the instruction system for vocalists, and all the other types of advanced research in the domain of composition and vocal performance.

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### БОЈАНА РАДОВАНОВИЋ

„ОВА МУЗИКА ЈЕ ВИСОКО ЕКЛЕКТИЧНА И ТРЕБА ЈОЈ ПРИСТУПАТИ  
У СКЛАДУ С ТИМ”: ГЛАС У ДЕЛИМА ЈУГА МАРКОВИЋА

(РЕЗИМЕ)

У овом чланку разматрана је музика за глас у опусу српског композитора Југа Марковића, будући да је током година овај аутор профилисао свој еклектични стил у којем се с посебном пажњом бави вокалним деоницама и истраживањем гласа у музици. Како би се размотрили различити аспекти једног оваквог приступа гласу у музици, начињен је избор композиција које су, поред нотног записа, забележене и у аудио или аудио-визуелном формату. Тако се анализом композиција *Српске љубавне њесме* за глас и гудачки квартет, *Ultraterreno* за два женска гласа и клавир, *incidAnces* за глас и камерни састав, *Нирвана* за хор, *De Rerum Natura* за сопран и оркестар и *Defiant walks batefoot* за глас и електронику испитује диверзификација извођачких техника и вокалног стила укључивањем искустава из популарне, експерименталне и традиционалне музике, као и увођење технолошких средстава у вокално извођење и манипулацију звука. У том смислу, у циљу одређивања карактеристика и различитих фактора еклектицизма у Марковићевим вокалним делима, сагледани су аспекти проширења вокалних техника и телесних експресивних средстава, односа између композиторског и извођачког гласа, као и карактеристике нотног записа његових композиција за глас.



## **PERFORMATIVE GESTURES IN BEETHOVEN'S PIANO SONATAS**

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## **ПЕРФОРМАТИВНИ ГЕСТОВИ У БЕТОВЕНОВИМ КЛАВИРСКИМ СОНАТАМА**

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### **АБСТРАКТ**

The purpose of this study is to contribute to the discussion of how the character of physical body movements conveys expression and affects the creation of a musical work. The primary focus of this phenomenological study is on kinesthetic gestures or body movements which pianists use in their performances in order to create the musical-poetic content in a corporeal performing form. The main discussion is concentrated on the analysis of movements that emanate from the characteristics of the piano technique, particularly of technical elements in the piano sonatas by Ludwig van Beethoven.

**KEYWORDS:** performative gesture, body movement, Beethoven's piano sonatas, piano technique, piano performance.

### **АПСТРАКТ**

Сврха ове студије је да допринесе објашњењу тога како карактер физичких покрета тела преноси израз и утиче на настанак музичког дела. Примарни фокус ове феноменолошке студије је на кинестетичким гестовима или покретима тела које пијанисти користе у својим наступима, како би створили музичко-поетски садржај у корпоралном перформативном облику. Главна расправа концентрисана је на анализу покрета који произлазе

из карактеристика клавирске технике, посебно техничких елемената у клавирским сонатама Лудвига ван Бетовена.

Кључне речи: перформативни гест, телесни покрет, Бетовенове клавирске сонате, клавирска техника, клавирско извођење.

## INTRODUCTION: INTERPRETING MUSIC

Musical thought, as an organized logical musical structure, is materialized through performance. Like any other form of thought, a musical structure can be written down in order to be remembered, reproduced and studied. The possibility of fixing musical expressions in written form was followed by the practice of interpreting music preserved as notated text.

There are two distinct interpretations of music that may be called *performative* and *critical* interpretation (Levinson 1993). The *critical* interpretation of a musical work is realized as (theoretical) analysis. It is roughly equivalent to the interpretation of a literary work, and it is expressed linguistically. *Performative* interpretation is a way of playing or singing the musical work, and is expressed in its performance. These two kinds of musical interpretation are related. The analysis of a musical work can refer to a critical interpretation of the performance of that work. On the other hand, the critical interpretation, as an analysis of the “musical meaning”, can refer to the “pure” factual content of the musical composition, independent of its performance. According to David Lidov, who wrote the foreword to Robert Hatten’s book on musical meaning in Beethoven, there is “a mysterious conjunction and disjunction” between these two ways of interpreting music (in Hatten 1994, ix). Lidov agrees that every critical interpretation refers to the music which cannot be conveyed in sound except in performance. However, he also claims that the main goal of a critical interpretation is to indicate the potentials of the composition as it is scored, in which case those potentials should not be disposable to the arbitrary variation by the performer (Ibid.). Why a performance can be considered an arbitrary variation of the composition’s potential by the performer is a thought-provoking question. Is there any philosophical meaning in the musical text? Or, is the core of music in the emotions and sensations it evokes in listeners?

For listeners, music has to be presented in its embodied form in order to be experienced. Although it has been possible to experience music by means of various media for a relatively long time, the primary experience is considered to be achieved through direct communication between performers and listeners during a live performance. There have been many observational studies of performers’ actions that make music embodied. At the same time, studies that explore the understanding of music from the perspective of performers, especially when it comes to the kinesthetic experience of their own motions and gestures were almost entirely absent until relatively recently (Doğantan-Dack 2011, 247). Performers have always had their

own ways of expressing their ideas and explaining the content of the work that they perform, including verbal explications. For example, when András Schiff performed the complete Beethoven's piano sonatas at Wigmore Hall (2004–2006), before each of the eight recitals in the series he gave a lecture about the works that were to be performed.<sup>2</sup> At the beginning of the first lecture he said: "It is really difficult to talk about music. Music should be played and listened to, but it's better to try to put a few ideas into words" (Helloitismetomato 2020, 0:01:32). The ideas that performers express about the works they have studied are valuable and should provoke more musicological interests. This article is conceived as a contribution to the field of music analysis which focuses on performance practice. The aspects of musical gestures related to the technical elements that constitute the performance of Beethoven's piano sonatas are explored through the prism of the performer, primarily from the perspective of the author who is an active concert pianist.<sup>3</sup>

Placing performers in the focus of musicological interest has fostered the establishment of two research perspectives. In the first perspective, the performer is the *object* of the researcher's observation. In the second, the performer is the *subject* and actor of a concrete performance situation, as a performer-researcher. By interweaving both perspectives, a unique approach to the study of music can be achieved. The insights of the performers have a specific significance for the studies of musical processes and phenomena. The research of musical phenomena through the performing process opens important methodological questions due to the existence of problems with so-called "certain" (commonplace) knowledge, which goes beyond the framework of contemporary interdisciplinary musicology and represents one of the essential questions of contemporary science. Scientific methodology is designed and established to study observable phenomena. Although the creation of music belongs to unobservable phenomena, the manifestations of musical phenomena are observable and as such are suitable for empirical studies of music through analytical observations documented from the perspective of the researcher. However, the study of the music-making process in the introspective experience of the performer implies the creation of new methodologies, conceptualizations and terminology (Dinov Vasić 2021, 48–49). This article offers a contribution to the research of this complex phenomenon; its aim is to explore a piece of music through the individual physical realization of its musical gestures.

### PERFORMATIVE GESTURE: THEORETICAL FRAMEWORK

In the *Concise Oxford Dictionary* the word *gesture* is defined as "a significant movement of limb or body; use of such movements as expression of feeling or rhetorical

2 [https://www.youtube.com/watch?v=d4ZWPJlNSXM&list=PLoNBbqXltyeKMjF\\_uRbSnXNsGO\\_h3MqZC](https://www.youtube.com/watch?v=d4ZWPJlNSXM&list=PLoNBbqXltyeKMjF_uRbSnXNsGO_h3MqZC) (accessed 21 January 2023).

3 In addition to the PhD thesis defended in the interdisciplinary studies of art theory and media (Dinov Vasić 2019), the author has an MA as a pianist and she is active as a performer and piano pedagogue.



device” (Fowler and Fowler 1919, 346) and it typically includes any kind of bodily movement or posture that conveys meaning or expression and transmits a message to the observer (Bremmer and Roodenburg 1991, 1). Given such a broad definition, the content of the term *gesture* in music ranges “from the use of gesture more or less equivalent to body movement, to the use of gesture in a purely metaphorical sense” (Jensenius 2007, 41).

In musicological discourse, this term always refers to an aspect of the musical sound that evokes a metaphorical sense of physicality and motion, whether it refers to the perception of the abstract sound or the perception of corporeal movement. Robert Hatten, the creator of the original theory of musical gesture as a generator of musical meaning, claims that gestures may be inferred from a musical performance even when there is no visual access to the motions of the performer, because people have sufficient aural imagination to reconstruct sounds as meaningful gestures (Hatten 2004, 94). The focus in his theory of musical gesture is on the “aural gesture”, defined as a “significant energetic shaping of sound through time”, which “entails a wide range of gestural competencies, including the interpretation of visual notation and the correlation of aural gesture with other sensory, motor, and affective realms of human experience” (Ibid., 95).

Contrary to Hatten’s concept of the aural gesture, which refers exclusively to the acoustic dimension of music, the performative gesture simultaneously communicates through audible, visual, kinetic and kinesthetic sensations. A composer who creates a piece of music imagines its sonority by knowing which instrument plays which melody. For performers, making music is inseparable from its instrumentalization. While looking at the score a performer “hears” the sounds of particular instruments. While thinking about pitch relations, pianists always imagine the keyboard in order to profile the right shape of the melody in their minds. Another important question concerns the connection between the expression of the notated melody and the physical shape of the musical instrument they play. A musical performer always wonders what (s)he can do with the instrument and how a musical piece will sound when it comes to its embodiment through the performance. Performers think of music through the prism of *performative interpretation*, which is constituted of body movements used in order to create the musical and poetic content of a musical work that they interpret. In other words, performers do not interpret the semantic meaning of musical gestures contained in a piece of music. Instead, musical performers, especially instrumentalists, read the score imagining it to be a sequence of “choreographic movements”.

The performative gesture is an essential phenomenon when it comes to the exploration of musical performance practices, such as piano playing. The performative gesture in pianism, or the pianist’s gesture, can be defined as a body movement, or kinesthetic gesture, which pianists use in their performances in order to create the musical-poetic content in a synergistic, audible and visual, performing form. In musical performance, the movement of the pianist’s hand, as the representative part of the performer’s body, and a (notated) audible musical phrase created by that movement, as a distinct type of gesture, are mutually directly dependent and conditioned. The position and motion of the pianist’s hand, as a material carrier of the musical

gesture, are conditioned by the form of the musical phrase, as a symbolic music idea, and the adequate articulation or shaping of its performative expression is directly related to the connotative field that a particular musical idea or phrase can symbolize (Dinov Vasić 2019, 4).

In music, the fundamental parameter that determines the sound of a particular note or other individual musical event is *articulation*. Articulation affects the sound timbre in the sense that “small differences in the balance of the frequencies – how many you can hear, their relationship to the fundamental pitch, and how loud they are compared to each other – create the many different musical colors” (Schmidt-Jones 2007, 72). Especially important for timbre are the harmonics at the beginning of each note. In that way, “it is actually easier to identify instruments that are playing short notes with strong articulations than it is to identify instruments playing long, smooth notes” (Ibid.). Articulation depends on what is happening at the beginning and end of each segment of notes, as well as between the notes. The “attack” – the beginning of a note – and the space in-between the notes are particularly important (Ibid., 58). In other words, articulation is how the performer shapes the sound. There are several characteristic manners of sound articulation in pianism and each of them is created by a clearly profiled performative gesture, which carries audible, visual, kinetic and kinesthetic expression. In addition, each specific articulation of sound can represent a number of connotative extra-musical meanings connected to the symbolism of a particular performative gesture. For example, *non legato*, *articolato* and *tenuto* movements can symbolically represent “breathing”, looseness, dissection or “jolting” of the sound (Schenker 2000, 20); *legato* indicates a set of connected movements, a smooth walk, swaying (Ibid., 25); *staccato* and *portato* reflect suppression, rejection, exhalation, lifting (Ibid., 31); *marcato* articulated tones are dynamic rhetorical accents; *staccatissimo* and *martellato* represent emphasized accentuation, sharpness, strikes and the like. Principally, the descriptions of particular articulations are tentatively determined. Besides depending on the technical capabilities of the instrument, articulation also depends on the style of music. For example, exactly how much space there should be between *staccato* notes in a composition depends on the speed of the performance indicated by the tempo mark, as well as the composer’s individual style. An identically notated passage is not likely to sound the same in different compositions.

