

Huw Belling

Dimensions of allusion

Synthesis affecting craft in the works of Huw Belling and in 20th and 21st Century Composition

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Abstract

This examination of my own works (presented largely in chronological order) and of related music by others, broadly concerns itself with appropriation and allusion on the part of twentieth and twenty-first century composers. It considers how the deliberate synthesis of existing works affects the responding composers' own output. To this end, whether surveying my own music or others', I do so within a four-pronged framework:

1. The philosophical premise and aesthetic of pieces which somehow appropriate existing composition (as claimed overtly by the composer, or inferred from available research).
2. The compositional procedure and techniques employed in the process of composing works which allude to or synthesise other pieces.
3. The product resulting from the interaction of the above two factors (naturally the latter is more concrete).
4. Critics' and scholars' responses: the basic phenomenology of the allusive element, synthesis, or stylistic appropriation, and the ethical problems surrounding any appropriation.

My analyses address one or more of these connected points. They raise a number of significant questions. Is synthesis and re-composition (the latter taken to be more specifically referential) affective or effective? That is to say, is it aesthetically prescriptive? Can composers manage to quarantine '*Les objets trouvés*' from their individual practice? Of interest are composers with

individual credibility as innovators, whose craft is its own defence against criticism on dogmatic grounds. I consider what is to be gained, in terms of technique, and in terms of *developing* an aesthetic, from the process of *specifically* engaging with other pieces, and explore the effects of differing methods of synthesis as compared across compositional practices.

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Forward - A matrix of approaches

Writing in *Tempo* on the composer Robin Holloway, Julian Anderson notes that Holloway's practice has 'caused some perplexity' in his 'continued reliance on pre-existing music', commenting that the practice has evoked 'self-righteous disapproval from some quarters'¹. We might assume that this 'disapproval' relates to the fourth of the framework points below – the ethics of appropriation, especially in relation to 'modernism's' implied aesthetic tenets².

In order to 'assess the complex relationship to earlier music, and to compare it with that of other contemporary composers' Anderson identifies four 'basic aspects of this relationship'³. These aspects are tabled below; they may be useful with regard to other music to be considered.

Figure 1 'Types of relationships to past music' (Anderson)

1) Direct quotation of fragments of pre-existent music, which play an integral part in the musical structure;	2) Allusions which 'pop up' in stream-of-consciousness fashion but which do not play any part in the overall structure;
3) Paraphrases or glosses upon a pre-existent piece of music which is re-composed 'from the inside', bar by bar;	4) Genre-pieces: direct hommages to earlier composers, alluding to a style but not necessarily involving any quotes at all

¹ Julian Anderson, "Robin Holloway: in medias res," *Tempo, New Series*, no. 187 (Dec 1993): 2.

² As also elucidated by the comments by Robin Holloway in conversation with Paul Griffiths, considered later in this paper.

³ Anderson, "Robin Holloway: in medias res," 2.

I present Anderson's numbered points in four quadrants here in order that we might imagine they are an *espace* onto which many referential works may be mapped, often spilling across the quadrants. It is worth teasing out the implications of Anderson's subdivision of Holloway's output (in this instance) into these four categories. The categories imply that appropriated material has distinguishable properties, according to how it is treated. It is important to note the argument that all formal music falls into the fourth category to some degree. A movement or work using, say, sonata principles, necessarily interacts with other music of sonata-form. This argument holds that a sonata-form cannot be proven axiomatically or exist absolutely; that the form can only be the sum of its constituent pieces, evolving like a product of natural selection. 'Tradition can only ever be "My tradition"'⁴ writes Wolfgang Rihm as quoted by Alastair Williams in his chapter *The Museum of Modernity*.⁵ Williams draws our battle lines. In the one field there is high-modernism's 'overriding concern' with 'developing new musical techniques', with 'how to do things [rather] than with what they meant' in reaction to the Romantic aesthetic's 'extra-musical' considerations.⁶ In the other is the composer's natural desire to acknowledge and learn from the past; a desire counterbalanced by the likes of Pierre Boulez's discomfort with history as a 'weight on one's very own being'.⁷ Yet 'art music' by definition presupposes a connection with what precedes. John Cage noted in his *Credo*, that music of the future, lacking any other properties to connect it to the past, might take form⁸ as its only point of connection to 'tradition'.⁹

⁴ Wolfgang Rihm, *Musikalische Freiheit: Ausgesprochen: Schriften und Gespräche*, ed. Ulrich Mosch (Basel: Paul Sacher Foundation, 1997), 23.

⁵ Alastair Williams, "Ageing of the new: the museum of musical modernism", in *The Cambridge history of twentieth-century music*, ed. Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), 506-38.

⁶ *Ibid.*, 521.

⁷ Pierre Boulez and Célestin Deliège, *Conversations with Célestin Deliège* (London: Eulenberg Books, 1976), 120-1.

⁸ Let us consider this to be 'temporal' form.

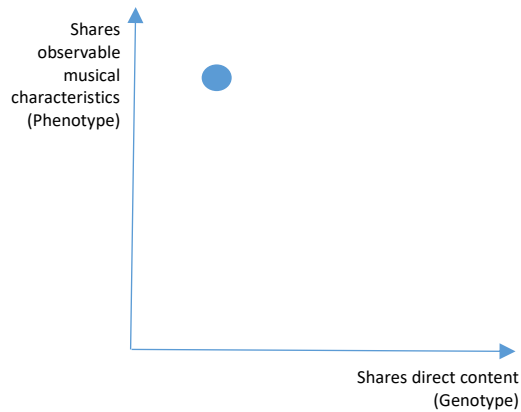
⁹ John Cage, "The Future of Music: Credo," in *Musical Aesthetics: a historical reader, Vol. 3, The Twentieth Century*, ed. Edward A. Lippman (New York: Pendragon Press, 1990), 421.

Anderson is almost certainly conscious of this dialogue, but here he is concerned, as are we, with pieces that *single out* another piece or pieces by one or a few *individual* composers. This is an important distinction for us. If a composer declares a single source as an object, our observations about that object's relation to the work in question is far less speculative than if no such declaration had been made. If we can understand the dialogue between two composers: one dead, one living, we might better grasp how all composers come to stand 'on the shoulders' of their peers.

The 'Biology' of Allusion

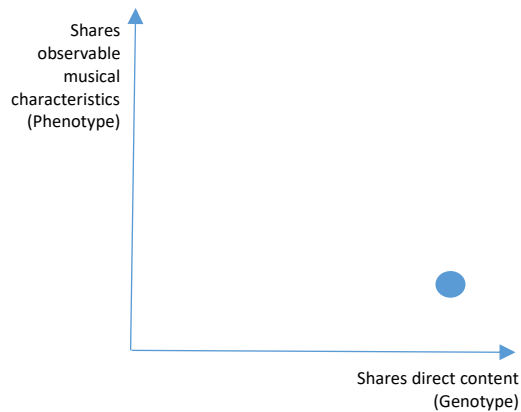
Noting the argument that forms and genres acquire their properties cumulatively, I would add a further metaphor to our framework. In biology, a distinction is drawn between an organism's *genetic content*, its *genotype*, and its *observable characteristics*, its *phenotype*. In certain circumstances, shared *genotypes* may result in radically different observable characteristics. A piece containing 'direct quotation' may share its source material with another piece of a radically different aesthetic. Another set of pieces might share their outward characteristics or aesthetic, but no actual quotation. This metaphor may help crystallise the difference between, say a direct-homage *genre piece* (Anderson's 4th category) that almost entirely emulates a given style without sharing any content;

Figure 2, 'Biological' Graph Example 1



and two radically different pieces from the 1st of 2nd categories which nonetheless share much genetic content (direct quotation of pitch, rhythm etc.)

Figure 3, 'Biological' Graph Example 2



The graphs are poetic: they are not definite in their scale, except to say that the proximity of the blue 'dot' to the edges of the horizontal and vertical axes respectively shows how I have assessed the strength of a given piece's 'genotype' or 'phenotype' relative to its source work or works. In the following pages, we can map (with important qualifications) certain pieces using this metaphor, cognisant of Anderson's categories, in summary of observations made about the

function of their allusions. This is not intended as summarily declarative, but rather provides an *aide-mémoire* in distinguishing between differing approaches of allusion in relation to the aesthetic result across works. Our biological maps will of course be drawn from our musical analysis. The metaphor forms a space for pieces that *directly* quote existing works while being totally divorced from, or even *destructive* of the original aesthetic; or works with very little *direct* quotation at all that entirely reference another style or character; and all shades in between.

Chapter I. *Diffusions* and related examples

The history of my own work *Diffusions* speaks to this last question. The compositional approach of the work is best understood in light of an earlier piece *Gilded Palimpsest* based, as is Holloway's *Gilded Goldbergs*,¹⁰ on Bach's *Goldberg Variations*¹¹. It was (nearly) an accident of circumstance that led to a 're-imagining' piece: a work of borrowed materials. The commission was gained through the Woodhouse centre of London's Royal College of Music. No specific individual composer was sought for a work intended as a gift. The ultimate recipients of the commission were not its progenitors: the recipients were a private couple celebrating an anniversary who listed Bach's *Goldberg Variations* amongst pieces they admired. Knowing the recipients had not heard my music, and in the absence of other instruction, a re-imagining of the Aria and first variation of Bach's piece for viola (originally violin)¹² and piano seemed an ideal way to satisfy this unusual brief.

¹⁰ Robin Holloway, *Gilded Goldbergs* Op.89 (London: Boosey & Hawkes, 1998).

¹¹ Johann Sebastian Bach, *Goldberg Variations* BWV 998 (Leipzig: Edition Peters, 2012).

¹² I converted the piece for Violist James Wannan, who later performed it.

Figure 4, Bach Goldberg Variations & Belling Gilded Palimpsest opening ^{13 14}

Figure 4 above is a comparison of Bach’s opening Aria (my source) and my re-imagining. Though it is not the case later in the piece, my initial re-imagining is somewhat reductive, if only in terms of the number of notes used. I have isolated and diffused Bach’s pitches registrally and gesturally: Bach’s opening G major is reduced from a lateral melody to a single attack; the second bar, to a

¹³ Bach, *Goldberg Variations*, 1.

¹⁴ Huw Belling, *Gilded Palimpsest* (2010), 1.

single two-note gesture in the piano; the ornaments in Bach's third bar are lost; and so on¹⁵. The style of Bach's composition, the 'phenotype', is by these means significantly altered: I was only too aware of the dangers of recomposing in the music of Bach in the same idiom. I found that my distance from the source material was a liberating factor in the process of composition and it occurred to me that the *processes* of re-imagining Bach's material might usefully inform more 'absolute' composition whereby the source material and resulting composition are (supposedly)¹⁶ conceived exclusively by the same composer.

Within our biological metaphor, we can imagine a destruction of the pre-existing material, its style, or its imagined intention. This is where the content is retained, but the musical characteristics are subverted; we can use the term '*de-naturalised*' as short hand for this change in 'phenotype'. On the other, we can imagine for the model displaying amplification of material; style; consciousness; musical philosophies, etc.; for *retaining* phenotype - irrespective of content (of genotype). Let us call this '*naturalised*'. The word 'natural' here refers to whatever original properties of the source, objective and subjective. It is merely a tool for analysis: I think of this continuum as the 'approach to re-composition'.

In some respects, alignment on this continuum might simply be considered 'closeness to the source', but more complexity will emerge when contemplating the validity of notions of style, aesthetics, and the ethics associated with provenance. We may also examine individual components examining perhaps the relation of a piece's 'rhythm' to its parent's, and considering the specific results of opposing treatments of – say - rhythm and pitch.

¹⁵ Later I will explore further whether this reductive process anonymises the 'source' content, thereby rendering the idea of quotation moot.

¹⁶ Although to an extent the premise of this research is that by its very nature, all art has context and can trace its influences.

Why is it useful to consider the relationship between source and outcome in this manner? This paper contends that all composition is recomposition and that by examining 'borrowed' materials, or 'recomposed' music, critical insight can be gained into the process of composing and its implicit pedagogy.

Naturally the best candidates for these analyses are works wherein the composers admit which giants' shoulders they stand upon. It ought to be useful to see where style and technique intersect (are they in fact distinct?), and to explore, in light of criticism, the boundaries between homage and pastiche. What responsibilities to tradition (to each other) do we have as composers, and how can these be incorporated into our training? These questions, I hope, will enrich my own music.

For the moment, by examining *Diffusions*, I will speak to the means by which I have consciously sought to create compositional development by varying distance from deliberately simple material: composing by re-composing, in a most conscious way. If one creates a false sense of allusion, then techniques bred from manipulation of quotation can also apply.

Figure 5, Diffusions source harmony



The fragment in Figure 5 is the source sketch of pitch material around which the entire piano piece is based (with occasional digressions). Because I wanted to apply radical processes to the material which might obscure it, the source material is simple, perhaps even banal. Furthermore, it lends itself to harmonic reduction.

Figure 6, Diffusions source, harmonic reduction¹⁷

*accidentals apply only to each note

Source material

V → V ^{1/2} → V ⁷ → V ^{#4} → V ⁷ → V ² → [ii] ⁷ → B minor → V ⁴ → i ⁶ → VII ⁷ → V → i

by root voice leading

Root 9

alt. (i) tonic (alt Root 9)

If we count, in the reduction above (Figure 6), the fifth chord presented as a ‘ninth’ chord with its ninth degree as root, we can consider it is part of a sequence of seventh chords which slowly (but eventually) arrive at harmonic centre (B minor). Functionally this journey is ‘broken’ in the failure of the beginning and end of the progression to have a cadential relationship; the local harmonic links are unresolved at the larger scale. There is a gap in the cycle.

The rest of the compositional process consisted of obsessing over the possibilities of the Figure 6 reduction; of applying various processes to the material and following them through (or not) on a largely intuitive basis. The chains of variously inverted seventh chords delineate sequences, the cyclical properties of which are of particular interest. Importantly this source is never intended for direct presentation: I thought of it as faked external source of ingredients awaiting contextual manipulation. This was an exercise, on my part, in retaining a ‘professional’ distance from the source material - an experiment in aiming for a gap between the ‘phenotype’ implied by the material, and that which resulted.

¹⁷ This figure is enlarged on page 191 (Appendix C).

Figure 7, Opening Sketch for Diffusions

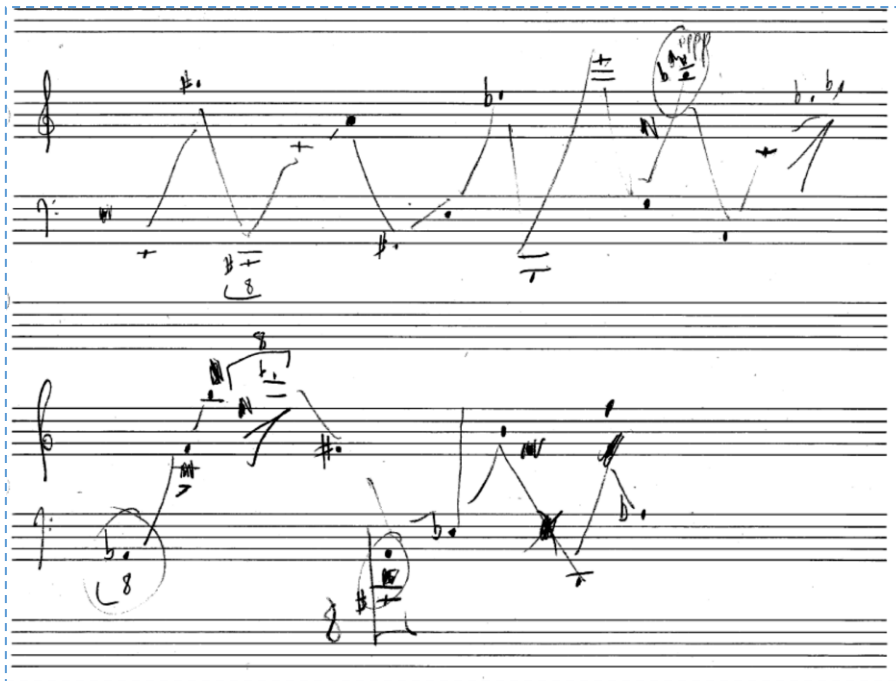


Figure 7 is an opening sketch for *Diffusions* which relates directly to the technique used in the Bach re-imagination piece *Gilded Palimpsest*, whereby notes from the source material are diffused as single particles across the staff such that the harmony is of the source abstracted, remaining only as a kind of shadow. It is evident in the sketch that duration is not a driving factor. Initially the manipulation is limited purely to register. (Any dynamics in the score followed later).

Figure 8, Pitches as derived from source material in Diffusions and related partial score extract

The diagram illustrates the derivation of pitches from source material into a diffusion. The top section, labeled 'Source material', consists of two staves (treble and bass clef) with five numbered chords (1-5) circled above them. The bottom section, labeled 'Diffusion.', also has two staves. Colored lines (red, blue, green, purple, orange) connect specific notes from the source material chords to their corresponding notes in the diffusion section, showing how the original vertical chord structure is dispersed into a more horizontal, 'particulate' texture. A 'C#' note is marked in the bass staff of the diffusion section.

This is a partial score extract for Piano, marked 'Espress. ♩ = c. 60' and 'I.'. It features two staves (treble and bass clef) in 4/4 time. The score includes various dynamic markings: *p*, *pp*, *sffz*, and *ppp*. There are also articulation marks such as accents and slurs, and some notes are marked with '8vb' (octave below) and 'Ped.' (pedal). The music is characterized by flowing lines and some triplet figures.

The colour diagram in Figure 8 locates the derivations from each chord in the source material (Chords 1-5), chosen intuitively. The choice of pitches has its own connotations and dialogue of resonances that subtly distinguishes each from the source. This process replaces the verticality of the root chord-resonances and standard voice-leading with a more diffuse 'particulate' texture. At this early stage the new particles of pitch could be phrased and articulated in any number of ways with significantly different outcomes.

This is a means of rendering a new character, or ‘phenotype’ for the source material. The source material differs in conception to say, Pierre Boulez’s *Structures*,¹⁸ or Iannis Xenakis’s *Herma*¹⁹, but the process applied allows *Diffusions* to borrow ideas from those pieces (for example, the localisation of gesture in *Structures* by means of integral serialism), while having radically different source material, and without resorting to the same actual processes. I have nodded, by means of this intuitive ‘diffusion’, at similar textures (not pitches!), rather than by using an automatically generative system²⁰. The idea carries an implication that the surface style (the textures, for example) of integral serialism can be successfully expropriated by music that would use other systems of conception.

Figure 9, Pitches as derived from source material in *Diffusions* (cont.)²¹

The figure displays two musical staves. The top staff, labeled 'Source material', shows a sequence of chords numbered 6 through 14. The bottom staff, labeled 'Diffusion', shows the same sequence of chords with individual notes and intervals. Vertical dashed lines connect the chords between the two staves. Pitch labels are provided for various notes and intervals: D \flat , A \flat , A, C \sharp , B, A \sharp , F \sharp , C \sharp , 9/11, 12 12!, 9/12, F \sharp , 11/13, A \sharp , F \sharp , A \sharp , and C \sharp . The 'Diffusion' staff also includes circled numbers 6 through 13, corresponding to the source material chords.

In the same vein as the (Figure 8) colour-chart reduction, Figure 9 shows the provenance of notes deriving from chords six to thirteen (fourteen is explained shortly). For clarity, the presentation here differs from before. I have labelled the source material chords and sectioned their

¹⁸Pierre Boulez, *Structures pour deux pianos, Premier Livre* (Vienna: Universal Edition, 1952); in respect of its serial conception.

¹⁹ Iannis Xenakis, *Herma* (London: Boosey & Hawkes, 1967); in respect of its stochastic conception.

²⁰ Systems themselves are of course hand-generated.

²¹ This figure is enlarged on page 191 (Appendix C).

corresponding pitches below with dotted lines. Where sections contain multiple sources, I have numbered pitches individually, including those that might belong to more than one chord.²² We can see that from section '7' some co-attacks are permitted, culminating in gestural 'relics'²³ such as the broken *in rilievo* chord²⁴ at '11' (which happens to be first foreshadowing of B major)²⁵. There is consonant reinforcement at '13' (the F#, C# & F#) and also the beginning of ornamentation (the smaller pitches are grace notes). From 9, no particular pains have been taken to observe the chord order except in a loosely forward direction, this departure comes as the diffused material evolves its own internal structure which begins to imply rhythmic pitch and phrase groupings. Any specific loyalty to this 'diffused' texture is counterbalanced by the introduction of what composer Hans Abrahamsen called 'neuroses'²⁶, which act like seedlings for future development. In the above reduction, these so-called neuroses are surely the vertical chord and grace notes.

Figure 10, Phrasing and contours of derived pitches in Diffusions²⁷

In Figure 10 the reduction is elaborated with the phrasing and pedal marks which the new 'diffused' contour implied to me. In some instances, the new phrases generate yet another line of direction

²² I have opted not to use octave signs in order to preserve a sense of registral contour. Outlying pitches are therefore labelled for convenience.

²³ We can revisit the question of whether this element creates any stylistic counterpoint.

²⁴ Marked as broken in bar 8 in the score, reduced for analysis in section '11' above.

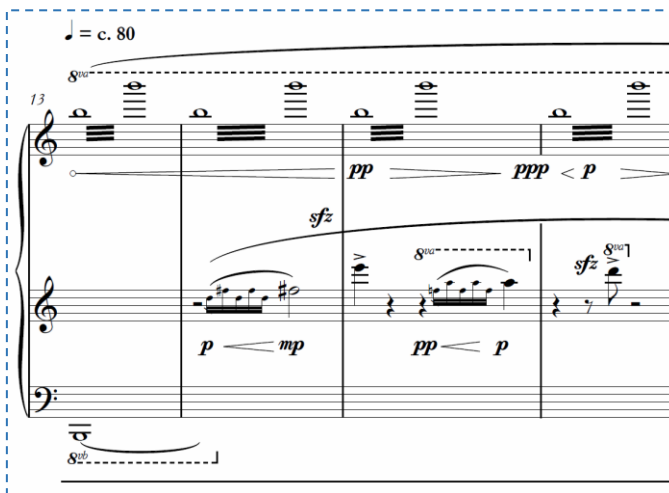
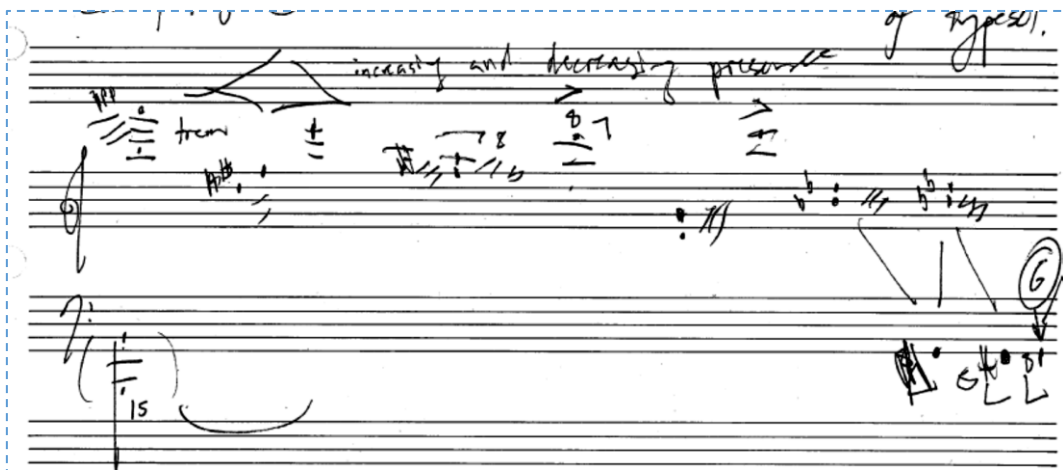
²⁵ To be revisited at the end of this sequence (chord 14, bar 13).

²⁶ Abrahamsen commented on this piece in an Oxford University Seminar (13/11/13).

²⁷ This figure is enlarged on page 192 (Appendix C).

that opposes, or at least supersedes the source material. From this point it was a question of adding the rhythms that are in the final score. Although they are quite precisely notated, the compositional process as evidenced in this paper reveals the fluidity of the conceived phrasing, and so the instruction ‘*Espress.*’ is included in the opening tempo marking.

