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# САДРЖАЈ / CONTENTS

РЕЧ УРЕДНИКА / EDITOR'S FOREWORD

11–14

ТЕМА БРОЈА / THE MAIN THEME  
РУСКО-СРПСКЕ КУЛТУРНЕ ВЕЗЕ У ОГЛЕДАЛУ  
МУЗИКЕ / RUSSIAN-SERBIAN CULTURAL RELATIONS  
REFLECTED IN MUSIC

Госћи уредник **ВЕСНА САРА ПЕНО** / Guest Editor **VESNA SARA PENO**

*Vesna Sara Peno*

HOW MUCH WE DO (NOT) KNOW ABOUT RUSSIAN-SERBIAN  
CHANTING CONNECTIONS

*Vesna Sara Peno*

КОЛИКО (НЕ) ЗНАМО О РУСКО-СРПСКИМ ПОЈАЧКИМ ВЕЗАМА  
17–32

*Tatjana Subotin-Golubović*

A RUSSIAN TRIODON STICHERARION FROM THE LATE 12TH CENTURY  
– MS HILANDAR 307

*Татјана Субојин-Голубовић*

РУСКИ ТРИОДНИ СТИХИРАР С КРАЈА XII ВЕКА

– РУКОПИС ХИЛАНДАР 307

33–46

*Natal'ia Viktorovna Mosiagina*

CHANTS IN HONOUR OF THE GREAT MARTYR PRINCE LAZAR OF SERBIA  
IN THE OLD RUSSIAN NOTATED MANUSCRIPTS

*Наталья Викторовна Мосягина*

ПЕСНОПЕНИЯ В ЧЕСТЬ ВЕЛИКОМУЧЕНИКА КНЯЗЯ ЛАЗАРЯ СЕРБСКОГО В  
ДРЕВНЕРУССКИХ НОТИРОВАННЫХ РУКОПИСЯХ

47–60

***Natal'ia Vasil'evna Ramazanova***

SERVICES TO RUSSIAN AND SERBIAN SAINTS IN THE CONTEXT OF THE  
ANNUAL CIRCLE OF CHURCH SINGING OF THE 16TH–17TH CENTURIES

***Наталья Васильевна Рамазанова***

СЛУЖБЫ РУССКИМ И СЕРБСКИМ СВЯТЫМ В КОНТЕКСТЕ ГОДОВОГО  
КРУГА ЦЕРКОВНОГО ПЕНИЯ XVI–XVII ВЕКОВ

61–77

***Vladimir Simić***

POLITICS, ORTHODOXY AND ARTS: SERBIAN-RUSSIAN CULTURAL  
RELATIONS IN THE 18TH CENTURY

***Владимир Симић***

ПОЛИТИКА, ПРАВОСЛАВЉЕ И УМЕТНОСТ: СРПСКО-РУСКЕ КУЛТУРНЕ ВЕЗЕ  
У XVIII ВЕКУ

79–98

***Jelena Mežinski Milovanović***

A CONTRIBUTION TO RESEARCHING RUSSIAN-SERBIAN CONNECTIONS  
IN SACRAL AND COURT PAINTING AND ARCHITECTURE THROUGH THE  
OPERA OF RUSSIAN EMIGRANTS IN SERBIA BETWEEN THE WORLD WARS:

EXAMPLES OF ADOPTING RUSSIAN MODELS

***Јелена Межински Миловановић***

ПРИЛОГ ИСТРАЖИВАЊУ РУСКО-СРПСКИХ ВЕЗА У ЦРКВЕНОМ И  
ДВОРСКОМ СЛИКАРСТВУ И ГРАДИТЕЉСТВУ КРОЗ ОПУСЕ РУСКИХ  
ЕМИГРАНАТА У СРБИЈИ ИЗМЕЂУ ДВА СВЕТСКА РАТА: ПРИМЕРИ  
ПРЕУЗИМАЊА РУСКИХ МОДЕЛА

99–124

***Marija Golubović***

„A RUSSIAN CHOIR THAT RUSSIA HAD NEVER HEARD BEFORE“:  
THE DON COSSAK CHOIR SERGE JAROFF ON THE CONCERT STAGE IN THE  
INTERWAR BELGRADE

***Марија Голубовић***

„РУСКИ ХОР КОЈИ РУСИЈА НИЈЕ ЧУЛА“:

ХОР ДОНСКИХ КОЗАКА СЕРГЕЈА ЖАРОВА НА КОНЦЕРТНОЈ СЦЕНИ  
МЕЂУРАТНОГ БЕОГРАДА

125–145

VARIA

*Žarko Cvejić*

WILLIAM BYRD AND THE LIMITS OF FORMAL MUSIC ANALYSIS

*Жарко Цвејић*

ВИЛИЈАМ БЕРД И ГРАНИЦЕ ФОРМАЛНЕ МУЗИЧКЕ АНАЛИЗЕ

149–158

*Senka Belić*

ON THE CONNECTION OF MUSICAL RHETORICAL STRATEGIES AND  
MARIAN TOPIC/TOPOS IN RENAISSANCE MOTETS

*Сенка Белић*

О ВЕЗИ МУЗИЧКО РЕТОРИЧКИХ СТРАТЕГИЈА И МАРИЈАНСКОГ ТОПОСА У  
РЕНЕСАНШНИМ МОТЕТИМА

159–171

*Ewa Schreiber*

„TOTE ABER LEBEN LÄNGER“.

THE SECOND VIENNESE SCHOOL AND ITS PLACE IN THE REFLECTIONS OF  
SELECTED COMPOSERS FROM THE SECOND HALF OF THE 20TH CENTURY  
(HARVEY, LIGETI, LUTOSŁAWSKI, LACHENMANN)

*Ева Шрајбер*

„TOTE ABER LEBEN LÄNGER“.

ДРУГА БЕЧКА ШКОЛА И ЊЕНО МЕСТО У ПРОМИШЉАЊИМА ОДАБРАНИХ  
КОМПОЗИТОРА ДРУГЕ ПОЛОВИНЕ XX ВЕКА (ХАРВИ, ЛИГЕТИ,  
ЛУТОСЛАВСКИ, ЛАХЕНМАН)

173–204

*Dragan Latinčić*

CENTRAL ROTATION OF REGULAR (AND IRREGULAR) MUSICAL POLIGONS

*Драган Лајинчић*

ЦЕНТРАЛНА РОТАЦИЈА ПРАВИЛНИХ (И НЕПРАВИЛНИХ) МУЗИЧКИХ  
ПОЛИГОНА

205–234

*Maja Radivojević*

VLACH VOCAL TRADITIONAL MUSIC FROM THE REGION OF HOMOLJE IN  
THE LEGACY OF OLIVERA MLADENOVIĆ

**Маја Рагивојевић**

ТРАДИЦИОНАЛНА ВОКАЛНА МУЗИКА ВЛАХА У ХОМОЉУ У  
ЗАОСТАВШТИНИ ОЛИВЕРЕ МЛАДЕНОВИЋ  
235–256

**НАУЧНА КРИТИКА И ПОЛЕМИКА  
/ SCIENTIFIC REVIEWS AND POLEMICS**

**Соња Цвејковић**

ИВАНА ВЕСИЋ, ВЕСНА ПЕНО, ИЗМЕЂУ УМЕТНОСТИ И ЖИВОТА.  
О ДЕЛАТНОСТИ УДРУЖЕЊА МУЗИЧАРА У КРАЉЕВИНИ СХС/  
ЈУГОСЛАВИЈИ. БЕОГРАД, МУЗИКОЛОШКИ ИНСТИТУТ САНУ, 2017.  
ISBN: 978-86-80639-35-2  
259–261

**Весна Сара Пено**

ИВАНА ВЕСИЋ, КОНСТРУИСАЊЕ СРПСКЕ МУЗИЧКЕ ТРАДИЦИЈЕ У  
ПЕРИОДУ ИЗМЕЂУ ДВА СВЕТСКА РАТА, БЕОГРАД, МУЗИКОЛОШКИ  
ИНСТИТУТ САНУ, 2018.  
ISBN 978-86-80639-36-9  
263–269

**Мирјана Закић**

ДАНКА ЛАЈИЋ МИХАЈЛОВИЋ И ЈЕЛЕНА ЈОВАНОВИЋ (УР.), КОСОВО И  
МЕТОХИЈА: МУЗИЧКА СЛИКА МУЛТИКУЛТУРАЛНОСТИ 50-ИХ И 60-ИХ  
ГОДИНА XX ВЕКА, БЕОГРАД, МУЗИКОЛОШКИ ИНСТИТУТ САНУ, 2018. /  
DANKA LAJIĆ MIHAJLOVIĆ AND JELENA JOVANOVIĆ (EDS.), KOSOVO AND  
METONIJA: A MUSICAL IMAGE OF MULTICULTURALISM IN THE 1950S AND  
1960S, BELGRADE, INSTITUTE OF MUSICOLOGY SASA, 2018.  
ISBN 978-86-80639-47-5  
271–275

**Сања Ранковић**

МАРИЈА ДУМНИЋ ВИЛОТИЈЕВИЋ, ЗВУЦИ НОСТАЛГИЈЕ: ИСТОРИЈА  
СТАРОГРАДСКЕ МУЗИКЕ У СРБИЈИ, БЕОГРАД, ЧИГОЈА ШТАМПА,  
МУЗИКОЛОШКИ ИНСТИТУТ САНУ, 2019.  
ISBN 978-86-531-0502-0  
277–280



***Ivan Moody***

POLINA TAMBAKAKI, PANOS VLAGOPOULOS, KATERINA LEVIDOU  
AND RODERICK BEATON (EDS.), MUSIC, LANGUAGE AND IDENTITY IN  
GREECE. DEFINING A NATIONAL ART MUSIC IN THE NINETEENTH AND  
TWENTIETH CENTURIES, LONDON AND NEW YORK, ROUTLEDGE, 2020,  
ISBN 978-1-138-28002-1  
281–283

IN MEMORIAM

***Бојана Радовановић***

ВЕСНА МИКИЋ (БЕОГРАД, 30. МАЈ 1967 – БЕОГРАД, 30. ОКТОБАР 2019)  
287–290

„TOTE ABER LEBEN LÄNGER“.  
THE SECOND VIENNESE SCHOOL AND ITS PLACE IN THE  
REFLECTIONS OF SELECTED COMPOSERS FROM THE SECOND  
HALF OF THE TWENTIETH CENTURY (LUTOSŁAWSKI, LIGETI,  
LACHENMANN, HARVEY)

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„TOTE ABER LEBEN LÄNGER“.  
ДРУГА БЕЧКА ШКОЛА И ЊЕНО МЕСТО У ПРОМИШЉАЊИМА  
ОДАБРАНИХ КОМПОЗИТОРА ДРУГЕ ПОЛОВИНЕ XX ВЕКА  
(ЛУТОСЛАВСКИ, ЛИГЕТИ, ЛАХЕНМАН, ХАРВИ)

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ABSTRACT

The juxtaposition of classicism and actuality is a good description of the ambiguous position occupied by the Second Viennese School not only in the eyes of the scholars who research it, but also of composers who can be regarded as its successors. However, in the works and writings originating from the Second Viennese School we find a concentration of problems encountered by contemporary composers, especially the modernist ones.