The basic focus of music performance studies is the exploration of the relationship between the notation of a musical gesture and its physical performance through a specified and transparent body movement. It can be done primarily through performance, that is, the artist’s heuristic search for the adequate playing of musical notation. It can also be done through the analysis of the performative gestures of other performers, and in that case, the focus should be more on the kinesthetic experience of those movements than on their observational analysis. Just as in the experience of watching a dance, where there is a connection between the choreography, the kinesthetic sensations it puts forward and the empathetic connection that it proposes to viewers (Foster 2011), in the experience of the reception of a musical performance there is also a connection between the sensations that the performer feels and emits to the listeners with his or her body movements. Kinesthetic experience is relating

to a person's awareness of the position and movement of the parts of the body by means of sensory organs (proprioceptors) in the muscles and joints. The immediate kinesthetic experience of performing music gives a unique quality to its deeper understanding. When Dinu Lipatti says that "music must live under our fingers and under our eyes, in our hearts and our minds",<sup>4</sup> he is referring to the kinesthetic experience of a pianist performing a piece of music. Note that Lipatti does not even claim that the sense of hearing is essential in the process of creating music; after all, Beethoven showed with his late works that deafness does not necessarily affect the ability to compose music.

#### PERFORMING BEETHOVEN'S PIANO GESTURES

In order to study the relation between the performative gesture and its notation, the first choice for analysis should be the compositions made by the hands of those who themselves were exceptionally gifted players. The composer is the first performer of his compositions, and his abilities are the key reference for composing for a certain medium. Beethoven was an extraordinary pianist, a great virtuoso, especially skilled in improvisation and expressing a specific atmosphere, mood and spirit. In the printed editions of his piano sonatas, Beethoven left detailed instructions for future performers about his ideas on how these compositions should be played. These instructions are of utmost importance to interpreters. Performing music written by the same hand that created fingering for that music is, in a way, an entry into the bodily experience of the genius that first brought the music to life. This is especially inspiring for a performer who gets to know almost every piece of music primarily through a personal heuristic search for the adequate playing of notated music. The hand has a natural instinct to adapt to the "relief" of the phrase in relation to the keyboard, and then to feel the immanent expressiveness of its physical form. Thus, for example, when we play a phrase that is dominantly positioned on black keys, as in the case of F sharp major sonata, op. 78 or A flat major sonata, op. 110, the feeling in the hand is predominantly lyrical, gentle and caressing, because the fingers are naturally stretched out and sensitized to feel the softness of the sound; while a completely different feeling occurs in the hand playing on the white keys due to the vertical position of the fingers which is especially necessary in playing fast passages and figurations.

Given his performance abilities, Beethoven improved piano technique in his piano oeuvre to a level that surpassed all previous piano literature. Technical elements are those specific aspects of musical gestures that have been insufficiently considered in academic literature. There are at least two reasons why we should be interested in these movements in general and in Beethoven's sonatas in particular. First, it is meaningful to observe the performative gestures such as movements that occur in

4 [https://www.dinulipatti.com/2013/03/dinu-lipattis-final-essay-on-interpretation/fbclid=IwAR24ApRNxa9TY3AaEBR7\\_VZJoE5stvVKVYEbihs2XNUQyiYQ6lglBrOUoI](https://www.dinulipatti.com/2013/03/dinu-lipattis-final-essay-on-interpretation/fbclid=IwAR24ApRNxa9TY3AaEBR7_VZJoE5stvVKVYEbihs2XNUQyiYQ6lglBrOUoI) (accessed 12 February 2023).

the process of demonstrating piano technique. Davidson and Correia (2002) proposed the qualification of performative gestures according to their identification functions. They identified technical movements as the only necessary ones, claiming that all other categories of gestures – biomechanical, cultural and expressive – could be understood as qualitative determinations of technical gestures. The second reason is that Beethoven often used exclusively technical elements such as scales, octaves, thrills, tremolos, chords, broken chords or arpeggios in his compositional process. In his sonatas, there are lines of musical text without a notable musical thematicism. One can even say that there is an impression of the prevalence of technical episodes in these works. These sequences in compositions have a character of *étude*, such as the Finale of his last piano sonata (the last variation) written as an *étude* for thrills, or the third movement of the famous *sonata quasi una fantasia* op. 27 no. 2, which is a typical example of *étude*-like thematicism, and many others examples.

The themes that are notable have fixed relations between the pitch and duration of the tones. One gets the impression that those themes could be played on another instrument without losing much of their own authentic expression. On the other hand, the technical elements played on the piano are unthinkable and even unplayable on other instruments. When we talk about “pianist technique” we mean the way a pianist plays, that is, how he or she shapes the sound. In the musicological discourse, the terms “performing technique” and “performing articulation” are often synonymous (Schmidt-Jones 2007, 58). Since the articulation and the performance technique affects the color of the tone more than its pitch and duration, and since “the human ear and brain are capable of hearing and appreciating very small variations in timbre”, a listener can hear not only the difference between a piano and some other instrument, but also the difference between two different pianos, or two different pianists, or the same pianist using different types of sound in different pieces (Ibid., 72). It could be said that the technical elements predominantly determine the tonal color and “atmosphere” of the composition in which they play such a significant role as in the case of Beethoven’s sonatas. Every technical element, even the simplest scale, in the works of a composer of a highly individual format, such as Beethoven’s, has its own performative distinctiveness in relation to the same elements used in the works of other composers. These differences are recognizable even between composers who create in the same epoch and whose individual artistic styles are remarkably close.

In Kenneth Drake’s book dedicated to Beethoven’s sonatas and the creative experience, there is a chapter indicatively titled “Technique as Touch”, in which the author writes: “The notation of Classic keyboard scores may be compared to the dots and lines and spaces in the engraving on paper currency, representing a precise calculation of pressure and duration in the fingertips that communicates musical ideas equally precisely. (...) The fingertip must know the sensuousness of sound before the ear hears it. Ultimately, playing is an integration of mind and muscles in which ‘hear tone and feel touch’ becomes ‘hear touch and feel tone’” (Drake 2000, 10).

Associating certain sounds with certain colors, smells, and bodily sensations is called *synesthesia*. It is a perceptual phenomenon, in which stimulation of one sensory or cognitive pathway leads to involuntary experiences in another sensory or

cognitive pathway (Cytowic 2002, 6). The capacity for the analogous representation across all the senses and motor systems – intermodality – is one of the major competencies crucial to the performance and interpretation of human gesture in general (Hatten 2004, 97). While the auditory gesture (in Hatten's terminology) is perceived exclusively by listening, the performative gesture is perceived by listening and watching the performance, which in the case of the latter phenomenon emphasizes its kinesthetic dimension. The sensation by which bodily position, weight, muscle tension, and movement are perceived – *kinesthesia* – allows the performer to understand his or her own gestures. The interpretation of performative gestures through analogous representations forms a field of connotative meanings which includes the feelings and ideas that people may connect with the expression of the gesture. Bearing this in mind, in the next section, the performative gestures in Beethoven's piano sonatas will be interpreted through the prism of sensations created during the performance. The connotative field of each of the selected technical elements will be defined, and sensations experienced during the performance will be examined. In this way, we will try to obtain a deeper insight into the sensibility and ideas represented in the musical work.

## TECHNICAL ELEMENTS IN BEETHOVEN'S PIANO SONATAS

Beethoven's piano sonatas represent the largest part of his piano oeuvre. Although the same technical elements are found in the composer's piano concertos and variations, their modality as well as the expressiveness are most emphasized in the sonatas. Beethoven's sonatas contain almost all the elements of piano technique which form the gestural repertoire of a skilled pianist. No matter how uniform these elements are, each individual pianist performs them in their own, unique way, just as they would play each sonata by Beethoven differently from a sonata by another composer. The subjectivity of different pianists, as the quality based on personal characteristics, feelings, tastes and affections, is most evident in "their repertoire of tone colours, which are directly related to the movements and gestures of their performing body" (Doğantan-Dack 2011, 250). When we recognize and speak of the "sound" of a certain pianist, "we refer to his tone, among other expressive variables, rather than to his pitch production as such" (Ibid). In that sense, Beethoven certainly also had his own specific "tone" or "touch". His distinctive manner of using different elements of piano technique as the structural material for his compositions was very authentic and extremely personal.

We will first discuss the technical element widely used in Beethoven's piano sonatas: the passages based on scales. Musical compositions in general, and especially the compositions created in the tradition of Western tonal music, are mostly constituted of step-like moving tones or tone patterns, known in music theory as scales. A scale is widely defined as any set of ordered or arranged musical tones. The distance between two successive tones in a scale is called a scale step, and the movements of fingers playing such tonal sequences on the piano correspond to "stepping" on the keyboard. According to a similar analogy, a rapid scale passage is called a "run". Practicing scales and arpeggios with the proper technique is very important for pianists.

It ensures easy and fluid movement without physical discomfort, quick identification of key signatures and recognition of patterns while playing pieces. Practicing scales and arpeggios can also help pianists to build finger strength and dexterity, hand flexibility, and coordination. Stronger muscles can also prevent injury. Through intense practice over time, the way of moving hands and fingers over the keyboard becomes an individual artistic feature, as a kind of personal stamp.

Schenker remarks that in compositions such as Beethoven's piano sonatas passages and scales are often misunderstood, because they are commonly played as mere finger exercises "robbed of any artistic value" (Schenker 2000, 71). In musical masterpieces, scale-like passages and fioriture form an integral part of the composition, and these technical elements share the expressiveness and character of the musical work. The great composers were "great instrumentalists who could indulge their delight in playing all the more easily by having the ability to bring together a wealth of figurations through synthesis" (Ibid., 72). Therefore, Schenker concludes that "figurations and passages in the works of older masters should be given the dignity of the most genuine and beautiful expression" (Ibid., 73).

To play an expressive musical phrase implies the creation of a constant contrast between the tension and relaxation of the sound, like the alternation of light and shadow in the syllables that construct a sentence or the tonal values of colors in a picture (Ibid., 45). Unlike those instrumentalists who come nearer to speech through breath or bow technique and possess an ability to differentiate light and shade in tone production, pianists tend to touch the keys in an undifferentiated way only because they lie there, in front of them (Ibid., 46). Pressing down the keys has no association with speech and it is thus very difficult to play the piano expressively. The technique of playing a sequence of tones on the piano is reminiscent of the personal style of walking, where the fingers carrying the hand have the same function as the legs carrying the body. However, if it is necessary to achieve dynamic shading between the tones of the scale, the pianist must mobilize all his/her expressive abilities and capacities in order to produce the illusion of tonal color on a micro level, with finger movements of varying strength and length. This requires constant attention of the mind, control by auditory perception, and deep mental tension. In the process of sensitive playing, the performer becomes aware of an authentic kinesthetic experience created by the flow of specific kinetic energy through his/her fingers, hands, arms, and body. The sensitivity is essential for the quality of performance. This is why Schenker (Ibid., 71) warns against superficial players who tend to forget that in the rhetorical tonal language of great composers an empty demonstration of fast fingers without any expression is pointless. The compositional context of every played technical element should indicate that it serves not just as a demonstration of performative artistry, but as a means of musical expression as well.

Emphasized rhetorical moments in Beethoven's sonatas are almost always given in unison. Particularly specific for Beethoven are sequences with unison motoric scale-like movements edged by extremely sharp accents (*sforzando*) that seem "ugly" and unmusical. A typical case of such a passage can be found in the first movement of his last sonata in C minor, op. 111 (bars 26 to 28). Playing a series of tonal patterns in which there is a sudden change in sound dynamics requires the performer to have supreme control over his/her own temperament, and yet to show great passion



at the same time. Otherwise, the performed music can act as a caricature, comical and grotesque. The tension embodied in the performer's self-control is one of the most important features of Beethoven's music. In the sonatas, there are also tonal sequences with extremely eruptive harmonic development, which, unnaturally, require complete restraint of the performer in expressing the dynamics of the music, yet it makes the nerves and muscles intensely anxious. It is precisely this conflict between the need to control the external manifestations of the body and the impossibility of controlling the inner anxiety of the mind that makes Beethoven's music uniquely magnificent. For example, the pianissimo passage from the first movement of the F minor sonata, op. 57 (bars 47 to 50) would never be played with the same inner tension if it were part of a piano piece written by Mozart or Schubert.