Figure 11, Diffusions ‘meta-cadence’ and related partial score extract



Owing to its manifest simplicity, the sense of harmony in the source material survived the process of diffusion so, rather than obfuscate further, the next section explores a meta-cadence in which

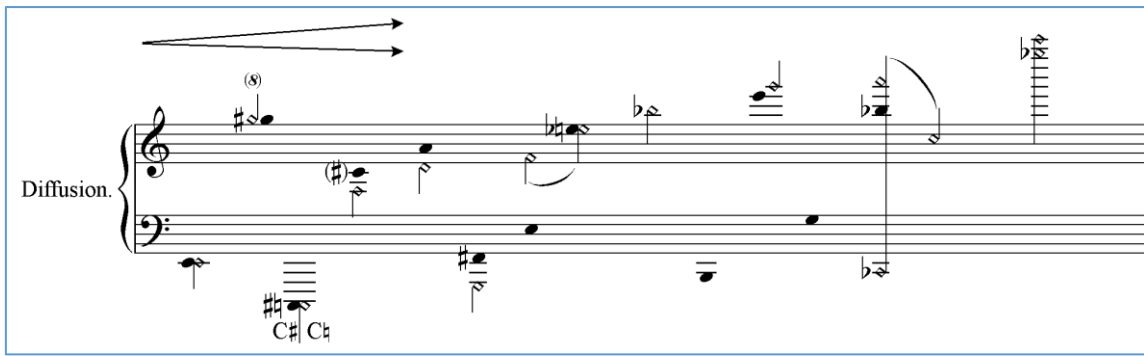
Figure 13, Antecedent and Consequent cells in Diffusions opening and related partial score extract

The sketch shows a handwritten musical score for 'Diffusions' in G major, marked 'diffusio'. It consists of four staves. The first staff is the treble clef, and the second is the bass clef. The music is in 3/4 time. The sketch is annotated with handwritten notes and symbols, including '8L', '8C', and '8b'. Several phrases are circled in green, representing antecedent cells, and others in red, representing consequent cells. The sketch is enclosed in a dashed blue border.

The printed score extract shows measures 22 to 25 of the piece. The tempo is marked '♩ = c. 60'. The music is in G major. The first staff is the treble clef, and the second is the bass clef. The score includes dynamic markings such as *mf*, *p*, *pp*, *p < f*, *mp*, *f*, *mf*, and *sfz*. There are also performance instructions like '3' (triplets) and '8va' (octave up). The score is enclosed in a solid blue border.

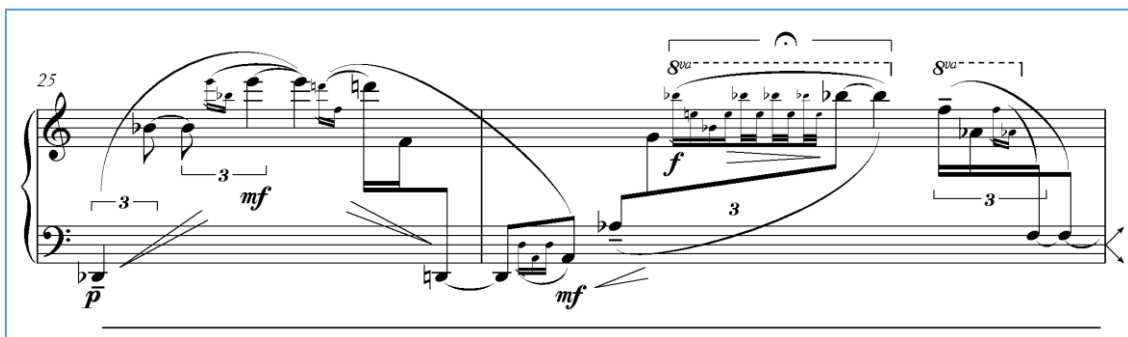
The sketch in Figure 13 shows the beginnings of the following section which answers the opening statement. This sketch has been marked with antecedent and consequent cells. Viewing this scale of operation of through the prism of antecedent/consequent, complements the broader narrative of evolving sequences that derives from the chains of 7ths, and their 'escape-tones' in the source material.

Figure 14, Bifurcation of 'answer' material in Diffusions opening



The bifurcation of the 'answer' is not hugely distant from the opening statement, and the two are shown layered in Figure 14. Here the 'answer' pitches are represented by the diamond note heads²⁹. The preserved basic contour of both provides a connection between the two materials.

Figure 15, Diffusions bb. 25-26



The departure point comes at 25, where the elaboration of the antecedent/consequent cells (lower system of Figure 13), becomes littered with grace notes, shown in Figure 15. Increasing concentrations of this filigree lead towards an undulating texture (marked *bisbigliando*, borrowed from the harp) from bars 27-47. This is the texture which relates to the score instruction:

²⁹ Note, the pitches ultimately used in the 'answer' differ slightly from the original hand sketch: some were altered during composition on an intuitive basis.

Bisbigliando: Chords with tremolo markings should be rendered by gentle undulations of the fingers, rather than wholly reattacking the chord.

The operation of this section could well be measured against our ‘biology metaphor’. The development here derives from extending the sequential ideas of the source material (with two sequences operating in loose counterpoint), and the addition of a third sequence of ‘poisoned’ material (or ‘neuroses’) which abrogate the phenotype by destabilising, or dirtying, the unfolding patterns.

Schnittke’s ‘De-naturalisation’

In order to explore a parallel in existing repertoire of ‘poisoned’ and ‘denaturalised’ material, we depart briefly from *Diffusions* to consider this moment in Alfred Schnittke’s *Viola Concerto* reduced below from the orchestral score³⁰.

Figure 16, Reduction of excerpt from Schnittke’s *Viola Concerto*³¹

The image shows a musical score reduction for an excerpt from Alfred Schnittke's *Viola Concerto*, measures 217 to 224. The score is presented in two systems. The first system (measures 217-221) features a Viola part in the upper staff and a Piano reduction in the lower staff. The Viola part begins with a *pp* dynamic and includes markings for *p* and *sim.* (sustained). The Piano reduction includes markings for *Pianoforte* and *pp*. The second system (measures 220-224) continues the Viola part and includes a Piccolo part. The Piccolo part starts with a *p* dynamic and includes a *pp* marking. The Viola part includes a *scempre l.v.* (sempre *l.v.*) marking. The Piano reduction includes a *pp* marking. The score is in 12/8 time and features complex rhythmic patterns and dynamics.

³⁰ Alfred Schnittke, *Viola Concerto* (Hamburg: Sikorski, 1990), 30-31.

³¹ This figure is enlarged on page 193 (Appendix C).

Here, as in *Diffusions*, the operation of the material seems to rely on the perversion of simplicities. The 'accompaniment' in the piano provides a succession of broken chords which forms a series of imperfect chains of 7ths. A dialogue of cliché persists between the viola and double bass, ornamented sequences in a naked antecedent/consequent relationship. The operation of the material (the composition technique) is at first glance obvious, even ham-fisted.³² However, Schnittke provides a number of dissociating elements that causes this section to teeter on the precipice of parody and irony. Schnittke 'denaturalises' his goodie-bag of clichés.

³² Relative, that is, to examples the listener might recall in canonic repertoire.

attempts at exposition. Doomed how? In the score, the chromatic elements I have coloured red are *cumulative* (the 'poison').

As the sequences lurch forward, unable to establish more than a few moments of harmonic stability, the unrelated chromatic material infects and contests both pitch and gesture: glissandi destabilize and challenge the neighbour notes and the warmer broken 7^{ths}. Here Schnittke's 'cliché' is on the *naturalised* end of our continuum; it is counteracted by way of the harmonic shifts and unrelated accumulations of 'poison', by the *denaturalised*. Schnittke seems to dismantle simple harmonies by way of almost facile process in order to create doubts over his very respect for the material. We are shocked once by its odd-legged innocence and again by the callous poisoning of that limping virtue.

We might debate both his intention³⁴ and the extent to which Schnittke is successful. Does the simplicity of harmony, accompanied by naked accumulations of dissonance betray a paucity of content? Is paucity itself the point? His approach remains contested in scholarship.³⁵

A 'Surrealist' approach, and the 'Anxiety of Influence': Adès's *Arcadiana*

There is another living composer whose works raise similar philosophical questions. His early works especially, make overt or veiled allusions to other music or art forms, in title and/or content. In terms of the music's reception, it has led to speculation about the nature of his aesthetic and his personal philosophy. In his article *A Surrealist Composer Comes to the Rescue of*

³⁴ For further consideration of Schnittke's intentions, see "Fragments and Monograms: receiving Schnittke's *String Quartet No. 3*" on page 113.

³⁵ See "Appalled by Schnittke," in Robin Holloway, *Essays and diversions 1963-2003: Volume 1* (Brinkworth, Wilts: Claridge, 2003), 300-5.

*Modernism*³⁶, first published 1999, Richard Taruskin casts Thomas Adès in the mould of the 'rescuing' composer:

...for all his spectacular eclecticism, don't call Mr Adès a postmodernist just yet. For one thing his spoiled-brat behaviour, so much commented on in the press, shows that he is still playing the part our culture has written for the modernist artist. But more positively, as long as there are strong controlling hands like his at the stylistic mixing board, there be enough life left in modernism, taking that word now to mean the late-romantic projection of a strong creative personality, to last well into the coming century.³⁷

This defence of Adès's modernist credentials may be in view of his 'omnivorous range of reference—fifteenth-century England to seventeenth-century France to contemporary Hungary; gamelans and ouds; Billie Holiday, Astor Piazzolla, the Chemical Brothers'.³⁸ The aesthetic fear here is presumably of a composer who adopts a consumerist 'pick and use' attitude to cultural production (what Theodor Adorno might call reproduction to the point of destroying meaning)³⁹. Presumably this is the great 'risk' of post-modernism, insofar as it represents relativist appropriation. Scholars of poetry have called this the 'anxiety of influence'.⁴⁰

Some musicologists have spoken to Adès's approach. Setting up the debate, Arnold Whittall also cites Taruskin. Taruskin berates Richard Strauss, warning us of composers who adopt an:

Essentially decorous model [of influence] centring not on uncontrollable belligerent contest, but on voluntary benign submission, described by T.S. Eliot as the poet's "surrender of himself...to something which is more valuable."⁴¹

³⁶ Richard Taruskin, "A Surrealist Composer Comes to the Rescue of Modernism," in *The Danger of Music and Other Anti-Utopian Essays* (Berkeley: University of California Press, 2008), 144-52.

³⁷ *Ibid.*, 145.

³⁸ *Ibid.*

³⁹ Theodor W. Adorno, "On the Social Situation of Music," in *Essays on Music*, Ed. Richard Leppert (Los Angeles: University of California Press, 2002), 391-436.

⁴⁰ Harold Bloom, *The anxiety of influence: a theory of poetry*, 2nd ed. (New York: Oxford University Press, 1997).

⁴¹ Arnold Whittall, "James Dillon, Thomas Adès, and the Pleasures of Allusion," in *Aspects of British Music of the 1990s, 1st ed.* (Hampshire: Ashgate, 2003), 5; cf. Richard Taruskin, "Revising Revision," in *The Danger of Music and Other Anti-Utopian Essays* (Berkeley: University of California Press, 2008), 356.

Taruskin, in his unconnected didactic on Adès clears him of ‘putting everything in quotes’⁴², just as Arnold Whittall clears Adès of ‘doing an Eliot’ in his article *James Dillon, Thomas Adès, and the Pleasures of Allusion*.⁴³ Both Whittall and Taruskin give evidence as to what substance in Adès’s music exonerates him of petty quotation. Taruskin, particularly, notes the

striking...quality of Mr Adès’s rhythm...fast ostinatos, often of a tricky, ear-beguiling complexity, co-exist at varying speeds in contrasting colors and registers, evoking not linear distance but gyres and vortexes: sound in motion but not going anywhere.⁴⁴

Similarly Whittall writing of the movement *O Albion* in Adès’s explicitly referential⁴⁵ string quartet *Arcadiana* (1994, Op. 12) observes the movement’s ‘unstable diatonicism which consistently blocks the possibility of “structural” or “musicological” hearing, according to the precepts of functional harmony, however vivid its evocation of the “sweetness of tonality”’.⁴⁶ Adès’s method of ‘allusion’, therefore ‘shadows’ its sources from ‘a distance at which the musical identity of those sources may no longer be clear, and their generic associations may be questioned rather than confirmed.’⁴⁷

For Whittall ambiguity or even ambivalence, it would seem, is a principal weapon in the arsenal of a referencing composer. Although he is cautious enough to purport that ‘the allusions [listeners] uncover are as much to do with their own predispositions as with those of the composer’.⁴⁸ Insofar as it is possible to attribute intent to a device, obfuscation in this case, the method in *O Albion*, Whittall observes, is one of harmonic emasculation: a stripping of function.

⁴² Taruskin, “A Surrealist Composer,” 145.

⁴³ Whittall, “James Dillon, Thomas Adès,” 5.

⁴⁴ Taruskin, “A Surrealist Composer,” 147.

⁴⁵ Thomas Adès. *Arcadiana: Study Score*. (Oxford: Faber, 2001); See quartets’ own program note.

⁴⁶ Whittall, “James Dillon, Thomas Adès,” 20-21.

⁴⁷ *Ibid.*, 21-22. (My italics)

⁴⁸ *Ibid.*, 25.

He convincingly identifies the offending manipulations of pitch in *O Albion* (or is the intention tributary?) and other ‘in jokes’ which abound in *Arcadiana*.

In the entirety of Schubert’s *Auf dem Wasser zu singen* D774⁴⁹ the semiquaver movement stops only twice, once in the eighth bar, anticipating the singer’s entry, and then only again in the final bar fermata. It hardly requires a leap of imagination to suppose that these flowing semi-quavers are somehow *Auf dem Wasser* and the text refers to ‘der Freude sanftschimmernden Wellen’ (the joy of shimmering waves). Adès’s movement of the same title instantly posits a troubled opposition to the sentiment and fluidic ease of its Schubertian namesake.

Figure 18, Thomas Adès. *Arcadiana: Study Score*. (Oxford: Faber, 2001), 7.

Here Adès upends a host of much subtler associations in the Schubert. The rippling semiquavers have become blurred and stuttering pizzicato ‘sobs’ marked *singhiozzando* (sobbing). The neatly

⁴⁹ Franz Schubert, “Auf dem Wasser zu singen, D.774, Op.72,” in *Lieder, Band 1: Hohe Singstimme*, Ed. Max Friedlaender (Leipzig: Edition Peters, 2009). Composed 1823.

The sextuplets which break out of the texture in the upper strings in the 6th last bar descend to a bitter '*fff*' halt after only a bar. Likewise, in the final two bars (Figure 20) the movement is interrupted by the tiniest of demi-semi-quaver rests, their smallness suggesting the pallid decay of a complete object rather than annex of its healthy part.

Figure 20, Thomas Adès. *Arcadiana*: Study Score. (Oxford: Faber, 2001), 10, (bb. 48-49)

What of the broader intent in *Arcadiana*? Is it to subvert the source material? Adès's score note begins 'Each of the seven titles which comprise *Arcadiana* evokes an image associated with the ideas of the idyll, vanishing, vanished or imaginary.'⁵⁰ In the *Auf dem* movement, the frisson comes from the opposition of *singhiozzando* content against the text of Schubert. Fundamentally Adès's rhythmic processes are distorting *existing* material. The 'joke' or textual function of the movement (and others in *Arcadiana*) is alienating to the uninitiated in the sense of relying on

⁵⁰ Adès, *Arcadiana: Study Score*, 1.

extra-textual familiarity. Yet, Adès's himself notes that the 'odd-numbered movements are all aquatic, and would be continuous if played consecutively'.⁵¹

Adès has re-formed and re-fashioned any second-hand material into a meta-structure, mooting the problematic post-modern dichotomy of extra-textual reliance versus extra-textual rejection. Perhaps this is why Taruskin says he is a 'surrealist'.⁵² Adès's relationship to his referenced texts is a bonus dimension to a *musical* product answerable only to itself. Because the process of creating allusion requires the *preservation* of character (of 'phenotype') in some form or another (rhythm, pitch, register, etc.), Adès's penchant for reference in his earlier works led him to develop rhythmic processes which can be superimposed on material whilst preserving its shadow: like an image preserved in a shattered mirror. These referential processes facilitate the cohabitation of de-naturalisation and naturalisation, and surely these 'gyres and vortexes' are assimilated into Adès's technique used in later absolute music wherein the precepts being 'shattered' come only from *within*. In this 'integrated' Adès, the craft of reference becomes a language reborn, able to stand from material at a distance of its own choosing.

It has been my intention, during the process of composing *Diffusions*, to learn from these works and others as an experiment in compositional craft that tries to 'allude' to its own internal material *as if* it were from some *external* source. It is my hope that this 'fakery' might yield some interesting consequences for the music and advance my language in the same manner as might *actual* allusion.

⁵¹ Ibid.

⁵² Taruskin, "A Surrealist Composer," 144-52.

Diffusions: 'faking' allusions

In our journey through *Diffusions* we have now reached a point where, in the same manner as the composers examined above, I wanted to put some *pressure* of my own creation on the source material of the work. As with Schnittke, this 'denaturalisation' process can be rendered clearly in reduction.

Figure 21, Harmonic reduction of *Diffusions* bb. 27-47 and related partial score extracts ⁵³

27

bisbigliando

pp

ppp

pppp

sfz

m.d. f

m.s. f

8^{va}

8^{vb}

30

p

pp

f

ff

mf

p

sfz

subito molto dim

8^{va}

8^{vb}

⁵³ The first part of this figure is enlarged on page 195 (Appendix C).

Figure 21's colour coded reduction adjusts, where necessary, the register of certain pitches (particularly those coloured in red) in order to best de-layer interacting sequences. In the texture each of these three agents are assigned a different character. The 'green' sequence is the *Bisbigliando* chords, which are given a sense of perpetuity by the design of pedalling (the core 'antecedent' sequence). Around this sequence, a second 'consequent' sequence operates

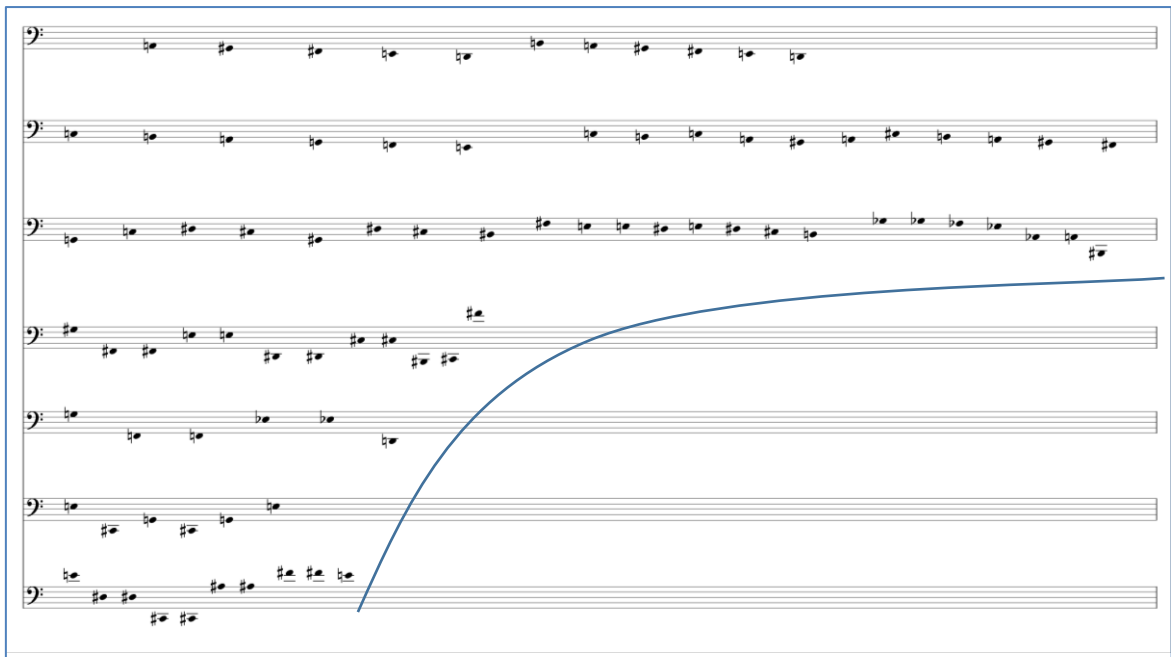
(marked blue here). In the score, the blue elements are attacked clearly (in octaves), and diffused across the register, such that each of their contours ascends radically. The pitch content of the blue sequences is implied easily by the chains of 7ths in the source material. Finally, an entirely unrelated sequence of 'poison' dissonances (except at bar 37) is exhibited as fierce singular interjections on either outer limit of the instrument. They are the echoes of the pins-and-needle "*sf*" type neuroses found in bars 2, 8, 15, 16, 17, & 24. In the section I have marked 'extended cadence'⁵⁴ the material once again returns to the 'home' pitch of B^h. The note-heads, which are left black in bars 38 to 40, are fleshing-out elaborations within the green sequence.

A pattern emerges of sequences that trend towards ever longer⁵⁵ interactions which can, and only do, teeter on chaos. Each Movement ('movement' seemed a good qualification for these frames) uses a slightly different 'stuff' to achieve dramatic trajectory. The next is rhythm.

⁵⁴ 'Cadence' is in quotes as a caveat. Does the harmony have 'Function' enough to be 'Cadential' insofar as these terms are broadly understood in music? I leave the matter to the reader.

⁵⁵ They are of course not universally longer.

Figure 22, Spatial of rhythms in Diffusions bb. 48-65 and related partial⁵⁶ score extracts



II.

48 Moderato ♩ = 90

rubato

mf < *f* *espress.*

p *cresc poco a poco*
slightly emphasize upper voice

8va⁺ 3 5

64 (♩ = 60)

8va⁺

8va⁺

4 *drammatico!*

sost. *8va⁺*

subito

⁵⁶ The score extracts in this case correspond to the first and last lines of the time-space graphic.

Figure 22 is a strict time-space representation of the durational operation of the bass-line in bars 43 to 65. The pitches rotate very simply around the cycle of fifths, echoing the source material albeit with some discretionary skips, also implied in the imperfections of the source. The bass-line is subject to a series of metric modulations, each represented here by a new stave.⁵⁷ As implied by the added curve, there is a general contraction of the material, this accelerating bass-line supporting the operation of more (to steal from our Schnittke analysis) ‘poison’ elements in the right hand. In this instance the very *secco* elements of this poison contrast with the heavily pedalled preceding material. These brick-like cells of pulse erupt at bar 66 into a more complex interaction of rhythmic units.

The banality of the pitch material⁵⁸ is superseded by a focus on rhythm (also one of Adès’s misdirection strategies). Groups of attacks undulate closer towards and farther away from each other. They are created by interleaving (mostly) prime number ratios of tuplet. Here the metaphor is a machine of slightly differing sized operating gears⁵⁹. Other musics have of course explored the notions of this complexity *in extremis*, though usually with concomitantly challenging pitch material⁶⁰. Once again, I refer only obliquely to that aesthetic. The pitch material at this point in *Diffusions* is conversely chosen specifically for its sequential triteness: its role at this moment is subsidiary to the rhythmic operations.

⁵⁷ Except the first iteration which only fits across two staves.

⁵⁸ That is to say, the relative anonymity of a simple chain of fifths.

⁵⁹ Perhaps like the ancient prime-number-riddled Antikythera mechanism, which it is speculated to have been designed by Archimedes and accurately predicts the complex movement of the spheres. See *The Antikythera Research Project*, accessed November, 2013, <http://www.antikythera-mechanism.gr/>

⁶⁰ Brian Ferneyhough, for example.