The aim of this article is to examine the role played by the representatives of the Second Viennese School in the reflections of selected twentieth-century composers, concerning their place in music history, the expressive categories present in their work, and their ambiguous attitude to tonality. A separate subject to be explored is the discourse used by contemporary composers to describe the music of their predecessors, full of both analytical categories and vivid metaphors. The quoted composers (Witold Lutosławski, György Ligeti, Helmut Lachenmann

and Jonathan Harvey) may be identified with more-or-less radical modernist views. This article is guided by the thinking of Gianmario Borio and the idea of “historical appropriation”, according to which analysis of the works of the past helps composers to create their own artistic identities and to define their own place in the history of music.

KEYWORDS: the Second Viennese School, Witold Lutosławski, György Ligeti, Helmut Lachenmann, Jonathan Harvey, historical appropriation, contemporary composers’ writings

#### АПСТРАКТ

Јукстапозиција класицизма и актуелности добар је опис двосмисленог положаја Друге бечке школе, не само у очима научника који истражују њена остварења, већ и њених наследника у области композиције. Међутим, у делима и промишљањима која потичу од Друге бечке школе налазимо концентрацију многих проблема с којима се сусрећу савремени композитори, посебно модернистички.

Циљ овог чланка јесте испитивање улоге коју представници Друге бечке школе играју у размишљањима одабраних композитора XX века: како ти композитори виде њихово место у историји музике, изражајне категорије присутне у њиховим делима и њихов двосмислен однос према тоналности. Посебна тема коју треба истражити јесте језик који савремени композитори користе за описивање музике својих претходника – језик препун аналитичких категорија и живих метафора. Цитирани композитори (Џонатан Харви, Ђерђ Лигети, Витолд Лутославски и Хелмут Лахенман) могу се идентификовати с мање или више радикално схваћеним модернистичким погледима.

Читав чланак је вођен промишљањима Ђанмарија Борија и идејом „историјског присвајања“, према којој анализа дела прошлости композиторима помаже у стварању сопствених уметничких идентитета и дефинисању сопственог места у историји музике.

Кључне речи: Друга бечка школа, Витолд Лутославски, Ђерђ Лигети, Хелмут Лахенман, Џонатан Харви, историјско присвајање, написи савремених композитора

“Learning from the classics is already an art in itself. It is easier to revere them properly as dead than as self-contained phenomena that are insufficient for us”<sup>2</sup> (Lachenmann 2015e: 262). Helmut Lachenmann admits this in a radio broadcast on the occasion of the

2 „Von Klassikern zu lernen, ist ohnehin eine Kunst für sich. Leichter ist es, sie als Tote zurecht zu verehren, als in sich vollendete und für uns ungenügende Erscheinungen.“

EWA SCHREIBER  
„TOTE ABER LEBEN LANGER“..

centenary of Arnold Schoenberg's birth. At the same time he adds that, in the eyes of his successors, Schoenberg combines both "actuality and the patina of a classic"<sup>3</sup> (Ibid.).

This juxtaposition of classicism and actuality is a good description of the ambiguous position occupied by the Austrian composer not only in the eyes of the scholars who research his works, but also of his successors in the field of composition.

The aim of this article is to examine the role played by the representatives of the Second Viennese School in the thinking of selected twentieth-century composers: how they regard the "classics" and their place in history, the expressive categories present in their work, and their ambiguous attitude to tonality. A separate subject to be explored is the language used by contemporary composers to describe the music of their predecessors, full of both analytical categories and vivid metaphors.

The criteria for choosing the composers referred to in this text are not uniform, and observations contained in it reach their full significance only when seen against the wider background of the views of composers from the second half of the twentieth century. My deliberations will include composers who may be identified with more or less radical modernist views. All these artists are European, but represent its different regions, and for this reason their historical and cultural experiences were quite diverse. After deciding to escape from his native Hungary, György Ligeti found himself within the circle of influence of the Darmstadt School, but at the same time tried to preserve the position of an outsider in relation to it. The composer was known for his criticism of serialism, even though some authors take a more distanced view of it today, being of the opinion that Ligeti's criticism was close to the self-critical views of the serialists themselves (Wilson 2004: 10). Witold Lutosławski remained in Poland, creating his own musical language and distancing himself from the achievements of the Darmstadt avant-garde, but his relationship to that formation proves ambiguous. While the dates of birth of Ligeti and Lutosławski are separated by 10 years, their international careers fall into a similar period. Jonathan Harvey and Helmut Lachenmann belong to a younger generation, born in the 1930s. The environment of the Summer School for New Music in Darmstadt shaped the young Lachenmann, himself a pupil of Luigi Nono and a post-serial composer, adherent to the ideals of the New Music (*Neue Musik*) even by the time when they were already the subject of widespread criticism. Jonathan Harvey perfected his craft under the guidance of such diverse personalities as Erwin Stein, Milton Babbitt and Karlheinz Stockhausen. During the 1980s he also began to collaborate with IRCAM in Paris, established on the initiative of Pierre Boulez. Harvey wrote the first English-language monograph on Karlheinz Stockhausen (Harvey 1975a). The British composer was linked to the spectralist music movement, born as an expression of opposition to serial music.

It would be difficult to see these composers as belonging to the historical core of the avant-garde<sup>4</sup>, yet it had a strong influence on them. All artists also had to face the

3 „die Aktualität und Patina eines Klassikers.“

4 For the purposes of this article my understanding of the historical core of the avant-garde is quite narrow; it includes such composers as Luigi Nono, Karlheinz Stockhausen, John Cage and Pierre Boulez (Cf. Iddon 2013).

challenge of criticism of modernism, both in their own work and in verbal polemics. The fate and the attitudes of the artists discussed here may be regarded as an exemplification of the more widespread phenomena linked to different musical tendencies and their social-historical context. Ligeti and Lutosławski, one an émigré, the other stuck behind the “Iron Curtain”, represent the musical legacy of Central Europe, and both are characterised by a powerful desire for autonomy. Lachenmann is heir to the German culture, a consistent defender of the avant-garde which, even when its popularity waned in Germany, found its apologists among, for example, representatives of the New Complexity movement. Harvey, brought up within the British musical culture, became one of the most recognisable British composers in “continental” Europe. Alongside French, Romanian and Scandinavian composers, he belongs to the international community of spectralists.

This article is guided by the thinking of Gianmario Borio and the idea of “historical appropriation”, according to which “analysis of the works of the past was the basic tool which made it possible for a composer to identify, and make more precise and profound the musical thought of his period.”<sup>5</sup> (Borio 2005: 120). In the history of music from the second half of the twentieth century we find many examples confirming this thesis. It was musical analysis which aided the development of compositional ideas and the shaping of a new conceptual apparatus. It helped composers understand ideas with which they were in accord, as well as to criticise those regarded as alien. Borio demonstrates how the foci of analyses changing with the passage of time can document the evolution of a composer’s own style, as well as the contemporary repertoire which determines the new analytical context (Borio 2005). Laura Emmery reminds us that in situations where composers show restraint in commenting on their own work, their analyses point to the issues of compositional craft that are of greatest interest to them (Emmery 2019: 226). Often an analysis tells us more about the opinions of its author than about the views of the composer whose work is analysed. In the words of Naomi Cumming, an analysis reveals “the self as the listening subject” (Cumming 2000: 61) and, in the case of composers, self-awareness is a key issue. M. J. Grant, when commenting on the analyses by serialists carried out in the columns of the journal *die Reihe*, makes the point that “The subjectivity of their analyses – and subjectivity is, after all, present in all theory – is in fact a bonus for the present study, precisely for what it reveals not about Webern but about serial thought.” (Grant 2001: 103). The case discussed by Grant also reminds us that important and influential analyses were carried out not only by outstanding composers, but by entire creative communities.

In the case of the composers quoted here it will also become clear that elements of their thinking about the Second Viennese School helped them to create their own artistic identities and to define their own place in the history of music.

5 „l’analyse d’oeuvres du passé était un instrument fondamental permettant au compositeur de cerner, préciser et approfondir la pensée musicale de son époque.”

EWA SCHREIBER  
„TOTE ABER LEBEN LANGER“..

## 1. THE SECOND VIENNESE SCHOOL IN CONTEMPORARY MUSICOLOGICAL INTERPRETATIONS – BELONGING TO A TRADITION OR “THE ANXIETY OF INFLUENCE”?

The particular historical situation of the Second Viennese School has, since its inception, been the subject of numerous interpretations in musicological research. Research carried out during recent decades is characterised by the dialectic of belonging to the tradition on the one hand and the desire to distinguish oneself from one's predecessors on the other.

Joseph Auner argues that the activities of all three representatives of the Second Viennese School are characterised by the tension between tradition and modernity, between the striving to be the ones to map out the musical mainstream and social isolation; this tension, apparent in various aspects of the activities of Arnold Schoenberg, Alban Berg and Anton Webern, turned out to be a creative stimulus for all three composers (Auner 2004: 231). The need to “proclaim” their own work as mainstream led, among other things, to determined attempts, supported by numerous arguments, to place the music of the Austrian composers on the line of guided changes in the history of music. Such attempts were made not only by Schoenberg himself, the spiritual leader of the school, but also by his pupils and supporters, Berg and Webern.<sup>6</sup>

Christopher Hailey attempted a reconstruction of the individual canon created by Schoenberg in his statements. The author argues that, although an actual analysis of the works of the Austrian composer allows one to position them in a much wider panorama of musical trends of that time<sup>7</sup>, in Schoenberg's reflections his individual canon is purposely limited to two centuries and comprises mainly the work of German composers:

Schoenberg cited Bach and Mozart as his principal teachers, and Beethoven, Brahms, and Wagner as secondary influences. Arrayed around these core figures Schoenberg set Schubert, Mahler, Strauss, and Reger, to whom one might also add Haydn, Schumann, and Wolf. A handful of others, such as Liszt, Berlioz, C.P.E. Bach, and Handel [sic!], appear only on the periphery (Hailey 1997: 164).

This canon, limited in its range, had enormous significance for Schoenberg in practical terms. It allowed the composer not only to place himself on a specific line

6 The flagship texts presenting the genealogy of the representatives of the Second Viennese School are *National Music* (1931) by Arnold Schoenberg, the series of lectures *The Path to Twelve-Tone Composition* (1932–33) by Alban Berg and *Why Is Schoenberg's Music So Difficult To Understand?* (1924) by Anton Webern; however, these views can also be found in other statements.