Another typical rhetorical element in Beethoven's piano sonatas is unison octaves. Octaves are one of the largest intervals regularly used in piano music. In all their variety such as "legato" octaves (typically used in scale passages or in melodies), "broken" octaves (octave tremolos), "loose wrist" octaves (composed of fast, repeated notes), or "bouncing" octaves (bravuras with loud, strong octaves that can "jump" across the keyboard), these technical elements form a significant part of the structure of all sonatas by Beethoven, from the first to the last. Playing octaves well comes with good body awareness and control of the muscles in fingers, hands, wrists, and forearms, which must be flexible in order to prevent strain and injury while maintaining great strength and control. Beethoven used plenty of octaves because he wanted a thick, saturated, orchestral sound from the piano. If he wanted to emphasize the rhetorical dimension of some melodic fragment, he used unison octaves to underline narration in single-voice themes. Such octaves can be found in the first movement of the D major sonata, op. 10 no. 3 (bars 1 to 4); in the first movement of the D minor sonata, op. 31 no. 2 (bars 87 to 92); in the third movement of the E-flat major sonata, op. 31 no. 3 (bars 23 to 25); in the first movement of the E minor sonata, op. 90 (bars 24 to 28); or in the first movement of the C minor sonata, op. 111 (bars 72 to 75). On a piano of average mechanical quality, the intonation of four (or three) notes in an octave interval played with two hands stretched between the thumbs and the upper fingers may be uneven. A melody played in unison octaves often sounds imperfect, impure and profane; in other words, it sounds more human. By creating the intonation on the piano imperfect, Beethoven made the artificial instrument sounds closer to the human voice, the most perfect musical "instrument" of all. In that way, each performer is given the opportunity to "sculpt" the music with their own hands in the same way that they can express a rhetorical thought with their own voice. An even more robust effect of imperfect sound intonation can be found in bravura sequences of broken double octaves, for example in the first movement of the C major sonata, op. 2 no. 3 (bars 85 to 88) where, due to the impossibility of perfect synchronization of the extremely fast-played tones, their rough dissonant overlaps occur.

As one of the greatest symphony composers of all time, Beethoven tended to create an orchestral sonority on the piano, by means of massive, heavy and layered sound. In that sense, the most characteristic element of texture in his piano sonatas is robust chords. Examples of such chords can be found in the first movement of the F minor sonata, op. 57 (bars 17 and 18); in the first movement of the E minor sona-

ta, op. 90 (bars 53 and 54); or in the first movement of the B-flat Major sonata, op. 106 (bars 1 to 4). For a pianist, mastering the technique of playing chords is just as important as the skill of playing scales. Unlike scales, in which the fingers constantly move while supporting the hand, when playing simultaneous chords, the fingers and hand form a posture that is moved by the hand from the elbow and upper arms across the keyboard. Different chords form specific hand postures in accordance with the shape of the keyboard. Some of the chord postures cause a pleasant feeling in the hand which holds the keys softly and elastically, while other chord postures are stiff, forced, and even painfully uncomfortable for the hand. In this sense, the shape of the chord and the posture of the hand can significantly affect the character of the performance. And Beethoven's chords are very "thick". This is the main characteristic of his style, so they should be played in the same, dense way. His chords are not as transparent as those in Mozart's piano writing or later Schubert's. Even when he writes less heavy chords, ethereally light like Mozart's, or romantically singable like Schubert's, the performance of Beethoven's chords always causes a certain, almost unpleasant tension in the hand. This tension is also not comparable to the feeling that occurs in the pianist's hand when performing the chords of Brahms or Schumann, which, in a formal and technical sense, also have great similarities to Beethoven's. Whether they are performed in their most explosive or most delicate form, Beethoven's chords always have a special inner energy that disturbs both the performer and the listener.

Besides the scale-like passages, the "broken chord" is another figure that Beethoven uses widely in his piano sonatas. It is the figure of a chord in which the notes are played successively, that is, immediately one after another. Beethoven often used this figure as a melodic motif. It appears at the very beginning of his first piano sonata, op. 2 no. 1, in the form of a stylistic figure of the so-called "Mannheim Rocket";<sup>5</sup> which is a rapidly ascending or fast-growing broken chord that moves from the lowest range of the bass line to the top of the soprano line. The connotative field created around the concept of the "rocket" is endless, but Beethoven used not only the symbolic potential of this, basically simple figure in the melodic sense, but also uses its biomechanical potential in the sense of structural substance or mass, a tissue from which he further develops the "organs" of the composition.

In the context of this study, the crucial question is what kind of sensations are caused in the kinesthetic experience of the performer while playing a certain element of piano technique. The "broken chord" figurations appear countless times in all the expressive diversity that this technical element indisputably has in various compositions. Some of the most representative examples can be heard in the third movement of the F minor sonata, op. 57 (bars 353 to 358); in the first movement of the C major sonata, op. 53 (bars 27 to 30); in the first movement of the C major sonata op. 2 no. 3 (bars 97 to 108), or in the first movement of the B flat major sonata, op. 22 (bars 94 to 104). There are many sensations that can be present in the hand performing these figurations, depending on their dynamics and texture. But there is one physical sensation or perception that arises when the core composed of nearby

5 <https://www.britannica.com/art/Mannheim-rocket> (accessed 10 February 2023).



keys comes into contact with the body. This sensation emerges in the consciousness of the performer even if it is just an elementary study of the chord shape and without compositional background. It is the sense of unity composed of smaller units, which are strongly interconnected in such a way that it seems almost impossible to separate them, and yet it is possible to feel their individual definitions and limits. Playing “broken chord” figurations in Beethoven’s sonatas can generate a kinesthetic experience similar to the feeling of the hand reviving a sculpture at some inner, cellular level.

Beethoven’s musical works are not prevalently smooth. He is not so much a watercolor painter as a great sculptor. The surfaces of granite and marble can be “heard” in his music. The runs, figurations and chords, even the thrills in the sonatas, are not polished. There are plenty of accents (dynamical and rhetorical) and sudden changes of deeply contrasting elements, but in the end, all fragments are integrated into the unity and the musical work becomes one shaped piece of time, like a monument with rough surfaces and sharp edges. The genius of Beethoven’s music is reflected in the creation of tension within the apparently static form of time. He composes sections within musical pieces with endless repetitions of undeveloped sound material. Such episodes tempt the patience of all recipients of music and performers in particular. At the same time, these episodes lead to the greatest emotional pressure because “in a non-developing, constant state of tension, passions reach the highest possible pitch, and manifest themselves more vividly and convincingly than in a gradual process of change” (Tarkovsky 1989, 17).

Sustaining and even developing the inner tension within each tone is extremely important for understanding Beethoven’s music. An example from the second movement of the piano sonata in E major, op. 14 no.1, bar 62, is particularly indicative in this sense. Here Beethoven asks the performer to do something that is physically impossible to achieve on the instrument. The pianist is asked to play a crescendo on a single note in a high register in an extremely quiet dynamic environment and of relatively long duration. The only way to respond to such an irrational demand is to create the illusion of intensifying the sound by increasing the tension of thought. Such moments show that the performer is the absolute subject of the embodiment of musical thought. It could be said that by performing the structural elements of a composition, even those of a basic technical level such as scales, chords, arpeggios, trills, tremolos and other figurations, the pianist brings that work of art to life by creating its pulsation and breathing. In a way, it is the performer who makes the piece of music speak and communicate through all its artistic expressions.

For a more complete understanding of performative gestures in a musical work, it is not enough to describe the way in which gestures should be performed or the sensations that their embodiment evokes in the recipient. A more direct comprehension arises if such a gesture is physically performed. It can also be a physical simulation of the movement, not necessarily performed on the instrument. For example, when we observe the different performances of the double trills in Beethoven’s last sonata, we will notice the specific tension of the nerves with which the performer’s fingers move, as well as the way in which such trembling is reflected in the tension of his/her whole body and mind. We can understand this feeling through our own

bodily experience by placing our hand on any surface in such a way that the tips of all five fingers touch it, and then, in this hand position, we will move the pairs of fingers as quickly as possible for a long period of time. Thus arises the awareness of an authentic kinesthetic feeling, formed by the specific flow of kinetic energy through our fingers, hands, arms and body.

## CONCLUSION: PERFORMING MUSIC

The goal of this phenomenological study was to examine the fundamental principles of pianism through the prism of its essential phenomenon – performative gesture. The basic premise that guided the discussion was that performative gesture is a kind of choreographic movement written in the score. In that sense, the aim of this article was to explain how the character of physical body movements conveyed expression and affected the creation of a musical work.

The analysis of movements that emanate from the characteristics of the piano technique in Beethoven's sonatas results in the basic conclusion that Beethoven's music is "more the expression of feeling than tone-painting", as is written in the full title of the composer's Sixth Symphony. For a deeper understanding of the way in which Beethoven created performative gestures in his piano sonatas, it is not enough to describe the way in which these gestures should be performed. A more direct understanding arises if such a gesture is performed, either on an instrument or through a physical simulation of the movement independent of the instrument. To understand those motions through our own bodily experience means to be aware of the authentic kinesthetic feeling, formed by the specific flow of kinetic energy through the fingers, hands, arms and body of the performer. In that way, a unique insight into many profound levels of Beethoven's creative thought is achieved. Perhaps this is what Tarasti had in mind when he wrote: "We can argue that a musical piece is in a metaphoric sense like a 'living organism', it is a kind of 'body'. (...) Then the only way to get under the skin of this 'body' is of course to perform it. Now, is there then any method by which we could study this kind of 'musical body' from in-side?" (1997, 21). The question Tarasti asked years ago is still awaiting an answer.

From the above considerations, it may be concluded that the gestures of pianists can authentically reflect inner musical expressions and the analysis of these gestures can increase human understanding of the musical phenomenon itself. In that sense, it is important to study all the modalities of performative gestures. The valuable way to get to know a musical work in all its layers is through the personal physical performance of its musical gestures. For a profound understanding of music, it is necessary to understand the kinetic energy that is found in it and that has the potential to create subjective kinesthetic sensations which can be recognized as "musical". Seen through the prism of performative gesture, the technical elements in Beethoven's piano sonatas fully re-create their function as a constructive component of a musical piece.

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Марија Динов

Перформативни гестови у Бетовеновим клавирским сонатама

(РЕЗИМЕ)

Рад представља феноменолошку студију о кинестетичким гестовима, односно телесним покретима које пијанисти користе у својим извођењима, како би креирали музичко-поетски садржај у корпореалном перформативном облику. Главна расправа концентрисана је на анализу покрета који произлазе из карактеристика технике у Бетовеновим клавирским сонатама. Студија је замишљена као допринос пољу музичке анализе фокусиране на праксу извођења.

Сврха ове студије је да објасни како карактер физичких покрета тела преноси израз и утиче на стварање музичког дела. Интерпретација перформативног геста кроз аналогне репрезентације формира поље његових конотативних значења у које су укључени осећаји и идеје које људи могу повезати с изразом тог геста. Тако се перформативни гестови у Бетовеновим клавирским сонатама тумаче кроз призму сензација насталих током извођења. Дефинисано је конотативно поље сваког од одабраних техничких елемената и описане су сензације које се доживљавају током извођења.

Резултати истраживања указују на то да је за постизање комплекснијег разумевања музике неопходно разумети њену кинетичку енергију. Ова енергија има потенцијал да створи субјективне кинестетичке сензације које се могу препознати као 'музикалне', чак и у извођењу 'немузикалних' техничких елемената. Анализа техничких елемената у Бетовеновим клавирским сонатама показује да сваки перформативни гест у потпуности рекреира своју функцију конструктивне компоненте музичког дела.



PETAR BINGULAC'S MUSIC CRITICISM IN *MISAO* MAGAZINE:  
EVALUATIONS OF SERBIAN CHORAL MUSIC  
AND ITS PERFORMERS

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МУЗИЧКЕ КРИТИКЕ ПЕТРА БИНГУЛАЦА У ЧАСОПИСУ МИСАО:  
ВРЕДНОВАЊЕ СРПСКЕ ХОРСКЕ МУЗИКЕ И ЊЕНИХ ИЗВОЂАЧА

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ABSTRACT

This article is devoted to Petar Bingulac's critiques of choral music published in the magazine *Misao* – a total of twenty-four reviews, most of which are on choral music and its performers. I discuss Bingulac's selected reviews from the point of view of critical-analytical interpretation. One of the goals is to determine the author's dominant method when writing reviews and to assess his role in Serbian music criticism, taking into account the context in which the selected writings were created. I also compare his reviews of choral music performances with the views of other prominent critics.

KEYWORDS: Petar Bingulac, *Misao*, music criticism, choral music.

АПСТРАКТ

Ова студија посвећена је критичарском раду Петра Бингулаца у часопису *Мисао*, прецизније, његовим критикама хорског стваралаштва. У овом часопису Бингулац је објавио укупно двадесет четири критике, од којих је највише оних посвећених хорској музици и њеним извођачима. Предмет

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истраживања је критичка анализа одабраних Бингулчевих критика из угла критичко-аналитичке интерпретације. Један од циљева је утврђивање ауторовог доминантног метода/приступа при писању критика. Кроз анализу ће бити позиционирана његова улога у српској музичкој критици, узимајући у обзир временски контекст у којем одабрани написи настају. Тежиште студије је на анализи одабраних релевантних примера из његових критика хорске музике, уз поређење с дискурсом и ставовима других критичара.