Figure 23, Spatial representation of Diffusion rhythms bb. 66-71 and related partial score extracts

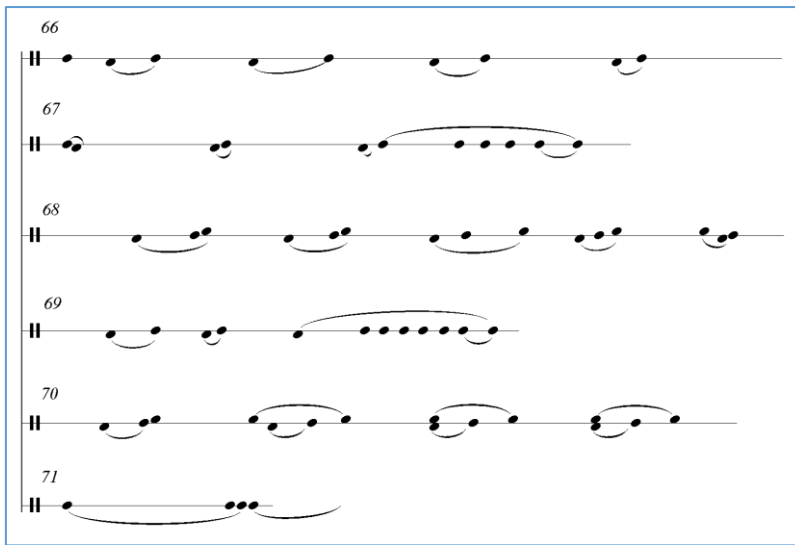


Figure 23 is a spatial representation of the attack points in the machine of bars 66-71; these are in fact intended as a conclusion to the sequence. It is possible (which the addition of denotative slur arcs) to see the atoms arrange each themselves with a near organic complexity. Shifting patterns

of attack are the result of the interaction of prime-number (i.e. indivisible) rhythmic ratios. No system from here: our machine simply breaks under its own steam, and in doing so completes another sequence: a sequence that was begun earlier at bar 48.

Figure 24, Harmonic reduction of Diffusions, bb. 77-89 and related score extract

III.

Piangendo ♩ = c. 76

The episodic nature of *Diffusions* relies on rebalancing accumulations of drama with moments *in rilievo*. In many respects the process begun in the first bar has been one of the gradual accumulation of complexity and energy. The sequence beginning at bar 77 is one case of a 'naturalisation' on our continuum. It makes use of a harmonically spare sequence operating by simple (if registrally exploded) voice-leading. Its subtle dichotomy of intervallic repetition and variation clears a path for the accumulations of pitch that follow.

A number of features are apparent from the voice leading reduction of bars 77 to 88 provided in Figure 24 (wherein register has been adjusted for the purposes of analysis). Firstly, there is a 'displaced' cadence in that the sequence begins in B major (something of a locus in the piece) and journeys not towards E major/minor where we might expect it to stop, but beyond to E \flat Major (as far away as possible). Although any harmonic 'function' in this piece is largely obscured by other operators in the music, this transition does mark - for our purposes - a turning point in the harmonic centre of the piece as we settle (as we will examine shortly) on an extended E \flat /A \flat relationship.

Secondly, there are a multitude of ambiguous harmonic possibilities implied by the mostly two-part operations of this diatonic echo. Several triads with missing scale degrees could be considered chords of one kind or another depending on the emphasis of voice leading (a possibility for interpretation in performance⁶¹), and the unpredictable intervallic variation in the descent of the bass-line is reminiscent of modal processes.

⁶¹ Although the dynamics and phrasing at present are admittedly very prescriptive.

The economy of pitch used in bars 77 to 89 (Figure 24) is an aftereffect in gesture and space of the first 'diffusion'; it is a distillation of the piece's main 'diffusive' process. Its ambiguity places it at the edge of tonal function without entirely abandoning the gravity of intervallic pull (indeed, can any two pitches escape this?). However, the next frame ('movement' III) does much to consolidate a new harmonic centre; it does so during the piece's longest ascent yet.

Figure 25, Harmonic reduction of Diffusions, (cont.) bb. 89-99⁶² and related partial score extracts

Lyrical, with slowly building fervour ♩ = c. 45



♩ = c. 60

Figure 25 is a voice leading reduction of approximately half of the third movement⁶³. Several lines are in operation and the oppositions in their general direction (ascent/descent) serve to engender instances of counterpoint. Crucially, there is a prominent three-note gesture visible in the top line

⁶² The first part of this figure is enlarged on page 196 (Appendix C).

⁶³ Accidentals apply only to each note.

of the reduction, which has echoed through from the first three notes of the piece and has previously formed the basis of other sequences⁶⁴. The three-note gesture is also accompanied by falling scalar figures⁶⁵ in opposition to the general ascent of the passage. In mirroring the idiosyncratic modalism of the bass line in the preceding transition (Figure 24), this line of ascent forms a scale of tones or semitones which are non-prescribed: there is no conscious pattern in the process of deciding whether to use a half or whole step. Likewise, the chords denoted in the bottom two staves form non-functional local elaborations to the ascent. Making generous analytical allowances, they could be moulded into some semblance of functionality, but this would be a post-facto process very likely at odds with how the music is actually heard.

Nonetheless, as the reduction implies with the roman numeral figures V – I/i, there is a strong sense of landing from our *Nobilmente* E \flat origin on A \flat . This ‘cadence’ is perhaps the largest scale iteration of the ‘cycle of fifths’ relationship of our artificial source material (Figure 6). There are also smaller, altered movements of a fifth in the bass line of the chords which are also altered echoes of the source material. This composer makes no claim to reinventing the cycle of fifths: insofar as this material can be considered functional it is also a stylistic nod to history’s wealth of diatonically functioning music. Perhaps this is why the composer Hans Abrahamsen remarked that this section was ‘more like conventional piano writing’.⁶⁶ Unusually, the arrow pointing backwards in the Figure 25 reduction does also require a certain ‘musical memory’ on the listener’s part. It requires the chord that *follows* the cadence, an altered (de-naturalised) dominant of A \flat , to be heard as *retroactively* reinforcing that tonal centre. The altered dominant at once reinforces and destroys the cadence by immediately veiling it in an altered dominant. Indeed, the A \flat exists only as an orphan bass-note without triadic reinforcement, but *this* analysis

⁶⁴ See, for example, figures on pages 25, 37; and later 50, 52, and 54.

⁶⁵ Not always included here in the reduction.

⁶⁶ Abrahamsen, Oxford Seminar (13/11/13).

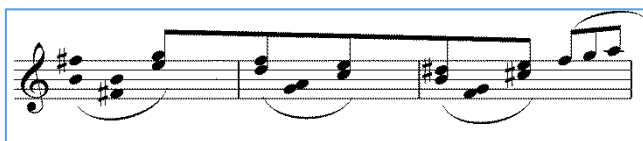
contends that the resonances and voice leading in the preceding (and following passage) nonetheless gives a strong sense of function in the midst of purely voice-led pitch relationships, or fixed-register resonances elsewhere.

Figure 26, Harmonic reduction of Diffusions, (cont.) bb. 99-108⁶⁷ and partial related score extract

⁶⁷ This first part of this figure is enlarged on page 196 (Appendix C).

The ascent of the top line (middle staff) does not stop upon the reaching our destination of $A\flat$ in the bass-line. The scalar motion and musical argument continues, tripping over our quasi 'destination', and pressing the elaborative chords further in register and complexity (Figure 26). The bass line continues with pedal-tones which at first bear a relation to $A\flat$ on the cycle of fifths, but just as our bridge (Figure 24) reaches a displacement of a tri-tone, so too is there a displaced (always read 'de-naturalised') iteration of our $E\flat$ origin in the form of a D^7 triad (bars 104-6). The increasing entropy of the bars in Figure 26 nonetheless clears and returns us to our original destination of $A\flat$: a reaffirmation in the ascending top voice of our previously ambiguous statement bass-line at the end of Figure 25.

Figure 27, Harmonic reduction of Diffusions, (cont.) bb. 108-110 and related score extract



IV.

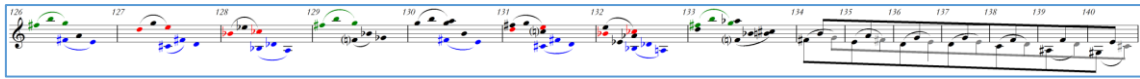
Pesante ♩ = 36 (♩ = 72)
 Accidentals apply only to each chord

The safety of our reinforcement of $A\flat$ is quickly obliterated by a series of near clusters (bars 108-110). These were designed by ear on the basis of their resonance, but their contour nonetheless has its origins in our three-note stem material. Figure 27 is possibly the farthest analytical stretch relative to the previous three reductions, but taking the outer pitches of the clusters and showing

them in closed position nonetheless shows the shadowed contour of the clusters in its relationship to our three-note diffused stem material.

The release which follows these clusters (bars 112-125) relies on refreshing the harmony by using 'open' intervals (in closed position, but nonetheless open). As with most of the other sequences in the piece, it relies on the interaction between two simultaneous operations: the first a largely homophonic progression of chords; the second a series of fairly violent interjections. Unusually the power of these 'denaturalisations' wanes in the aftermath of the preceding 'pesante' section (109-11). By the time of bar 118 the interjections have all but cleared allowing a bass line constructed out of the remnants of our three-pitch stem material. This line occurs very low in register and quietly underneath the still violent homophonic progression of chords. As what I have previously called the 'poison' elements cease, the music heads back towards the essence of our diffused material.

Figure 28, Voice leading reduction of Diffusions, bb. 126-140⁶⁸ and related score extract



V. 17

Cantabile ♩ = c. 72

126 *p poco dim* *pp*

Ped. ^

130 *p poco dim* *ppp*

Ped. ^

134 *p poco dim.*

Ped. →

138 *ppp*

Ped. →

⁶⁸ This first part of this figure is enlarged on page 196 (Appendix C).

Although closed in register to demonstrate the relation of the content to the stem material, Figure 28 is remarkable for its closeness, in reduced form, to the bars it represents. This figure is in effect a reduction of a reduction, and the listener may sense a return to the 'Zen' of the opening movement. The figure covers three phrases which carry repeated content in different voices: apparent here, registrally diffused in the original score. Patterns of repetition are highlighted by the colours. There are limited 'variance' pitches which destabilise and drive the three repeating phrases (four, four, and seven bars long). The final, bars 134-140, reduces even further in simplicity and form and uses our stem material to form an obvious downward triadic sequence which arrives on C# minor. C# minor is once again a tri-tone from the G major shape first implied in bar 126. In conventional harmonic practice the expectation might be that C# minor forms a pre-dominant to a cadence into D (from G). However once again; as happened at the end of Figure 24 (settling on the predominant Eb major); and a slightly different way in Figure 25 (the veiling of the cadential moment); the music fails to satisfy this obliquely suggested functional resolution. It instead launches into '*Scherzando delirando*' which is a loosely firing canon on the new C# minor centre.

Figure 29, Contour-pattern analysis of Diffusions, bb. 141-150⁶⁹ and related partial score extract

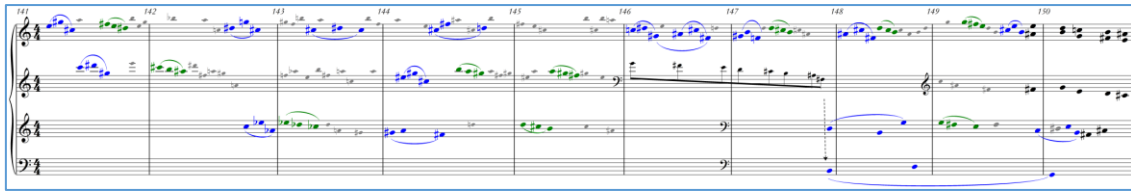


Figure 29 shows this ‘delirious’ canon, using colours to denote repeating stem material patterns from our opening set on four staves as a nod to the quasi-canonic (or fugal?) texture. The reduction also shows the voice leading in bars 146-7 and 148-150 the lead us back to our original lynchpin of B[♯]. This harmonic journey from C[♯] minor to B[♯] is notably what occurs in the ‘faked’ source material (Figure 6) that the entire piece has concerned itself with recomposing.

⁶⁹ The first part of this figure is enlarged on page 197 (Appendix C).

Figure 30, Diffusions, final measure

The image shows a musical score for the final measure of 'Diffusions'. The tempo is 'Molto lento ma senza metrum, ad libitum'. The score is for piano, with a treble clef and a bass clef. The measure number 151 is indicated. The piano part consists of a series of five chords, each marked with a 'y' above it, and a final cluster marked 'pppp'. The bass line is marked 'Pedal freely' and '8vb'. The final cluster is marked '8vb' and 'pppp'. The score is enclosed in a blue border.

It would surely be unsatisfactory in this piece (in another perhaps not) to finally resolve the ambiguities which have formed the substance of its drama, instead the music ‘breaks’ as shown in Figure 30 - a direct extract - the last system of the score. Here the performer repeatedly iterates B[♯] major/minor splayed on the rack of the piano’s register. Rather than allowing the resonance to settle on the B[♯], our diffused stem material from the opening makes its final interjection in the extreme distance, and is smothered not only in register and dynamic, but in pitch by the gong-like final cluster.

A Diffuse Impact

Diffusions was an experiment in compositional craft that sought to borrow techniques (or at least methods of thinking about material) that had their basis in re-composition. In many respects, to the casual listener, *Diffusions* may not be distinguishable in approach from some other piece of absolute music constructed, as is any other cogent artwork, self-referentially. Irrespective of my speculation about whether the basis of my compositional experiment is apparent to the listener, it was to me as the composer. I found it a useful method of keeping the relationship between the

source material and its emerging content at the forefront of my mind as if the source material were a completely foreign object to me: falsely creating, as it were a dichotomy between the 'phenotype' of the invented source material, and the score proper. In my *Diffusions*, and in Schnittke's *Viola Concerto* (if only in the section examined), there are no direct quotes of other music.

In the Adès examined, the allusions were more direct. The techniques for reinventing received material may yet differ further in their requirements and in their application. Examination of further works of mine and others' that quote actual received material directly may reveal yet more ways of approaching (and deconstructing) allusion and synthesis with reference to our matrix (Figure 1), and our biology metaphor. To this end we can look to Robin Holloway's *Scenes from Schumann*, and my own *Pru...Vir...* and *Bourrée Echo*.

Chapter II. On the Shoulders of Giants: Robin Holloway's *Scenes from Schumann*, and connected works

Should it be a paradox that Robin Holloway's *Scenes from Schumann* Op 13 is 'what people think of' as his 'Opus 1'⁷⁰? These and his *Fantasy Pieces* are the first for which he 'first received widespread recognition'⁷¹ as a composer of 'bold and original imagination'.⁷² For Julian Anderson, the recognition stands as 'proof' of Holloway's 'innate originality'⁷³. Yet how could a piece in which 'each movement is based upon the Schumann song of the same title'⁷⁴ ('re-composed'⁷⁵ music) form not *part* of a new composer's oeuvre, but herald his arrival; a 'sort of second first opus'⁷⁶?

The score is dated 1970, revised 1986 with 'detailed editorial guidelines' from 'Oliver Knussen'⁷⁷. Holloway, in conversation in 1985 with Paul Griffiths puts his 'Zeitgeist'⁷⁸ in the context of a prohibition, real or imagined:

All the favourite music that I'd spent my teens and early twenties taking in...It's as I'd held my breath till I was 26 and have been releasing it ever since. Somehow one takes in other music like food, water, air, sunlight. It becomes an inseparable part of one's consciousness and unconsciousness. All this, though simple enough, just wasn't allowed by the spirit of 1968. This was my problem with the time. Things were absolutely forbidden.⁷⁹

It is no wonder that on first completing the work Holloway 'didn't feel authentic at all! More like anxious, guilty, and confused...I posted it off with shame. I felt as if I'd committed some kind of

⁷⁰ Ivan Hewitt and Robin Holloway, "Composer in Interview: Robin Holloway," *Tempo*, no. 226 (Oct 2003): 11-22.

⁷¹ Anderson, "Robin Holloway: in medias res," 3.

⁷² *Ibid.*, 2.

⁷³ *Ibid.*, 3.

⁷⁴ Robin Holloway, *Scenes from Schumann* (London: Boosey and Hawkes, 1970, rev. 1986), composer's note.

⁷⁵ *Ibid.*

⁷⁶ Paul Griffiths and Robin Holloway, "Robin Holloway," in *New Sounds, new personalities: British composers of the 1980s* (London: Faber and Faber, 1985), 119.

⁷⁷ Holloway, *Scenes from Schumann*, composer's note.

⁷⁸ Griffiths, "Robin Holloway," 119.

⁷⁹ *Ibid.*

crime... [It felt] the absolute opposite of a polemic or riposte'⁸⁰. Was this non-'polemic' launch of 'mature Holloway' with its 'continued reliance on pre-existing music... [today evoking] self-righteous disapproval from some quarters'⁸¹, a crime of theft, a crime against the 'dogmatism of the musical world at large'⁸², a crime of 'feebleness'⁸³? Let us 'try' Holloway; let us cross-examine his attempt to 'get inside' the songs and 'from inside to send them in different directions'; a method for which he says 'Stravinsky's treatment of Tchaikovsky in *Le Baiser de la Fee*'⁸⁴ is the nearest precedent.

Scenes from Schumann falls into the category of 'Paraphrases or glosses upon a pre-existent piece of music which is re-composed 'from the inside', bar by bar'. Holloway notes that there is hardly 'a bar left which could have been written by Schumann'. What techniques are employed to 'amplify and intensify' the originals? If there are shared melodies (and there are), what vestiges of what we might call Schumann's 'style' remain, and how is independence achieved? Is it achieved? Where do these movements fall on our 'biological' scale?

The opening movement of *Scenes from Schumann, Widmung* (Dedication), is the only movement of Holloway's that is in the same position in Schumann's collection⁸⁵. Thereafter Holloway uses 'disparate sources' and create a sequence that 'dissociates [the songs] from their contexts, bringing them into a relationship with each other that would not otherwise have existed'⁸⁶. Furthermore, the third and fifth movements are very different takes on the same source, *Allnachtlich im Traume Op.48 No 14*, parted by the fourth movement, *Auf einer Burg op.39 No.7*.

⁸⁰ Ibid., 118.

⁸¹ Anderson, "Robin Holloway: in medias res," 3.

⁸² Griffiths, "Robin Holloway," 119.

⁸³ Ibid.

⁸⁴ Holloway, *Scenes from Schumann*, composer's note.

⁸⁵ Robert Schumann, *Myrthen Op.25* (Vienna: Fr. Kistner, 1855).

⁸⁶ Holloway, *Scenes from Schumann*, composer's note.

(We will explore what implications this bifurcation holds for the entire piece's methodology in due course).

Such reordering is the first of many layers of meaning in *Scenes from Schumann* predicated on detailed knowledge of the source, indeed sources, and their provenance. In elucidating the musical function of this structure we must be careful not to assume listeners have this knowledge. (To a lesser extent this is true of the repetition of one source, but that is at one level perceptible in absolute terms). Modern scholarship warns against flippancy and determinism in the consideration of phenomenology⁸⁷. We cannot assume everyone who hears *Scenes from Schumann* has heard Schumann, nor can we assume they haven't. Reality is surely a statistic somewhere in the ether, a mixture of those who have never heard Schumann, those who have heard a little, and the experts. This problem applies to all reference, and the scope of our engagement with the question of phenomenology will be limited to published responses to the works in question.

Because we are looking here at *process* and technique, it is worth taking stock of such recontextualisation purely as a question of *compositional methodology*; particularly since Holloway sees fit to highlight it. Based on Holloway's own score notes, we might consider in *Scenes from Schumann* (and this is useful for other works too), that this process of contextual distortion happens at three consubstantial levels:

⁸⁷ See, for example, Jean-Paul Sartre *Being and nothingness: an essay on phenomenological ontology* (London: Routledge 1989).

1. The reordering of the source songs themselves: 'bringing them into a new relationship with each other'⁸⁸;
2. the reordering of source material in the structure of each of the movements: 'Usually the song-shape is retained; in the first and last pieces it is used as a basis for a more elaborate form'⁸⁹;
3. the reordering of components or fragments of source at very small scales to the point of generating entirely new stem material: 'from inside the songs...send them in different directions'⁹⁰.

Adding to the melee of context, the source Lieder also have programmatic content, of which Holloway is openly cognisant: 'Images and feelings from the poems as well as from the music have been allowed to ramify in free-association'. Importantly, the text is but a shadow in the orchestral work, and is not presented to us in any direct form, such as by the singer in Schumann's originals. At times, informed by historical musical rhetoric, such as a horn-call connoting the forest, we might guess (and only guess) at Holloway's 'images and feelings'. The notation itself is more concrete. We can examine both scores for technical differences, and thereby understand the *processes* by which Holloway transforms, what was for 1970, an otherwise extraordinarily singular and unabashed reference to specific works by only one other composer.

In order to begin understanding Holloway's methodology we can consider the details of just the first three bars of his first movement *Dedication* (*Widmung* or 'Dedication' in Schumann). Figure

⁸⁸ Holloway, *Scenes from Schumann*, composer's note.

⁸⁹ *Ibid.*

⁹⁰ *Ibid.*

31 is a reduction of the first three bars of Holloway's orchestral texture presented above first three Schumann bars.

Figure 31, Reduction of opening of Robin Holloway Scenes from Schumann 1. Dedication (Widmung Op.25, No.1) above the source material by Schumann ⁹¹

HOLLOWAY
Allegro con gioia $\text{♩} = c.76$

Flutes, Picc.
Oboes, Clar.
Brass & Bassoons
Trumpets Soli
Piano
Strings

SCHUMANN
Innig, lebhaft.

Voice
Piano

Du mei - ne See - le, du mein Herz, du mei - ne

The two character markings, in different languages, use subtly different rhetoric: *Innig Lebhaft* 'Intimately, Agile'; and *Allegro con gioia* 'cheerful with joy'. Holloway's metronome marking is fast, but the note values of the melody are doubled (the accompaniment isn't).

Having established a loose metric connection between the works, by expressing both the pitch and rhythm of Schumann's arpeggiations in the upper reeds (we will come to the added pitches),

⁹¹ This figure is enlarged on page 198 (Appendix C).

he adds an immediate temporal distortion. Above the shared temporal base-unit of quaver figuration, Holloway compresses Schumann's upward arpeggiation figuration into a discreet new gesture: as triplets in the strings and reedless woodwinds; and a gliss in the harp, articulated as a fast broken chord in the piano. The register and harmony of this gesture further differentiate it from Schumann. The notes are above the A \flat pedal, with hints of B \flat minor 6/4 in the first triplet (flutes and strings), quickly displaced by further added pitches, thereby destabilising the function of the A \flat as a settled tonic in Schumann. Indeed, the A \flat major chord in the brass and bassoons is resolved to A(h) minor with an added diminished third degree. If the various pitches in this eruption are somehow heard vertically, the A \flat tonic pedal could be considered to be any of the follow scale degrees: $\flat\hat{7}$, $\flat\hat{2}$ / $\flat\hat{9}$, and $\#\hat{3}$; although within the timescale suffice it to say that the tonic function of the pedal has been destabilised; and whereas the A \flat pedal is dutifully rearticulated in the bass of Schumann's opening bars, Holloway declines to restate it after his first. Indeed, Holloway anticipates an ongoing requirement for non-scalic, or non-functional pitch in declining to use a key signature.

Holloway also transforms the opening melody both in metre and character. Although the singer's phrasing is not marked in Schumann's score, conventions of speed and performance practice determine that the singer's opening pitches form a continuous phrase. Holloway adds new verticality: chordal pitches (including new suspensions). The orchestral piano (more later on the implications of Holloway's instrumentation), is marked *martellato* (hammered) and each attack carries its own articulation across the instruments with the rhythm severed further by abundant rests; the singer's opening *line* has become a kind of clipped, declamatory chorale.

This emendation of the melody's character, and the halving of its speed, also change its relationship to the accompaniment. Holloway has taken Schumann's generous spacing between the arpeggiations in the left and right hands, and compressed it in the upper reeds. This compression of compass is reinforced by Holloway's added pitches, creating extra 'bite' with the use of minor and major seconds, occasionally stretching to three pitch classes across the instruments. He plays fast and loose with Schumann's pattern of contour, from the second bar inverting the ascent and descent across the first two beats. Whereas in Schumann the singer's phrase shares harmonic function with the accompaniment, Holloway upends that relationship by chopping and changing the accompaniment contour; compressing the compass of its constituent lines; displacing its functional grammar by adding dissonant pitch content; and augmenting the melody's note values, so as to further alter the alignment and effect of any resulting functionality.