7 Auner puts forward a similar argument, pointing to the link between the music of Schoenberg and popular or theatrical music (Auner 2004: 239).

of the history of music, but also to define the criteria which would be used to evaluate his own works. "His ideal was a music of organic process whose impetus and justification were the fulfilment of its own self-defined and historically grounded needs. Indeed, in making his modernist style the consequence of history, he aimed the canon in his direction" (Ibid.).

Lydia Goehr is also convinced of the traditional resonance of Schoenberg's views. She concisely summarises the relationship between the composer and the most influential interpreter of his music: "Adorno stood to Schoenberg as dialectical critic to conservative composer" (Goehr 2004: 225). On the other hand, she describes Schoenberg's vision of the history of music and the composer's relationship with the public as "adaptive", "linear" and "progressivist". Goehr argues that, in Schoenberg's view, it was the task of a composer to capture and present the eternal musical idea (*Gedanke*) in a manner comprehensible to the listener. "Comprehensibility" here would not refer to producing music that is easily accessible, but to "coherence" and "consistency", which as a result would ensure continuous beauty of form. Goehr's conclusion is that "This commitment to beauty and coherent form in no way distinguishes his music, in his view, from the 'masterpieces' of the tradition" (Ibid.: 228).

Borio emphasises that Schoenberg combined progressive compositional practice with conservative theory, characterised by strong links to nineteenth-century ideas. Schoenberg taught composition specifically by in-depth study of mechanisms of tonal music. This was intended to allow composers better self-identification in the historical process (Borio 2001: 252).

In spite of, or perhaps precisely because of their attempts to anchor their work in musical tradition, Schoenberg, Berg and Webern are also seen as composers who wanted to distinguish themselves from their predecessors at any price. According to some researchers, these desires were supposedly motivated by the "anxiety of influence". This concept, originating from Harold Bloom's conception in literary studies and adopted by Joseph N. Straus for musicological thinking during the 1990s, means "a fear of being swallowed up or annihilated by one's towering predecessors" (Straus 1991: 436). According to the idea of the "anxiety of influence", composers have an ambivalent attitude to their precursors, marked by rivalry, or even conflict and struggle. Of key importance here is "misreading" – an interpretation which changes and at the same time revises the precursor's work. In the words of Straus, "Inevitably, this ambivalence toward the past shaped musical structure, giving rise to a dual compositional strategy of incorporation and revision. Twentieth-century composers use traditional materials, but transform them" (Ibid.: 431).

On the other hand, J. Peter Burkholder sees convergences between the way that Arnold Schoenberg or Alban Berg treat musical time, and these composers' perception of their place in history (Burkholder 1991: 426–427). He tends to interpret musical continuity in the context of historical continuity and development. This attitude manifests itself in avoidance of repetition and emphasis on the continuous development, most apparent in developing variation, understood as a continuing process of differentiation. Burkholder also draws attention to the complexity and dense motivic transformations present in Schoenberg's and Berg's works: they

presupposed that their works would be given multiple hearings and, consequently, acquire the status of musical classics.

The interpretations quoted above provide convincing evidence that in the works and reflections originating from the Second Viennese School we find a concentration of many of the problems encountered by contemporary composers, especially the modernist ones: a problematic attitude to predecessors and contending with the burden of tradition; tedious effort at constructing one's own identity; a tension between the centre of musical life and its peripheries; and, often, the pressure to be progressive. One should add that the output of the composers from the Second Viennese School turned out to be very diverse, not only because of the different life paths of three composers, but also because of their tendency to transform the musical language and their openness to change. This is probably one of the reasons why this formation became an important source of inspiration for the generations which followed.

Auner sums up his reflections on the Second Viennese School and whether it was part of the mainstream in the following words: "Ultimately, there is little to be gained by attempting to resolve the question of their relationship to the mainstream, since this will be renegotiated retrospectively by each generation." (Auner 2004: 231).

Therefore, let us take a closer look at how the generation of composers active in the second half of the twentieth century negotiated the place of Schoenberg, Berg and Webern in their own vision of the history of music.

## 2. PLACE IN THE HISTORY OF MUSIC

The narration proposed by the representatives of the Second Viennese School provided a convenient point of departure for those composers from the second half of the twentieth century who also cared about the historical placing of their works. This concerns both artists who professed their attachment to tradition, and those who were expressly opposed to it.

Even as early as the 1950s it was difficult to find a uniform attitude to the Second Viennese School among the representatives of musical avant-garde from the Darmstadt School. This attitude would evolve in time also in the case of individual composers.

Pierre Boulez, who wrote the famous essay *Schoenberg est mort* (Schoenberg is Dead, 1952), argued that while the twelve-tone technique was an important step in the development of European music, Schoenberg lacked the courage and consistency that would have enabled him to endow his compositions with full structural unity. The composer's thinking showed associations with thematism and old forms such as passacaglia, suite, sonata form or rondo (Cf. Skowron 2016: 92–97). A similar accusation was also partially directed at the music of Webern.<sup>8</sup> Luigi Nono

8 This problem is familiar to researchers who refer to the classicistic attitude of Schoenberg, Webern and Berg, but in spite of this point to the fact that the task of the representatives of the Second Viennese School was to reach for the old models while at the same time confronting neoclassicism (Scherliess 1997).



took a polemical view of the thesis put forward by Boulez. In the second half of the 1950s Nono talked of the historical and logical continuity of twelve-tone music from its beginnings to contemporaneity (Borio 2005: 105). Nono also wrote extremely detailed and profound analyses of works by Schoenberg and Webern. In composing his *Variazioni canoniche sulla serie dell' op. 41 di Arnold Schoenberg* (1949) he paid homage to the Austrian composer. Laura Emmery has demonstrated that *Il canto sospeso* (1955–1956) is also closely linked to his interest in the serialised rhythmic patterns in Schoenberg and Webern (Emmery 2019: 224). The music of Anton Webern became an important point of reference for the whole community of post-war serialists. The entire second issue of the journal *die Reihe* was devoted to him. The division of the volume into a historical and an analytical part resulted not only from editorial requirements, but also from the striving to free analysis from the historical schemas of analysis of form, something particularly emphasised by Herbert Eimert. The works analysed most frequently were Piano Variations op. 27 and String Quartet op. 28. Even though in Webern's output we can find pieces more complex in terms of structure and instrumentation (Grant 2001: 104), the aforementioned works, concentrated in terms of material, analytically transparent and uniform in colour, made it easier to think of electronic music during the early stage of its development. Alongside leading composers, others who commented on Webern included Dieter Schnebel, Henri Pousseur, Armin Klammer, Herbert Eimert and Karel Goeyvaerts. The analyses touched on such issues as the time-space continuum (the equivalence of the horizontal and the vertical), organic chromaticism, monistic form derived from one idea or the structural use of silence. According to Grant, the analyses by Karlheinz Stockhausen, later accused of reductivity, concentrated mainly on a small number of the composition's basic elements, from which one could obtain an extraordinary number of transformations (Cf. Grant 2001: 110–111). Stockhausen was interested in the relationship between micro- and macro-structure, and the fluidity of transfer from note to chord, while the vocabulary applied to Stockhausen's own music (*Gruppenverbände, Einsatzabstand* etc.) penetrated the analyses of Webern written by other musicians (Cf. *Ibid.*: 111).

American experimentalists were represented in the journal *die Reihe* by Christian Wolff. This author was fascinated not only by the silence in Webern's music (something also noted by Boulez), but also by its static elements arising out of the repetitions of notes in the same articulation that break into the linear flow of compositions. Wolff saw in them elements of freedom and unpredictability (Cf. *Ibid.*: 107–108). Elliott Carter studied Schoenberg's method independently of the Darmstadt community, although, unlike Nono, he was more interested in the general idea of dodecaphony than in analytical details. He was inspired by the internal division of the series which made it possible to form it from smaller units – tetrachords (Cf. Emmery 2019: 202). Laura Emmery writes that Carter experimented with the serial technique in his drafts at the same time as he was distancing himself from it in his verbal declarations (*Ibid.*: 209–210). He also saw the expressive value of Schoenberg's use of the series, and in that he was following the ideas of the Austrian musician (*Ibid.*: 201).

EWA SCHREIBER  
„TOTE ABER LEBEN LANGER“..

It should be emphasised that in the analyses referenced here, mainly relating to a single community, one can already see some flexibility in the thinking and diversity in interpretive nuances. One could therefore suppose that for composers from different creative communities this trend would become even more pronounced.

Ligeti draws long historical lines of development, trying to place his music within them, although at the same time he cautions that these lines can be drawn in a variety of ways (Ligeti 2007d: 130). Lachenmann points to the one, main route which leads from Beethoven through Wagner and Schoenberg to his own oeuvre.<sup>9</sup> Lutosławski, aware of the seminal role played by Schoenberg, tries in spite of this to privilege other, alternative trends in the history of music. On the other hand, for Harvey it is the choices faced by the composers from the Second Viennese School that are of greatest importance, and their analogy to other moments in the history of music.

Ligeti turned his attention to Webern in the early 1960s, at a time when his own position as an artist was not yet firmly established in the West, and his voice became recognisable mainly owing to his theoretical statements. The composer would become a co-creator of the myth of Webern as the patron of all of the avant-garde of that time. Ligeti is interested in the language of music, harmony and its historical transformations, perceiving the output of the Second Viennese School as yet another stage which followed Wagnerian chromaticism, and a logical consequence of the development of tonality. Ligeti sketches out the individual route taken by Webern, which led from romanticism, via imitation of the atonal music of his master, Arnold Schoenberg, until reaching his own individual style (Ligeti 2007e: 347). Ligeti appreciated Webern's thorough knowledge of the art of Renaissance counterpoint (Ligeti 2007h: 379) and stressed its link with tradition, particularly with the works of Johann Sebastian Bach. Although Ligeti describes these links as "spiritual", and thus far removed from imitation of style or ready formulae, in practice he strives to document them in his analysis. In Webern's later choral works Ligeti finds elements of the concertante technique, manifested in, among other things, alternation of solo and choral parts. He also draws attention to the alternation of instrumental and vocal textures and to the cyclical structure of the cantatas (Ibid.). Ligeti sees Webern's deeply rooted links to romanticism, which continued in spite of all the stylistic changes which had taken place in the music of that composer. This "transfigured romanticism" ("transfigurierte Romantik") is manifested in such features as poetic sensibility and the ability to "transcend" natural phenomena into an unreal, subtle sound space (Ligeti 2007g: 344-345).

According to Gianmario Borio, the very term "postwebernism" carries an internal dialectic since, in spite of the break from the past announced by the avant-garde, it suggests historical continuity (Borio 2005: 87). In Ligeti's writings this continuity takes on a special significance, as the author focuses both on the origin of Webern's music and on the influence of his works on the generations which followed. The high regard which Ligeti has for Webern's erudition and his deep links with the past might be seen as the composer's own attitude to traditional techniques. In his words:

9 Cf. Schultz: 1. It is worth noting that composers for whom Lachenmann had particular regard also included Gustav Mahler.