Кључне речи: Петар Бингулац, *Мисао*, музичка критика, хорска музика.

## УВОДНЕ НАПОМЕНЕ: СТАЊЕ И ИЗВОРИ ИСТРАЖИВАЊА

Приметно је да се мали број музиколога бавио проучавањем написа о музици насталих у контексту српске музичке историје. Највећи допринос проучавању домаће писане речи о музици дали су музиколози Стана Ђурић-Клајн, Роксанда Пејовић и Александар Васић. У новије време настали су и зборници радова посвећени музиколошком раду Николе Херцигоње, Павла Стефановића и Стане Ђурић-Клајн, у којима је сагледаван и валоризован њихов допринос писаној речи о музици.

Стана Ђурић-Клајн је своје прве музичке критике написала почетком тридесетих година прошлог века.<sup>2</sup> У њеним текстовима присутан је квалитет који је издваја из круга тадашњих аутора. Наиме, она у својим критикама, а касније и у музичким есејима и студијама, показује карактеристике негованог и префињеног језика који се разликовао од тадашњег шематског приказивања музичких дешавања. По томе је доста блиска језику који су неговали Павле Стефановић и Петар Бингулац, при чему се у њему огледају богати литерарни израз и приповедачки и полемички критичарски тон. Роксанда Пејовић се у свом опусу подробно бавила анализом наслеђа српске литературе о музици.<sup>3</sup> Једна од ауторкиних ужих области истраживања односи се на написе о музици. Прво је публиковала монографију која се односи на написе о музици у периоду

2 Најпотпунији увид у библиографију Стане Ђурић-Клајн начинила је Роксанда Пејовић у два наврата: у монографијама о критичарској и есејистичкој делатности ауторке (Pejović 1994; Ibid. 2008). Такође, релевантан је и библиографски преглед који је направила Даница Петровић објављен на сајту Музиколошког института САНУ. <https://music.sanu.ac.rs/wp-content/uploads/2019/12/SDJK.pdf>. (приступљено 17. 4. 2023).

3 Библиографија радова Роксанде Пејовић објављена је у ауторкиној монографији *Писана реч у музици у Србији (1945–2003)* (Pejović 2005). Такође, о музиколошком раду ауторке писано је у неколико наврата: Marković 2005; Tomašević 2006; Plavša 2006.



1825–1918. године, а потом и другу, прву оваквог типа и тематике у српској музиколошкој литератури, која обрађује међуратни период српске музичке историографије (Рејовић 1999а).<sup>4</sup> Трећа и најобимнија студија посвећена је послератном периоду историје писане речи о музици на нашим просторима (Рејовић 2005). Веома драгоцен прилог проучавању написа о музици у Србији представљају и поменуте ауторкине монографије о музиколошкој делатности Стане Ђурић-Клајн (Рејовић 1994; 2008).

О српској музикографији и музичкој периодици између двају светских ратова писао је и музиколог Александар Васић. У својој докторској дисертацији аутор се бави обрадом тема у српским међуратним гласилима (Vasić 2012).<sup>5</sup> У уводном делу рада направљен је преглед истраживања српске литературе о музици, чиме је постављен темељ за даља истраживања српске музичке критике и есејистике међуратног, али и периода после Другог светског рата. У Васићевом опусу увиђа се и интересовање за написе о музици појединачних аутора. У више наврата анализирао је дискурс о музици Милоја Милојевића (1884–1946) (Vasić 1994; Ibid. 2007), а писао је и о делатности Бранка Драгутиновића (1903–1971) (Vasić 2020), Рикарда Шварца (1897–1942) (Vasić 2019а) и Павла Стефановића (1901–1985) (Vasić 2019б). Васић подробно сагледава музиколошко наслеђе једног аутора вршећи класификацију његових написа, одређујући доминантан метод и улогу и значај ауторових написа у српској музикологији, при чему узима у обзир временски контекст у којем одређени текстови настају.

Поред прегледа музиколошких радова који се односе на српску писану реч о музици, за овај рад релевантно је истаћи изворе који се баве музиколошким наслеђем Петра Бингулца (1897–1990). У домаћој музиколошкој литератури Бингулчево стваралаштво обрађивано је у одређеном историографском контексту и то у студији Стане Ђурић-Клајн (Ђурић-Клајн 1981) и монографијама Роксанде Пејовић (Рејовић 1999; Ibid. 2005). И други аутори писали су о Бингулчевом музиколошком деловању, али ти прилози нису обимни и обухватни. Једина студија која се подробније бави критичарским и есејистичким наслеђем Бингулца настала је из пера музиколога Тијане Поповић [Млађеновић] у којој је фокус на анализи одабраних Бингулчевих прилога (Роровић 1989). Најновијег датума је и необјављена докторска дисертација аутора овог рада, која се бави целокупним музиколошким наслеђем Петра Бингулца (Vojvodić 2021).

Стана Ђурић-Клајн карактерише Бингулчев језик као онај који се темељи на богатом коришћењу литературе, те да он, као добар познавалац језика, радо употребљава једноставне и лако читљиве реченице. Као најзначајније Бингулчеве радове, ауторка истиче његове студије, чланке и анализе дела домаћих аутора, Стевана Мокрањца (1856–1914), Јосифа Маринковића (1851–1931), Стевана Христића (1885–1958) и нарочито Јосипа Славенског (1896–1955). С друге стране, Роксанда Пејовић у својим монографијама тумачи Бингулчево

4 Обе ове монографије припремљене су издањима у којима ауторка врши библиографски попис написа и чланака: Рејовић 1993; 1999б.

5 Аутор се и у својој магистарској тези бави литературом о музици (Vasić 2004).

стваралаштво кроз два сегмента – музичку критику и есеје. У студији која се бави међуратним периодом анализира пре свега критике написане поводом концертних и других музичких догађаја, при чему издваја ауторове ставове о изведеним делима, али и о извођачима и извођаштву. С друге стране, у монографији која прати време након 1945. године, Бингулчево стваралаштво тумачено је кроз анализу његовог доприноса домаћој и странај музици.

Тијана Поповић у својој студији сасвим оправдано означава Бингулчеве написе као научне, с једне, и уметничке, с друге стране. Ауторка портретише лик Петра Бингулаца као писца-уметника али и аутора-истраживача. Ипак, анализирајући Бингулчево целокупно музиколошко наслеђе, мора се дати предност означавању његове поетике као доминантно 'уметничке' јер Бингулац пише из угла ствараоца-уметника. Управо та теза дала је за право аутору ових редова да у докторској дисертацији Бингулчев рад тумачи као *стварање на основу већ створеној*. Докторски рад аутора овог рада обухвата преглед и анализу целокупног музиколошког наслеђа Петра Бингулаца, при чему је показано како аутор креира стваралачки идентитет једног композитора, транспарентно износећи свој критички суд. Истраживања у поменутом докторском раду допунила су та тумачења, али и понудила иновативно интердисциплинарно интерпретирање музичког феномена као што су музичка критика и есејистика. Аутор ових редова се овом приликом одлучио да прикаже један од сегмената Бингулчевог рада. Реч је о анализи ауторове међуратне критике коју је писао за часопис *Мисао*<sup>6</sup> у периоду између двају светских ратова. Још конкретније, централни део овог рада обухватиће анализу ауторових критика посвећених хорском стваралаштву и њеним интерпретаторима које је објавио у поменутом часопису у периоду с краја 20-их година прошлог века.<sup>7</sup>

## ПЕТАР БИНГУЛАЦ КАО МУЗИЧКИ КРИТИЧАР

Име Петра Бингулаца се у југословенској и српској музичкој култури с правом најчешће везује за подручја музичке критике, есејистике и музикологије. Његова делатност на овим пољима обухвата временски оквир од више од пола века. Заузетост дипломатском службом није га спречавала да већ од 1927. године па до прве половине 30-их година 20. века објављује музичке критике и написе. У питању су критике концертних извођења у часопису *Мисао*, прикази музичких догађаја у иностранству у предратном *Звуку* и чланци у *Гласнику Музичкој друштва Сјанковић*. Ови написи показују с једне стране његов приступ изведеним музичким делима, а с друге стране и његов поглед на музичко извођаштво у Београду. Након 1945. године окренуо се писању есеја и студија

6 О часопису, његовом историјату и концепцији аутор овог рада подробније је писао у докторској дисертацији (Vojvodić 2021, 81–84).

7 Поједини сегменти овог рада преузети су из ауторове докторске дисертације (Vojvodić 2021, 81–84).

који су били усмерени пре свега на популарисање савремене југословенске/српске музике. Ипак, по стилу и начину размишљања, они представљају одређену спону с међуратним периодом.

Можемо се сложити с наводима Роксанде Пејовић да је аутор својим широким дијапазоном знања, којим одишу његови текстови, трасирао пут млађим критичарима и публицистима – учинио им је своје знање доступним, да би га они продубили и обогатили (Pejović 2010, 35). Ауторка је истицала и то да је Бингулац био предавач „широких гестова и снажних мисли које су боље слушаоце и плашиле студенте на Музичкој академији а такав је био и у својим текстовима. Код њега је све било амплифицирано. Помно загрејан да докаже неку своју тврдњу или истакне утисак дела понекад је, можда свесно, повучен сопственом фантазијом, напуштао композиторову замисао” (Pejović 1999, 242). Та ширина мисли, која је једна од најистакнутијих одлика његових написа, обogaћена је потребом за сталном полемиком, образовањем публике и подршком извођачима и композиторима. Његово знање је веома широко и неисцрпно дубоко.

Доминантна личност прве половине 20. века у српској писаној речи био је Милоје Милојевић. Његови написи показују ерудицију, културу и стручност, а несумњиви говорнички дар који се запажао у његовим бројним предавањима утицао је и на његово писање. Овде се огледа аналогија са стилем Петра Бингулаца. Течно и поетско усмено изражавање и изразита склоност ка полемици заједничке су карактеристике обојице француских ђака. Међутим, како наводи Роксанда Пејовић „(...) ниједан од ове двојице аутора није у написима исказао ни део силних асоцијација које су навирале у бујицама на њиховим предавањима” (Pejović 2010, 36). Као и Бингулац, и Милојевић је имао константну жељу за музичким просвећивањем читалачке публике, с тим што је карактер његових критика догађаја, за разлику од Бингулчевих, близак изгледу новинских чланака оновремене дневне штампе.

Петар Бингулац је у међуратном периоду написао двадесет и четири критике музичких догађаја (часопис *Мисао* 1927–1931), два музичко-васпитна чланка у *Гласнику Музичкој друштва Сјанковић* (1930), прилог о филму и музици у *Полицији* (1930) и у часопису *Звук* у рубрици „Музика на страни”, приказе фестивала у Фиренци, Венецији и Милану (1932–1933). Једини чланак – есеј из овог периода Бингулац је такође написао за исти часопис поводом шездесетогодишњице рођења Мориса Равела (Maurice Ravel).<sup>8</sup>

Различите су поделе, односно класификације у књижевној и музичкој критици. Када је реч о овој другој, треба истаћи класификацију коју је извршио композитор Владан Радовановић (Radovanović 1971). Он истиче три типа музичке критике – *импресионистичку*, *феноменолошку* и *интелектуалистичку*: „Најзаступљенија критика је, по својим својствима импресионистичка. Она често изгледа као да попуњава један исти формулар, а има тон као да је неопозива

<sup>8</sup> Комплетну библиографију Бингулчевих текстова аутор овог рада приложио је у својој докторској дисертацији (Vojvodić 2021, 319–324).

и објективна” (Ibid., 149). Даље, Радовановић пише о првом типу критике као о оном који не помаже ни композитору ни извођачу, а ни публици. Аутор поставља тезу да оваква критика представља искључиво субјективни доживљај критичара. Међутим, у случају Бингулца, али и неких његових колега попут Милојевића, Драгутиновића, Стефановића и других, критика концерта, дела или извођача није само плод 'субјективне маште'. С друге стране, према Радовановићу, *феноменолошка кријтика* је она у којој је важност доживљаја већа од самог става аутора. Имајући у виду поменути Радовановићеву поделу, закључује се да Бингулчеве међуратне критике садрже у себи елементе и *импресионистичке* и *феноменолошке* критике, дакле, представљају својеврстан хибридни тип написа. *Импресионистичка* је зато што је базирана на изражавању кључних импресија које је дело на њега оставило, одбацујући било коју врсту догматизма. Ипак, Бингулац не допушта да његов утисак зависи искључиво од личности која је дело створила или интерпретирала. С друге стране, *феноменолошка* је јер је таква критика сама по себи уметничко дело. Отворена је за различита примања звукова, није пристрасна, или је њена приврженост аналитички образложена (Ibid., 150). Дакле, закључујемо да Бингулчеве међуратне критике садрже у себи елементе обеју врста критика, јер његови прилози не подлежу искључиво личном, субјективном доживљају, већ и тумаче дело у одређеном, временском или стилском контексту.