Altering the alignment of two parts, and with it the harmonic function, can also be achieved by minute alterations in pitch. This form of emendation needn't entail radical changes in the rhythm (such as the above doubling of one voice's note values). Although Holloway continues his reinterpretation of Schumann's quaver pattern towards the end of his opening bars, he is content to anticipate Schumann's *closing* bars as bridging material. (The next section being E Major with crotchet triplets in the Schumann). Holloway is superimposing Schumann textures from two entirely different sections, although the fact of the superimposition is in this case less impactful than the very subtle, yet significant alteration of the bassline.

Figure 32, Partial reduction of 1. Dedication (Widmung Op.25, No.1) at rehearsal mark A3 above the source material by Schumann

Holloway (outer voices)
Calando e morendo

A3 $\frac{2}{2}$ $\frac{3}{2}$ $\frac{2}{2}$

Tr. *p espr.* *mf* *mp* *p*

Lower Str. & WW. *pp* *p* *p* *pp*

Schumann (outer voices)

Piano *ritard.* *ritard.*

Figure 32 is a partial reduction of the bars in question (the last system in Schumann, used as a transition in Holloway). Holloway's altered pitches are coloured in red. Schumann repeats the outer voices of his two phrases exactly (with altered inner harmony not shown here). As is typical in the harmonic language of the era, and in much music before and since, Schumann's two repeated phrases are neatly contained cadential elaborations of $A\flat$ major, in contemplation of the preceding music. The semibreve of the returning $A\flat$ in the bassline settles this cadence. Holloway's has effectively made more room for additional chromaticism in his bassline by his use of only minims. His bass-line has more local movement and his melody is aligned differently: his reiteration of the $A\flat$ in the melody falls between the two bass notes. In the score, this re-attack is dovetailed between two trumpets, lending the $A\flat$ pedal a further mellifluousness with respect to the function of the underlay. In terms of two-part writing, Holloway opens the two melodic cells on a compound Major or minor 2^{nd} , to Schumann's unison $A\flat$; alters the modality of the descent

in the lower voice; and renders the final cadence deceptive, creating a slightly different pivot (F Minor vs. A \flat Major in Schumann's original harmonic structure) into the next section's E Major.

Ignoring, for a moment, the blurring by displacement of the vertical function of Schumann's two voices (we should bear in mind that Figure 32 lacks the inner voices); Holloway's new deceptive cadence, and his structural re-grafting of 'coda' onto 'bridge' leaves us with the fact of Holloway's injection of additional pitch into the source material. There are myriad instances of such pitch elaboration throughout Holloway's score.

Figure 33, Partial reduction of 1. Dedication (Widmung Op.25, No.1) at 'a tempo, con anima' above the source material by Schumann

a tempo, con anima
Holloway Melody (Hn.)

p
espress.

Holloway Upper Strings
pp
poco a poco cresc.

Holloway Lower Strings Reduction
pp *poco a poco cresc.*

p *ben sost.*

Schumann

Voice
p
Du bist die Ruh, du

Piano
p

Figure 33 is a partial reduction of Holloway's 'E Major' section. In this instance the horn plays the melody in Schumann's exact original pitch and rhythm, and the upper strings' triplets occur at roughly Schumann's speed. Holloway elaborates in at least four ways:

1. Additional chordal notes in the bassline (lower strings), Schumann's E \flat D \flat C \sharp B \flat descending line in the piano left hand becomes E \flat E \flat D \flat C \sharp (E \flat A \flat) C \flat B \flat . (with registral displacement and added chromaticism);
2. Additional internal elaborations in the harmony of Schumann's fixed triplets in the piano, such that the fluctuations between dissonance and consonance (let us say the granularity of the harmonic operation) is much more detailed, and is less 'settled' in consequence;
3. Re-voicing of the triplets such that they are generally ascending in compass;
4. Elucidation of the new harmony in the triplets by creating a new cross-rhythm in articulation, they are grouped (2, 2, 2, 3) vs. Schumann's straight triplet groupings.

In the samples we have examined, the additional pitch content within the time same scales (i.e. relative to the speed of melody) means more harmony per bar. It is as if Holloway is injecting more juice into the fruit in order to squeeze it out again. The manner in which so many elements of Holloway's first movement can be so clearly connected to the original material (even with variegations and re-grafting) implies a strongly shared *genotype* when viewed through the prism of our biological metaphor.

What can we say of the *phenotype*: of the observable characteristics regardless of the (known) genesis of the content? Holloway's third and fifth movements on the same source (Allnachtlich in

Traume Op.48, No.14) his *Dream Vision*, and *Dream Visitation* respectively; offer a case study of how these elaboration processes can be combined in radically different ways.

Figure 34, Partial reduction of 3. *Dream Vision* & 4. *Dream Visitation* (Allnächtlich in Traume Op.48 No.11) interspersed with the source material by Schumann ⁹²

The figure displays three musical excerpts. The top section is titled 'HOLLOWAY 3. Dream Vision (Allnächtlich im Traume Op.48 No.14) Con moto, poco agitato ♩ = c.144'. It features a piano score with staves for Violin I, Flute, Clarinet, Horn I, Bassoon, and Cello/Double Bass. The middle section is titled 'SCHUMANN Allnächtlich im Traume Op.48 No.14' and includes a voice line with German lyrics and a piano accompaniment. The bottom section is titled 'HOLLOWAY 5. Dream Visitation (Allnächtlich im Traume Op.48 No.14) Maestoso ♩ = c.72' and shows a piano score for a full orchestra (Tutti). Red and blue brackets highlight specific melodic and harmonic elements across the different parts.

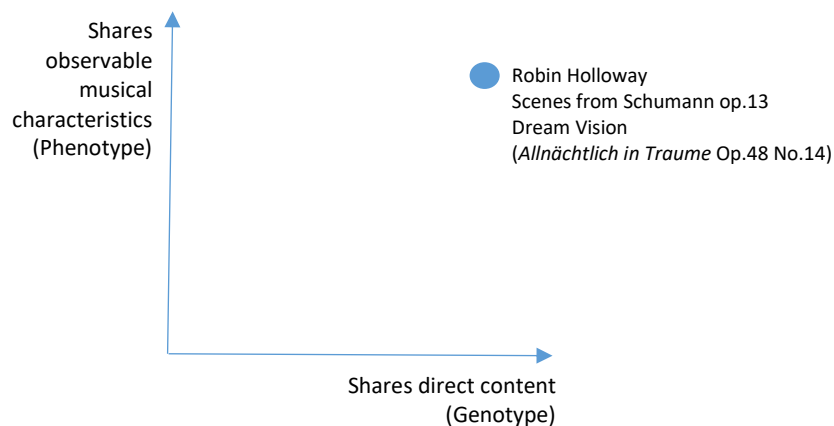
Dream Triptych

Figure 34 shows, in reduction, Holloway's 3rd and 5th movements; *Dream Vision* and *Dream Visitation* respectively; above and below the Schumann source material (*Allnächtlich in Traume* Op.48, No.14). For our present purposes we are not concerned with Holloway's 4th movement (itself based on *Aug einer Burg* Op.39, No.7).

⁹² This figure is enlarged on page 199 (Appendix C).

We might therefore determine; on the basis of this detailed snapshot; that it shares much (but not all) of its *Phenotype* and *Genotype* with its source; and map it accordingly on our shorthand graph.

Figure 35, 'Biological' Graph - Holloway, Scenes, 3. Dream Vision relationship to Schumann source



By the time Holloway returns to the *Allnachtlich* source in his *Dream Visitation* via an excursion through *Aug einer Burg*, the material is utterly transformed. His *Vision* tempo of

Con moto, poco agitato ♩ = c.144 has become **Maestoso** ♩ = c.72;

additionally, the already halved pulse is further slowed by a doubling of note values such that the effective tempo relationship is one to four. In *Vision*, Holloway re-arranged and even omitted some of the original pitches by altering their context, register, and/or rhythmic presentation. In *Visitation* he generates a wall of pitch, often in (highly enriched) parallel organum; with certain moments of such density, albeit spread timbrally, that barely a chromatic pitch is omitted. Here is the polar opposite of *Vision's* much more Schumann-like affect. Even so, there are moments where Schumann's inner lines are virtually hidden in the texture; for example, the B♭, B♯, C♯

movement in the third bar of the *Visitation* reduction echoing the E \flat , E \sharp , F \sharp , of Schumann's third bar.

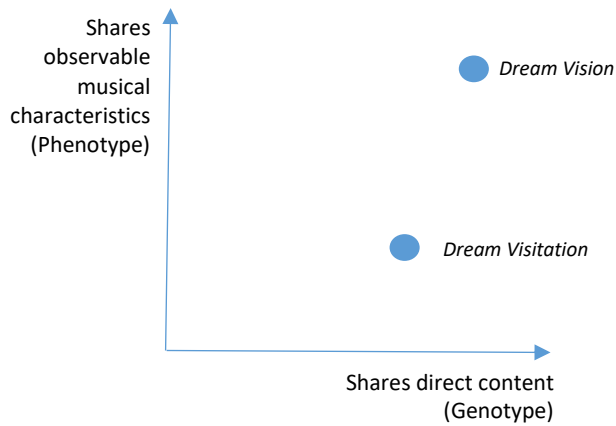
In *Visitation*, *Vision's* nimble, linear phrases have become brutally homophonic, transposed up by a diminished third to D \flat Major⁹³. Its modest extension of Schumann's tonic pedals is taken to its apotheosis: *Visitation's* singular pedal is relentless throughout. In spite of the key transformation – such as is found as part of the architecture of large scale symphonic writing – the prolonged D \flat pedal makes this movement seem like a giant meditation on the (now transposed) tonic, and therefore almost cadential against the preceding 'exposition'⁹⁴ of the same material.

Since we are here interested in the technical means of his appropriations - in the different 'cuts of meat' that Holloway has cleaved from the same animal - we might again ask ourselves the extent to which *Dream Visitation* differs from *Dream Vision* in its 'genotypic' and 'phenotypic' relationship to the Schumann, and map them both using our shorthand. We have observed that *Dream Visitation* differs wildly from Schumann in its tempo, harmonic function, and pitch content; such that its 'observable characteristics' are altered. Yet the added pitch content, whilst diluvian in effect, still refers obliquely to some of Schumann's inner lines and follows his upper common melodic contour. This suggests some shared genotype with the Schumann, though less than in *Vision*. Our (arbitrary) comparative graph might look like this:

⁹³ Although the harmonic *function* of the source is partially eclipsed by Holloway's saturation of pitch, and parallelism.

⁹⁴ Not in the specific 'Sonata Form' sense.

Figure 36, 'Biological' Graph - Holloway, Scenes, 3. *Dream Vision* & 4. *Dream Visitation* relationship to Schumann source



Holloway has necessarily created a longer-range structural argument than Schumann - whatever it may be - simply by dint of presenting a variant of the *same* material across the two movements. Here is a case-in-point of where knowing the provenance of material, while enriching, is not strictly necessary for the listener. The repetition of the source material using two different affects has its own *internal* musical impact just as if the source material were written by Holloway himself. Importantly the same composer has looked twice at the same material and produced two completely different affects. Here Holloway demonstrates that there at least two separate ways to react to Schumann's original aesthetic. A single-work-as-source may be prescriptive, but by reacting in two different ways, Holloway shows that this is not necessarily the case.

Many Moons

In addition to applying his own sensibility to Schumann's scores and practice in *Schumann Scenes*, Holloway is also content to refer (however obliquely) to other composers. This is consistent with what he told Paul Griffiths was a 'shopping centre' attitude to the past. Holloway's doctoral thesis *Debussy and Wagner* was published as a book in 1979; just ten years after the first edition of *Scenes from Schumann*. David Matthews, writing in *Tempo*, identifies some of these connections:

[*Mondnacht* quotes] the 'Erda' theme from *The Ring*; ...*Allnächtlich im Traume*' quotes the opening of *Tristan*; the 'Frühlingsnacht' finale includes fragments of Debussy's *Rondes de Printemps*; while another theme from *The Ring*, one of the Woodbird motives, sounds on the horn through the hushed, dream landscape of 'Auf einer Burg' -an apt response to Eichendorff's lines: "Waldesvögel einsam singen / In den leeren Fensterbogen."

He adds

Such poetic enhancements of Schumann's original romantic vision help to give these little tone-poems their specially [sic] haunting quality. *Scenes from Schumann* ranges far beyond its apparently modest aims.⁹⁵

A much more integrated example of quotation is Holloway's marriage of material, in *Mondnacht* (Moonlit Night) Op.39 No.5 to Arnold Schoenberg's *Mondestrunken* (Moon-drunk) from *Pierrot Lunaire* Op.21. In spite of the lunar theme, Schoenberg and Schumann's works had two very different poetries. Jonathan Dunsby writes that Schoenberg's *Mondestrunken's* text conveys 'a world of the impossible...of desires "schauerlich und suss" literally "horrible and sweet" ... a fantasy world of irreconcilability'⁹⁶; whereas *Mondnacht's* poetry is gentle:

Es war, als hätt der Himmel
Die Erde still geküsst,
Dass sie im Blütenschimmer
Von ihm nun träumen müsst

⁹⁵ David Matthews, "Music for Chamber Ensemble (And 'Scenes from Schumann')," *Tempo*, *New Series*, No. 129 (Jun 1979): 22.

⁹⁶ Jonathan Dunsby, *Schoenberg, Pierrot lunaire* (Cambridge: Cambridge University Press, 1992), 32.

(It was as if the sky
Had silently kissed the earth,
So that she, in the blossoms' radiance,
Must now only dream of him)⁹⁷

These rhetorical differences extend to tempo markings: *Mondestrunken's* 'Bewegt' (Agitated); to *Mondnacht's* 'Zart Heimlich' (Delicate, secretly). How does Holloway approach these two markedly different affects in the one movement?

⁹⁷ Robert Schumann, *Liederkreis Op.39*, Urtext Edition (New York: G. Henle Verlag 2009). Composed 1840.

Figure 37, Partial reduction of 6. Moonlit Night (Mondnacht Op.39, No.5) with the source material by Schumann, with Arnold Schoenberg's Pierrot Lunaire Op.21 1. Mondestrunken

HOLLOWAY 6. Moonlit Night
(Mondnacht Op.39 No. 5)
Gently flowing ♩ = c90

In C

Oboe
Clarinet in A
Piano

SCHÖNBERG Pierrot Lunaire Op.21
1. Mondestrunken
Bewegt (♩ ca 66 - 76)

Geige.
Klavier.

SCHUMANN
Mondnacht Op.39 No.5
Zart, heimlich.

♩ = c90

Detailed description: The image shows a partial reduction of three musical pieces. The top section is Holloway's 'Moonlit Night' (Mondnacht Op.39 No. 5), marked 'Gently flowing' with a tempo of ♩ = c90. It features three staves: Oboe (In C), Clarinet in A, and Piano. The Oboe and Clarinet parts are marked 'pp espress.' and 'p'. The Piano part is marked 'ppp' and includes four-measure rests. The middle section is Schoenberg's 'Pierrot Lunaire Op.21, 1. Mondestrunken', marked 'Bewegt' with a tempo of ♩ ca 66-76. It features Violin (Geige.) and Piano (Klavier.) parts. The Violin part is marked 'pp mit Dämpfer' and 'pizz.'. The Piano part is marked 'pp'. The bottom section is Schumann's 'Mondnacht Op.39 No.5', marked 'Zart, heimlich' with a tempo of ♩ = c90. It features a grand piano (Klavier.) part. The score is divided into three sections by horizontal dotted lines.

Figure 37 depicts the opening violin and piano bars of Schoenberg's *Mondestrunken*; the piano opening of Schumann's *Mondnacht*; and the Piano, Oboe, and Clarinet parts of Holloway's

*Moonlit Night*⁹⁸. As usual Holloway employs no key signature and has converted Schumann's tempo direction to '**Gently Flowing** ♩ = 90'.

Taking Schumann's 3/8 signature for the first five bars, Holloway appears at first to establish a straight registral 'orchestration' in the winds and strings, of Schumann's opening. The dovetailing of notes anticipates Schumann's second bar rhythm, and in so doing also accounts for his first bar pedal marking. Not depicted in this reduction, Holloway also attacks and sustains Schumann's left hand B \natural in the harp and double-basses. However, Schumann's original rhythm and register is disrupted after the first four pitches, after which he fails to amend his pattern to account for Schumann's native register, and the budding verticality of pitch in the second bar. Holloway's digressive orchestration has a fourth-species-counterpoint-like purity in contrast to Schumann's unfolding texture⁹⁹.

In addition to Schumann (the acknowledged principal source) Holloway has copied exactly and transposed Schoenberg's *Mondestrunken* piano part in the right hand of the same instrument. (Notably, Holloway's piano is a modern addition to an orchestra that Schumann might otherwise have recognised). Schoenberg's strings' rhythm is given to the piano left hand. Holloway solves the rhythmic misalignment of the two different time signatures by simply expressing Schoenberg's material in four to three ratio, establishing an additional rhythmic layer.

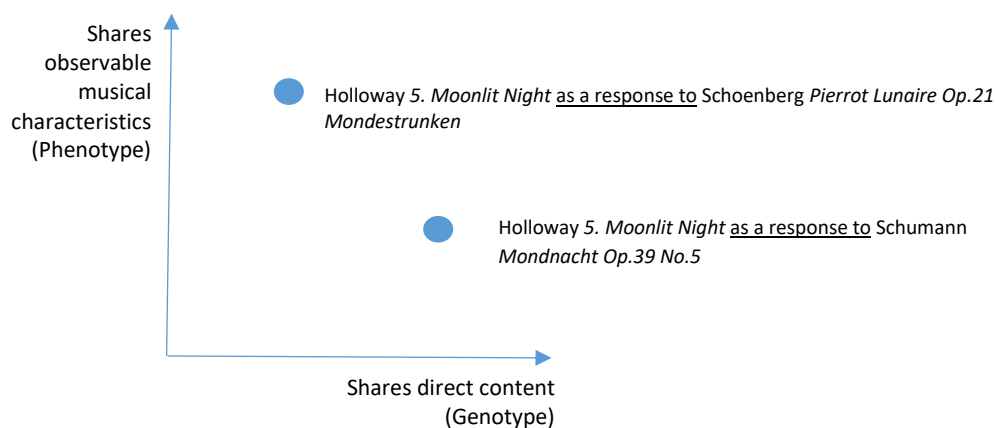
Mondestrunken's opening three piano and string bars are an ostinato, and Holloway keeps the repeating rhythm, but he seems to use Schumann's descending figure to modulate Schoenberg's

⁹⁸ In Holloway's movement the upper strings double the woodwinds, in pizzicato with some added arco shimmer in the form of staccato demi-semiquaver triplets.

⁹⁹ Could Holloway's stricter approach at this particular point, to the 'punctus' of Schumann's material some kind of unconscious reference to a more 'Schoenbergian' aesthetic?

pattern. This is not an entirely incongruous move given Schumann's and Schoenberg's opening piano phrases, whilst different in so many respects, both descend in pitch with an upward inflection at the end of the phrase. It is tempting to speculate that Schoenberg, also referring to the moon, might also have had Schumann's *Mondnacht* in the back of his mind. Whatever is the case, Holloway has seen fit to coerce a playful connection between the two (now three) works. In light of this 'shopping centre' expedition, we can indulge in the creation of a graph with two points in our 'biological' metaphor explicating *Moonlit Night's* slightly different relationship to each prior work.

Figure 38, 'Biological' Graph - Holloway, Scene 6. *Moonlit Night* relationship to Schumann and Schoenberg sources



Although the relationships plotted in our biological metaphor are subjective, they are nevertheless shorthand for observations of relationships in the actual score. Implicit in Figure 38 is an assertion with its basis on the preceding analysis, that the aesthetic sensibilities of Holloway's movements are independent of the extent to which he appropriates source material from other composers. By the integration of limited material from Schoenberg's *Mondestrunken*, and by the extent of the use of modern orchestration, Holloway introduces some of Schoenberg's 'neuroses' into the Schumann source. In just a limited sampling we see a considerable portion of

Holloway's own 'modern' techniques: coexisting temporal spaces, the distillation of Schumann's expanding opening phrase into a fourth-species texture, and the superimposition of both sources' harmony such that it disrupts Schoenberg's ostinato. The net effect is a movement that while reliant on Schumann's source material, has a *phenotype* more in common with the secondary source material, and is of course *entirely* in common with itself.

Scenes from Schumann occupies almost entirely one corner of our borrowed four-part table of the ways in which pieces can relate to past music (Figure 1): 'Paraphrases or glosses upon a pre-existent piece of music which is re-composed "from the inside", bar by bar'. Yet we have seen a technically heterogeneous approach to this apparently singular process. From our analysis, we have drawn 'maps' in summary of those distinctions. Holloway may have feared the reaction to his Schumann apology, but closer examination reveals invention that divests his movements (critically, in differing amounts) of stylistic prescription. Holloway has composed his score closely enough to make the material his own.

[Guerrero in an Ice Bath \(Pru...Vir...\)](#)

Although many of my recent works are not directly based on a single source, as is the case in much of *Scenes from Schumann*, certain commissions, by their very nature, require a direct correlation. These works are worth probing in light of our observations about Holloway's approach to elucidate any difference in approach on my part, and any difference in the resulting 'biology'.

Pru...Vir..., like one of Holloway's *Scenes*, is entirely based on a preceding work. In this case, the motet *Prudentes Virgines* by Francisco Guerrero¹⁰⁰. It was commissioned in 2014 by David Martin, artistic director of the vocal group *Ensemble Plus Ultra* for inclusion in a concert, to be literally paired in performance with the source piece as a 'responsory' work. It joins a long tradition of composers responding directly or indirectly to each other's works¹⁰¹, although *this* research is only concerned with the revival of this tradition of explicitly *direct* response in the latter half of the 20th century (and the novel language, informed by Modernism, that composers like Holloway have contributed to the practice). Unlike Holloway's *Scenes*, my work did not add new instrumentation to the source. In fact, due to rehearsal constraints, I was asked to *reduce* the forces by one tenor to just four voices. We will see that this did not present a problem for my methodology, as in nearly all instances the fifth voice's pitches, as read vertically, are doubled per the practice of the time.

Another (not unusual) constraint was limited rehearsal time. I had to create a piece as close to being sight-readable as was the rest of the repertoire in the concert (much of it from Guerrero's period). What *compositional* limitations might therefore best serve both my musical purpose and the external constraints to which I had agreed? For an ensemble already familiar with the source work, a responsory that used *only* pitch material from the original could yet be novel, whilst remaining practical: both distantly familiar to both singer and listener. Pitch (where used) could occur in rough serial relation to Guerrero's original and I could, as context suggested, then employ 'artistic license'.

¹⁰⁰ (b. 1528 d. 1599)

¹⁰¹ Very directly, in this case.

This pitch 'rule' was novel to me, and more exact than anything imposed in *Scenes of Schumann*.

In fact, it effectively treated the source material as a *concrete* object. If the decision is *only* to use pitch serially, a number of devices remain at one's disposal, including:

- The distortion of overall tempo over long-range time spans;
- the distortion of relative tempi at local levels structurally;
- the omission of content (at a local scale) to make 'neighbours of strangers' and generate new rhetoric;
- repetition (on various scales);
- the insertion of silences;
- the manipulation of colour;
- the manipulation of text;
- canon and heterophony.

Many of these techniques are, in their simplest form, available to composers of electro-acoustic music¹⁰². Perhaps I could approach this as if (and only *as if*) it were an electro-acoustic composition? Mentally, what differences in approach would that engender? As a listener I have always been struck, in Renaissance polyphony, by the balancing of linear expression in individual parts - the horizontal - with the technical requirements of counterpoint - the vertical. I considered that I might somehow exaggerate this dichotomy between the individual parts and the global whole in my own process of transformation. Could I draw attention to this dichotomy by means of temporal distortion? Could I, for example, replicate in acoustic notation the effect of electronically slowing the piece by a factor of, say, six? In order to test this, I referred to *Ensemble*

¹⁰² Of course, composers of electronic music have developed more complex computer manipulations of recorded 'objects' not available in acoustic composition, or at least lacking any practical acoustic analogue that would satisfy rehearsal constraints imposed on me.

Plus Ultra's extant recording of *Prudentes Virgines*¹⁰³, using open-source computer software¹⁰⁴ to reduce the pulse rate (whilst keeping the pitch) by such a factor.