“Certainly traditional techniques should not be taught in order to merely continue the knowledge that has been handed down, but to be, on the one hand, equally skilled with the material and, on the other hand, to be able to raise what is newly created to the level of the music of the past”<sup>10</sup> (Ligeti 2007c: 132).

According to Ligeti, Webern’s position in the history of music turned out to be exceptional as it was specifically Webern who brought a new quality to music and changed the very foundations of compositional thinking. Schoenberg, Berg, Bartók and Stravinsky are mentioned as Webern’s great predecessors who, leaving the area of tonality, introduced new types of melodic and harmony and their own musical logic (Ligeti 2007g: 344). In Webern’s works “these categories lost their individual position and merged into a higher unity, a kind of transparent labyrinth which today we readily describe as ‘structural composition’”<sup>11</sup> (Ibid.). In this manner all the previous musical parameters are unified in the concept of structure.

Although in his essays Ligeti devoted most space to Webern, his other statements testify to his awareness of alternative paths in the history of music. In one of his broadcasts Ligeti talks about *Die Vorbereitungen zur zweiten Revolution in der Neuen Musik*. He describes the “thicket” through which composers have to fight their way and talks about their interest in experimentation. He vividly writes about the multiplicity of outstanding individuals and the paths which each of them marked out personally:

Alongside these three “old masters” all kinds of new names sprung up like mushrooms after the rain. Each marked out for himself a more or less new path and then became a leader of a new movement: Anton Webern, Alban Berg, Paul Hindemith, Darius Milhaud, Edgard Varèse and many others. All became submerged in the thicket of new possibilities branching into infinity. In that jungle there were enough paths and hunting grounds for all<sup>12</sup> (Ligeti 2007b:79)

The story sketched by Lachenmann is much more centralised, but also reaches further into the future. Schoenberg and Webern function in it as a warning for the later “established avant-garde” (“etablierten Avantgarde”). In Lachenmann’s approach, the line of development of the history of music runs between two opposing pairs:

10 „Traditionelle Techniken soll man gewiß nicht lernen, um das Überlieferte bloß fortzusetzen, sondern einerseits um gleichsam materialkundig zu werden, andererseits um das neu zu Gestaltende auf das Niveau der vorgangenen Musik bringen zu können.“

11 „Diese Kategorien (...) verloren ihre Einzelstellung: Sie gingen miteinander in einer höheren Einheit auf, einer Art durchsichtigem Labyrinth, für das man heute gern den Ausdruck ‘strukturelle Komposition’ verwendet.“

12 „Neben diesen drei ‘Altmeistern’ schossen die verschiedensten neuen Namen wie Pilze aus dem Boden. Jeder bahnte sich einen mehr oder minder ausgeprägt eigenen Weg und wurde wiederum zum Haupt einer neuen Richtung: Anton Webern, Alban Berg, Paul Hindemith, Darius Milhaud, Edgard Varèse und viele andere. Sie alle stürzten sich ins Dickicht der unendlich verästelt wirkenden neuen Möglichkeiten. In diesem Dschungel boten sich für alle genügend Pfade und Jagdreviere.“

affect / aspect, and speech / structure. Affect is understood as the direct influence of music on the state of mind. On the other hand, aspect is made up of many components, both passive (natural and social conditions and the already established properties of the musical language, unconscious individual preferences), and active (stylistic self-awareness, conscious technical limitations, voluntary exercise of the craft). “Aspect in music can be discerned on different planes through a particular kind of compositional intention, to treat, interact with or allow oneself to be carried by the musical material.”<sup>13</sup> (Lachenmann 2015a: 65) In Lachenmann’s approach, aspect is not limited to problems of the material, because awareness of aspect allows an intense, pure experience linked to existential questions: “The aspect answers the question: How does the world present itself to the subject? How does the subject react? A composition’s artistic significance reveals itself in the exemplary experience of this double question”<sup>14</sup> (Ibid.). According to Lachenmann, music history has been moving from the dominance of affect to the dominance of aspect: “Even in Beethoven there are occasional stale affects, and (...) in Mahler even stale aspects (...)”<sup>15</sup> (Ibid.). This process continued in the works of Schoenberg, and particularly in those of Anton Webern. The arrival of the latter’s works opened up possibilities of direct experience of sound and a particular way of experiencing musical time (Lachenmann 2015b: 258).

A parallel process which took place in the music of the twentieth century is the replacement of the character of music as a language (*Sprachcharakter*) with the character of a structure (*Strukturcharakter*). The composer who finally gave music structural character and became a point of reference for the next generation was Anton Webern: “From the widely stretched symphonic developments of Mahlerian soul painting, Webern distils natural laws and formulates them in the smallest possible space as pure structure”<sup>16</sup> (Lachenmann 2015d: 272). The process which was taking place under the patronage of Anton Webern achieved its completion after 1945. What happened then was a radical negation of the old understanding of the material, and it was no longer possible to talk of direct affect. “Serial music grounded itself so clearly and unilaterally on the immediate experience of its aspect as an attitude related to the structural nature of the sounding. It hoped to get over and overcome in this way the bourgeois loss of language”<sup>17</sup> (Lachenmann 2015a: 67). Drawing a binary framework

13 „Der Aspekt einer Musik gibt sich so auf verschiedenen Ebenen zu erkennen durch die besondere Art der kompositorischen Willens, mit den Gegebenheiten des Materials umzugehen, darin einzugreifen, oder auch sich davon tragen zu lassen.“

14 „Der Aspekt beantwortet die Frage: Wie stellt sich dem Subjekt die Welt dar? Wie reagiert das Subjekt? Aus der exemplarischen Erfahrung dieser doppelten Fragestellung im Werk ergibt sich dessen künstlerische Aktualität.“

15 „So gibt es schon bei Beethoven gelegentlich abgestandene Affekte und (...) bei Mahler sogar abgestandene Aspekte (...)“

16 „Aus den weitgespannten symphonischen Entwicklungen der Mahlerschen Seelengemälde destilliert Webern naturhafte Gesetzmäßigkeiten und formuliert sie auf knappsten Raum, als reine Struktur.“

17 „Die serielle Musik gründete sich so eindeutig und einseitig auf die unmittelbare Erfahrung ihres

for these values also allowed Lachenmann to establish a place for his own work, with the frequently emphasised problem of *Sprachlosigkeit* and importance attached to the concept of structure. It seems that Harvey refers to the problem of affect and aspect using somewhat different words when he argues that Arnold Schoenberg aimed at increasing the complexity of his music while at the same time being concerned not to lose sight of the transparency of the work and expressiveness of the sound. However, the expressiveness of sound was determined by its relationship with tonality, however transient: “Only in this sense can music be feeling, as opposed to perhaps illusorily ‘expressing feeling’, only in this sense can it ‘fire the mind’ rather than ‘emotionally stir’” (Harvey 1975: 385).

Harvey compares the historical position of Arnold Schoenberg to the *Empfindsamkeit* style and to the Florentine Camerata. He argues that all these phenomena are characterised by quickly changing emotional content and concentration on the surface layer of the work (as understood in Schenkerian analysis), as well as the area just under the surface. Even though Harvey assessed the potential of the tonal system differently from Lachenmann, he admits that the structural depth of the tonal system has been going downhill since the times of Beethoven. “Schönberg has lost the confidence in long prolongations which allowed Beethoven stretches of considerable motivic/thematic sparseness; but he (Schönberg) has made up for it by intensifying the dynamic quality of the local event with the use of medium-complex chords (...)” (Ibid.: 376).

Unlike Harvey, who does not evaluate the position of the Florentine Camerata or *Empfindsamkeit* in the history of music, Lutosławski points to the transitory role of the Second Viennese School. Many of his statements reveal a longing for a “new classicism” (Lutosławski 2007b: 269) and the desire for contemporary music to move on from the phase of polemic with the past to the phase of constructing a new language. In Lutosławski’s view serialism prolonged the historical influence of Schoenberg’s school. However, this trend takes music beyond the twelve-tone scale by levelling out the differences between harmonic aggregates, and this can be achieved more successfully by electronic compositions (Lutosławski 2007d: 24–25). Lutosławski’s comment seems interesting in the context of the importance of the analysis of Webern’s scores during the early stage of development of electronic music; this analysis also took on graphic form (Cf. Grant 2001: 114), suggesting a strong association with the category of density, typical of electronic music. The Polish composer is the only one of those discussed here to highlight the meanders of the reception of Schoenberg’s music, reminding the reader that it did not take a simple and one-directional course. The fascination with serialism in France was aided by its local promoter, René Leibowitz, while in Germany an important part was played by the post-war rejection of the cultural policies of Hitler’s regime (Lutosławski 2007b: 268). Lutosławski, as someone living in a communist country and avoiding statements on political subjects, was at the same time very aware of cultural policies. Trying to

Aspekts als einer auf die Strukturhaftigkeit des Klingenden bezogenen Haltung. Sie hoffte, so den bürgerlichen Sprachverlust zu verwinden und zu überwinden.“

point to other, in his opinion alternative, lines of traditions which marked out very promising prospects, Lutosławski mentions the names of Igor Stravinsky (particularly in the early stage of his creative career), Claude Debussy, Edgar Varèse and Béla Bartók (Lutosławski 2007e: 72). Above all, however, it is Debussy who is contrasted with Schoenberg as another great composer-reformer of the first half of the twentieth century. Lutosławski provides a series of contrasts, ascribing to Schoenberg a tendency to theorising and to revolutionary activities, and to Debussy an evolutionary approach and empirical thinking focused on tone and perception (Ibid.).

While in Lutosławski's writings one can find a clear tendency to contrast Schoenberg with other composers, in particular Debussy, Ligeti tends to concentrate on the spiritual kinship among the contemporaries. The Hungarian composer compares Webern's music to that of Debussy<sup>18</sup>. In the works of both these composers he finds an absence of pathos, staticity, reduction of expression, concentration on single motifs, abandonment of thematic work, as well as sensitivity to musical images of nature (Ligeti 2007g: 345). In their turn Webern and Béla Bartók share a tendency towards symmetrical constructions and, in spite of all the differences, explorations in the area of chromatic harmony (Ligeti 2007i: 362–363).

The contrast suggested by Lutosławski seems much less obvious when we consider that composers of serial music analysed not only Webern's music but also that of Debussy, and the title of Stockhausen's essay, *From Webern to Debussy*, might be regarded as its manifesto. The fourth issue of *die Reihe* was meant to be devoted to the French composer, although the serialists' interest was limited to the ballet *Jeux* (Grant 2001: 121). According to Grant, these composers were interested in the concepts of irreversible musical time, statistical form and the anti-rhetorical and anti-romantic character of this music (Grant 2001: 120–122). Debussy was also praised by his countryman, Pierre Boulez, and replacing Schoenberg with Debussy as the key figure in twentieth-century music was not limited to isolated cases in French literature. Boulez, who accused Schoenberg of too slavish an attitude to tradition, praises Debussy for being an autodidact, for his opposition to academicism, for referring to modernist art and opening himself to the culture of the East. According to Boulez, Debussy did not follow the classical, petrified models of form in his music; instead, his sound order is not formed arbitrarily but spontaneously (Cf. Skowron 2016: 89–92). Eimert also saw in Debussy's music an “unmethodical allowing to grow” and a “direct relationship with sound” (Cf. Grant 2001: 123–124). In this respect the comments by Boulez and Eimert are close to those of Lutosławski, although the latter would specifically include serialism alongside the petrified models.