## ИМПРЕСИЈЕ ПЕТРА БИНГУЛЦА: КРИТИКЕ ХОРСКЕ МУЗИКЕ У ЧАСОПИСУ *МИСАО*

Хорска музика и музицирање у периоду између двају светских ратова били су распрострањени на тлу читаве југословенске државе. Само у Београду деловао је у том периоду велики број певачких друштава, међу којима су најуспешнији ансамбли били: Прво београдско певачко друштво, Академско певачко друштво „Обилић”, Музичко друштво „Станковић” и „Абрашевић”. Хорски живот у међуратном Београду био је богат и разноврстан и то пре свега захваљујући домаћим певачким друштвима, али и бројним гостовањима. Мора се нагласити да истакнуто место које је хорско музицирање имало у периоду између двају ратова стоји у вези с политичким и идеолошким аспектима уметничког живота у Краљевини Југославији, али и с њеном специфичном позицијом у европском контексту (Томашевић 2009). Хорским ансамблима и њиховим диригентима поверено је да кроз репертоарску политику и међусобну сарадњу подстичу идеју југословенства.<sup>9</sup> Београдски ансамбли одлазе на турнеје у Загреб, Сарајево,

9 О овој идеји дискутовано је у оквиру научног скупа „Југословенска идеја у/о музици” који је одржан 25–26. маја 2019. године као део обележавања јубилеја оснивања „прве Југославије”. Видети: Веселиновић-Хофман, Мирјана, Срђан Атанасовски и Немања Совтић (ур.) 2020. За ову тему релевантни су следећи текстови објављени у овом зборнику: Milin 2020; Nožica 2020; Vesić 2020; Mosusova 2020.

Љубљану и друге југословенске центре, а потом и уметници из ових градова гостују у престоници.

Водећа београдска певачка друштва између двају ратова, који су такође били део образовне мисије, била су аматерска, међутим, захваљујући професионалним диригентима који су их водили, тежила су остваривању високих уметничких резултата. У међуратном добу развијене концертне и оперске делатности, када се интензивно покушавало ићи у корак с европским токовима музике, хорско музицирање морало је показати висок интерпретативни квалитет. О томе су писали и критичари, указујући на музичко-просветну улогу хорског музицирања: привући публику уметнички вредним репертоаром (Рејовић 2004). Певачко друштво „Станковић” и Академско певачко друштво „Обилић” оставили су највећи траг на домаћој међуратној сцени, док су остале певачке дружине биле у њиховој сенци. Ове институције у критици именоване су као носиоци међуратног београдског музичког живота. Певачко друштво „Станковић” је поред „Првог београдског певачког друштва” имало највеће заслуге за развој хорског певања у Србији и упознавање страних земаља са српским хорским стваралаштвом. Његови извођачи интерпретирали су велика вокално-инструментална дела, те су њихови наступи окарактерисани као 'музички догађаји Београда'. За разлику од ове институције, Академско певачко друштво „Обилић” свој је успон доживело тек у међуратно доба, када су га предводили многи диригенти попут Божидача Јоксимовића, Милоја Милојевића, Миленка Пауновића (1889–1924), Ивана Брезовшека (1888–1942) и нарочито Ловра Матачића (1899–1985), о чијем се раду Бингулац у својим критикама често похвално изражавао:

Успех Станковића и Обилића била је победа озбиљног певачког друштва и дефинитивни пораз паланачког певачког друштва са популарним програмима од пре 20 година. Овај успех ће подићи веру неким обесхрабrenим и дати им снаге да истрају... (Bingulac 1929b, 474).

У међуратном периоду интензивно јачају везе с чешком музичком културом. Честа гостовања чешких хора уочљива су већ у првих неколико година након рата, али и касније, почетком тридесетих година прошлог века. Највише стандарде хорског музицирања постављају славни чешки хорови „Хлахол”, „Сметана” и „Моравске учитељице”, а велику популарност уживао је и руски хор „Донски козаци”.

Ни солисти, ни камерни и симфонијски ансамбли на свом репертоару углавном нису имали дела домаћих аутора. Тај задатак припадао је претежно хоровима који су непрестано радили на упознавању публике с опусима београдских композитора.<sup>10</sup> Певачка друштва изводила су претежно хорске

<sup>10</sup> На промоцији су радили и хорови из других југословенских центара. На пример, Загребачко певачко друштво „Лисински” у неколико наврата приредило је у Београду концерте на чијем су се репертоару нашла дела српских композитора попут Мокрањца и Коњовића.

композиције Маринковића, Мокрањца и њихових савременика. Готово сваке концертне сезоне „Прво београдско певачко друштво” одржавало је своје наступе. Поред духовних концерата које је ансамбл приређивао, а на чијем су репероару била дела домаћих аутора, велики допринос друштво је дало и извођењем страних дела. Критика је углавном имала речи хвале за овај ансамбл и његове извођачке домете и сродне похвалне оцене изричу и Бингулац и Милојевић:

Хор је солидан, добро уједначен, хомоген и располаже добрим гласовима. Г. Манојловић влада потпуно њим. Он показује исту ону скромност и скоро повученост, као у гестама, и у интерпретацији. Своју пажњу обраћа он унутарњем а не спољашњем... (Bingulas 1929a, 220).

Импозантан збор је с искреним акцентима, музикално и дубоко простудирано интерпретовао Реквијем, очигледно ношен полетом те музике и дирнут њеном нецрквеном, али искреном осећајношћу. (Milojević 1934, 11)

Поред овог друштва и Музичко друштво „Станковић” на челу са Станиславом Биничким (1872–1942) такође је имало велике заслуге за развој хорског певања у Београду, али и за упознавање страних гостију са српским хорским композицијама. Овај ансамбл најчешће је изводио велика вокално-инструментална дела, али је и одржавао концерте с југословенским програмом, нарочито у периоду када је на њеном челу био Михаило Вукдраговић. Критика је позитивно оцењивала концерте хора „Станковић”, при чему је истицана перфектна стилизација програма, бриљантно техничко умеће интерпретатора, музикалност диригента и способност да свој хор води „до најопаснијих техничких препрека” (Živković 1937, 10). Милојевић и Бингулац посебно истичу залагање диригента Вукдраговића за аутентичност интерпретације. Треба истаћи да је тај манир израз модерничког заокрета у извођачкој уметности, који се догодио почетком 20. века и то као симптом раскида с романтичарском традицијом интерпретације. Овде можемо истаћи тезу према којој су музички критичари с почетка 20. века, а касније и међуратни аутори, негативно карактерисали „испразне техничке ефекте и блефове” музичких извођача. Они су били ’на страни’ музике, а не пукe виртуозности.

Одмах да кажемо да овај концерт „Станковића” иде у најлепше концерте које смо чули у Београду. Хор није велики, али се осећа веома озбиљна студија. Г. Вукдраговић је свесно ишао за чисто музикалним ефектима, није се губио у ситницама, нити је искоришћавао динамичко детаљисање партитуре... (Milojević 1929b, 10).

(...)Хор Станковић дао је храбро концерат са програмом наших модерних аутора. Ми смо истакли једном с каквим се тешкоћама имали борити људи који су желели да се крене новим путевима и кроз какве су кризе таква друштва пролазила. Ми смо већ истакли победу, као победу новог над старим. (...) А пред мешовитим хором, пред његовом интерпретацијом Дубровачког реквијема да се поклонимо! Заслуга је огромна диригента Г. М. Вукдраговића, одличног музичара и диригента, који хором паметно и мудро управља и тражи само



остварење замисли аутора, без непотребних али и неукусних ефеката (Bingulac 1930b, 166–167).

Следећи прилог који ће бити разматран, у којем Бингулац приказује хорску музику и њену интерпретацију, показује ауторову намеру да прикаже сва хорска извођења у једној сезони, односно да испрати целокупан београдски музички живот „који своју живост дугује хоровима” (Bingulac 1929a, 213–220). Овај прилог карактеристичан је и по уводу који аутор започиње следећим речима:

Заиста, нисмо се преварили када смо још у почетку ове сезоне писали да ће бити богата. Истина, ово богатство није толико у стварању, у једној ревији наших оригиналних радова, колико у чистом извођењу, у концертима наших и гостовањима страних уметника. Али чињеница је да се код нас данас много више музицира, него икада (Ibid., 213).

Централни део овог прилога Бингулац посвећује анализи свих хорских догађаја који су били одржани током те музичке сезоне. У питању су наступи трију иностраних и једног домаћег хорског ансамбла: „Моравски учитељи”, Бечки дечји хор, „Руско музичко друштво” и „Прво београдско певачко друштво”. Коментаришући дела која су на репертоару и означавајући их као „најаутентичнију озбиљну музику великих чешких мајстора” (Сметане, Сука, Дворжака), аутор истиче постојање огромног мајсторства извођача и инсистира на томе да покаже које је све препреке овај чешки ансамбл, на челу са својим диригентом, морао да превазиђе. Бингулац истиче проблеме ритмичких комбинација, контрастних хармонија, динамичких нијансирања али и драмске декламације.

На бази претходно наведеног, али сада у негативном тону, заснива се и Бингулчев дискурс о наступу „Руског музичког друштва”. Овде аутор потцртава још једну велику опасност која вреба извођаче. У питању је „акробатија”. Њу Бингулац види као (погрешно) главно средство израза уметника, као нешто што ће очарати публику која код нас, како наводи, те акробације несвесно прима с великим одушевљењем. Према Бингулцу, то није уметност, већ вештина, а њени извођачи нису уметници, него „вештаци”. Врло често у својим критикама Бингулац устаје против преваге „акробације” над уметношћу, те се даље може говорити о његовом ставу према питању извођачког виртуозитета. За њега је виртуоз онај који није уметник, онај којем је техника једино средство израза и у чијем је извођењу ефекат највиши циљ.

Познато је да највећи противник и аутор с израженим критичким ставом према овом аспекту музичког извођаштва Милоје Милојевић већ у својим првим критикама на страницама *Српскої књижевної іласника* оштро критикује виртуозитет. Разлог томе налази се у његовој просветитељској улози коју је касније имао и Бингулац. Још један аутор, који се, слично Бингулцу, а у умеренијем тону од Милојевићевог, противио овој појави, био је Рикард Шварц. Питање виртуозитета у његовим текстовима заузима једно од најзначајнијих места, посебно када су у питању чланци из међуратног *Звука*. Александар Васић указао је на ауторов нијансиран став према виртуозитету: „Тај однос граде три



елемента: начелно и доста енергично одбацивање виртуозитета и композиција у знаку тог својства; благост и толеранција у типски одређеним случајевима и приликама; најзад, више пута поновљено указивање на пожељност виртуозитета у музичким делима, под одређеним условима” (Vasić 2019a, 91). Бингулчев став налази се у сржи овог односа, у толеранцији, али и константном указивању на опасност од претераног „ефекта ради ефекта”. Када, на пример, коментарише концерт „Донских козака”, истиче да и поред свих „трикова” њихово извођење није одушевило публику, иако је рачунато на музички, али и на ванмузички ефекат.

Приказујући извођачке карактеристике домаћих певачких друштава, Бингулац истиче да она не траже „варљиву спољашност”. То је нарочито изражено у приказу концерта Првог београдског певачког друштва под вођством диригента Косте Манојловића. Као пример оваквог ауторовог закључка цитираћемо сегмент његовог приказа:

Вредан уметник, Г. Манојловић, не тражи ефекат шлагера: за њега је главно да у савесном раду дође до једне чисте неупарађене лепоте. Ниједна тачка у програму, ниједан гест у дириговању (као ни једна нота у композицији) није зато да се измоли аплауз публике. Поштен уметник, *s'il en est!* Али тај рад је напоран и тежак. Ако му и није искључен успех (а онда би морали очајавати), он му је у будућности. Колико напора и чврсте воље треба да се поведе једно друштво тим тешким путевима, док би се тако лако и лепо могло ићи, усред људи, утртим путевима. Зато и јесте дужност критичара да то нарочито истакне и похвали (Bingulac 1929a, 219).