As expected the process generated not only its own electronic artefacts, but also turned what were ordinarily passing minutiae into local features. The rolled 'r' in 'Prudentes' had become a sound object in its own right; the 'S's had their own haunting spectre. The minute microtonal pitches of a natural vibrato became distinct notes; the connecting tissue, isolated portamenti. Inside this distended object was a palette. It suggested a process in line with my compositional conditions, aligned with my ambitions for a 'hyper-calm' aesthetic. Whereas Holloway wanted to recompose Schumann 'from the inside', my newly discovered desire was to put Guerrero wholesale into an 'ice bath'.

After completing the piece, I wrote the following programme note:

Francisco Guerrero, suffering plague and consumed by fever, is immersed in an ice bath. Or so I imagine.

Pru...Vir... chills the first few moments of his five-part motet (in four parts here) and stretches its polyphony by nearly six-fold. Short moments of dissonance are drawn out into alien, isolated objects. This is a modern, frozen look at Guerrero's harmonic world. The pitches are his...

In order to present this methodology in a clear exposition, I began the piece simply by trying to reproduce what I heard in the slowed-down recording.

¹⁰³ Ensemble Plus Ultra [Ensemble] (2006) *From Spain to Eternity - The Sacred Polyphony of El Greco's Toledo* [Audio CD]. London: Archiv Production.

¹⁰⁴ "Audacity, version 2.0.6" *Soundforge*, accessed April 23, 2015, <http://sourceforge.net/projects/audacity/>

Figure 39, First system of Belling, Pru...Vir...

Huw Belling, 2014

The musical score is for four voices: Soprano, Alto, Tenor, and Baritone. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Distant, stretched' with a quarter note equal to 90. The Soprano part begins with a rest, followed by a triplet of notes marked 'breathy, no pitch' and 'sfpp'. The lyrics 'ts s s ss' are written below the notes. The Alto part has a rest followed by a note marked 'p' with the lyric 'aw'. The Tenor part has a rest followed by a note marked 'pp' with the lyric 'ooh'. The Baritone part has a rest followed by a note marked 'pp' with the lyric 'Prrr - u'. The Baritone part also has a note marked 'pp' with the lyric 'air'. The Baritone part has 'gliss.' markings above several notes.

Figure 39, the first system of the piece, is representative of the initial approach taken. This entire system deals with just the first two notes and syllables of the word 'Prudentes'. In the original Guerrero, the two pitches are introduced in the Bass and Tenor 1. In order to replicate the more granular 'electro-acoustic' effect of the recording, I distributed it across the voices. The rolled 'r' in the sample is included, and the slowed vibrato is literally notated. The consonants are now spread in time and across the ensemble, such as given the soprano in her first 'ts-s-s-ss'. In performance, the now distended 'vibrato' of the source material would have yet another layer of added natural vibrato as a matter of course; and the isolated 'consonances', their own identity. Because the *compositional* process is derived from an exaggeration of the physical realities of a recorded performance, the new piece is in effect a layering of two performance practices: the original, captured in analogue artifice; and the acoustic reality of the *new* score in performance. Notably, the deconstruction of the text into syllabic quanta strips it of textual meaning by isolating and abstracting its phonemes.

The first sixty bars or so of *Pru...Vir...* are derived from the original by ‘translating’ it in this manner. Indeed, the first thirty-eight bars of the new piece can be mapped to the original score.

Figure 40, Guerrero, Prudentes Virgines bars 1-38, annotated as used in *Belling*¹⁰⁵

Figure 40 maps my bars (the numbers above) onto Guerrero’s original score (presented here in the recording’s native key). Guerrero’s pitch material is retained and distributed across my score in much the same manner as seen in Figure 39. Over time *Pru...Vir...* progressively departs from the strict tempo relationship implied by the slowed recording, occasionally inserting silences or tarrying on dissonances. I digressed more from the process of representing the ‘found object’ of the ensemble’s original recording, until clusters of pitch were selected in much more arbitrary blocks, with large omissions.

¹⁰⁵ This figure is enlarged on page 200 (Appendix C).

Figure 41, Guerrero, Prudentes Virgines bars 14-22, annotated as used in Belling¹⁰⁶

Figure 41, which starts from Bar 14 in the Guerrero original, shows the evolution of the process. In two cases a single pitch takes up two bars (61-62 and 89-90), the remainder being comprised of the encircled original pitches. In many cases there is repetition, seen as overlapping segments in this analogue, some of which revisit certain gestures a second time in a different time space. Bars 87-89, for example, entirely recycle the preceding bars 81-86's pitch at a tempo briefly much closer to the original. At this point my compositional process of pitch selection was in fact literally encircling the original score with a red pen: the original Guerrero score I used resembles a less readable copy of Figure 41. Exercising gradually increasing freedom in selecting pitch was one method of 'development' used, in conjunction with the processes listed in point form earlier, to sustain interest while radically stretching content. Another conceit used to effect an artificial harmonic structure was to modulate at bar 63. The red-coloured Figure 41 pitches marked 61-62 represent an enharmonic pivot from $\hat{4}$ in $B\flat$ Major to $\hat{3}$ in $B\sharp$ Major¹⁰⁷. This 'modulation' was the most radical departure from the 'concreteness' of my original object. It was a difficult choice, and notably the key change was unsuccessful in the premiere performance (the ensemble settled back into the original $B\flat$ key). I am not confident that the modulation was necessary to sustain interest, and it may yet be excised from future editions of the score.

¹⁰⁶ This figure is enlarged on page 201 (Appendix C).

¹⁰⁷ Inasmuch as the paradigm of 'keys' can be applied to a piece deriving from Renaissance polyphony.

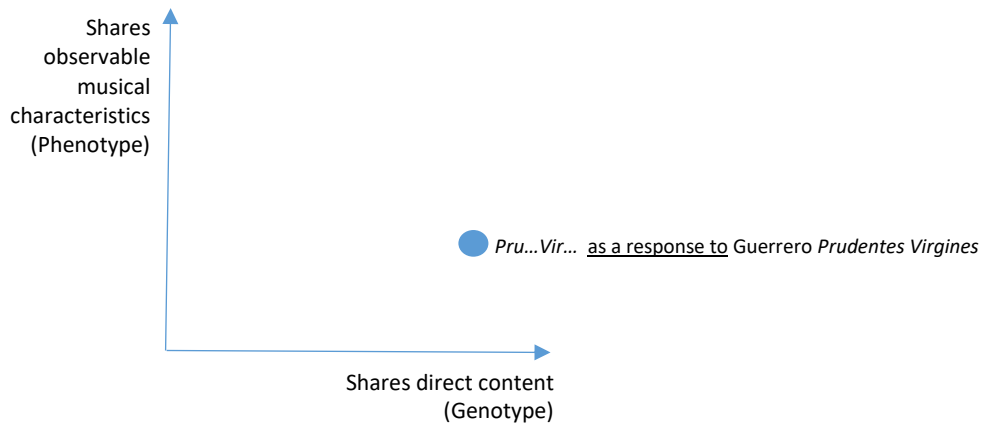
In performance *Pru...Vir... Vir...* lasts 6'45" using no more than about 1'15" of the original. Like Holloway's *Scenes* it bases itself resolutely on (in this case just a *part* of) a *single* preceding composition. It is unlike Holloway's *Scenes from Schumann* in its general eschewal of pitch invention, and its *reduction* of instrumentation. Its conceit is limited to the manipulation of other musical properties, principally rhythm. The intent was well summarised in a review of the concert:

Pru... Vir...' was an exciting realisation of the harmony used by Guerrero while focussing on the minutiae of singing – fricatives and consonants, sliding on and off pitches, and something which sounded like a slowed down vibrato. Belling managed to keep the character of the Renaissance, but without its predictability, and so cleverly transformed one form of minimalism into another.¹⁰⁸

How we map this piece on our 'biological' scale, might well depend on the extent to which we consider that the distention of material preserves its *genotype*. I would argue that in comparison with Holloway's process, the genotype is even better preserved because of the relatively concrete way in which the material is taken. The manipulation of the content creates an aesthetic that while connected to the original, is very different. Guerrero's polyphony is mostly obliterated by the new tempo; variegations of speed within it; and the insertion of silences. This creates a connected, but novel texture and affect. We might therefore map it thus:

¹⁰⁸ Hillary Glover, "Guerrero, Lobo, Belling; Ensemble Plus Ultra; St John's Smith Square" on *Planet Hugill*, last modified February 6, 2015, accessed July 19, 2014, <http://www.planethugill.com/2015/02/ensemble-plus-ultra.html>

Figure 42, 'Biological' Graph - Pru...Vir...'s relationship to Guerrero source.



Faint Echoes (*Bourrée Echo*)

A further commission for a piece based on pre-existing music was from Richard Narroway, a New York based cellist. His initiative was to commission five pieces from five composers after each of the six Bach *Cello Suites* to sit between the original suites. Narroway did not prescribe which of the suites we might each choose, but it happily transpired that we chose without overlap. I chose the Bourrées from Suite No.3 in C Major, BWV 1009, from which I had already borrowed in a previous work.

Figure 43, Partial extracts from Bourrées I & II from Bach's Cello Suite No.3 in C Major, BWV 1009.

BOURRÉE I.
Allegro moderato.

BOURRÉE II.
tranquillo

I had parodied these in a piano-vocal 'aria' *The Dictator* for a workshop in Oxford by Music Theatre Wales. All of my imitations in that work were 'genre' parodies of several dance forms: its 'Bourrée' was a grotesque distortion.

Figure 44, Piano extract from *The Dictator*, Belling 2014




Bourée spasmodico ♩ = 100

This 'spasmodic' Bourrée was constructed by substituting Bach's notes with deliberately poorly voice-led notes of my own (relative to baroque practice) whilst preserving much of his gesture and structure. I was concerned that a *new* cello piece for performance in the context of the original suite might seem trite by comparison if it functioned in any way like Bach's original: Bach had already mastered functional harmony and counterpoint. I decided instead to explore minute gestures from the original in a much more sonic fashion. In this respect I was inspired by many of the 'extended techniques'¹⁰⁹ employed by Kaija Saariaho in her solo cello work *Sept Papillons*¹¹⁰.



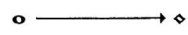

Figure 45, Notation explanation page from Saariaho's *Sept Papillons*.

NOTATION

Trills should always be played up a semitone, unless otherwise specified.

	change very gradually from one sound or one way of playing (etc.) to another.
	diminuendo al niente
	crescendo dal niente

All glissandi should be started at the beginning of the note value.

S.P.	sul ponticello
S.T.	sul tasto
N	normal (used with S.P. and S.T., otherwise ord.).
E.S.P.	estremamente sul ponticello: as close to the bridge as possible.
	add bow pressure to produce a distorted sound, in which the audible pitch is totally replaced by noise, then back to tone again.
	natural harmonic
	move gradually from normal to harmonic sound (less and less pressure with the left hand).
	a trill produced by alternating the finger pressure between normal (○) and light (harmonic, ◇). The result should be alternating normal and harmonic sounds.

¹⁰⁹ Techniques which are arguably now part of standard modern vocabulary.

¹¹⁰ A work which the commissioning Cellist had performed.

Saariaho makes extensive use of *sul ponticello* and *sul tasto* as well as extreme bow pressure and harmonics. The net effect is range of distortions that blend ‘sound’ and ‘pitch’, necessarily accessing or accentuating certain spectra from the harmonic series. My intention was to apply these affects to a meditation on Bach’s opening three-note gesture thereby probing its sonic properties. In order to best take advantage of the cello’s string tunings, I set my fundamental to C₄, and so Bach’s opening ($\hat{3}$ - $\hat{4}$ - $\hat{5}$) gesture becomes ($\hat{1}$ - $\hat{2}$ -^(b) $\hat{3}$) in my *Echo*¹¹¹.

With *Sept Papillons* in the back on my mind, I recognised that the approach I employed would inevitably create many spectral effects, and so the piece naturally had a focus on pitch derived from the harmonic series (mostly presented in equal temperament).

¹¹¹ This gesture occurs throughout in any number of transpositions, including microtonally.

Figure 46, Pitch occurrence chart of *Bourrée Echo* vs. C Harmonic Series

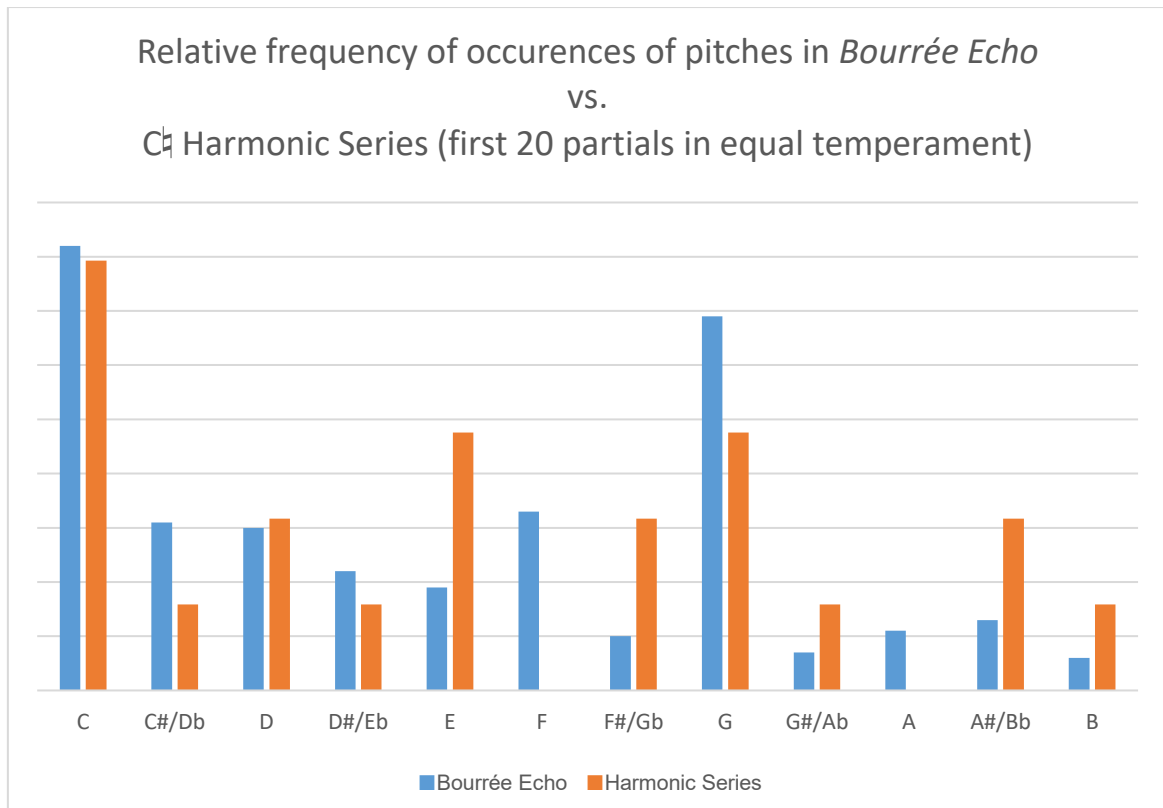


Figure 46 was generated by counting the frequency of occurrence of every pitch in *Bourrée Echo* and comparing that (overall incidence) to how often pitches recur in the first twenty partials of the harmonic series on C₄ (assuming equal temperament). In the harmonic series, the first degree occurs the most frequently; the fifth degree, the second most frequently; and so on. The comparison shows a loose correlation between the harmonic ‘strength’ of pitches within the series, and how often they are used in *Bourrée Echo*. This excludes resultant tones and pitches not explicitly mapped on the score, such as those rendered by the use of extended techniques, many of which are not predictable in the sense of being physically chaotic.¹¹² Naturally the correlation in Figure 46 is weaker than it might have been had I consciously set about creating such a relationship, but it nevertheless stands as an observable connection.

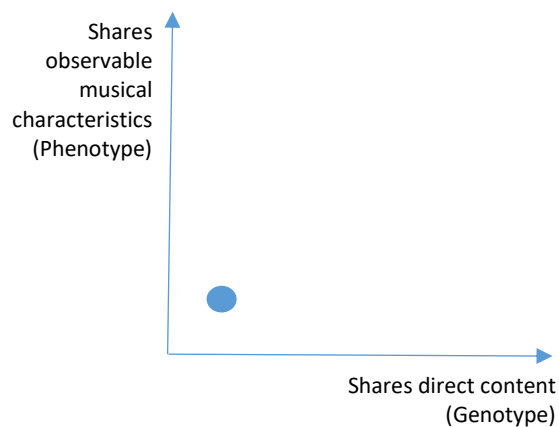
¹¹² That is to say, subject to unstable and chaotic physical acoustics in performance.

There is also a preponderance of Phrygian neighbours (Dbs) to the C \sharp 'tonic' in *Bourrée echo* which further removes it modally from Bach's original. To summarise my thinking for the cellist, I wrote the following program note on completing the score:

Meditating on the acoustic possibilities of certain gestures, *Bourrée echo* draws a large orbit around Bach's third cello suite Bourrées: Bach's material is present, but only in the distance, like a star viewed from its last planet.

Although it claims its genesis as a responsory to the Bourrées from Bach's third cello suite, *Bourrée Echo*, in effectively taking only a three note gesture from Bach (a gesture that could be found at large in much repertoire) is the least like any of the works we have examined. It would score low on both arms of our 'biological' graph:

Figure 47, 'Biological' Graph – Bourrée Echo's relationship to Bach source.



A Mixed Heredity

Close examination of sections of Holloway's *Scenes from Schumann* through the prism of our 'Biological' metaphor, and of two of my own works, reveals that it is possible to construct 'responsory' pieces with entirely new properties. As always our 'maps', though in themselves subjective, are based on technical examinations of scores. The examinations posit that a given piece's aesthetic is not necessarily prescribed by the amount of content it shares with either a singular original, or with several relatives. It is instead determined by the processes applied by the responding composer. Where there is rigorous composition, music answering to only one or two existing pieces, and music referring to several more, can still break free from its heredities and find a new identity.

The question of identity in the face of existing material demanded to be addressed again when I was approached to recreate a fragmentary work on a much larger scale. The *Victory over the Sun* project examined in the next chapter, required that each of its progenitors consider these problems.

Chapter III. The Lost Opera: *Victory over the Sun* and connected works

In July of 2015 the 20th Biennale of Sydney approached Sydney Chamber Opera to gauge interest in a collaboration to recreate the Russian 'Futurist' Opera *Victory over the Sun* (*Победа над Солнцем*)¹¹³. The original work premiered in 1913 at the Luna Park in Saint Petersburg¹¹⁴. The music composed by Mikhail Matiushin, with a libretto in 'Zaum' language by 'silver age'¹¹⁵ poet Aleksei Kruchenykh, with a prologue added by Velimir Khlebnikov, and design by Kasimir Malevich¹¹⁶.

Malevich's designs for original costumes survive in the form of drawings, as does Kruchenykh's words in his neologistic Russian libretto¹¹⁷. The music survives only in fragments: '27 bars of the original score',¹¹⁸ found as four fragments printed in the original libretto¹¹⁹; and in a 'doubtful'¹²⁰ transcription by Maria Ender, Matiushin's sometime student,¹²¹ which constitutes a further 174 fragmentary bars¹²². Their place within the opera remains the subject of investigative scholarship¹²³. The first performances, with mainly amateur performers ("Professional actors, do not bother to come, please")¹²⁴ given on the strength of just two rehearsals, including the dress,

¹¹³ Rosamund Bartlett and Sarah Dadswell, *Victory over the Sun: The World's First Futurist Opera* (Exeter: University of Exeter Press, 2012), 50.

¹¹⁴ Robert Benedetti, "Reconstructing 'Victory over the Sun'," *The Drama Review*, Vol. 28, No. 3, *Reconstruction* (Autumn 1984): 18-19.

¹¹⁵ See Boris Gasparov, "Poetry of the Silver Age," in *The Cambridge Companion to Twentieth-Century Russian Literature* Ed. Marina Balina and Evgeny Dobrenko (Cambridge: Cambridge University Press, 2011), 1-20.

¹¹⁶ Bartlett & Dadswell, *Victory over the Sun*, 178.

¹¹⁷ *Ibid.*, 5.

¹¹⁸ Benedetti "Reconstructing 'Victory'," 18.

¹¹⁹ Bartlett & Dadswell, *Victory over the Sun*, 46-71.

¹²⁰ Catja Gaebel "Victory over the Sun: The Music," in Bartlett & Dadswell, *Victory over the Sun*, 206.

¹²¹ *Ibid.*

¹²² By my count (there is ambiguity in the transcription as to where bar lines fall)

¹²³ See, for example, Catja Gaebel "Victory over the Sun: The Music," in Bartlett & Dadswell, *Victory over the Sun*, 194-207; and other sources mentioned in this paper.

¹²⁴ Benedetti "Reconstructing 'Victory'," 19.

‘did not go as planned’¹²⁵. Matiushin had ‘a defective chorus of seven, only three of whom could sing...the grand piano, a substitute for the orchestra, was broken, repulsive-sounding, and was only available on the day of the performance’.¹²⁶

Many sources on the original performance cite witnesses to ‘violent’, even riotous audience reactions to a ‘far from ideal’ premiere¹²⁷, however the student performer, known only as ‘K. Tomashevsky’ reported that the audience left ‘happy and content’¹²⁸. Subsequent late twentieth century reconstructions have enjoyed, at best, mixed critical reactions¹²⁹. Catja Gaebel, writing in a compendium on the opera, has difficulty giving ‘Matiushin much credit’ for the music because ‘little of his music is extant’ and because she doubts that Ender’s is a ‘true transcription of the original score’.¹³⁰ For Gaebel, Matiushin’s (and for that matter Ender’s) important achievements lay elsewhere in the ‘visual arts’¹³¹: Matiushin’s skills as a composer were ‘limited’¹³². It is widely queried whether the work, as originally presented, constitutes ‘Opera’ in the ‘traditional’ sense¹³³. Few if any reported witnesses to those performances had professional credentials, but Tomashevsky at least reported that there was ‘more talking than singing in the opera’ and that the ‘two arias [sung by] Rikhter...sounded like Verdi played wrongly’¹³⁴. For Robert Benedetti

¹²⁵ Gaebel “Victory over the Sun: The Music,” 200.

¹²⁶ Ibid., 199; see also, Benedetti “Reconstructing ‘Victory,’” 19.

¹²⁷ Gaebel “Victory over the Sun: The Music,” 199.

¹²⁸ Ibid., 206.

¹²⁹ See Andrew Clements, “Victory over the Sun,” *Guardian Review*, last modified June 22, 1999, accessed April 12, 2016, <http://www.theguardian.com/culture/1999/jun/22/artsfeatures2>; and Isobel Hunter, “Zaum and Sun: The ‘first Futurist opera’ revisited,” *Central Europe Review*, last modified July 12, 1999, accessed April 12, 2016, http://www.pecina.cz/files/www.ce-review.org/99/3/ondisplay3_hunter.html

¹³⁰ Gaebel “Victory over the Sun: The Music,” 206.

¹³¹ Ibid., 194.

¹³² Ibid., 206.

¹³³ Ibid.

¹³⁴ Ibid., 199.

(writing in 1984) the premiere is what is 'known today' as 'Performance Art'¹³⁵ and for Gaebel its success as an 'anti-opera' was 'enormous'¹³⁶.

Isobel Hunter¹³⁷ writing for the *Central Europe Review* observes that it is Malevich's work for *Victory* that 'receives far more attention than the text and music'¹³⁸. The elements of Malevich's costume designs formed the beginnings of suprematism, and notably one of the earlier set pieces is the much speculated the basis for his iconic painting *Black Square*¹³⁹.

Figure 48, *Black Square*, Kazimir Malevich, 1915¹⁴⁰



¹³⁵ Benedetti "Reconstructing 'Victory,'" 17.

¹³⁶ Bartlett & Dadswell, *Victory over the Sun*, 206.