Ligeti's tone seems more conciliatory, which may partially be attributed to his cosmopolitan identity<sup>19</sup>. Lutosławski, by declaring himself on the side of Debussy and contrasting French music with the “Germanic” systematicity, continues the native

18 As an example he used *Des pas sur la neige*, *Nuages*, *Les Parfums de la nuit*.

19 Exhaustive analyses of the problem of cosmopolitan imagination in relation to the music and attitude of Ligeti can be found in Bauer, Kerékfy 2018.

tradition of Karol Szymanowski<sup>20</sup>. However, one may wonder whether rivalry is not at the same time a kind of partnership resulting from attempts to solve the same problem? Lutosławski's statements indicate that in Debussy's music he also admires consistency and methodicity (Lutosławski 2007a: 169) and, while he criticises serialism as a trend, he considers Schoenberg himself to be a "genius"<sup>21</sup>. Lutosławski's views in many respects seem to be close to those of Elliott Carter. Each of them created his own sound system, while their verbal declarations do not always correspond to their compositional practice. Behind Lutosławski's avowed distancing from serialism we find drafts of twelve-tone rows, documented by Martina Homma. The composer worked on them throughout his life, not only for the needs of specific compositions, but also in order to develop his musical language (Homma 2001: 195–198). The two composers also share an attachment to the French tradition<sup>22</sup>.

### 3. DIALECTICS, AMBIGUITY, CONTRADICTION – TONALITY AND DODECAPHONY

„A tonality that is too tonal led to becoming its own contradiction: to atonality”<sup>23</sup> is an argument put forward by Ligeti (2007e: 347). The composer also argues that the Wagnerian tendency towards alteration put harmony into a state of suspension (*Schwebezustand*), finally leading to the abolishment of tonal hierarchy: “More and more tonal sub- and sub-subcentres were being created, until finally every note became a small independent centre”<sup>24</sup> (*Ibid.*). A similar idea is formulated by Lachenmann who ascribes to it an even larger historical scope. In his view, tonal music contains within it an inner dialectic resulting from the way of using dissonances from the days of Palestrina to Schoenberg's time. We find in it “an apparatus whose mechanics include practising and at the same time again suspending its own negation by regarding that negation as an aesthetic tension of tonal norms”<sup>25</sup> (Lachenmann 2015g: 24).

20 Attention has been drawn to this by Andrzej Chłopecki. Cf. Chłopecki 2012: 23.

21 This statement is more explicit in the original version of the text: „Jego twórca, człowiek niewątpliwie genialny“ [“Its creator, undoubtedly a genius”] See: Lutosławski 2011: 122; English translation: Lutosławski 2007e: 72.

22 The parallels in Carter's and Lutosławski's musical development are also discussed by James Harley (Harley 2001: 172–174).

23 „Die allzu tonale Tonalität führte zu ihrer eigenen Verneinung: zur Atonalität.“

24 „Es bildeten sich immer mehr tonale Unter- und Unter-Unterzentren, bis jeder Ton ein kleines selbstständiges Zentrum wurde.“

25 „eine Apparatur, zu deren Mechanik es gehört, ihre eigene Negation zu betreiben und zugleich wieder aufzuheben, indem sie diese Negation als ästhetische Spannung ihren tonalen Normen gutschreibt.“

EWA SCHREIBER  
„TOTE ABER LEBEN LANGER“..

The emancipation of dissonance and the abolishment of harmonic hierarchy mean that remnants of tonal elements in a composition become all the more apparent. This dialectic manifests itself particularly in the transitional, atonal phase of the composers belonging to the Second Viennese School. For Ligeti, works which demonstrate such features are Webern's *Fünf Lieder* op. 3 (1908–9), where in spite of the atonal construction of the whole we still find tonal phrases (Ligeti 2007e: 347). Differentiating between the local and global levels of a composition also provided the key for penetrating analyses of the works of Schoenberg carried out by Harvey. He adopts from Schenkerian analysis the assumption of the existence of a number of layers in a musical composition. However, in contrast to Schenker, Harvey does not claim that the deep layer is the most significant: “there is a sense in which the foreground, the local event, is more important than the less determinate setting of which it is an elaboration.” (Harvey 1975: 374) In the works of Schoenberg it is precisely on the surface that one finds the familiar harmonic phrases which are a manifestation of the dynamic force carried by tonality. Harvey thus conducts a polemic with Schenkerian analysis, but at the same time does not negate its basic assumptions. Such an attitude seems all the more significant if we take into account the historical argument between Schenker and Schoenberg on the subject of the foundations of analysis. As Borio reminds us, Schoenberg was concerned with ensuring terminological precision on the question of forms, particularly the construction of its basic units, such as a motif or a sentence. “Schenker succeeds in demonstrating both the short- and long-scale dynamic curves of the *Urfinie* by letting the motivic relationships recede into the background, whereas for Schoenberg these relations constitute the real active principle of musical form” (Borio 2001: 255–256). According to Harvey, rigorous and dense motivic or thematic work represents the most important aspect of Schoenberg's music. This tendency reaches its peak in *Kammersymphonie* op. 9, gradually leading towards serial compositions.

Harvey is convinced of the dynamic nature of the tonal system and its “emotional vividness”. He perceives it in a manner less conditioned by history than Lachemann or Ligeti, which may be regarded as a manifestation of the universalising attitude typical of this composer<sup>26</sup>. Characterising the main features of the tonal system Harvey contrasts the organic, dynamic understanding of music to its parametrised vision. States, tensions and tendencies are thus contrasted with patterns, positions and magnitudes. An important feature of Schoenberg's music is superimposing patterns on dynamism, and Harvey attempts to capture this dialectic during different stages of the composer's development. The British composer notes that the symphonic poem *Pelleas und Melisande* (1903) is characterised by a subtle game between motif and theme, while the sense of a submotivic background in the form of interval structure already heralds serialism. The work contains both diatonic chords and whole-tone-type harmonies. However, it would be difficult to say here which layer is superior; “axial symmetry is achieved on top of, or in spite of, tonality” (Harvey 1975:

26 “most – though not all – of his music treats human existence less as the product of particular place and time than as global, continuous phenomenon” (Downes 2009: 29).



377). Harvey finds the same mechanism in the first movement of Violin Quartet No. 4 (1936), composed 33 years later, where the set of pitch classes and its combinatorial inversions produce a precise symmetrical pattern. “The same bold imposition of pattern on dynamicism is common to both; one imagines Schönberg alone doing quite such an extreme imposition, then standing back and watching the two principles writhe and squeal, delighted to see that, with a few changes, they ‘work’” (Ibid: 379–380). Even in the case of *Erwartung* (1909), regarded as a work free of tonality and thematicism: “Despite the difficulty of finding roots, it is evident that this music does manifest dynamic forces, and that Schönberg was well aware of it (hence the great speed of composition, the sense of extreme emotion in rhythm, timbre, text etc.). All agree we are aware of ‘states’ rather than ‘patterns’” (Ibid.: 380). Harvey also reminds us that Schoenberg himself preferred the term “pantonal” to “atonal”.

Harvey’s comments seem close to the observations of Martin Scherzinger, who argues against Adorno’s criticism of twelve-tone music, as well as his analyses aimed at demonstrating the supposed arbitrariness of the row. “Schoenberg’s row was less like Adorno’s arbitrary designation and more like a vehicle for projecting motivic linkages through developing variation,” claims Scherzinger (2004: 82). The author contrasts Adorno’s analysis of *Fünf Klavierstücke* op. 23 no 5 (1923) with his own analysis, which leads him to conclude that the row used in this work still leaves a wide field for the artist’s individual choices “The row is made up of two hexachords that are pitch-class-inversions of one another. This made possible the subjective play of various (dis)connections within the row and between successive presentations of row forms (...)” (Ibid.).

Similarly to Lachenmann, Harvey conceives tonality in terms of language: “Yet Schönberg’s ‘Pelleas’ is one of the supreme masterpieces of tonal music – written by a man to whom the language was so familiar, so absolutely at his fingertips, that he could write counterpoint perhaps more involved than any since the beginning of music, and for whom the language was so sensitive that he felt he could reflect the subtle feelings in every line of Maeterlinck’s drama (as he claimed)” (Ibid.: 375). Although the metaphors of music as a language and music as an organism imply very different connotations,<sup>27</sup> describing Schoenberg’s compositional expertise with the first of these metaphors seems very appropriate in the context of Schoenberg’s own views. As noted by Gianmario Borio, while for Schenker the model for music was life with its expansion and reproduction, for Schoenberg it was much more important to understand the syntactic rules governing musical language (Borio 2001: 273).

Although Harvey makes use of structural analytical procedures, he does not allow himself to be misled by musical notation. He also takes into account the mechanisms

27 Michael Spitzer described this difference exhaustively from the perspective of the cognitive theory of metaphor and the history of musical thought. According to the author the metaphor of music as a language is based on the PART/WHOLE image schema and manifests itself most fully in the hierarchy of rhythm groups typical of the eighteenth-century theory of composition. The metaphor of music as an organism is based on the PATH image schema and refers to the processual character of melody typical of the nineteenth century (Spitzer 2004: 58–60).

of perception, referring to such aspects as the role of the highest voice and the sense of difference between the same intervals placed in different contexts (Harvey 1975: 381). Taking a multi-layered approach to compositions, both in establishing relations at micro- and macro-level, and at the level of notation and reception, Harvey strives above all to demonstrate their multiplicity of meaning. Let us recall that it was the concept of ambiguity, alongside the concepts of unity, stasis and silence, that was eventually to serve him as one of the main elements of spirituality in music. “At some deep level of perception and analysis, every idea is simultaneously every other idea. (...) The point is that just above that level, as musical ideas fluctuate between one state and an ambiguous other, we witness an ever-changing flux” (Harvey 1999: 24).