У својим критикама хорских концерата Бингулац се осврће и на аналитичко коментарисање хорских црквених композиција домаћих аутора. У том контексту најбољи пример представља његов приказ Христићевог *Опела* изведеног на духовном концерту „симпатичне академске дружине Обилић” (Bingulac 1927). Сматрајући да је настанак ове композиције прекретнички датум у нашој црквеној музици, Бингулац истиче да дело, захваљујући „узвишеној инспирацији” и дубокој унутрашњој вези с православном музиком, спада у јединствена у српској црквеној литератури. Овакав став потврдила је касније и Стана Ђурић-Клајн (1962).

Након похвала и позиционирања овог дела у историји српске музике, Бингулац читаоцима пружа и музиколошки коментар на дело, који је прожет јарким похвалним изразима. Бингулац у аналитички дискурс уклапа елементе литерарног израза и личне импресије:

Његова хармонијска структура, вешто, али не претерано испреплетана, лепо уравнотежена, даје богатства и живости природној и искреној мелодији. Неке од малих невероватности одлично звуче. Г. Христић стоји на средини између оних (међу њима је и Мокрањац) којима је идеал да коректно пишу – сматрали су ваљда да су хармонска правила нужни, вечни закони – и оних који свесно и изазивачки пишу баш те паралелне квинте, за један срачунат ефекат. Аутор 'Опела' пише веома лако, и природно и једноставно, као да не обраћа пажњу на

сва та уживања и лепоте професора хармоније... А колико то представља знања, вештине и мајсторства: писати просто и природно! То је увек био једини идеал ументика! (Bingulac 1927, 111).

Сличан утисак стекао је и при слушању Мокрањчеве стихире *Тебе одјејушчајосја* на истом концерту. И Мокрањац је, као и Христић, имао само једноставне, чисте амбиције да хармонизацијом и другим музичким средствима подвуче црквени текст, све у циљу једноставности и природности. И на овом месту, а у сврху што бољег разумевања дела при његовом слушању, Бингулац прилази делу са позиције аналитичара:

(...) Када му мелодија пружа могућност развијања са свима *artifice*-има контрапункта, он све улазе поверава увек пратњи, не мењајући тако мелодију. Укратко, његова сопранска деоница – ако се оставе на страну паузе – представља увек сасвим верно и тачно народно певање; њом се могу служити и служе се студенти црквене музике (Ibid., 109).

Извођење ових корифеја српске црквене музике Бингулац означава као одлично, упућујући диригенту Матачићу неколико примедби. Аутор сматра да при извођењу црквене музике није претерано важно познавати стил њених аутора, колико је битно и неизоставно упознати се с *Окџоихом*, *Триодом*, *Пенџикосџаром*, с осам црквених гласова, једном речју – с правилима. За то није потребан таленат, већ марљиво одлажење у цркву, слушање појаца за певницом на вечерњој и јутарњој служби. Међутим, „без обзира на неке недовољно истакнуте акценте, на нешто пребрз темпо и на неко сувише уметно и натегнуто схватање, хор је одлично звучао под руком изврсног г. Матачића” (Ibid., 110). Бингулац је у оном времену био један од ретких позваних критичара који су пуном мером одговорности могли и имали основа да искажу свој суд о извођењу црквене музике.

Врло је интересантна и Бингулчева анализа хорске композиције *Четири духовна сџиха* Марка Тајчевића. Аутор наводи да композиторова специјалност лежи у монументалности концепције, у тежњи да спајањем двају или више стихова из псалама изгради једноставну али „величанствену зграду”. Тајчевић, према Бингулчевом мишљењу, не тежи празној ефективности, нити комплексности музичког текста. Аналитички коментар сасвим је сведен: у употреби су основни акорди, с модалним лествицама грегоријанског певања; нова техника, јер композитор захтева пуноћу хорског слога и то добија „дуплирањем гласова, паралелним и једноставним мелодијским линијама на основним акордима” (Bingulac 1930a, 220). Шири аналитички увид у ово дело дао је у новије време Дејан Деспић, говорећи, супротно од Бингулаца, о ефектним и разноврсним епизодама које чине ово дело. Деспић о томе пише: „Не мање је ефектно, чак узбудљиво, имитационо наслојавање, опет све до осмогласних акордских блокова и у распону од *pp* до *ff* у епизоди „Слава тебје Господи, алилуја”; или, на сасвим други начин и у крајњем контрасту, нежна молбена епизода (благо руског призвука) само у женском делу хора на речи Да исполњатсја уста моја хваленија”. Даље: „Све то заједно говори о тежњи – и

успеху! – композитора да оствари својеврсно концертантно хорско дело које са најбољим достигнућима великих руских мајстора тог жанра стоји равноправно, па их можда и надвисује” (Despić 2000, 49).

Од световних хорских композиција у Бингулчевој критици заступљене су, али у кратким цртама, поједине Мокрањчеве руковети (*Пейша, Седма и Десејша*), затим композиција *Хајка* хрватског аутора Крста Одака (1888–1965), коју је Бингулац окарактерисао као дело „сјајне хорске технике и снажног израза” и, што је изненађујуће, као најзначајнију композицију наше музичке литературе. Овде се може, у најчистијем виду, препознати Бингулчева импресија при сусрету с композицијом. Бингулчев утисак обојен је похвалама на рачун извођених дела и њихових аутора. Аутор истиче да су ови хорски концерти (изведени у размаку од месец дана) представљали за Београд откровење, а за музичаре свечан дан. У следећем примеру уочава се ауторова импресија о делу, а затим и о самој интерпретацији.

(...) да би постигао своју намеру, Одак оперише пуним, потпуним звуковима до пресићености. А у концепцији је Хајка снажног, лудог, помамног замаха од првог до последњег урлика: улулу! Одлично је дана импресија бесомучне, огорчене трке, више у моћном налету него цртању (осим на неким местима, када пада звер и када се чује њен јавк). Дело даје импресију једне снажне зграде, монументално конципиране, масивно изграђене, где је главна линија важна, а с времена на време и по који стуб, снажно извајан (Bingulac 1930a, 219).

Концерт на којем су извођена ова дела Бингулац је прогласио за откровење у београдском музичком животу, што може бити објашњено тиме да је аутор изузетно ценио када се на београдској музичкој сцени нађу нова, савремена дела, нарочито ако их изводе одлични извођачи, каквим су окарактерисани певачи и диригенти загребачких певачких друштава *Лисински* и *Коло*. Ево једне Бингулчеве импресије о њиховим интерпретацијама:

Г. Милан Сакс, диригент *Лисинског*, мирних је покрета, чак хладан, али заповеда и влада хором потпуно, сугерира му своје најдубље и најтананије осећаје... Г. Папандопуло, талентован је млад диригент. Видело се по смелим концепцијама да је млад – не невешт, него слаб, физички, да наметне вољу оном огромном хору. Више је изводио *al fresco*... (Ibid., 222).

Представићемо и Бингулчеве ставове и импресије поводом гостовања страних хорских уметника у међуратној престоници. За то ће послужити анализа критика које је Бингулац написао поводом наступа двају хорова – чешког ансамбла „Моравски учитељи”<sup>11</sup> и руског друштва „Донски козаци”<sup>12</sup>.

11 Хор је основан 1912. године. О историјату видети у: Gajić 1996, 74.

12 Сергеј Жаров (Сергей Алексеевич Жаров), диригент овог хора, приликом боравка у ратном турском логору Чилингир основао је хор од најбољих пуковских певача, ради потреба празничног

Бингулац је, као и Милојевић, био приврженик словенске, нарочито чешке музичке културе. У врхунска певачка друштва обојица аутора убрајали су чешке хорова, упућујући им хвалоспеве и позивајући наша певачка друштва да следе њихов начин интерпретације. Бингулац у својој критици наступа овог хора, пре свега, истиче квалитет композиција (Сметана, Сук, Дворжак) које су на програму чешког друштва:

(...) иако је ова врста музике (хорска, прим. аут.) веома популарна код нас и једина која располаже богатом и одличном литературом, ипак слушајући дела, која су извели *Моравски учитељи*, ми видимо да ту можемо још много тога научити. На програму само озбиљна, најаутентичнија озбиљна музика, великих чешких мајстора од Сметане (све почиње од Сметане!) до најмодернијих... (Bingulac 1929a, 215).

На овом месту сврсисходно је навести и став још једног значајног критичара, Михаила Вукдраговића, који у време када и Бингулац, у часопису *Музика*, пише о чешкој хорској музици. Како истиче Биљана Милановић, „Вукдраговић чешку хорску музику и њене интерпретаторе означава као врхунске вредности и примере које по његовом дубоком уверењу треба следити” (Milanović 2010, 150).

Бингулчев критички и полемички тон боље репрезентује његов приказ концерта руских козака. Наиме, први наступ овог хора у Београду био је 20. јануара 1929. године, а након тога у београдској штампи објављено је неколико критичких приказа из пера угледних аутора попут Милоја Милојевића (Milojević 1929a), Виктора Новака (Novak 1929) и Петра Бингулца (Bingulac 1929a). Они су се слагали у мишљењу да хор поседује изврсне певаче и техничку спремност, али су негодовали када је у питању избор репертоара.

Програм је био састављен из двају делова, једног духовног и другог световног, а Бингулац истиче да су се могле чути свега „једна или две интересантне црквене композиције”. Други део програма такође је добио негативни суд аутора. За Бингулца је то само „соло” певање које прати хор веран тражењу ефекта, који, како смо видели у претходно анализираним прилозима, за Бингулца има негативну конотацију. Интересантна је и још једна појава. На Милојевића и Новака посебан су утисак оставили динамички ефекти, на којима диригент Жаров нарочито инсистира. Посебно привлачни били су им ефекат „појачавања тона (крешендо) до високог степена и онда прелазак у изненадно сасвим тихо (*riano*) певање (Milojević 1929a), као и контрасти у динамици. Међутим, Бингулац не дели овакав став. Он говори о „претераној динамици”, „брујању хора” и о томе да ова динамичка нијансирања треба да служе нечем вишем, „узвишеном” (Bingulac 1929a, 218). Заједничко за све приказе јесте поређење овог хора с ансамблом „Моравски учитељи” који је у нашој средини ипак сматран врхунцем

хорске уметности. То се уочава и у Бингулчевим речима: „Колико човек зажали и најмању резерву коју би имао према строгој уметности ‘Моравских учитеља’, када се појаве неки претерани браниоци Донских козака” (Ibid., 219).

### ЗАКЉУЧАК

Као што се може уочити, хорска музика и њено извођење били су предмет Бингулчевих критика у више наврата и, што је значајније, сагледавани су из различитих углова. Коментарисани су позиција наше хорске музике, домаћа хорска продукција, гостовања страних уметника и хорско извођаштво, а све с циљем приближавања хорске музике публици која је на концертима била релативно бројна. Ови написи откривају нам писца широких схватања, јасних и чврстих ставова и вредновања, аутора који ужива у уметности, а истовремено будно прати друштвене токове, те на њих својим пером оштро реагује. У својим критикама, Бингулац је аутор који непрекидно тежи комуникацији између музике, дела, догађаја и публике, што се јасно уочава и у написима који су анализирани у овом раду. Он при томе тежи и естетском просуђивању дела, исказујући свој лични, али и аналитички утемељен критичарски став.

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## DINA VOJVODIĆ NIKOLIĆ

### PETAR BINGULAC'S MUSIC CRITICISM IN *MISAO* MAGAZINE: EVALUATIONS OF SERBIAN CHORAL MUSIC AND ITS PERFORMERS

#### (SUMMARY)

In the period between the two world wars, the cultural life of the Yugoslav capital city of Belgrade was striving towards modernisation. This aspirational drive was reflected in the founding of a number of art magazines and the development of music criticism within them. One such magazine was *Misao* [Thought], initially published as a literary-political and soon as a literary-social magazine. Music criticism was the most cherished type of writings on music in the magazine, which also published notes about music, reviews of opera and ballet performances, and the like. The editors of the magazine wanted to distance themselves from amateur writings about music, which is noticeable in the section *Muzički pregled* [Musical Overview]. The authors did not refrain from using professional terminology.

One of the committed, professional collaborators of the magazine was the music critic and essayist Petar Bingulac, who wrote seventy-four reviews for the magazine that were published in twenty-four articles in the period 1927–1931. The position of Serbian choral music, domestic choral production, guest appearances by foreign artists and choral performances were often commented on, all with the aim of bringing this music closer to the audience, which attended the concerts in relatively large numbers. These writings reveal to us a writer with broad understanding, clear and firm attitudes and values, an author who enjoyed art and at the same time vigilantly followed social trends, reacting to them sharply with his pen. In his reviews Bingulac was constantly aiming for dialogues between music, works, events and the audience, which is clearly visible in the writings analysed in this paper.