¹³⁷ At the time of writing holds the position of Head of Archives Sector Development at the National Archives; see "The National Archives: Contact the team", accessed June 28, 2016, <http://www.nationalarchives.gov.uk/archives-sector/keeping-in-touch/contact-the-team/>

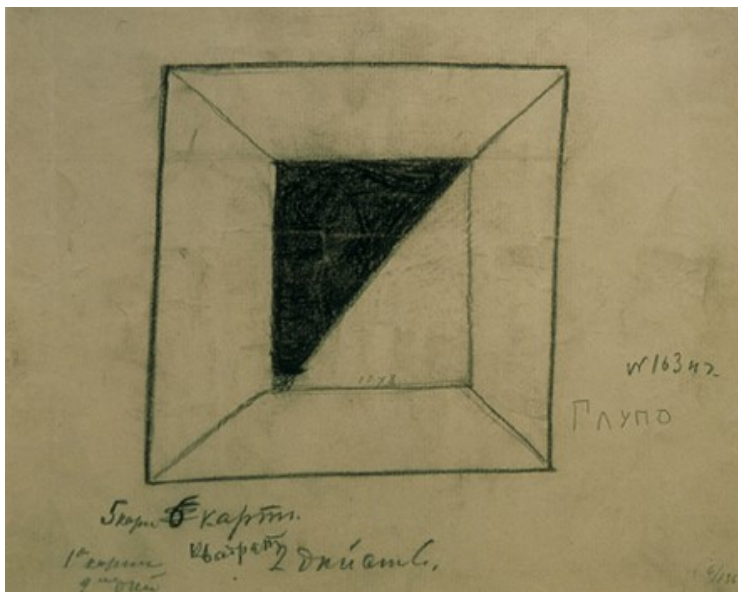
¹³⁸ Hunter, "Zaum and the Sun".

¹³⁹ Kazimir Malevich, *Black Square*, 1915, oil on canvas (Moscow: State Tretyakov Gallery).

¹⁴⁰ Reproduced under terms from *Wikimedia Commons*, last modified February 6, 2014, accessed April 12, 2016, https://commons.wikimedia.org/wiki/File:Kazimir_Malevich,_1915,_Black_Suprematic_Square,_oil_on_line_n_canvas,_79.5_x_79.5_cm,_Tretyakov_Gallery,_Moscow.jpg

The influence of *Black Square* on Suprematism and the Abstract movement, and their influence in turn on 20th Century art is much examined in visual arts scholarship¹⁴¹. The oil-on-canvas painting now recognized as the object itself was first publically displayed at the ‘epoch-making “Last Futurist Exhibition of Paintings 0.10 [Zero-Ten]”’¹⁴², but Malevich notably designated ‘1913 as the year of the painting’s birth’ logically constructing a ‘picture of his own development “from Impressionism, Cubism, and Futurism to Suprematism”’.¹⁴³ Aleksandra Shatskikh notes that the cogency of Malevich’s “correct” (in the sense of chronologically ‘neat’) autobiography ‘was so great that for decades scholars did not question its veracity’¹⁴⁴. Of the sketches for *Victory* that survive, the sketch for the ‘curtain’ is thought to be the likely antecedent of *Black Square* but notably is not *itself* a ‘black square’.

Figure 49, Malevich design for Victory curtain¹⁴⁵



¹⁴¹ See, for example, Aleksandra Shatskikh, *Black Square: Malevich and the Origin of Suprematism*, trans. Marian Schwartz (Yale: Yale University Press, 2012); and Nina Gurianova, *The Aesthetics of Anarchy: Art and Ideology in the Early Russian Avant-Garde* (Berkeley: University of California Press, 2012).

¹⁴² Shatskikh, *Black Square*, 18.

¹⁴³ *Ibid.*, 15-16

¹⁴⁴ *Ibid.*

¹⁴⁵ Kazimir Malevich, *Set design for Victory over the Sun, Act Two, Scene Five*, 1913, Pencil on paper (St Petersburg: State Theatrical Museum); Reproduced under terms from *Wikimedia Commons*, last modified June 30, 2010, accessed April 12, 2016, https://commons.wikimedia.org/wiki/File:Malewitsch,_Vorhang.jpg

Insofar as *Black Square* strives to be the 'zero point' of painting¹⁴⁶, so too the 'Zaum' language created by Aleksei Kruchonykh (and of interest to other 'futurist' poets)¹⁴⁷ attempted to dissociate language from its original signs; to 'communicate the speaker's internal state directly, often departing from narrative logic and sometimes disintegrating altogether into abstract imagery and pure emotive sound'¹⁴⁸. Paradoxically, this supposedly 'abstract' language is not at all abstract. It is peppered with neologisms that were rich in historical context, and replete with contemporaneous reference and (Russian) puns. Various translators have been repeatedly commissioned to attempt a recapture of 'the associative symbolism, complex word-plays and non-verbal vocalizations of the original'¹⁴⁹. Rosamund Bartlett's exhaustive annotated translation of the original Russian Libretto, for example, is complete with 144 footnotes that identify associations as specific as '[an] ironic reference to the location of Russia's humiliating naval defeat during the Russo-Japanese War of 1905',¹⁵⁰ and as impalpable as 'Incomprehensible Russian consonants'¹⁵¹. If the anecdotal reports from the premiere of *Victory* are chiefly of shock and confusion, the 'untranslatable'¹⁵² libretto is no less baffling one-hundred years removed.

The 20th Biennale of Sydney's proposal was that Sydney Chamber Opera (SCO) produce a reconceived libretto and score as led by a conception from Sydney-based performance, visual,

¹⁴⁶ See, Susan Holtham and Fiontan Moran, "Five ways to look at Malevich's Black Square," at the *Tate Modern*, last modified August 28, 2014, accessed 15 April, 2016, <http://www.tate.org.uk/context-comment/articles/five-ways-look-Malevich-Black-Square>; and Tatyana Tolstaya, "The Square," at *The New Yorker*, last modified June 12, 2015, accessed 15 April, 2016, <http://www.newyorker.com/culture/cultural-comment/the-square>

¹⁴⁷ See, for example, Gerald Janecek, *Zaum: The Transitional Poetry of Russian Futurism*, 2nd Edition (San Diego: San Diego State University Press, 1996).

¹⁴⁸ Benedetti "Reconstructing 'Victory'," 18.

¹⁴⁹ Ibid.

¹⁵⁰ Bartlett & Dadswell, *Victory over the Sun*, 32.

¹⁵¹ Ibid., 37.

¹⁵² Pierce Wilcox, "Victory Over the Sun" at *Sydney Chamber Opera*, accessed 15 April, 2016, <http://sydneychamberopera.com/?p=1976>

and video artist Justene Williams. Justene describes her own work as ‘maximalist’, ‘baroque grunge’, and as having been influenced by suprematism¹⁵³.

Figure 50, Justene Williams, *Your Boat My Scenic Personality of Space*, 2012¹⁵⁴



Familiar with the nature of my current research, SCO artistic director Jack Symonds approached me to reconstruct the music, and co-opted Pierce Wilcox, author of two other libretti for successful SCO productions (*Notes from Underground*, 2011; *Fly Away Peter*, 2015) to recreate the libretto. Pierce, as a trained director, would also assist Justene in the directorial execution of the work, including in matters of stage management and, as much as it mattered in ‘anti-opera’, dramaturgy.

¹⁵³ Justene Williams, e-mail correspondence with the Author, December 18, 2015.

¹⁵⁴ Justene Williams, *Your Boat My Scenic Personality of Space*, 2012, [Video Still]. Sarah Cottier Gallery, Sydney. Reproduced here courtesy of the artist and Sarah Cottier Gallery.

Our collaboration was framed from the beginning by our understanding of *Victory's* checkered history. How would we approach the process of recreating the work? To what extent would we concern ourselves with textual fidelity, and to what extent was fidelity possible? Initial research reveals much contradiction and confusion as to the intent and execution of the work. We were cognizant that revival attempts were often marred (at least according to some critics) by misguided attempts at total fidelity¹⁵⁵.

In the course of our re-construction (also variously styled in our press and publications as a 're-imagining', a 'reinvention' and 'recomposition')¹⁵⁶ any number of methodological questions would need to be implicitly or explicitly addressed, for example:

- the level of fidelity appropriate to Maria Ender's unverifiable transcription of elements of the score;
- the level of fidelity appropriate to Matiushin's original musical excerpts - which themselves exist in short score – given his purportedly 'limited skills' as a composer;
- the extent to which the libretto, including its 'Zaum' could or should be translated (or perhaps more accurately 'transposed') into a modern context, and;
- within that process, the extent to which it was desirable to create meaning or narrative given the aims of the original work;
- what symbolism we should reproduce or 'update', and which ideas were rendered anachronistic by a century of wars and politics;

¹⁵⁵ See, for example, Clements, "Victory over the Sun"; and Hunter, "Zaum and the Sun."

¹⁵⁶ See, respectively;

Huw Belling et al., "A conversation between Bree Richards, Huw Belling, Stephanie Rosenthal, Jack Symonds, Pierce Wilcox and Justene Williams" in *The Future is already here – it's just not evenly distributed: 20th Biennale of Sydney Catalogue*, Ed. Stephanie Rosenthal (Sydney: The Biennale of Sydney, 2016), 44-50; *The 20th Biennale of Sydney, Victory over the Sun*, Opera Programme (Sydney: The Biennale of Sydney, 2016); Wilcox, "Victory Over the Sun."

- the level of fidelity appropriate to Malevich’s costume and set design sketches (if only from a technical standpoint);
- and finally the resources (musical, dramatic, and production) available to us within the constraints of the project.

In the course of meetings between the artists involved and the Biennale we began to address some of these questions. Early in the process we met to record a conversation that would later be published in the Biennale catalogue. Led by Bree Richards, a curatorial fellow; and Stephanie Rosenthal, the artistic director of the Biennale; the conversation recorded the thinking and justifications behind some of our initial methodologies¹⁵⁷. Jack Symonds noted we must ‘grapple with difficult questions and remake them in a contemporary form with a contemporary meaning without destroying the original or completely distorting the aesthetics they represented.’¹⁵⁸ He notes that each of us (myself, Wilcox and Williams) ‘have different modes and background of expression from the original, but are embarking on a reinvigoration of a very specific time.’¹⁵⁹

Wilcox notes that

Even reading the original libretto and looking at the way it has been passed down through the generations, its strangeness and alienness and incompleteness, the fragmentary nature of the music, and the fact that all these different art forms are...interacting, already makes it far more contemporary than a linear work would be...The way [we] have been thinking about it – with parts of the opera appearing on screens, the same character being portrayed by a singer, an actor and a dancer, and certain lines being split across a whole choir – is pulling the work in a direction that’s closer to, I think, Justene’s practice of this intense simultaneity and moving away from linearity.¹⁶⁰

With respect to the Zaum, Wilcox says his job is to

Figure out what the English-language ideas in a contemporary world where language is sometimes fragmented might be. And thinking about this in dialogue with the long history of theatre writers whose works also break down language – people like Samuel Beckett and Martin Crimp. What if our version is equally radical and has the same effect on an audience, but using our own language?

¹⁵⁷ Quoted at length in this paper with the kind permission of the 20th Biennale of Sydney.

¹⁵⁸ Belling et al., “Conversation,” 46.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

I think that's our job right now. I personally think the Futurists would approve of this, considering they were all about throwing previous artists overboard from the Great Ship of Art as it sailed into the future.¹⁶¹

As Symonds observed our process was to say “Now what's happening here?”... and [work out] what was actually happening in a scene, or what we could get from it, and...pull out the texts that were unnecessary¹⁶². I added that ‘I've got the opposite problem [to that of *selection*]... because I've got *too little* from the composer, so I have to grow it.’¹⁶³

Justene Williams expressed qualms with some of the original libretto. For her the ‘Futurists [were] male chauvinists. The language of the opera was meant to be very aggressive and male.’¹⁶⁴ Williams became interested in disrupting gender: ‘for me, the costumes, like the [strong men's], immediately made me think of figures like Bruce Jenner, who was known as a virile strong sportsman and now, many years later, has been reborn as a woman.’¹⁶⁵ It was this sentiment that led to us choosing to cast the ‘strong men’ of the original libretto as ‘strong women’. Similarly, as composer, I was interested in the possible of using electronic processing of voice to disrupt gender, noting that the ‘way voices are processed today in the [popular] music industry [often] has the effect of...removing our sense of what gender is.’¹⁶⁶

I had also noted from my reading that ‘Matiushin was very interested in notes smaller than normal steps, in micro-tonal pitches’ and that, even though he did not himself explore that in

¹⁶¹ Ibid., 48.

¹⁶² Ibid., 49.

¹⁶³ Ibid.

¹⁶⁴ Ibid., 47.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

depth in his original score (as far as we know)¹⁶⁷, ‘we’re now better equipped to realise the sorts of things he wanted to do’¹⁶⁸. This led to my decision to make use of a modern Theremin as part of the ensemble:

[Although] invented slightly after *Victory over the Sun* [the Theremin renders sound that is] completely linear...We now have, in some respects, the technical means to realise the ‘Black Square’ of music. [Matiushin] wanted to abstract some things in music and didn’t have the technical means...but now with instruments like the Theremin and the way that we can process voice [digitally], we can create a new sounds that would read as novel with today’s audience...[which Matiushin] couldn’t do with his out-of-tune piano.¹⁶⁹

After meetings with the Biennale, we determined that we would proceed with four singers, four actors (later reduced to three), and a small chorus consisting of singers from the *Inner West Voices* (a volunteer community choir). The singers and actors would be radio-miked, allowing opportunities for live manipulation of their voices. They would enact multiple characters, as was presumably the case in the original production. Williams also brought in two dancers, who in some instances would appear concurrently with the singing characters, or actors as their doubles.

There was also sufficient budget for a band of four musicians (five with the tape part) – the ensemble was largely determined by personnel we knew, with instrumentation that I thought might suit the purpose of the piece. Namely:

- Electronic Keyboard (with an array of sounds cued by the tape operator), doubling digital Theremin¹⁷⁰;
- Viola doubling Viola D’Amore;

¹⁶⁷ Except for some notation in the voice that implies un-pitched, or non-equal-temperament singing (see score fragments in original Russian libretto)

¹⁶⁸ Belling et al., “Conversation,” 47.

¹⁶⁹ Ibid., 47-48.

¹⁷⁰ Additionally, there is one instance where the Keyboard player blows on a referee whistle.

- Alto Flute doubling Piccolo¹⁷¹;
- Five-string fretless Electric Bass Guitar, with pedal effects¹⁷²;
- An additional cued 'tape' part.

This unusual mix of instruments was chosen as much on the strength of the musicians as the balance of the ensemble, but it transpired that the ensemble could be balanced well in any event, both by means of score construction, and of live electronic mixing.

It took time to establish how character changes would operate, and in some instances changes were made during the composition. Williams found that some characters suggested irresistible costumes (most were based on Malevich's original drawings)¹⁷³ in some instances, Williams therefore requested the re-inclusion of characters that we had axed in order to simplify the text.

The final character listing (as printed in the completed score)¹⁷⁴ was:

- Baritone (Bad Man; One; Vast Man);
- Baritone (Nero/Caligula; Coward, with "Clown Percussion"; Young Man¹⁷⁵);
- Soprano (Strongwoman 1);
- Mezzo Soprano (Strongwoman 2);
- Chorus of singers;
- Actor (Traveler, Post-Human);

¹⁷¹ Original plans for additionally doubling Flute and Bass Flute were dropped as the score took shape.

¹⁷² Original plans for additionally doubling Electric Guitar were dropped as the score took shape.

¹⁷³ For reproductions and further reading, see Christina Lodder, "Kazimir Malevich and the Designs for *Victory over the Sun*," in Bartlett & Dadswell, *Victory over the Sun*, 178-193.

¹⁷⁴ Huw Belling, *Victory Over the Sun*, Score (2016), 2.

¹⁷⁵ "Young man" was one such late re-insertion of a character, in Scene Six.

- Actor (Leader, Worker);
- Actor (New-Human).

Additionally, two dancers doubled as ‘workers’ and the ‘traveler’. Notably, in answer to our concerns about the ‘chauvinism’ of the original text, the actors were all female, and the ‘Strongmen’ had become ‘Strongwomen’.

Knowing the forces available I began to construct the score. In the first instance I had begun forensically to re-notate Ender’s transcription as best I could decipher it. This was necessary because of the poor resolution of the scan as found in Bartlett and Dadswell¹⁷⁶, and also because of the notational errors present in the original (requiring some informed guesswork). Observing the Bartlett and Dadswell’s scan had come from another print, I also sourced that original print¹⁷⁷ from Germany to assist. Contradictions centered around incorrect bar lengths and inaccurate, or at best unintuitive, note spacing, so even in instances where the scan quality was improved, I would still have to make forensic assumptions about Ender’s intentions (and Matiushin’s, once removed).

¹⁷⁶ Maria Ender, “transcription of Matiushin’s original score for *Victory over the Sun*,” in Bartlett & Dadswell, *Victory over the Sun*, 72-86.

¹⁷⁷ Christiane Bauermeister and Nele Hertling, eds., *Sieg über die Sonne. Aspekte russischer Kunst zu Beginn des 20. Jahrhunderts* (Berlin: Fröhlich und Kaufmann, 1983).

Figure 51, Interpreting Ender's transcription, Example 1176176

The figure is divided into two panels. The left panel shows a scan of a handwritten musical manuscript. It features a vocal line with lyrics and a piano accompaniment. The handwriting is somewhat faded and difficult to read. The right panel shows a modern transcription of the same music. The vocal line is in treble clef with a key signature of one sharp (F#). It starts at measure 64. A triplet of three notes is marked with a bracket and a question mark above it. The piano accompaniment is shown in grand staff notation (treble and bass clefs).

Some instances involved deciphering barely legible bars and deducing bar lengths of one system based on the implications of another. Note the pencilled-in workings of some other scholar (which are actually part of the scans as reproduced in Bartlett and Dadswell). Here I have assumed a 5/8 bar, and instances where I have applied logical rhythmic additions (such as the triplet marking) are accompanied in my realization¹⁷⁸ by a question mark.

¹⁷⁸ See Appendix B, page 176.

Figure 52, Interpreting Ender's transcription, Example 2

The image shows a handwritten musical score. The top system consists of two staves. The lower staff has the word "free." written above it in cursive. The bottom system is a piano accompaniment for measures 89 and 90. The voice part (treble clef) has a whole rest in measure 89 and a half note in measure 90. The piano part (bass clef) has a complex rhythmic pattern in measure 89 and a half note in measure 90.

Likewise, there are instances of quite free notation whereby the implied rhythmic groupings (and length of free-floating fermatas) is a matter of guesswork.

Figure 53, Interpreting Ender's transcription, Example 3

The image shows a handwritten musical score. The left side shows a handwritten manuscript with two staves. The right side shows a printed transcription of the same passage. The transcription features a treble clef staff and a bass clef staff. The treble staff has a melodic line with a triplet of notes marked with a '3' below them. The bass staff has a corresponding line with a triplet of notes marked with a '3' below them. A question mark is placed above the final note of the treble staff.

On occasion the contour of the note-heads seems to contradict the phrase shapes. The lower voice note-heads sit well above where we might expect, but in the instance above we can assume an intended chromatic (or near-chromatic) contrary motion. In the figure above it also remains unclear whether the upper voice ends on B \flat or B \natural . In the lower part, for example, the line is not strictly chromatic. Is the upper line?

The three figures shown here are cases-in-point of the difficulties presented by Ender's shorthand. In some instances, they might be resolved by a clearer source, but not in others. In respect of locating the musical fragments within the libretto, I enlisted the help of Russian scholars (where legibility permitted), and also matched the fragments in Matiushin's hand from within the libretto, with Ender's, thereby locating them in the opera¹⁷⁹. However, the rationale established for the collaboration with Wilcox and Williams, with the sanction of the Biennale, meant that we were heavily amending or discarding elements of the libretto (by way of clarifying it to our satisfaction and sensibilities)¹⁸⁰. It became apparent, from my engagement with Ender's transcriptions, and from preceding scholarship on her work,¹⁸¹ that her transcription was not sufficiently consistent, internally, or applicable to our translated libretto, to be worth attempting linear reconstruction. Instead I met with Wilcox, and Symonds and determined the *affect* of emergent parts of our new libretto, and cherry-picked fragments of Ender's material (as I had freshly transcribed) from which to grow a new musical language from each scene. In the spirit of this research, and of the audio-visual technology earmarked for use in our particular production, I also decided to refer (very obliquely) to Russian and German repertoire, re-composed and electronically processed, as source material for the tape part. More on this later (page 140).

¹⁷⁹ Notable differences in approach (and chosen key signatures) further heightened doubt about the authority of Ender's work as a true transcription of Matiushin's.

¹⁸⁰ See Belling et al., "Conversation," 44-50.

¹⁸¹ See, for example, Gaebel "Victory over the Sun: The Music," 200-6.

There are other twentieth century works that fall within our 'biology' metaphor which adopt a similar approach to musical material. It is, for example, very *unlike* the much more 'bar by bar' approach taken by Holloway in *Scenes from Schumann*, or my own work "*Pru...Vir...*". However, we can look to works such as *Rendering* by Luciano Berio and Alfred Schnittke's *String Quartet No. 3* as precedents.¹⁸²

A New Rendering: Berio's *Rendering* and 'Restoration' Aesthetics

Berio's *Rendering*¹⁸³ is notable as work that, like my 'rendering' of *Victory*, takes an incomplete fragment as its source: Schubert's short-score sketches for a 10th symphony. Berio's disdain for musical 'completions' is on the record

I have an especial dislike for musicologists who decide to complete an unfinished work. It has been done with Schubert piano sonatas for instance, where people tried to squeeze an artificial [sic] form out of the sketches, basing them on the sonata form. But things didn't work that way for Schubert.¹⁸⁴

Indeed, Berio's dislike of completions may have contributed to his earlier impulse to 'please, leave Schubert alone'¹⁸⁵. It was overcome only by the sketches themselves, rich in suggested lineage. 'Brief episodes in musical development...seem to lean towards Mendelssohn...Furthermore the expressive climate of the second movement is stunning: it seems inhabited by Mahler's spirit.'¹⁸⁶ In a similar respect, Ender's transcription of Matiushin's *Victory* score seemed to carry strong suggestions of composers like Modest Mussorgsky – an impression

¹⁸² Other works such as Igor Stravinsky's *Le baiser de la fée* "*The Fairy's Kiss*," (1928, rev. 1950); Steve Reich's *Radio Rewrite*, (2012); Henri Dutilleux's *Les Citations*, (1985); György Kurtág's *Officium Breve*, (1989); and Holloway's *Violin Concerto*, (1990), are also notable in their use of - and approaches to - fragments of source material, but a detailed analysis of all works is beyond the scope of this paper.

¹⁸³ Luciano Berio and Franz Schubert, *Rendering per orchestra* (Vienna: Universal Edition, 1988-90).

¹⁸⁴ Luciano Berio and Theo Muller, "'Music Is Not a Solitary Act': Conversation with Luciano Berio," *Tempo, New Series*, No. 199 (January 1997): 19.

¹⁸⁵ *Ibid.*

¹⁸⁶ Berio and Schubert, *Rendering*, composer's note (Berio).

so powerful as to lead me to base one of the electronic interludes on a *Boris Godunov* quote¹⁸⁷.

The implications in Schubert's sketches for the 10th lead Berio to make an exception: '[when] the people from the Schubert Ausgabe...sent me, [Berio], the sketches of the Tenth symphony, I was so impressed that for once I said yes.'¹⁸⁸

Berio has described his approach to the incomplete sketches in interviews and in a forward to the score. '*Rendering*', he maintains, 'with its dual authorship is intended as a *restoration* of these sketches, it is *not* a completion or reconstruction.'¹⁸⁹ Berio elaborates on his score-note analogy of a visual art restoration in conversation with Theo Muller:

Rendering is both orchestration and a restoration, like the reparation of a painting damaged by time. When you go to Assisi, you will find beautiful Giotto paintings, some of which are damaged. Now instead of having them repaired by some stupid painter who pretends to be Giotto and fills in what is missing, they decided to leave the white, the concrete as it was, which is very expressive too.¹⁹⁰

Berio's score note observes that this often leaves 'inevitable empty patches in the composition.' He resolves in the empty places between one sketch and the next to create a 'kind of connective tissue which is constantly different and changing, always "pianissimo" and "distant", intermingled with reminiscences of late Schubert'¹⁹¹.

¹⁸⁷ See Figure 82, Page 144.

¹⁸⁸ Berio and Muller, "'Music is not a solitary act'," 19.

¹⁸⁹ Berio and Schubert, *Rendering*, composer's note (Berio). My emphasis.

¹⁹⁰ Berio and Muller, "'Music is not a solitary act'," 19.