The problem of ambiguity is seen in terms of yet different categories by Lachenmann. He contrasts contradiction and identity, with the latter acquiring negative connotations, because its task is to keep confirming that with which we are already familiar. Preference for identity characterises bourgeois audiences: “For our society art is a means of identification. Contradictions should not be comprehended, but criticised”<sup>28</sup> (Lachenmann 2015e: 261). Schoenberg’s music constituted a serious challenge to these audiences because it broke through the familiar, established schemas: “Schoenberg’s twelve-tone music sounds like vomit for those who want to reconcile the cohesiveness of the material with new musical thinking. With a broken spine it realises the long-lived philharmonic rituals, producing aesthetic schizophrenia in the listener. Traditional forms, tonally oriented gestures, musical emphasis, tensed and weakened by the rules of dodecaphony: ‘Here you can still see them, finely ground and in pieces’”<sup>29</sup> (Ibid.). Lachenmann also finds elements of tonality in Schoenberg’s music, but he does not consider them to be a dynamic, life-giving force. Instead, he chooses the metaphor of freezing and death, as if the organic image of music has been exhausted or degenerated: “Fascination with the cold and chilling tonal material left nothing more than a technical effort which solidified into a goal in itself. Imagination, vitality, expression, the courage to shock: at one time Schönberg proved them more than anyone”<sup>30</sup> (Ibid.: 261–262). Further on he writes about it even more suggestively: “Material that is both familiar and alien: the corpse of Musica the comforter as an invitation to grow up, free oneself from consolation.”<sup>31</sup> (Ibid.: 262).

28 „Kunst für unsere Gesellschaft ist Medium von Identifikation. Widersprüche sollen nicht begriffen, sondern rezensiert werden.“

29 „Die Zwölftonmusik Schönbergs klingt wie Erbrochenes für diejenigen, welche Stimmigkeit des Materials in ein neues Musikdenken hinüberretten wollen. Sie vollzieht mit gebrochenem Rückgrat altgediente philharmonische Rituale und provoziert so im Hörer ästhetische Schizophrenie. Traditionelle Formen, tonal orientierte Gestik, musikantische Emphase, durch Zwölfton-Regeln verspannt und entkräftet: ‘Hier kann man sie noch erblicken, feingeschrotet und in Stücken’“

30 „Von der Faszination des erkalteten und erkaltenden tonalen Materials bleibt dabei nichts übrig als zum Selbstzweck geronnene satztechnische Anstrengung. Phantasie, Vitalität, Expressivität, Mut zum Schockierenden: Schönberg hat das einst mehr bewiesen als alle anderen.“

31 „ein Material, wohlbekannt und fremd zugleich: der Leichnam der Trösterin Musica als Aufforde-

The contrast between the organic metaphor used by Harvey in relation to tonality, and its deformed version used by Lachenmann may also be examined from the perspective of two competing musical trends in the music of the second half of the twentieth century – spectralism and (post)serialism. It is specifically in spectral music, particularly favoured by Harvey, that sound, with its natural structure of aliquotes, is understood as an organic whole. On the other hand, spectralism originally stood in opposition to serialism. To paraphrase a statement by Gérard Grisey, aimed at deprecating serialism: “To treat a sound out of time, out of the air it breathes, would be like doing a post-mortem”<sup>32</sup> (Grisey 2008: 52). One could claim that in Lachenmann’s approach this kind of drastic action was necessary to awaken full self-awareness in the listener.

Lachenmann often repeats the word “contradiction” („Widerspruch”), writing about “conscious endurance in contradiction” („das reflektierte Ausharren im Widerspruch”) or “permanent contradiction” („der ausgehaltene Widerspruch”). In relation to Schoenberg’s twelve-tone music he claims that the reverse of its internal contradictions is “experience of total transparency of the sound material” („ein Erlebnis totaler Durchsichtigkeit des klingenden Stoffs”). This structural transparency constitutes “the old, unobtainable because contradictory, aim of composition” („ein altes unerreichbares, weil widersprüchliches, Ziel der Komponisten”) (Lachenmann 2015e: 262).

Questioning the relevance of Webern’s music in the 1970s, Lachenmann emphasises that it provides a historical example of dialectic between freedom and discipline (Lachenmann 2015b: 258). Ligeti sketches similar contradictions. In Webern’s works he sees a tangle of order and freedom, regularity and irregularity. Analysing the initial bars of Bagatelle No. 5, Ligeti points to the fact that the two regular factors, that of ordering the chromatic field and the tendency to systematically extend it, lead to relatively irregular effects (Ligeti 2007e: 349).

Lutosławski sees a contradiction in Schoenberg’s work in that the need to free itself from the system leads to the creation of a new system. According to this composer, the possibilities of atonality based on a twelve-note equally tempered scale still remained unutilised (Lutosławski 2007e: 70).

To my mind, Schoenberg is a descendant of the composers of the tonal system. It sounds paradoxical, since the goal of his creative searching was, among other things, the invention of a system that would liberate him from tonalism and, at the same time, would be something constructive, providing possibilities for the future. (Lutosławski 2007s: 168)

The Polish composer, like Harvey and Lachenmann, stresses the analogy between tonal music and language. He also stresses the fact that the new systems, dodecaphony and serialism, never reached such comprehensibility and universality as tonal music. That is their failure: “The tonal system can be compared to a common

rung, erwachsen zu werden, los zu kommen von Trost.“

32 „Traiter les sons hors du temps, hors de l’air qu’ils respirent reviendrait à disséquer des cadavres“

language, understandable by millions of people. The fact that it is assimilated by a great number of listeners makes this system natural to those people” (Lutosławski 2007b: 265). Ligeti, like Lutosławski, is aware that the creation of a language relies on a gradual and spontaneous process of self-organisation, and thus requires much more time than creating a system, and involves many generations of creative artists. While Lutosławski, particularly in the late stage of his creative journey, clearly longs to work out a new musical system and to communicate with a wider public (Ibid.: 269), Ligeti seems more cautious and sceptical in this respect. He cautions against imposing a universal grammar on contemporary composers, since this could only be a manifestation of utopia and totalitarianism, while the question whether a spontaneous process of unifying the musical language will take place in the future is, in his view, bound to remain unanswered (Ligeti 2007d: 133).

#### 4. EXPRESSION AND SPIRITUAL MESSAGE

Even though Lachenmann distances himself from the bourgeois interpretation of the category of affect, he very often does emphasise that for Schoenberg the highest goal of music was expression (*Ausdruck*), and the musical structure is a manifestation of the consciousness and will of the subject who shaped it. In Lachenmann’s writings there is the constantly recurring idea that the works of the Second Viennese School made it possible to discover new categories of dealing with musical material and previously unknown categories of experience. However, hitting out against the taboo of contemporary audiences is related to the crisis of bourgeois values and the disintegration of the subject. Lachenmann sketches out a historical symmetry which reinforces the analogy between the Second Viennese School and the Viennese classics: “while the history of composition oriented towards affect was, until the nineteenth century, a history of the emancipation of the subjective individual, it then changed into a history of the subject who recognises his lack of freedom”<sup>33</sup> (Lachenmann 2015a: 66). An important step towards the recognition of the subject’s situation was the work of Mahler, where “the subject said farewell to its unbrokenness”<sup>34</sup> (Ibid.). Composers from the Second Viennese School would go even further in breaking the social and aesthetic taboo. The main identifying feature of this work becomes “Sprachlosigkeit” (speechlessness): “The latest in Schoenberg’s music, which was the result of musical thinking (...) marks out new structures and in this way undermines the given tonal structure; as a consequence the category of affect became enlarged to the point of its own downfall, deformation, banalisation, mumification, and finally turned into the speechlessness of naked structure, an expression of the final throes of the bourgeois

33 „War die Geschichte des affekt-orientierten Komponierens bis ins 19. Jahrhundert hinein eine Geschichte des sich emanzipierenden subjektiven Individuums, so hat sie sich in der Folge verwandelt in die Geschichte des sich in seiner Unfreiheit erkennenden Subjekts (...)“

34 „Subjekt von seiner Ungebrochenheit Abschied genommen“

subject shaken by a radical crisis of identity”<sup>35</sup> (Ibid.: 67). As a result, “the subject discovers himself as an object, as a circumstance, as a structure, following *Wozzeck*, as an ‘abyss’ where totally different powers act than those in which the bourgeois idealism wanted to believe”<sup>36</sup> (Ibid.: 66).

Society instinctively tries to push away the awareness of this terrifying inner abyss, which creates in people a sense of fear and lack of control<sup>37</sup>. The music of Schoenberg, Berg and Webern, because of its aspect, provides answers to important existential questions, even if – and Lachenmann stresses this – we cannot directly identify these answers with the views of the composers whose intention was to continue the work of their predecessors. These answers do not encourage optimism: “The expressive result is gloom, the structural result is a suspiciously clear transparency”<sup>38</sup> (Lachenmann 2015e: 262).

Alastair Williams draws attention to the fact that Lachenmann remains faithful to the concept of subject, strongly criticised by post-structuralists, according to which it is the subject himself who generates and defines meanings. On the other hand, Lachenmann’s thinking, focused largely on the process of perception, is not unambiguous. Some of his statements suggest that he is close to the idea of becoming submerged and dissolving in the intensity of sound and the subject does not always stay in the centre of attention (Williams 2013: 123).

When interpreting Lachenmann’s views, Wolfgang-Andreas Schultz emphasises the fact that the composer descends to the layers of the human subconscious, discovering its dark regions, but stops halfway in this process and does not lead to the re-integration of consciousness. The author explains Lachenmann’s attitude in psychoanalytical terms, referring to the composer’s wartime childhood memories. He relates to that experience the loss of speech and the loss of possibility of expression (Schultz s. a.: 2). According to Schultz the links between trauma and avant-garde turned out to be deep and far-reaching in their consequences also in the case of other twentieth-century composers who suffered war experiences. Schultz, like Lachenmann himself, describes music in organic categories. What for Lachenmann was associated with the image of terminal rigidity, for Schultz it is only a symptom of trauma. Avant-

35 „Spätestens in der Musik Schönbergs, Produkt eines (...) Strukturen neu setzenden und damit die gegebene tonale Struktur zersetzenden Musikdenkens hat sich die Kategorie des Affekts folgerichtig hinübergesteigert in die eigene Brechung, Verzerrung, Trivialisierung, Mumifizierung und sich schließlich verwandelt in die Sprachlosigkeit der nackten Struktur, Ausdruck der Agonie eines in radikaler Identitätskrise gebeutelten bürgerlichen Subjekts (...).“

36 „das Subjekt entdeckt sich als Objekt, als Gegebenheit, als Struktur, um mit *Wozzeck* zu sprechen: als »Abgrund«, in dem ganz andere Mächte wirken als die, woran der bürgerliche Idealismus glauben machen wollte.“

37 According to Lachenmann, only entertainment music nurtures the belief in an untouched subject and attachment to collective emotions (Ibid.: 66–67).

38 „Das expressive Resultat ist Trostlosigkeit, das strukturelle Resultat ist verdächtig klare Durchhörbarkeit (...).“

garde music, perceived as a living body, is characterised by “lack of emotions, distancing, abstraction, coldness, and separation from its physical and sensual dimensions” (Schultz 2005: 2). This music has lost the ability to speak, lost its temporal horizon and has become ossified emotionally.