НАУЧНА КРИТИКА  
И ПОЛЕМИКА /  
SCIENTIFIC REVIEWS  
AND POLEMICS



78 RPM AT HOME: LOCAL PERSPECTIVES ON  
THE EARLY RECORDING INDUSTRY,  
INTERNATIONAL SYMPOSIUM, ACADEMY OF MUSIC,  
ZAGREB AND ONLINE, 8–11 MARCH 2023\*

Coming in the last year of the project “The record industry in Croatia from 1927 to the end of the 1950s”, undertaken by the Institute of Ethnology and Folklore Research and Academy of Music in Zagreb, Croatia,<sup>1</sup> the conference *78 rpm at home: Local perspectives on the early recording industry* brought together (onsite and online) researchers from various disciplines. This was the opportunity to contextualise project research in a broader geographical and thematic perspective and connect researchers dealing with this growing field.

Over the last several years, the research on the discography and recording industry has intensified. What once started as an almost niche interest within popular music studies, given popular music’s organic relation to recordings and studio production as well as an interest in cultural practices of reception of recorded music, slowly gained traction in musicology. In ethnomusicology, the trajectory was somewhat different, since the discipline already relied on fieldwork recordings, but commercial recordings and discography have fairly recently become legitimate scientific sources. After the initial interest in the first inventors, histories and catalogues of big record companies and famous composers and performers, the contemporary, interdisciplinary focus moved to narratives and histories of labels, collectors, private archives, retailers and intermediaries, in between imperialism, global capitalism and local realities.<sup>2</sup>

\* The author’s conference attendance and the subsequent writing of this review were supported by the Science Fund of the Republic of Serbia, Grant no. 7750287, project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society – APPMES*. The project’s work package 2 “Safeguarding of Music as Cultural Heritage: Aspects of Institutionalisation and Technologicalisation” has already produced several results, including contributions to the study of discography (see the Main theme of the journal *Muzikologija-Musicology* No. 32 “Discography as a Scientific Source”, <https://muzikologija-musicology.com/index.php/MM/issue/view/no-32>, accessed 1 June 2023). As regards the Zagreb conference, presentations were given by Danka Lajić Mihajlović, the coordinator of this work package, as well as two project associates, Bojana Radovanović and Nataša Marjanović.

1 For more information, see the project website <https://www.ief.hr/en/research/projects/the-record-industry-in-croatia-from-1927-to-the-end-of-the-1950s/> (accessed 25 April 2023).

2 See, for example, a recent collection of papers edited by Roy and Moreda Rodriguez: Elodie

Similarly, the present conference was an astute overview of research in the field, covering several contemporary issues. Emphasis was put on commercial recordings, local labels and their relations with global corporations, as well as the overall importance of commercial discography. It was a well thought-through decision made by the conference organisers and the keynote lecturer, eminent musicologist and recorded music scholar Mark Katz, to offer an opening lecture, deftly titled *Seven or eight ways of thinking about the 78-rpm record*, that covered several coordinates among which the research on early recordings and discography is currently taking place. That lecture effectively set the tone and foreshadowed the topics presented throughout the conference.<sup>3</sup> In this review, the main conference topics (not necessarily in the order that they were presented) will be grouped according to several underlying themes: transnational aspects of discography in the form of dynamics between former empires and colonies, as well as homelands and diasporas; various actors (beyond composers and performers) and their roles in the recording business; artistic and technological specificities of recorded performances; recorded repertoires and implications of their selection and preservation; official and private archives, as well as the collaboration between scholars working in the academia and independent researchers or collectors.

The imperial undercurrents of the recording industry were explored in several papers. The first panel, detailing the cases of Brazil, Goa (India), Mozambique and Portugal, was presented by Pedro Aragão, Susana Sardo, Nalini Elvino de Sousa, and Cristiano Tsope. Here, the role of commercial recordings in colonising processes and the sound expansion of the empire was explored through particular narratives of former colonial power and the emancipation of its colonies. In addition to examples of recorded music under colonial rule in New Zealand, Papua New Guinea and Malaysia (papers by Tan Sooi Beng, Samantha Owens, Don Niles and Bruni Tenakanai respectively), the research addressing these particular issues explored contemporary decolonising approaches.

Transnational aspects of discography were also considered in papers that dealt with homeland recordings in immigrant communities of the diasporas. Rebeka Kunej has taken into account Slovenian communities in the United States, Marcia Ostashewski explored private collections of Ukrainian communities in Canada, and Dora Dunatov investigated the South Slavic music in the US diaspora through the

Roy and Eva Moreda Rodríguez (eds.), *Phonographic Encounters: Mapping the Transnational Cultures of Sound 1890–1945* (Abingdon and New York: Routledge, 2022). This book was reviewed in *Musicology* No. 33: Marija Maglov, "Elodie A. Roy and Eva Moreda Rodríguez (Eds.), *Phonographic Encounters: Mapping Transnational Cultures of Sound, 1890–1945*: Abingdon and New York: Routledge, 2022", *Muzikologija/Musicology* 33 (2022): 261–64. <https://muzikologija-musicology.com/index.php/MM/article/view/68>.

<sup>3</sup> The full programme and abstracts can be found on the conference webpage <https://www.ief.hr/en/research/projects/project-diskograf/symposium-78rpm-at-home/> (accessed 25 April 2023). Recorded presentations are available on the project's YouTube channel: <https://www.youtube.com/channel/UCbB7k5WyiAf3XtFqhfs6KNw> (accessed 1 May 2023).

activities of the record seller John Filcich, noting the important fact that the industry, often discussed as an abstract entity, was actually embodied by human protagonists and their stories.

The papers on commercial recordings and middlemen involved in their distribution showed the complexities of the music recording business. The analysis of activities of middlemen, retailers and early companies, particularly with a focus on the Balkans and/or Central Europe was also brought in contributions by Martin Mejzr, Michal Studničný and Filip Šír (on mapping the activities by record retailers predominantly in the Czech lands), Risto Pekka Pennanen (company agents and middlemen in Bosnia and Herzegovina), Franz Lechleitner (labels in the early acoustic era in Europe), Ferenc János Szabó (on recordings in former Austro-Hungarian territories) and Veljko Lipovšćak and Ivan Mirnik (on Mavro Drucker, the first Croatian publisher of gramophone records). Outside of the European context, Tara Browner explored early cylinders and discs in the United States and instigated an interesting discussion on class markers interwoven with different labels, technologies and repertoires.

Performers and performances in recording sessions were discussed in various ways within several papers. Inja Stanović presented her experimental, practice-based research of early recording practices, by reconstructing the performing and recording practice of a horn player Charles Heylbroeck preserved on discs released by Chantal record label. Stanović's contribution was valuable for its delving into technological peculiarities (and sound consequences) of mechanical recordings. Damir Imamović analysed the reception of early recorded Bosnian music and its style, and the far-reaching consequences of their suppression for the formation of ideas of traditional music. Jelena Joković analysed recordings of selected folk songs. The acclaimed singer Mijat Mijatović's numerous recordings were discussed in two papers: David D. Pokrajac and Saša Spasojević delved into Mijatović's gramophone recordings broadcast on Radio Belgrade, while Danka Lajić Mihajlović and Bojana Radovanović discussed various remediations of the song cycle *Mijatovke* (dedicated to Mijatović) bringing forward this particular theoretical problem.

The influence of record companies on recognising and popularising certain music styles was shown by Joško Čaleta using the example of the Yugoslav record house Jugoton and Dalmatian songs which served as a forerunner of *klapa* singing specific for this region. Jelka Vukobratović presented an interesting discussion on how translations of international pop music lyrics highlighted mediations between emerging global culture and its local, socio-politically contextualised variations, as exemplified in Jugoton recordings. Čaleta's, Vukobratović's and Dunatov's previously mentioned papers were based on the results of the organiser's project on Croatian discography. Edison Bell Penkala recordings were the topic of Macedonian researcher Trayce Arssow. A particular type of repertoire was presented in Nataša Marjanović's research on Edison Bell Penkala's edition *Tradition of Serbian Orthodox Church Chant*. Marjanović's research revealed a variety of this commercial label's perhaps unexpected output, as well as fruitful results coming from the exchange of knowledge over national and regional borders when such a transnational topic as discography is in question.



In most of the presentations mentioned, however, the recorded content in question was either traditional or popular music. The title of Ivana Vesic's paper promised the focus on film schlagers and popular music and dances. Rebeka Kunej, within the panel on Slovenian discography, brought forward the rarely addressed usage of commercial recordings in ethnochoreology research. A separate panel by Will Prentice, Patrick Feaster and Xiaoshi Wei on the early spoken-word recordings was a welcomed addition to predominately music-oriented talks, reminding us of the usefulness of recordings in research of broader cultural issues of Europe, the United States and China. Focus on broader cultural and political issues was also carried out in Victor Johansson's take on recordings by the Swedish Communist Youth League and label Avanti.

Official archives and collections, such as Toffalori and Benedetti collections at the Department of Cultural Heritage of the University of Bologna presented by Filomena Latorre, Angelo Pompilio and Madalena Roversi, the International Library of African Music at Rhodes University in Grahamstown, presented by Lee Watkins, or the Digital Collection of Gramophone Records at the Institute of Ethnomusicology of the Slovenian Academy of Sciences and Arts (ZRC SAZU), problematised in a panel by Slovenian researchers (Drago Kunej, Mojca Kovačič, Urša Šivic and Rebeka Kunej), served as a reminder of the importance of archival work and collections of recordings for the further research. These also pointed to an exclusion at the very core of the archives' institutional mechanisms that was sometimes the reason why commercial recordings were not taken seriously or regarded as worthy enough to be preserved and considered the objects of scholarly work. But, as Drago Kunej emphasised, commercial recordings are "sounding examples" of the commercialisation of traditional music and, as such, a valuable research source. Separately, important questions on approaches to commercial recordings in ethnomusicology were raised by Gerda Lechleitner.

Even more so than public archives, the private archives and collections served almost as a *sine qua non* of every serious research on early recordings. A particularly poignant acknowledgment came in the shape of numerous papers dedicated to the late Milan Milovanović, who was a record collector and expert collaborator of the National Library of Serbia. This is why the organisers' inclusion of several prominent record collectors' research papers was notable and welcomed. The presentation by Nikola Zekić on perceptions of a visually impaired collector, served not only as a testimony of a unique experience of "collecting blindly", as the author put it, but also as a reminder of the fact that dealing with recordings includes aspects of their materiality and sensorial giveaways. Particular touch or smell of certain label's recordings, as well as distinctive noises that lace the actual recorded music, are inextricable parts of research on recordings and cannot be put aside in favour of the content alone.

The importance of collaborative research between collectors (independent researchers) and researchers from academia was illustrated by Zekić engaging in almost every discussion following the presentation, sharing his vast knowledge or interesting data with other researchers. Collectors' and scholars' synergy was underlined with the inclusion of presentations by Lipovščak and Mirnik, independent researchers who also helped with the hosts' research project, and Pokrajac and Spa-

sojević, who, on the other hand, are valuable consultants on the project APPMES conducted by the Institute of Musicology SASA. Finally, collecting as specific cultural activity was a separate topic in Matija Jerković's talk.

Overall, it could be said that in addition to presenting the important, pioneering results of research on Croatian music discography, also relevant to other countries in the region, the conference organisers succeeded in making this conference a good networking spot for researchers around the world. In the meeting over several days, the overlapping interests, topics and questions certainly planted seeds of ideas for further projects to come in the explorations of commercial recordings.

*Marija Maglov*



# RETHINKING PROKOFIEV

EDITORS: RITA MCALLISTER AND CHRISTINA GUILLAUMIER

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Међу скоријим издањима посвећеним стваралаштву Сергеја Прокофјева (Сергей Сергеевич Прокофьев, 1891–1953) налази се и зборник радова *Rethinking Prokofiev*, уредница Рите Мекалистер (Rita McAllister) и Кристине Гијомје (Christina Guillaumier), које се убрајају међу водеће стручњаке у интерпретацији остварења овог класика 20. века. Богато опремљено издање садржи „Предговор” Сајмона Морисона (Simon Morrison), такође једног од незаобилазних стручњака када реч о Прокофјеву, а потом неколико краћих текстова посвећених издању и ауторима, као и краће уводне студије, „Why Rethink Prokofiev”, коју потписују обе уреднице и „A Note on Archival Sources”, чији је аутор Мекалистеров. Следи низ од двадесет и две студије, подељен у шест поглавља („Prokofiev and Russian Models”, „Prokofiev and His Contemporaries”, „Music and Text: Prokofiev’s Relationship with His Literary Sources”, „Drama and Gesture”, „Identity and Structure” и „The Reception and Afterlife of the Music”). На крају су Појмовник и Индекс. Будући да живот и дело Сергеја Прокофјева представљају до сада из различитих углова обрађивану тему, интригантна је најава у самом наслову зборника, која обећава мноштво до сада готово непознатих детаља у вези с композиторовом биографијом, односима са сарадницима, његовим светоназорима унутар друштвено-историјских околности, као и бројним другим аспектима који су посредно или непосредно утицали на настанак Прокофјевљевих остварења. Упоредо с кратким представљањем радова назначићемо колико је то постигнуто.