¹⁹¹ Berio and Schubert, *Rendering*, composer's note (Berio). Berio cites 'the *Piano Sonata in B flat*, the *Piano Trio in B flat*' etc). David Metzger also finds *Winterreise* (*Gute Nacht, Geforne Tränen, Wasserflut, Einsamkeit, Die Post* and *Der Leiermann*): David Metzger, "Musical Decay: Luciano Berio's 'Rendering' and John Cage's 'Europera 5'," *Journal of the Royal Musical Association*, Vol. 125, No. 1 (2000): 98.

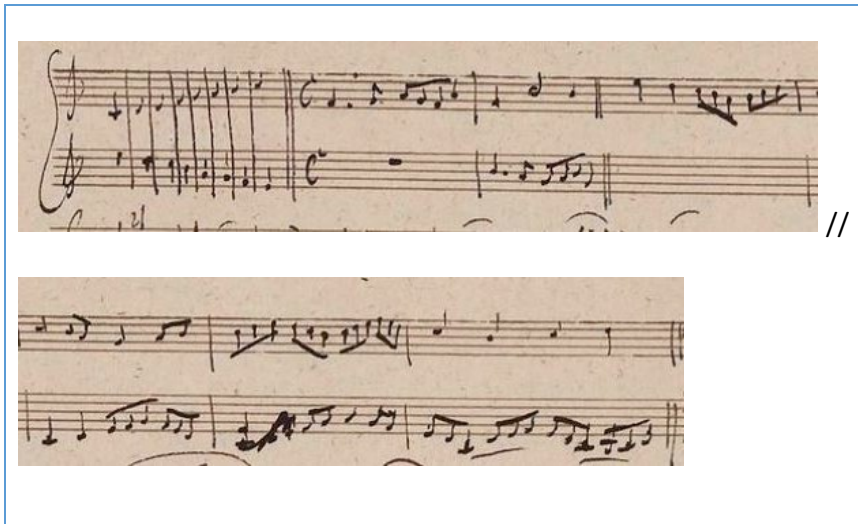
These quotations are discussed in:

Wilfried Gruhn, "Schubert spielen Berios sinfonische Ergänzungen zu Schuberts Sinfonie-Fragment D 936A," *Musica*, 44. (1990): 292-3; and

Thomas Gartmann, '...Daß nichts an sich jemals vollendet ist': *Untersuchungen zum Instrumentalschaggen von Luciano Berio* (Berne: Haupt, 1995), 133-5.

Berio appears totally committed to the sketch as an historical object. He observes that the third movement draft was ‘certainly the most polyphonic orchestral movement Schubert ever wrote’¹⁹². For David Metzger, the drafts are ‘full of contrapuntal intricacies and possibilities largely unbroached (sic) in previous works’¹⁹³. So committed was ‘Schubert to that new path that he arranged to take lessons from Viennese fugue master Simon Sechter.’¹⁹⁴ Schubert’s ‘expensive’ manuscript paper also contained a ‘brief and elementary counterpoint exercise.’¹⁹⁵

Figure 54, Schubert’s counterpoint exercise as found in his sketches for the tenth symphony¹⁹⁶



As if to draw attention to Schubert’s noted interest in contrapuntal technique, Berio includes the counterpoint exercise as part of *Rendering’s* musical ‘cement’, orchestrating and integrating it into the Andante.

¹⁹² Berio and Schubert, *Rendering*, composer’s note (Berio).

¹⁹³ Metzger, “Musical Decay,” 99.

¹⁹⁴ Ibid. (Schubert only completed one lesson before his death).

¹⁹⁵ Berio and Schubert, *Rendering*, composer’s note (Berio).

¹⁹⁶ Franz Schubert, *Symphony No. 10*, Composer’s Autograph Sketch (Berlin: Staatsbibliothek zu Berlin, 1930). Thought to be composed 1928. Available through “Notenmanuskripte” Schubert Online, last modified 2015, accessed February 24, 2016.

http://www.schubert-online.at/activpage/gattung_einzelansicht.php?top=1&id_gattung=15

Figure 55, Berio's realisation (Renderings, Mvt. II) of Schubert's counterpoint exercise

II.

4/4 $\text{♩} = 72$

2 Flauti

2 Clarinetti in Si^b

2 Fagotti

Celesta

Violini I div. a 4

Violini II div. a 4

Viola div.

Violoncelli div.

Contrabbassi div.

Orch.

© Counterpoint exercise by F. Schubert dated Nov. 1828

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As with the material-proper for the symphony, any 'source' material relating to Schubert's original sketch is printed with the score. Berio also obeys Schubert's shorthand notes on

orchestration in the original. His 'connective tissue' is announced by the 'sound of a celesta', and 'must be performed "quasi senza suono" and without expression'¹⁹⁷. At face value this methodology is paradoxical: on the one hand Berio insists he is not 'completing' the Schubert, and on the other he is as faithful as possible to the received material. As Malcolm Miller notably asks 'The title...*Rendering* combines precision with puzzlement...who is rendering what?'¹⁹⁸ Berio's self-stated decision to leave 'inevitable empty patches' in the manner of 'the modern restoration of frescoes'¹⁹⁹ signals the notion of incompleteness *itself* as a musical subject. David Osmond-Smith, notes that 'Art-lovers have long been willing to put the fragment or sketch within a frame, and enjoy its sense of the virtual as much as – in some instances more than – the "complete" work that it heralds'²⁰⁰. For Osmond-Smith, 'Apart from the andante, which at least suggests a ternary group, there is no sense of overall structure [in *Rendering*] to lock each fragment into place'²⁰¹; although Miller does make a case that 'The transitions, rather than abrupt dislocations, are smoothly dovetailed with the reconstituted sketches by means of melodic, harmonic and timbral connections'.²⁰²

What lessons could I take from *Rendering for Victory*? Berio includes all Schubert's extant material, even including a bonus counterpoint exercise, yet his decision to expose the incompleteness by use of contrasting, albeit 'smoothly dovetailed' connective tissue, means that the incompleteness itself is rendered a subject by the chosen structure. In our biology graph, Berio's work would seem to demand two distinct points. The treatment of received sketches is absolutely respectful of Schubertian orchestration; it is obedient to the few orchestration notes

¹⁹⁷ Berio and Schubert, *Rendering*, composer's note (Berio).

¹⁹⁸ Malcolm Miller, "Review: Schubert, Franz, & Berio, Luciano, *Rendering per orchestra (1988-90): score*," *Music & Letters*, Vol. 74, No. 1 (February 1993): 152.

¹⁹⁹ Berio and Schubert, *Rendering*, composer's note (Berio).

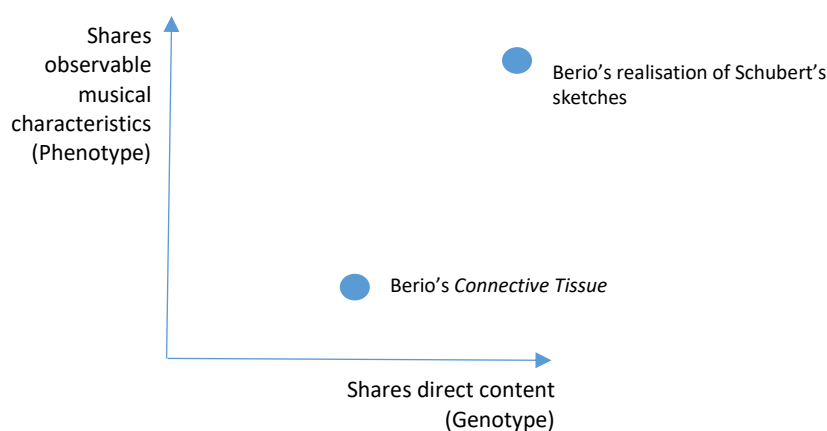
²⁰⁰ David Osmond-Smith, "Review: Only Connect...," *The Musical Times*, Vol. 134, No. 1800 (February 1993): 81.

²⁰¹ Ibid.

²⁰² Miller, "Review," 153.

bequeathed us; and therefore very much in the territory of a ‘completion’: high phenotype, high genotype. But Berio is also obedient to the sketch as read in a *horizontally* time-frame as a found object. He reinforces that fact of Schubert’s gaps, filling them with his own content of low phenotype, and at best moderate phenotype (borrowing where he does, from other Schubert).

Figure 56, ‘Biological’ Graph - Berio, Rendering two-fold relationship to Schubert sources



Berio’s metaphor of a restored fresco had, on the surface, some resonances with *Victory*: a lost opera better known for Malevich’s art than Matiushin’s music. However, the fact of his structural approach ‘in calculated opposition to those musicologists who propose to “complete” unfinished works by an exercise in pastiche’²⁰³, whilst fascinating on the concert stage, could be a very problematic model for an opera with an already confusing narrative (a Zaum-riddled original libretto). Although I wanted, like Berio, to avoid ‘completion’ and pastiche, I did not want to present Ender’s unauthenticated sketches wholesale in stylistic opposition to some other content of my own making. The music of *Victory* needed to *clarify* the drama of Wilcox’s new libretto, not complicate it. What would be the musical results of selecting much smaller portions of the received transcription?

²⁰³ Osmond-Smith, “Review: Only Connect,” 80.

As shown in Figure 57, Schnittke goes as far as identifying his source quotes (at least on the first page) in the actual score. Speaking to Anderson's four-pronged methodology for classifying allusion given the brevity and mixture of quotes, and given that the 'short' quotes form the cellular material, this work could conceivably fall into one or both of the 1st or 2nd quadrant (Figure 1, Page 9). Harmut Schick describes the 'thematic material of open citations and hidden monograms' as 'extremely heterogeneous'.²⁰⁵ What challenges does this material create for the respondent?

At least two scholars have recently used this string quartet as case-in-point in articles describing the 'problem' or 'problems' of reference: Arnold Whittall, in *Problems of Reference: Celebrating 2004*,²⁰⁶ and Jeanette Bicknell (to whom Whittall refers²⁰⁷), in *The Problem Reference in Musical Quotation: A Phenomenological Approach*.²⁰⁸ Whittall, in framing 'early 20th century "new music", and its relation to the post-1945 avant-garde,' writes that

Even if, during the history of composition since 1960, an occasional composer seeking to demonstrate 'history's absence' can be found, the vast majority have sought not merely to celebrate history's continuing presence, but also – even when rejecting the allusive or parodistic qualities of earlier neoclassicism – to make drama out of the tension between the new and old.²⁰⁹

Whittall views reference as one potential means to address what Adorno calls 'the aging of the New Music...the arbitrariness of a radicalness for which nothing is any longer at stake.'²¹⁰

²⁰⁵ Harmut Schick, "Musikalische Konstruktion als musikhistorische Reflexion in der Postmoderne. Zum 3. Streichquartett von Alfred Schnittke," *Archiv für Musikwissenschaft*, 59. Jahrg., H. 4. (2002): 245.

²⁰⁶ Arnold Whittall, "Problems of Reference: Celebrating 2004," *The Musical Times*, Vol. 145, No. 1888 (Autumn, 2004): 25-39.

²⁰⁷ *Ibid.*, 38.

²⁰⁸ Jeanette Bicknell, "The Problem of Reference in Musical Quotation: A Phenomenological Approach," *The Journal of Aesthetics and Art Criticism*, Vol 59, No. 2 (Spring, 2001): 185-91.

²⁰⁹ Whittall, "Problems of Reference," 27.

²¹⁰ *Ibid.*, 26; Theodor W. Adorno, "The aging of the new music," trans. Robert Hullot-Kentor and Frederic Will, in *Essays on music*, ed. Richard Leppert. (Berkeley: University of California Press, 2002), 181-202.

Whittall's article considers late 20th century composers' responses to Adorno's lamenting in 1955 'the "stabilization of music" ... the anxiety that gave shape to [the second Viennese school's] great founding works,' claims Adorno, 'has been repressed...in the leveling and neutralization of its material'.

Whittall also addresses an important diametric between the 'utopian' and 'dystopian' in respect of the impact of allusion. In claiming it is possible to feel a distinction 'between compositions which embody "the anxiety of influence" and those which have a different quality, to do with what [he has] termed "the pleasures of allusion",' Whittall refers to an article by Franco Moretti, cited by Terry Eagleton²¹¹ which claims that while '[Walter] Benjamin and Adorno associated "Fragmentary" texts with melancholy, pain, defenselessness, loss of hope; today, they would evoke the far more exhilarating concepts of semantic freedom, de-totalization, and productive heterogeneity'. Nevertheless, Whittall thinks that it would

be futile to try and adjudicate between the claims of anxiety and pleasure in Schnittke's case. While he might have enjoyed ways of making past and present collide, his music does not sound like that of someone happy...to relive the past; even whilst [being procedurally satisfying for Schnittke], it is as a way of expressing and controlling an inherent instability that seems to manifest itself in retrospect.²¹²

For Harmut Schick, the thematic material, in Schnittke's third quartet, of 'open citations and hidden monograms of Lasso, Beethoven, and Shostakovich,' in being 'extremely heterogeneous,'²¹³ gives the whole an appearance of 'a typical post-modern work'. Yet for Schick, the quotes are integrated and not purely, as is more the case in *GLUT*, (as Anderson might term) 'stream-of-consciousness'.

²¹¹ Whittall, "Problems of Reference," 38.

²¹² Ibid.

²¹³ Schick, "Musikalische Konstruktion," 245.

Schick writes

Its material is as much the result of strict “developing variation” as the starting point for complex reflections on music history, for the musical quotes comment on each other.²¹⁴

Considering the issue of musical commentary Jeanette Bicknell also identifies a key phenomenological dilemma. She notes that in written language ‘quotation marks set off a group of words as a direct quotation’ and ‘sound cues such as pauses...can indicate direct quotation in speech.’²¹⁵ Music has ‘no problem meeting the first requirement for quotation... of containment’. The second requirement, denoting reference that is otherwise integrated, ‘poses difficulties’. What, asks Bicknell, ‘is the auditory equivalent of quotation marks?’²¹⁶

In considering a recording of the string quartet (without the score in which the initial quotations are demarked), Bicknell relies on program notes to alert her to Schnittke’s use of quotation. She ‘tried to listen for the various quotations’, and found only the Lassus stood out ‘on first hearing’. Bicknell undertook to listen to the Beethoven *Große Fuge* until able to ‘recognize its theme’ in Schnittke’s quartet without difficulty, and her

appreciation and understanding of the music grew... [as she] came to be more aware of the way in which Schnittke develop the opening statements: he “played” with them until they sounded twisted and distorted, but recognizable. Each time the Lassus fragment reemerged undeveloped, it seemed familiar and calming, even elegiac.²¹⁷

She concludes that her comprehension of the rhetoric of Schnittke’s String Quartet, for what Schick termed ‘developing variation’ and musical quotes ‘[commenting] on each other’, was vastly aided by her decision to pursue further listening. She concludes the unfamiliar secondary musical material, whether discerned by a listener or indicated in program notes, ‘can be an

²¹⁴ Ibid.

²¹⁵ Bicknell, “The Problem of Reference,” 185.

²¹⁶ Ibid.

²¹⁷ Ibid., 186.

invitation to listeners to educate themselves both about the composer in question and about music more generally.²¹⁸

Although Whittall and others notably find an ambiguity between 'anxiety and pleasure' in its treatment of received fragments, Schnittke had found - for Schick and Bicknell at least - a means of developing a small amount of 'heterogeneous' received material into a dramatically cogent whole. Berio's *Rendering* and Schnittke's *String Quartet No. 3* present, at a minimum, two further models for approaching both the received material, and any further quotation in *Victory*. For *Victory*, 'anxiety and pleasure' ought to derive from the libretto, with the received material selected in its service.

²¹⁸ Ibid., 189.



Victory: Towards a Dramatic Narrative

Having taken an active decision to develop the score from components of the received material (as in the manner of Schnittke's *String Quartet No. 3* rather than the 'realised' components of Berio's *Rendering*), the first step in the process for *Victory* was to determine the affect for each scene, and by extension locate source material from the Ender. This meant, on the whole, abandoning any commitment to replicate the position within the original libretto of the received fragments (where they could be established). I determined that my first obligation, in the interest of the best artistic result, would be to the new libretto.

As scenes were given to me, I recorded some preliminary ideas in the form of notes on the libretto pages, summarized in the table below:

Figure 58, Table of preliminary notes on *Victory* libretto

Scene	New libretto (Appendix A): Page (per Appendix A) / (line)	My notes	My notes on possible Ender Material (bar numbers from my transcription)
Intrada			Matiushin's intro (expanded)
Prologue	158 / (top)	♩ = 186	
Scene 1	159 / (top)	♩ = 66	b. 61? / b.74 also 98 ↓
Scene 1	159 / <i>The Sun is revealed</i>	Intro music?	
Scene 1	160 / I dream of romance	Sour Waltz/Tango?	
Scene 1	160 / Nero/Caligula in one person enters	'Auto-tuned' effect (using electronics / radio-mic)	
Scene 1	161 / Traveller through time enters	Electronics / (tape part)	
Scene 1	162 / The Bad Man enters	Heavy ('rock')	B. 44? + b. 81 (original 'Bad Man' song in Matiushin) ↓

Scene	New libretto (Appendix A): Page (per Appendix A) / (line)	My notes	My notes on possible Ender Material (bar numbers from my transcription)
			
Scene 2	163 / (top)	Bells!	b. 18 / b. 20
Scene 2	163 / <i>incantation</i>	Responsory (catchy refrain for 'sun can we know you / dare we know you') Electronic pulse?	
			
Scene 3	165 / (top)	Gerald Barry 'Yelling' 7/8 Jackhammer ♩ = 250 (Anderson <i>Discovery of Heaven?</i> Part 2 @ c. 3") Climax (Barry) all ♩s	
Scene 4	166 / (top)	'Shostakovich Panic' (Sym. 4. M1 Presto / Sym. 8. M3) ♩♩♩ / ♩ / ♩ / ♩ ♩ = 172	b. 98 – 99 (on loop); b.1-3; b. 79-80 ↓

Scene	New libretto (Appendix A): Page (per Appendix A) / (line)	My notes	My notes on possible Ender Material (bar numbers from my transcription)
Scene 4	166 / MANY	(chorus) Male/Female Hocket (spoken) (Klangfarbenmelodie. / passing)	
Scene 4	167 / (top)	Use falsetto	
Scene 4	167 / to a single point of light	'Panic climax'	
Scene 4	167 / Our faces are dark	Bad national anthem (based on contemporary Russian anthem contour in local pitch?)	
Scene 5	168 / (top)	Soft and fast	
Scene 5	168 / NEW HUMAN	(Electronic) bad heavily treated harpichord	
Scene 6	171 / (top)	Free time (use previous material from your new score)	
Scene 6	173 / (All is well that begins well)	Singers form semi-chorus?	
Scene 6	174 / <i>through this coda...</i>	Theremin / D'Amore in contrapuntal Xenakis-like voice exchange (gliss.)	

In the following pages will explore, on a selective basis, the manner in which the practice actually unfolded. One of the few musical excerpts actually printed in extant copies of the original libretto was Matiushin's own introduction, consisting of only two bars:

Figure 59, *Matiushin's Introduction / 'Overture'*²¹⁹



The limited amount of material was both problematic and advantageous: the material was limited, but as a result could be developed in any number of ways. I decided to interpret the bass line of the figure loosely in the manner of 'Schenkerian' reduction and attempt to incorporate the observations as a unifying element throughout my score.

Figure 60, *Reduction of bass-line of Matiushin's 'Overture'*



Figure 60 is my reductive interpretation of Matiushin's 'Overture'. I imagined that the descent could be considered as though it were functional (even though there is scant context to justify this in reality). Furthermore, because the F# passes quickly in the rhythm of the original, I considered it a chromatic passing note (although the Phrygian cadence it implies would certainly inform my later modal explorations).

²¹⁹ Aleksei Kruchonykh and Mikhail Matyushin, "Pobeda nad solnstem: Facsimile of the original 1913 Russian Publication of *Victory over the Sun*," in Bartlett & Dadswell, *Victory over the Sun*, 49.

My initial sketches for the *Overture* of the new score (later discarded in favour of simply opening with the *Prologue*) sought to expand on these observations, extending Matiushin's '3, 2, 1' by way of the octatonic scale.

Figure 61, Early Belling sketch for 'Overture'

STs 111 11

Maest.

(slow) *molto accel*

mp *cresc.*

Fast *ff*

Ther Free

Piano arpeggiations (open strings)

(8th?) → Cello/Ther FX?

Although the (Figure 61) sketches were abandoned as material for the overture, they were later used in *Scene 1*. The first bar was elaborated, also by way of the octatonic scale, in order to retain the rhythmic impetus of what had preceded (in the Belling). The elaborated first bar of the original *Overture* music (Figure 62) thus became a motif used twice in the Belling: at bar 254; and again with variation at bar 497 (score page 50).

Figure 62, Matiushin's Overture as it first appears, recomposed, in the Belling Victory score, p. 24

24

THE SUN IS REVEALED
Poco meno mosso ♩ = 172 **rit.**

(Piano)
 254 **f cresc.**

Synth.

Vla.

f

256 ♩ = 90

Synth.

Picc.

Vla.

E. Bass

ff

ff

ff

Modal alteration: finding a language for *Victory*

In addition to looking at the (limited) content available in Matiushin's hand for the overture, I also initially examined the 'Bad Man' song which also existed in both Matiushin's and Ender's hands. Be it through disagreement, or (I suspect through transcription error, Ender and Matiushin's scales for the 'Bad Man's' song differed very slightly. I considered each in turn.

Figure 63, Ender's scale in the 'Bad Man' Song



Figure 64, Matiushin's scale in the 'Bad Man' Song



Ender's Scale (Figure 63) was missing the F# that completes it as a Major Scale on E, with an added E# (coloured, Figure 64). The E#; which I would consider a Phrygian second, albeit with odd enharmonic spelling, suggested to me a launching point for experiments in modal alteration.

Figure 65, Octatonic scale on E natural



Altering two pitches, for example, renders an octatonic scale beginning on E \flat with a minor second as the first interval. I transposed that scale to D Major in preparation for alteration of the mode to create music for the *Prologue*.

Figure 66, Matiushin's scale in the 'Bad Man' Song transposed to Belling Prologue pitch



Figure 67, Belling scale for opening of the Prologue (as altered Matiushin)



I retained (speaking to the now-transposed pitches), Matiushin's flat second degree and major seventh, but discarded his E \flat , in favour of creating a chromatic scale disrupted by two augmented seconds.

Figure 68, Belling scale for opening of the Prologue with its two local interval classes demarked



This new mode for use in the *Prologue* opening (continued in transposed and/or altered iterations) satisfied a number of criteria;

- it was a new mode of my own creation, but with connections to the Matiushin's material;
- it retained Matiushin's Phrygian (or flattened) $\hat{2}$, as found in both the 'Overture' and the 'Bad Man' song;
- it referred to the chromaticism found throughout Ender's transcription (and indeed the overture);
- and it expressed a symmetry in the sense having non-retrogradable local intervals (m2, A2, m2 - m2, m2 - m2, A2, m2) which pivoted around an 'altered dominant'²²⁰ (G#): a tri-tone away from the first degree (I had observed many exposed tri-tones in Ender's transcriptions).

The primacy of this modal approach is reinforced by the orchestration of the *prologue*. It operates by interspersing a unison (largely monophonic) line in the ensemble, with fixed chords in the chorus of four principal singers. In the case of the singers, creating the impression of 'organum', as a quasi-monophonic response to the affect of the instrumental ensemble, trumped voice-leading. Each of the singers' chords is bounded (between the upper and lower-most parts) by a major seventh, with only the inner parts altering within the mode. The chords are fixed and recycled, giving the impression of fixed register. This impression is sometimes actually enforced – the word 'You' is (until bar 66) always rendered by the same fixed-position chord (Bb, Db, F#, C#).

²²⁰ Though not used 'functionally' as a dominant.

Figure 69, Reductive example of Belling fixed-position pitch scheme for voice in Prologue (non-modal pitch alterations coloured)

I. ("You") M7 A3
 II. M7 A3
 III. M7 A4
 IV. M7 A2
 I. M7 A3 etc.

$b\hat{7}$ $\hat{6}$ $\hat{5}$
 (m3 descent back to destabilised $\hat{5}$)

Figure 69 shows, in reduction, the first ‘phrase’ (five chords) sung by the vocal ensemble²²¹. The chords are recycled; taking the roman numerals in the figure they are recycled thus in the score:

(I, I, I, II, III, IV, II, III, IV, I)²²².