While Schultz’s interpretation seems very penetrating, it should be noted that in Lachenmann’s own views there is after all a shadow of hope, even if Schultz himself would rather look for them in other aesthetic areas. This is the hope of overcoming the existential crisis, and perhaps even of overcoming one’s own trauma. Its simplest expression is to be found in the words “to listen (...) means to gain new hope in the creativity discovered in oneself in this way”<sup>39</sup> (Lachenmann 2015c: 118). Lachenmann writes about experiencing happiness, about capturing beauty anew under changed conditions, and above all about retaining one’s humanity. All this remains in the sphere of a project that is difficult to realise, perhaps simply utopian. And yet it is this very element which differentiates Lachenmann’s thinking from the even more sceptical and critical philosophy of Adorno, to whom otherwise he was very close. Schultz himself points to the fact that even by the 1950s and 60s a second generation of post-traumatic growth came into the world (such as Wolfgang Rihm), and a third generation was born during the 1970s (including Matthias Pintscher and Jörg Widmann) (Schultz 2005). If we penetrate Lachenmann’s discourse in greater depth, it turns out that even death is interpreted dialectically. An artist no longer living may have a post-mortem existence and influence future generations, while those who previously had loudly proclaimed his death will have departed themselves.

In the context of these deliberations it is even more striking that Harvey sees Schoenberg in constructive categories. It seems that he has in mind precisely the integration of consciousness as it is understood by Schultz. Referring to such compositions as *Gurrelieder*, *Verklärte Nacht*, *Pelleas und Melisande* or *Moses und Aaron*, the composer emphasises the fact that Schoenberg made a particular spiritual choice. He lived in a world saturated with existential fear, yet finally he chose faith, inner freedom and clarity of thinking. “He freed himself from being forced into anything, and then chose the world of spirituality” (Harvey 1975: 373).

Harvey describes Schoenberg’s position as “a higher type of spirituality” and stresses that this kind of spirituality is achieved by only a few individuals. For Harvey, this is a position most worthy of respect, which he himself tried to achieve in his everyday life. “He brought together in one life and in one musical language the deep ancient truths of connectedness and the very latest type of intellectual achievement that our civilization had attained – and integrated them.” (Ibid.: 372)

When attempting to describe the elusive atmosphere of Webern’s music, Ligeti stresses its Central European identity, with which he feels a strong kinship and in which he found support in spite of his complicated life story (Beckles Willson 2007: 119–122). Although technically Webern continues Wagnerian chromaticism, Ligeti points to the expressive difference of that music. “The atmosphere of Vienna had many characteristics which made it significantly different from the Wagnerian gesture:

39 „Hören heißt dann aber auch: in der so in sich entdeckten Kreativität neue Hoffnung schöpfen.“

devoid of pomp, anti-heroic, anti-self-aggrandizing, ironic and auto-ironic”<sup>40</sup> (Ligeti 2007g: 343). Even though the term “structural composition” might point to constructionism and objectivism, Ligeti emphasises the fact that in reality Webern never turned away from romanticism. He always remained close to poetic aspects that are “delicate, internalised, nostalgically-mysterious”<sup>41</sup> (Ligeti 2007g: 344).

## 5. THE LANGUAGE OF DESCRIPTION – FROM ANALYSIS TO METAPHOR

Each of the composers quoted here attempted to describe music using a particular metaphor, usually an organic or a linguistic one. However, an important feature of metaphors is that they create whole conceptual systems and encompass categories with different degrees of generality. Systems of metaphor in time also undergo change. Of particular importance in this context seems to be the aspect of searching for new metaphors, and that is what we are dealing with in the case of the description of works originating from the Second Viennese School by consecutive generations of composers. At the same time it is clear that the artists were not reaching for new metaphors merely to throw a different light on the music of their predecessors, but above all because they wanted to find the right words to describe their own creations. This is an important manifestation of historical appropriation. Although György Ligeti never wrote his planned monograph on Webern, he aimed to produce a wide-ranging work on the subject.<sup>42</sup> A detailed synopsis of the book presented in a letter to an unknown addressee (probably a Viennese institution) (Pustijanac 2018: 164) indicates that Ligeti was searching for appropriate analytical categories which would allow him to describe Webern’s works in full. Within the framework of “style and compositional characteristics” the composer mentions not only “melody” and “dynamics”, but also “temporal form”, “chromatic organization”, “twelve-tone technique”, “compositional distribution of tone colours” and “instrumentation and the treatment of vocal lines” (Ibid.: 166). The word “structure” acquires a special meaning for Ligeti, since he sees Webern in particular as the composer who introduced “a fundamentally novel compositional thinking and way of listening to the so-called structural conception of music” (Ibid.: 165). For this reason “compositional structure” was distinguished as a separate topic in the planned content of the book, and it would include exploration of “relationship among elements”, “horizontal and vertical density”, as well as “relation of structure and experienced time” (Ibid.: 166). As has been said earlier, density is a concept linked to electronic music, while the problem of horizontal and vertical dimensions had been discussed in the serialists’ analyses of Webern’s music during the 1950s. An additional topic would

40 „Die Atmosphäre Wiens hatte viele Züge, die von Wagnerschen Gestus stark abwichen: Das Nicht-üppige, das Anti-heroische, das Anti-Wichtig-tuerische, das Ironische und Selbstironische.“

41 „Das Zarte, das Verinnerlichte, das Sehnsüchtig-Rätselhafte“

42 Even at the beginning of the 1960s the composer still hoped to complete this text (Pustijanac 2018: 168), but in practice what stopped him was the increasing involvement in his own creative work.

be the form, with particular emphasis on the relationship between structures and small- and large-scale architecture. Ingrid Pustijanac stresses that Ligeti's thinking was firmly grounded in ideas about composition prevalent in his day. Thus, for example, the "relation of structure and experienced time" may be associated with the ideas of Karlheinz Stockhausen, while "chromatic organization" was the subject of theorising by Henri Pousser. According to Gianmario Borio, as in the case of Henri Pousser, Ligeti stresses the organisation of sound in space. In this area the analysis moves away from the polyp-honic conception of Webern himself (Borio 2005: 88).

We can draw conclusions as to which elements in the analysis of Webern's works were particularly significant for Ligeti also on the basis of his published radio broadcasts, even though the analyses in them are presented in a more accessible manner. When writing about Webern's harmony Ligeti adds the proviso that the term will be used in a meaning different from the traditional one, and that it "describes not only the relationship of notes sounding simultaneously, but also the quite general relations between both simultaneous and successive pitches. A significant innovation in Webern's music is precisely this equal treatment, in a sense even an entanglement of the horizontal and vertical dimensions (...)"<sup>43</sup> (Ligeti 2007e: 347).

Ligeti devotes much attention to the intervals preferred by Webern during the various stages of his creative career. He notes that, during the early and middle periods of the composer's development, minor seconds appear quite frequently, both in simultaneous and successive arrangements, while in his later works Webern preferred sevenths and ninths. For Ligeti, this conscious selection of intervals provides the key to explaining the phenomenon of harmony used by the Austrian composer. It allowed him to move away from tonal tensions, in particular from the leading note, and this development led to the abolishment of hierarchy. What arises is a homogeneous harmonic total space, free chromatics, filled with twelve tones on equal terms, which are like "bricks without mortar in building the form" (Ligeti 2007g: 345).

Anna Dalos emphasises the fact that, in spite of Ligeti's distanced attitude to his past after he left his homeland, it was precisely that thorough musical education which he received in Hungary, and in particular his familiarity with Knud Jeppesen's textbook on counterpoint or detailed analyses of the music Béla Bartók, which provided the foundations of his professional craft in lectures and broadcasts devoted to Webern. (Dalos 2018: 138).

In relation to Schoenberg's music Harvey applies – with some caveats – Schenkerian analysis, as well as pitch class set theory. What is of significance, Harvey encountered Schoenberg precisely through the latter's analytical methods, which he had learned from Erwin Stein. He admired that composer for his profound penetration of the musical structure of the classical repertoire and, it seems, tried to pay homage to him with his own attempt at in-depth analysis.

43 „nicht nur Zusammenhänge simultan erklingender Töne bezeichnet, sondern ganz allgemein die Beziehungen zwischen simultanen wie auch sukzessiven Tonhöhen. Das wesentlich Neue in Weberns Musik gerade die Gleichberechtigung, ja in gewisser Hinsicht die Verflechtung der horizontalen und der vertikalen Dimension ist (...)"



In Lachenmann's analysis the "petrified" categories of tonal music play a significant part. It seems that the very description of the tonal system through categories of isolated, alienated figures is carried out from a very contemporary, postmodern perspective. One can agree with Williams that Lachenmann uses deconstruction techniques in reaching consecutive layers of musical meanings and showing the manner in which they are rearranged. However, the ultimate goal is to reach the authentic, deeper meaning hidden under the deformed surface. (Williams 2013: 124)

The composer demonstrates this phenomenon using the example of, among others, Anton Webern's *Bagatelles*, "six gigantic compositions which last only a few seconds"<sup>44</sup> (Lachenmann 2015d: 272). Describing the bagatelles in his radio broadcast, he focused on the distribution of shapes (*Gestalten*) into particles (*Partikel*), which resulted in the alienation of the material. In these short compositions he found elements of ostinato and waltz figures (*Walzer-figur*), and he also ascribed to individual bagatelles the types of expression familiar from classical music (*Scherzo, Allegro, serenade, menuet, Adagio*): "All this serves to name the only accidentally still recognisable remnants of the landscape of tonal language, which here undergoes decomposition and alienation through structural perspective."<sup>45</sup> (Ibid:273)

In the descriptive language used by these composers when talking about the output of the Second Viennese School we can see not only an analytical effort, but also a tendency to create metaphors which will serve as a suggestive model of this complex phenomenon.

Metaphorical language takes on its most extended form in the writings of Ligeti. It is a significant fact that the metaphors used to describe the music of Webern will successfully describe Ligeti's own works. The basic metaphor is that of space, as well as the axes of symmetry and the chromatic-harmonic field related to it. The analysis of the changing range of intervals is accompanied by images of a "dense chromatic fabric" ("enge chromatische Gewebe") (Ligeti 2007g: 343), being stretched by a tensile force. Stretching the harmonic field allows for the organic shaping of form: "The form, neither constructed schematically, nor free of bonds, arises as something which lives by growing, shrinking, growing again, and finally breaking through the chromatic harmonic field"<sup>46</sup> (Ligeti 2007e: 350).