Радови у Зборнику резултати су оригиналних и темељних архивских, аналитичких, односно извођачко-интерпретативних истраживања опуса овог композитора. У првом поглављу налазе се три студије у којима се сагледавају узор Прокофјева, као и рецепција његових дела у Совјетском Савезу. Ослањајући се на композиторове дневничке белешке, Марина Раку (Marina Raku) бавила се формирањем поетике Прокофјева („Prokofiev and Russian Tradition”). Осврћући се на укупну уметничку и културну климу у којој се Прокофјев формирао, она издавају узор које је овај композитор проналазио подједнако у руској и европској уметничкој музици, али не и у руском фолклору. Међутим, руски фолклор му постаје инспирација тек током боравка у Паризу и приликом сусрета са Сергејем Дјагиљевим (Сергей Павлович Дягилев) и Игором Стравинским (Игорь Фёдорович Стравинский). Повратком у Совјетски

Савез, у време диктата социјалистичког реализма (соцреализма), Прокофјев је проналазио свој пут кроз антиконфликтни став према друштвено-политичким збивањима, када се одвијала и синтеза поменутих утицаја. Његова перцепција развоја уметничке музике у Совјетском Савезу током двадесетих и тридесетих година прошлог века тема је студије Патрика Зук (Patrick Zuk, „Prokofiev and the Development of Soviet Composition in the 1920s and 1930s”). Зук анализира изразито поларизовану рецепцију његовог стваралаштва у СССР-у. Завршни сегмент студије односи се на композиторов рад као професора-консуланта (1933–1937) са студентима Композиције на Московском конзерваторијуму. Кроз педагошки рад, закључује аутор, Прокофјев је био у прилици да јавно искаже своје незадовољство актуелним композиторским праксама. Последња у групи, студија Данијела Тука (Daniel Tooke), посвећена је рецепцији Пете, Шесте и Седме симфоније (1945, 1947, 1952) Прокофјева у СССР-у („Prokofiev and the Soviet Symphony”). Разматрајући улогу симфоније, коју су кроз призму социјалистичког реализма пропагирали ондашњи музички критичари, Тук издваја појам *сџеа*; он преко *инионације* тема и других параметара музичког израза евоцира ратну или поратну тематику. Закључак је да је рецепција последњих трију симфонија била у великој мери условљена интерпретацијама критичара, заснованим на учитавању различитих *сџеа*, који можда и нису били део композиторових иницијалних намера.

Друго поглавље посвећено је односима између Прокофјева и његових савременика. Марина Фролова-Вокер (Marina Frolova-Walker) истраживала је рецепцију дела насталих током композиторовог боравка у Паризу („Monsieur Prokofieff. Prokofiev in the French Context”). Закључак је да је велики број композиција настао у том периоду позитивно примљен, а на основу њих Прокофјев је у међународним круговима учврстио своје место као класик савремене музике. Ауторка указује на то да је и по повратку у СССР, упркос доктрини соцреализма, композитор остао веран „чистоћи стила” какву је достигао у Паризу. Студија Иване Медић посвећена је сарадњи Прокофјева и Дмитрија Шостаковича (Дмитрий Дмитриевич Шостакович; „Prokofiev and Shostakovich. A Two-Way Influence”). Кроз разматрање индивидуалних стилова двојице композитора, њихових поетичких ставова, али и позиција које су имали у Совјетском Савезу, ауторка износи доказе о двосмерном утицају који је постојао између двојице стваралаца, манифестованом у њиховим делима и уочљивом кроз компаративно аналитичко сагледавање. Напослетку, студија Нели Кравец (Nelly Kravetz) посвећена је професионалном и приватном односу између Прокофјева и Левона Атомвјана (Լևոն ԱտոմՎյան / Левон Тадевосович Атовмян; „Sergei Prokofiev and Levon Atomvian. The Story of a Unique Friendship”), туркменистанског композитора, диригента, а својевремено и музичког издавача и управника различитих оперских кућа у СССР-у. Кроз преглед Атомвјанових дневничких бележака читаоци могу да се упознају с до сада непознатим подацима из живота Прокофјева.

Трећи део књиге посвећен је литерарним предлошцима које је Прокофјев користио у својим вокално-инструменталним партитурама. Полина Димова (Polina Dimova) разматра композиторову сарадњу с песницима руског „сребрног

доба”, Балмонтом (Константин Дмитриевич Бальмонт), Городецким (Сергей Митрофанович Городецкий) и Ахматовом (Анна Андреевна Ахматова, 1889–1966; „The Sun-Sounding Scythian. Prokofiev’s Musical Interpretation of Russian Silver Age Poetry”), те посматра развој његовог стила кроз рад с остварењима наведених књижевника. Студија Николаса Морона (Nicolas Moron) посвећена је анализи скица рукописа и првих штампаних верзија кантате *Њих седморо* (*Семеро их*; “Editing Prokofiev’s *Seven, They Are Seven. A Case Study*”). Аутор минуциозно предочава процес настанка, штампања првих издања и првих извођења овог слабије познатог дела. Следи студија Јулије Каит (Julia Khait), посвећена филмској музици Прокофјева („From Film Score to Art Music and Back. Prokofiev’s Film Music in the Context of Text-Based Genres”). Кроз компаративну анализу партитура Прокофјева, ауторка указује на елементе прожимања његове филмске, сценске и остале вокално-инструменталне музике. Тери Дин (Terry Dean) се бави односом Прокофјева и његових сарадника у раду на балету *Семјон Којко* и опери *Рај и мир* („*Semyon Kotko and War .and Peace. Prokofiev and His Collaborators*”). Илуструјући композиторову тежњу да компоује „идеално совјетско” музичко-сценско остварење, Дин анализира процес настанка поменутих дела кроз однос Прокофјева према руској оперској традицији XIX века.

Прве две студије четвртог поглавља доносе нове погледе на музичко-сценско стваралаштво Прокофјева. Џејн Причард (Jane Pritchard) анализира инсценације композиторових раних балета, насталих до 1929. године, као и адаптације и инсценације његове инструменталне и примењене музике („Staging Prokofiev’s Early Ballets”). Кристина Гијомије анализира опере Прокофјева у којима је уочљив драмски реализам („Drama, Theater, and Gesture in the Operas of Sergei Prokofiev”). Драмски реализам на оперској сцени код Прокофјева чине три аспекта: сценографска пластика, конзистентна декламација и карактеризацији ликова, којој је приступао с посебном пажњом. Кроз анализу музике Прокофјева за Ејзенштајнов (Сергей Михайлович Эйзенштейн) филм *Иван Грозни*, Катја Ермолајева (Katya Ermolaeva, „Audiovisual Montage in *Ivan the Terrible. Understanding Prokofiev’s Film Score Through Eisensteinian Sound-Image Theory*”) проналази висок степен синтезе између звука и слике у филму, као и флексибилност Прокофјева при компоновању примењене музике. Четврта студија овог поглавља, из пера Наталије Савкине (Natalia Savkina) обрађује тему смрти у делима Прокофјева („Yea, Though I Walk Through the Valley of the Shadow of Death...’: An Introduction to Prokofiev’s Thanatology”). Предочени су различити начини на које је композитор разумевао и обрађивао тему смрти у зависности од промена у његовим идеолошким и религиозним светоназорима и друштвеним околностима. Претпоследње поглавље отпочиње студијом Кристине, у којој ауторка анализира развој пијанистичког композиционог писма Прокофјева („A Genealogy of Prokofiev’s Musical Gestures from the *Juvenilia* to the Later Piano Works”), уочавајући комплементарност између извођачке и композиционе технике. Борис Берман (Boris Berman) понудио је своје виђење пет клавирских концерата Сергеја Прокофјева, којима прикључује и Концерт за два клавирa и гудачки оркестар („The Five Piano Concertos. The Pianist’s

Perspective”). Кроз формалну анализу концерата, аутор указује на специфичне аспекте њихове интерпретације из угла пијанисте. Рита Мекалистер представља своје драгоцене архивско истраживање нотних бележница Прокофјева („Things in Themselves. A Preliminary Study of Prokofiev’s Thematic Notebooks”). Она користи композиторове нотне записе како би реконструисала генезу његових дела. Студија која заокружује поглавље је рад Конрада Харлија (Konrad Harley), који се такође бави делима Прокофјева насталим у Паризу („Toward an Analysis of The Music of Prokofiev’s Middle Period”). Интересантно је да их он анализира из угла класичне хармоније, али и сет теорије, односно шенкерџанске анализе, иако су то у одређеној мери превазиђени аналитички системи, а резултат је уочавање вишеструких значења хармонског језика Прокофјева.

Иако је у неким претходно представљеним радовима било речи о рецепцији стваралаштва Прокофјева, последње поглавље је томе посвећено у целини. Јозеф Шулц (Joseph Schultz) предочава рецепцију композиторовог стваралаштва у Уједињеном Краљевству, анализирајући британску штампу кроз XX век („Prokofiev’s Reception in the United Kingdom. A Case Study”). Аутор уочава везу између рецепције стваралаштва Прокофјева и колективне друштвене асоцијације на Руско царство, односно СССР, као и перцепцију СССР-а у постсовјетском периоду. Рецепција Прокофјева у земљама Варшавског пакта тема је студије Давида Томпкинса (David G. Tompkins, „Prokofiev, Soviet Influence, and the Music World in Stalinist Central Europe”). Она је сагледана из угла меке моћи СССР-а у култури и уметности држава Источног блока, пре свега Пољској и Источној Немачкој. Присутност музике Сергеја Прокофјева, претежно у масовној култури САД-а, тема је студије Петера Купфера (Peter Kupfer, „Prokofiev in the Popular Consciousness”). У питању је преглед учесталости најчешће цитираних или парафразираних дела, то јест фрагмената најпопуларнијих остварења Прокофјева, као и њихове препознатљивости и сугестивности међу америчком популацијом. Зборник затвара студија недавно преминулог Ричарда Тараскина (Richard Taruskin, „Prokofiev’s Problem – And Ours”). Он пореди дело Прокофјева, као дело класика музике XX века, с великанима попут Моцарта (Wolfgang Amadeus Mozart, 1756–1791) или Бетовена (Ludwig van Beethoven, 1770–1827), укључујући у дискусију и популарност овог композитора међу извођачима и публиком.

Зборник *Rethinking Prokofiev* садржи низ иновативних погледа на живот и дело Сергеја Прокофјева. Аутори текстова су своје ставове формирали на основу до сада мало познате архивске грађе, писама, дневничких и нотних бележака, као и нових аналитичких разматрања Прокофјевог опуса. Тиме је постигнуто „освежење” методолошких смерница за будуће истраживаче, у погледу умрежавања поменутих извора и њихове музиколошке интерпретације, али је и указано на значај појединих мање познатих фактографских података. Зборник је, стога, пријемчив подједнако за искусније истраживаче опуса Сергеја Прокофјева, али и за оне који тек отпочињу свој рад у овој области.



**Конкурс за доделу Годишње награде „Стана Ђурић-Клајн”  
за изузетан допринос музикологији у 2022. години**

Музиколошко друштво Србије позива своје чланове, академске институције и музичка удружења с територије Србије да од **1. маја до 15. септембра 2023. године** доставе образложене предлоге за **Годишњу награду „Стана Ђурић-Клајн” за изузетан допринос музикологији**. Подносиоци пријава могу бити институције или појединци.

Награда се додељује у три категорије:

- а) једном аутору или групи аутора за оригиналан допринос српској музикологији: за музиколошку публикацију (монографију или студију) објављену у штампаном и/или електронском виду током 2022. године;
- б) за укупан дугогодишњи допринос области српске музикологије;
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За номиновање предлога за Награду у категоријама **а** и **в**, потребно је да предлагач достави:

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Предлози се шаљу на званичну имејл адресу Музиколошког друштва Србије [smusicologicalsociety@gmail.com](mailto:smusicologicalsociety@gmail.com), као и на поштанску адресу: Музиколошко друштво Србије, Мишарска 12–14, 11 000 Београд. Рок за достављање пријава у штампаном и електронском виду је **15. септембар 2023. године**.

Неблаговремене и непотпуне пријаве се неће разматрати.

др Ивана Медич, председница Музиколошког друштва Србије  
др Вања Грбовић, секретарка Музиколошког друштва Србије

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