The metaphor of space is also employed by Lachenmann. It is otherwise also one of the most typical approaches to pitch relationships in tonal music, also used in theories of harmony. In many statements by Ligeti and Lachenmann this metaphor is associated not only with the sense of movement, crossing space and orienting oneself in its vertical or horizontal dimension, typical of tonal space, but more with a sense of

44 „sechs Riesenwerke von jeweils wenigen Sekunden Dauer“

45 „All dies etikettiert nur die zufällig noch erkennbaren Reste einer hier aufgelösten und unter struktureller Perspektive verfremdeten tonalen Sprachlandschaft.“

46 „Die Form, weder schematisch konstruiert noch ungebunden-frei, entsteht als etwas lebendiges aus dem Wachsen, Schrumpfen, neuerlichen Wachsen und schließlich Auseinanderreißen des chromatischen harmonischen Feldes.“

staticity of form, stopping time, and even the state of weightlessness. We perceive this static, chromaticised space even from a very distant perspective: “Webern purposely and consistently approached a different planet, the air of which was intuited by Schönberg. His music thus in a way takes a bird’s eye view at the old landscape of tonal musical language”<sup>47</sup> (Lachenmann 2015d: 272). Ligeti even talks of a cosmic distance: “Owing to such subtle compositional technique Webern makes the forces which sustain this cosmos work only towards the interior, while the cosmos as a whole rests on itself, floating freely without a point of support in the imagined space described earlier”<sup>48</sup> (Ligeti 2007a: 328). The space is also beyond the sphere of silence and for this reason provides a kind of protective layer for the music; as explained by Lachenmann: “Webern’s music requires time and silence. The ear must adjust first to the particular dimensions of the space which it fills,”<sup>49</sup> (Lachenmann 2015d: 273).

The quoted metaphors indicate that, together with the progressive chromatics, the very category of musical space undergoes transformation. Robert Adlington stresses the fact that, on the one hand, contemporary music directs one to transforming and enriching the metaphors used in everyday life (Adlington 2003). On the other hand, the analogous process of abstracting the concept of space was taking place in the theories of musical analysis (Spitzer 2003).

## 6. CONCLUSION

Historical appropriation may help composers not only to confirm their own choices, but also to criticise contemporaneity. Documenting Webern’s influence on the generation of composers from the 1950’s, Ligeti writes about total serialism and the emancipation of individual parameters, such as rhythm, colour and dynamics, which in time also came to be ordered into series (Ligeti 2007f: 389–392). As early as the 1960s Lutosławski in his private notes criticised the “slavish attitude” and the intransigence of the Webernian school. He emphasised the fundamental difference between Webern, focused on his work and not reliant on external life, and his imitators, who were at the mercy of constant confrontations (Lutosławski 2007c: 294). To the question – what has Schoenberg’s music to offer to us today? – Lachenmann answers dialectically. On the one hand it is now impossible to tediously imitate its idiom. On the other, one should follow the example of the composer’s courage and try

47 „Diesem anderen Planeten dessen Luft Schönberg spürte, hat Webern sich konsequent und nüchtern genähert. So blickt seine Musik gewissermaßen aus der Vogelperspektive auf die alte Landschaft der tonaler Musiksprache.“

48 „Mit den Mittel solch subtiler Satztechnik erreicht Webern, daß die Kräfte, die diesen Kosmos zusammenhalten, ausschließlich nach innen wirken, der Kosmos als Ganzes jedoch in sich selbst ruht, ohne Stützpunkt frei schwebend im zuvor beschriebenen imaginären Raum.“

49 „Weberns Musik braucht Zeit und Stille. Das Ohr muß sich an die besonderen Dimensionen des von ihr erfüllten Raums erst gewöhnen.“

to recognise anew the conflicts and choices which he had to face. Today's composers fail in this aspect: "The ignorance of today's musical thinking includes the striving to cover up again the conflict which Schoenberg made relevant"<sup>50</sup>, claimed Lachenmann at the beginning of the 1970s (Lachenmann 2015f: 95). Even though serial music, particularly in its initial phase, carried great hope of aesthetic and social self-awareness, the avant-garde as a project intended to continue Webern's way of thinking was not fully successful. It failed because of the tendency to try to fit in with the backward society again. In 1974 Lachenmann talks of compositional stagnation, and in the next decade directly refers to regress and a return to direct affects in music.<sup>51</sup>

Jonathan Harvey published his text in 1975. He also used Schoenberg's music as a commentary on the current situation, where many composers saw "flatness" and absence of emotional depth in atonal music, while some reacted by a radical return to tonalism. Harvey's views on this subject are expressed most powerfully at the end of his article: "Schönberg is one of the precious few who can exemplify an artistic spirituality great enough to steer between the dullness of conservatism and the impoverishment of modernism, the Symplegades of our time no less than his" (Harvey 1975: 385).

The Second Viennese School turns out to be a permanent point of reference in individual composers' canons, even if some take a polemical attitude towards it. Charting new paths in the history of music happens in a variety of ways, not always unambiguously centralised. The works of Schoenberg, Webern and Berg are analysed in depth, which points to a respect for their craft and a familiarity with their compositional techniques. However, these analyses are not aimed at demonstrating the inner cohesion of these works, but, rather, the dialectic and ambiguity deeply rooted in them. The composers quoted here have been exceptionally sensitive to this feature of the music of the Viennese artists, levelled out by postmodern criticism. Some decades later, in 2004, Martin Scherzinger regards it as his main tasks "to retrieve the dialectical content of modernism" (Scherzinger 2004: 72) and to work towards restoring the "memory of a receding dialectic" (Ibid.).

The writings of Lutosławski, Ligeti, Lachenmann and Harvey are also characterised by diverse approaches to the tonal system itself: its durability, value and scope for affecting today's listener. They adapt creatively the metaphors of the tonal system that function in the history of ideas about music. Significantly, the music of the Second Viennese School is not reduced to the problem of a new method of compo-

50 „Es gehört zur Ignoranz des Musikdenkens unserer Tage, daß es jenen bei Schönberg aktuell gemachten Konflikt wieder zu vertuschen trachtet“

51 Lachenmann was very critical of the music of his peers and quite often one might have the impression that his judgments are too radical and one-sided. Williams notes that Lachenmann's views changed in relation to the consecutive decades of the history of twentieth-century music. In some cases they became more nuanced, often under the influence of polemic with other musicians (Williams 2013: 117–120). In spite of this, their critical message was dominant, which is why I do not develop this thread more extensively here.

EWA SCHREIBER  
„TOTE ABER LEBEN LANGER“..

sing, but provides stimulus for reflection on the subject of expression and spiritual message. As such it remains a testimony to an existential crisis and the attempts to overcome it. In the descriptions one can also find a tendency to use metaphors which provide testimonies to the changing categories of musical thinking.

The composers' discourses are postulative and adaptive in relation to their time. Often they seem "immediate", selective and individualised, but also more flexible than the thinking of musicologists, attached to particular research paradigms. The composers ask about the consequences of the choices made by their predecessors, the process which they had initiated and the durability of their effects. They express their hopes and fears regarding the future of music. The music of Webern or Schoenberg served them either as a composer's model or as a tool for criticising their contemporaries. In the writers' thinking one can see the interwoven influences of modernism and postmodernism, which is particularly apparent in the attitudes of Lachenmann and Harvey.

Paraphrasing the famous statement by Boulez, Lachenmann writes: "For a social consciousness that juggles the old concept of art only in order to hide the fact that it has basically become redundant, Schönberg is dead. But the dead live longer"<sup>52</sup> (Lachenmann 2015e: 261).

Let us then requote Lachenmann: "the dead live longer" – but only to the extent to which they are allowed to live by the living.

Translated by Zofia Weaver

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52 „Für ein Gesellschaftsbewußtsein, welches so mit dem alten Kunstbegriff jongliert, um zu vertuschen, daß er ihm im Grunde überflüssig geworden ist, ist Schönberg tot. Tote aber leben länger.“

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**EWA SCHREIBER**  
„TOTE ABER LEBEN LANGER“...

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EWA SCHREIBER  
„TOTE ABER LEBEN LANGER“..

ЕВА ШРАЈБЕР

„TOTE ABER LEBEN LÄNGER“.

ДРУГА БЕЧКА ШКОЛА И ЊЕНО МЕСТО У ПРОМИШЉАЊИМА ОДАБРАНИХ  
КОМПОЗИТОРА ДРУГЕ ПОЛОВИНЕ XX ВЕКА (ЛУТОСЛАВСКИ, ЛИГЕТИ,  
ЛАХЕНМАН, ХАРВИ)

(РЕЗИМЕ)

Јукстапозиција класицизма и актуелности добар је опис двосмисленог положаја Друге бечке школе, не само у очима научника који истражују њена остварења, већ и њених наследника у области композиције. Међутим, у делима и промишљањима која потичу од Друге бечке школе налазимо концентрацију многих проблема с којима се сусрећу савремени композитори, посебно модернистички.

Циљ овог чланка јесте испитивање улоге коју представници Друге бечке школе играју у размишљањима одабраних композитора XX века: како ти композитори виде њихово место у историји музике, изражајне категорије присутне у њиховим делима и њихов двосмислен однос према тоналности. Посебна тема коју треба истражити јесте језик који савремени композитори користе за описивање музике својих претходника – језик препун аналитичких категорија и живих метафора. Цитирани композитори (Џонатан Харви, Ђерђ Лигети, Витолд Лутославски и Хелмут Лахенман) могу се идентификовати с мање или више радикално схваћеним модернистичким погледима. Сви ти уметници потичу из Европе, али представљају њене различите регионе и због тога су њихова историјска и културна искуства прилично различита.

Читав чланак је вођен промишљањима Ђанмарија Борија и идејом „историјског присвајања“, према којој анализа дела прошлости композиторима помаже у стварању сопствених уметничких идентитета и дефинисању сопственог места у историји музике.

Разноликост искустава резултирала је различитим ставовима, понекад с очитим напетостима међу њима, али по многим питањима одликује их изненађујући степен подударности. То ствара занимљиву полифонију у којој се појединачни погледи међусобно коментаришу и надопуњују.

Испоставило се да је Друга бечка школа стална референтна тачка у канонима појединих композитора, чак и ако неки од њих заузму полемички став према њој. Уцртавање нових путева у историји музике догађа се на бројне, различите начине. Они нису увек недвосмислено централизовани. Дела Шенберга,



Веберна и Берга дубински се анализирају, што указује на поштовање њиховог умећа и познавање композиционих техника које су они користили. Међутим, те анализе немају за циљ да демонстрирају унутрашњу кохезију тих дела, већ пре дијалектику и двосмисленост дубоко укорењене у њима. Карактеришу их, такође, различити приступи самом тоналном систему: његовој трајности, вредности и опсегу утицаја на данашњег слушаоца. Значајно је да музика Друге бечке школе није сведена на проблем нове методе компоновања, већ даје подстицаја за размишљање о питању експресије и духовне поруке. Као таква, она остаје сведочење о егзистенцијалној кризи и покушајима њеног превазилажења. У описима се такође може наћи склоност ка коришћењу метафора, што сведочи о променљивим категоријама музичког мишљења.

Кључне речи: Друга бечка школа, Витолд Лутославски, Ђерђ Лигети, Хелмут Лахенман, Џонатан Харви, историјско присвајање, написи савремених композитора

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78

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