Non-modal alterations (coloured) were allowed in deference to the desired melodic contour (in this case an oblique reference to the Matiushin ‘overture’, as shown in the figure’s scale degrees.

Figure 70, Outer-voice compass for Prologue vocal bars 5-25

Upper-voice D5
 Lower-voice D5

In addition to the rule bounding each vertical chord by the same interval of a Major 7th (effecting an organum-like parallelism), the intervallic compass of the outer-parts of the first phrase reinforces the tri-tone that bifurcates the chosen mode (Figure 70, above). Further phrases in the singers’ parts introduce new chords which follow the same ‘organum’ method, with brief

²²¹ See Belling, *Victory*, 3.

²²² In the sketches I in fact numbered the fixed chords and composed by ‘painting by numbers’.

digressions from the strict texture at bars 59-68, (canonic entry); and at bars 98-114, (actual pitch unison).

Development within the prologue is largely by modal alteration (and transposed modal centers). For example, the insistent “ $b\hat{2}, \hat{1}, b\hat{2}, \hat{1}$ ” that features throughout the *Prologue’s* instrumental part, is variously transposed as a means of entering a new pitch-space (bars 29, 31, 32, 55, 58, etc.). In so-doing small modal variations are allowed that anticipate pitch that appears later in the opera; such as, for example, the hint of the octatonic in bar 31.

In addition to what I have called ‘modal alteration’, a few other methods of constructing new large-scale variation (or, more loosely, ‘development’) were used in the construction of the new score. These included local rhythmic alteration (‘hiccups’), ‘fake’ quotation; and, for scene six, vertical harmonic ‘expansion’. We will explore what is meant by each of these labels in the upcoming subchapters.

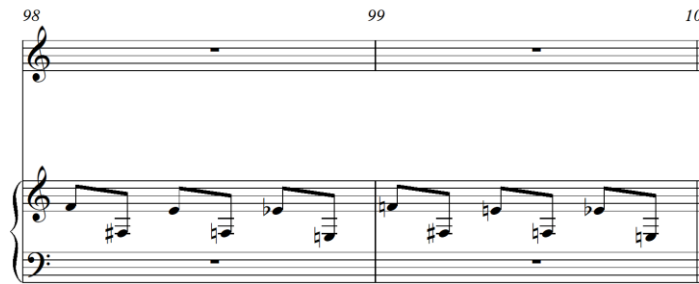
Rhythmic hiccups: Embiggening ostinati in *Victory*

Ostinati are, as a proportion of the whole, a frequent feature in Ender’s original *Victory* transcription.²²³ For parts of my score (including in Scene 1 of the new libretto, as per my initial

²²³ Ender’s transcription (as re-notated by Belling), Appendix B, page 176. Bars 18-19; 26; 34-35; 44-49; 54-60; 74-76; 79; 98-100. These appear consistent with the limited material available in Matiushin’s hand such as the ‘Bad Man’s Song’

sketches²²⁴) it seemed appropriate to generate some paths out of the ostinati as transcribed by Ender.

Figure 71, One of Ender's ostinati slated for use in *Belling Victory Scene 1*



To this end, in the manner of other composers we have observed in previous chapters, such as Robin Holloway and Thomas Adès, I decided to apply new rhythmic content, or 'overlays', to existing musical cells as a means of extension. In the case of *Scene One*, the 'overlay' applied was localised metric modulation, which in the first sketches was notated as such.

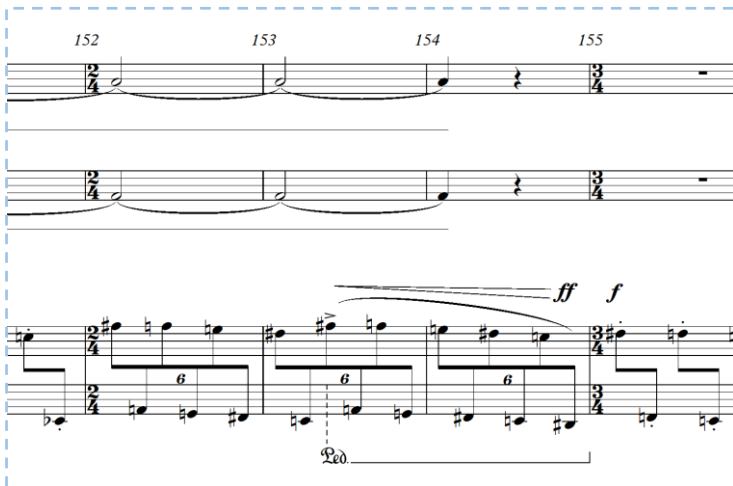
²²⁴ I had mooted Ender's bars 61, 74, & 98 (see Figure 58).

Figure 72, Bars 11 & 12 (extract from an early sketch²²⁵ of *Belling Victory*, Scene One)



I might also have used irrational bars to similar effect. Consulting with the performers, I came to the realization that an alternative notation might be easier to read and perform. The rhythm in (Figure 73) is subtly different but almost imperceptibly so at 182 crotchets per minute.

Figure 73, Bars 152-155 (extract) from final *Belling Victory* score



²²⁵ Bar numbers in this figure correspond only to scene one of the early sketch, and do not relate to the completed score.

The re-notation (and re-barring) of the early sketches meant that the singers²²⁶ could remain in the base tempo and that only one instrument, the keyboard, would need to render the more difficult rhythmic ‘hiccups’. In addition to these ‘simulated’ metric modulations, (simulated because they were ultimately rendered as sextuplets), *Scene One* also makes use of frequent switches between mixed and compound meters, and indeed mixed meters more generally. This is particularly in evidence on page 23 of the final score where the only *pitch* material of bars 240 – 253 is a single tri-tone (the midpoint of our Figure 68 mode from the prologue), and the musical interest is from rhythmic or colouristic variation. However, in other parts of the scene, as with the prologue, moving the pitch-compass of the chromatic falling ostinati, was applied in addition to the rhythmic variations. These movements were, at a local level, largely intuitive and in service of textual drama.

This rhetoric for sustaining interest (broad use of mixed meter, and rhythmic ‘hiccups’) is deployed throughout *Scene 1*. The voices of the strongwomen continue (in parallel thirds), the ‘organum’ of the prologue. The bulk of the material that accompanies them is grown from mere fragments of Ender’s transcription.

Departures from the Orthodox: The Theremin, The Vocoder, The ‘Defiant’ Tango

Reviews of the premiere performance of the new *Victory* score noted a mix of influences:

the 100 years between now and then is heard in the theremin, invented in 1928, Minimalism maybe, the tango certainly, the Moog sound familiar from Wendy Carlos’ *Switched on Bach* (1968) and, for my ears, not a little Prog Rock in the keyboard alongside the more ambiguous tonalities and jagged shapings of ‘contemporary classical.’ Keith Emerson died 10 March; I wasn’t a fan of Emerson, Lake and Palmer (founded 1970), but recognised Emerson’s agility with the Moog and admired the keyboardism (sic) of fellow prog rockers Rick Wakeman of Yes (founded 1968) and Tony Banks of Genesis (founded 1967), often forgiving their many musical excesses. I was

²²⁶ The top two lines in Figure 72 & Figure 73.

doubtless hearing things, but *Victory Over the Sun* is nothing less than a treasure house for a century of association²²⁷.

Another felt it was:

an inspired and intriguing score via an imaginative archeological investigation of Mikhail Matiushin's (sic) original, coming out somewhere between Russian Orthodox choral music, Stravinsky and space-age pop.²²⁸

As well as intentionally developing the material left to us by Ender and Matiushin, it was also apparent that departures from the material and in some instances the very *affect* of the Matiushin-Ender original might serve the new score, freeing us²²⁹ from the artistic perils of fidelity: from the problem of second-guessing our antecedents' intentions. To this end I constructed certain parts of the score, beginning in *Scene 1*, with no *immediate* connection to the Ender material, although still musically connected with what I had already derived from Matiushin and Ender. In most cases this was inspired by elements in the new (Wilcox) libretto.

To begin with, the instrumentation settled upon included a modern Theremin and Synthesizer. Both are anachronisms in respect of the instrumentation available to Matiushin, but to misappropriate Alex Ross's Alban Berg quotation, 'music is music, Mr. Gershwin'.²³⁰ Bach is performed on modern keyboards, why not take advantage of contemporary instruments for reconstructed Matiushin? In respect of the Moog Theremini²³¹ its capabilities in terms of modal pitch correction were of interest, in that it allowed a non-specialist player to render distinct

²²⁷ Keith Gallasch, "20th Biennale of Sydney: fierce return of the Futurists" Realtimearts, last modified May, 2016, accessed June 2, 2016, <http://www.realtimearts.net/article/132/12224>

²²⁸ Jason Catlett, ed. Dee Jefferson, "Sorry you missed the best thing at the Biennale," Timeout Sydney, last modified March 24, 2016, accessed June 2, 2016, <https://www.timeout.com/sydney/blog/sorry-you-missed-the-best-thing-at-the-biennale-032416>

²²⁹ That is to say the collaborative team of Belling, Wilcox, and Williams.

²³⁰ Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (New York: Harper Perennial, 2009), xv.

²³¹ For details on this instrument see "Theremini" Moog, accessed February 16, 2016. <http://www.moogmusic.com/products/etherwave-theremins/theremini>

pitches in a given mode without the absolute precision of hand-placement required by the classic Theremin design.

Figure 74, Moog Theremini front panel²³²



The Theremini’s ‘pitch correction’ (second dial on the left in Figure 74) is controlled by a dial that ranges between ‘none’ and ‘full’.²³³ No pitch correction produces a linear scale of pitch controlled by the proximity of the hand to the aerial, in the manner of a classic Theremin. As one rotates the dial towards ‘full’ the linearity of pitch movement is disrupted by increasingly rigid ‘snapping’ to the nearest pitch on the selected mode until the fullest setting returns absolute steps between pitches, such that each note is at a fixed frequency (in the manner of a keyboard).

Figure 75, Extract from *Belling Victory Scene 1* (p. 25), specification for first entry of Theremin

To Theremin	c. 45" Theremin 263	To Synth.
^	p <i>misterioso</i> Improvised fantasy on D minor, ending on tonic triad.	b 4/4
^		b 4/4

Moog Theremini
 Preset, Futurewarz;
 Root, D[♯]; Scale, Aeolian;
 Pitch Correction, 90%;
 Amount, 100%

²³² Reproduced from website courtesy of Moog, Ibid.

²³³ My labels.

Figure 75 is a score extract showing the manner in which the 'Theremini' settings are specified. In this case the mode is Aeolian on D \flat ,²³⁴ the 'Futurewarz' preset (a sound by Moog) closely resembled the 'saw-wave' sound frequently used in the synthesized keyboard. 'Amount' refers to the effect amount (the second right-most dial in Figure 74). Notably the pitch correction is set to 90%, which allows subtle inflection of the pitch center as the notes change. The player was allowed to improvise within the mode (and with the viola d'amore) using the parameters given for the instrument.

This system of specifying parameters was used for all Theremini entries. The other pitch mode used was octatonic²³⁵, in recognition of elements of the Ender that imply octatonic, and the noted prevalence of the octatonic scale in noted Russian repertoire contemporaneous with the original opera²³⁶. The (relative) ease with which the Theremini could be played with the use of pitch correction allowed for it to form part of an 'Octatonic' trio for Nero/Caligula's²³⁷ lament on score page 53 (Figure 76, below).

²³⁴ In anticipation of the pitch content of the 'fake' Orthodox hymn (described later in Figure 77); and in sympathy with the Viola D'Amore, the strings of which are tuned to a D minor chord for this piece.

²³⁵ Termed 'diminished' in the Theremini settings.

²³⁶ See, for example, the connection of Ender bars 18-22, with Mussorgsky's 'Coronation Bells' in *Boris Godunov* (1868-73). Richard Taruskin notes in *Stravinsky and the Russian Traditions* (Oxford: Oxford University Press 1996), 255-306. That the bells consist of 'two dominant seventh chords with roots a tritone apart': a collection of pitch that forms the octatonic scale additively. Taruskin's research also identifies the scale used extensively by Stravinsky in *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913); as well as by, amongst other composers, Dmitri Shostakovich, Alexander Scriabin, and Sergei Prokofiev. Belling elaborations of the Matiushin 'Overture' also make use of the octatonic scale, (see Figure 62).

²³⁷ The two historical figures appear as one character.

Figure 76, Extract from Nero/Caligula's lament in Belling Victory p. 53.

Lacrimoso (♩ = 60)

Moog Theremin
Previous settings &
Root, Bb;
Scale, Diminished

Chordal vocoder OFF

Nero/Cal. *p espress.* 524 525 526 *f* ord.

All my peo ple in love with youth It should be for-bid-den

Theremin
ad lib.
p espress.

(coordinate with singer)

E. Bass *p*

From the beginnings of the project the opera seemed to be a 'ritual piece' in the sense of being a non-character-driven set of rites.²³⁸ In particular, the new libretto called, in Scene Two, for something like 'an incantation'; in Scene Six for something that 'could be chaos or...a perfect ritual'; and in Scene One stated simply that the 'Sun is revealed'. In order to best fulfil dramatic suggestion in the new libretto, anachronistic forms were permitted (at a local scale) which departed from the content, if not the affect, of the received material.

Figure 77, Belling sketch for 'fake' Orthodox hymn

²³⁸ Although not necessarily in the sacramental sense, the pioneers of the original work seemed at best ambivalent about the consequences of their futurist vision.

In order to effect a patina of the 'religious' in the ritual of sun 'worship' (transmuting into an 'assault' in Scene Two), I sketched a 'fake' wordless hymn to be rendered by the chorus (Figure 77). The simplicity of the material was in consideration of both traditional hymnody, and the performance limitations of the chorus²³⁹. The resemblance of the first five pitches to the *Dies Irae* plainchant²⁴⁰ was a coincidence noticed well after the fact of composition. To the extent that at least one reviewer heard 'Russian Orthodox choral music'²⁴¹ the 'fakery' was successful. Additionally, Scene Five employed a chromatic passacaglia (score page 127)²⁴², and Scene One; taking as its example the Seventh movement *Es Geschah* from Alfred Schnittke's '*Faust Cantata*';²⁴³ also employed a 'defiant'²⁴⁴ tango sung by the Strongwomen (p. 38). The tango, however anachronistic to the original score, is itself derived from a kind of 'waltz' (score page 311) which came from bars 75 and 76 of Enders material, with and inversion of the bass-line of Figure 78.

²³⁹ An amateur volunteer chorus recruited from *The Inner West Voices* community choir in Sydney.

²⁴⁰ For some of the instances of composers quoting this chant until 1986, see Malcom Boyd, "'Dies Irae': Some recent manifestations," *Music & Letters*, Vol. 49, No. 4 (October 1968): 347-56.

²⁴¹ Jason Catlett, ed. Dee Jefferson, "Sorry you missed the best thing at the Biennale."

²⁴² This is accompanied in the 'tape' part by a distorted Bach quote – the methodology behind which is described in the following section, and in Figure 82.

²⁴³ Alfred Schnittke, *Seid nüchtern und wachet...* (*Faust Kantate*) (Vienna: Universal Edition, 1983).

²⁴⁴ (Belling's tango) as described by Gallasch, "20th Biennale of Sydney: fierce return of the Futurists."

Figure 78, Ender's 'Waltz' figure, and an extract of the 'Waltz' preceding the tango in *Belling Victory*, Scene One

The image contains two musical score excerpts. The top excerpt, enclosed in a dashed blue box, shows measures 74 and 75. It features a piano part with a melodic line in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic. The bottom excerpt, also in a dashed blue box, is titled "Mannered ♩ = 90" and covers measures 311, 312, and 313. It includes parts for S.W.1, S.W.2, Synth., Vla., and E. Bass. S.W.2 has the lyrics "Wi". The Synth. part is marked "(Piano)" and "ad lib.". The Vla. part is marked "arco" and "sensually". The E. Bass part is marked "f".

To the extent that these digressions raised qualms about my duty to the received material, I found myself sympathetic with Wilcox's observation that the Futurists themselves 'were all about throwing previous artists overboard'.²⁴⁵

In addition to the inclusion of unusual forms²⁴⁶ and instrumentation, the radio microphones on the actors and singers provided scope for the electronic manipulation of the voice. Although not marked on the score, the voices of the spoken components were often given 'reverb' by the

²⁴⁵ Belling et al., "Conversation," 48.

²⁴⁶ At a local scale.

audio engineers to effect a more ‘God-like’ quality for their characters,²⁴⁷ and to allow them to be heard over the amplified ensemble. Additionally, one sung character in both the original and new libretti was the incarnation of ‘Nero and Caligula’ in one person. Wilcox’s new libretto presented the first lines of this character as the interleaved Latin and English translations of quotes attributed to the two historical figures:

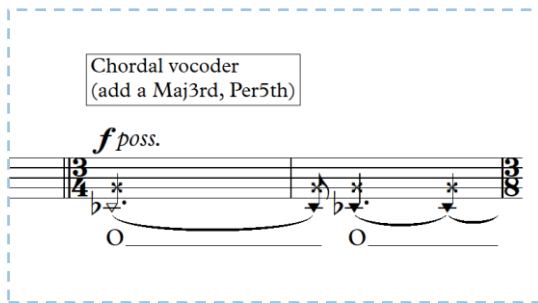
NERO/CALIGULA
Oderint dum metuant
(let them hate, so long as they fear)
Qualis artifex pereo
(as what kind of artist do I perish?)
What have I made
(with this divine hand?)²⁴⁸

To emphasise the duality of the Nero/Caligula character, the bracketed lines in the libretto would be prerecorded in the tape part, and the un-bracketed lines would be rendered live by the singer. Both would be subject to electronic manipulation, and my compositional approach to this text bore in mind the ‘organum’ of the original prologue (see Figure 69). The tape part was constructed by pre-recording the singer singing each syllable of the line on one pitch, and artificially stacking those pitches (in the computer software ‘Audacity’) to form triads which would be moved around in parallel motion. This computer manipulation had the effect of creating an inhuman (almost robotic) sound. The live ‘singing’ of the un-bracketed lines (which consisted of guttural sounds and Sprechstimme), was audibly related to the organum of the tape part by the live-processing insertion of a major 3rd and perfect 5th, to form a triad with the root (as per the instruction to the audio engineers in the score, see Figure 79 below).

²⁴⁷ The spoken ‘leader’ character was, for example, given reverb in Scene Five.

²⁴⁸ For context, see within the full libretto on page 160 in Appendix A.

Figure 79, *Belling Victory*, 'Nero and Caligula in One Person enters' p. 44



The net effect was of two not-quite-real characters interacting, with the live-performance 'organum' have a much more raucous character (due to the non-pitched vocal techniques employed, score pages 43 to 49) in contrast to the rigid 'tuned' pitches of the prerecorded tape part. Other components of the tape part are addressed in the sub-section below.

Quoting without quoting: *Victory* tape part

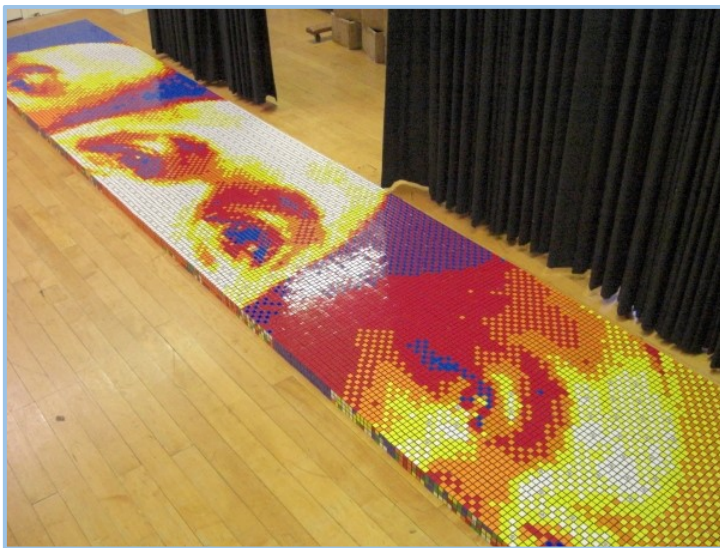
In order to avoid any question of copyright infringement in the creation of the 'tape' part,²⁴⁹ a number of approaches were employed to render entirely novel responses to existing repertoire. Very short parts of selected work were recomposed *backwards*²⁵⁰ (that is to say, the content was recomposed palindromically, varying pitch or other elements as best suited the reversed material).

²⁴⁹ In this case, computer audio files, but the score uses the legacy terminology.

²⁵⁰ This 'backwards' approach was also an oblique reference to lines in the new Wilcox *Victory* libretto, such as 'red-shift in the rear view mirror / makes yesterday look like a skeleton', and 'the past leaves / at the speed of light' (Scene Five). I imagined collective human memories of past events and music as unspooling backwards behind us as we travelled forward.

Synthesised orchestral sounds for the new segments were created in the computer software ‘Logic’ (also used for synthesising the keyboard sounds), and Audacity. The syntheses were distorted using, Fourier analysis and granulation processes (see Figure 81)²⁵¹, such that any sampling was limited to entirely reconstructed fragments of *several* (at least three) recordings (each particle being no longer in length than 0.5 seconds). A visual analogy would be the construction of an image bearing resemblance to an original (perhaps with inverted colours)²⁵², using only ‘pixel’ sized (granular) references taken from a large number of sources, such that *no single element* is traceable.

Figure 80, ‘Pete Fectau’s “Dream Big” piece in the making’²⁵³



Peter Fectau’s *Dream Big* (Figure 80 above), constructed from Rubik’s cubes, is a case in point. In the case of *Victory*’s audio ‘tape’ part, the quotes are recomposed (and recomposed in reverse)

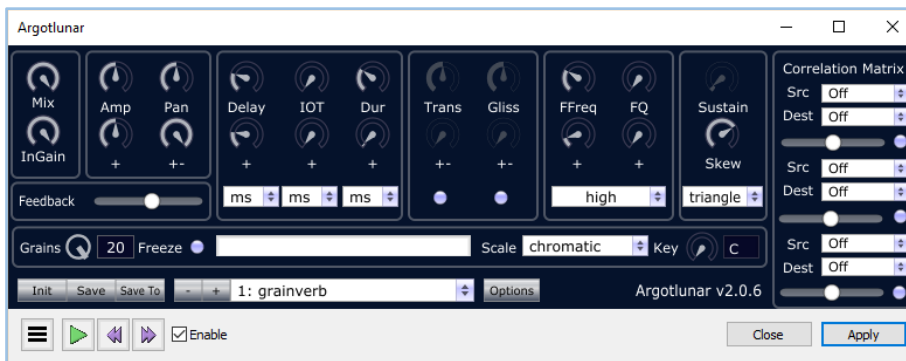
²⁵¹ Using the freely available Argotlunar granulation plug-in for Audacity. Michael Ourednik, “Argotlunar,” accessed Jan 18, 2016, <http://mourednik.github.io/argotlunar/>

²⁵² Representing the backwards ‘re-composition’ of the original quote.

²⁵³ Reproduced, under terms, from Wikimedia commons. Pete Fecteau, *Rubik’s Cube mosaic “Dream Big” in progress*, Wikimedia Commons, last modified July 28, 2010, accessed June 6, 2016, <https://commons.wikimedia.org/wiki/File:Mosaic40percent.JPG>

such that the resultant image (or recording in this case) is a newly created object only remotely descended from the original.

Figure 81, Screenshot of Argotlunar plug-in for Audacity.



The 'pixels' in this case were created using Argotlunar granular synthesis software plug-in for audacity. The main parameters exploited were:

- **Amp**, the amplitude of each grain²⁵⁴
- **Pan**, the range within which each grain was panned across stereo channels
- **Delay**, the range of delay of each grain, effecting the degree to which the any source material is scrambled (a lot this case)
- **Trans & Gliss**, respectively the wholesale, or linear transposition of grains beyond their original pitch centres
- **Dur**, the duration of each grain, typically 200ms and not exceeding 500ms.

²⁵⁴ Or 'pixel', in the visual metaphor.

By these means 'false' quotations were constructed anew from reversed synthesised samples, amidst a multi-sourced soup of unidentifiable grains of 0.5 seconds or less. The table below details the sources that informed each newly created 'tape' part.

Figure 82, Table of tape-cues and the various sources that informed their creation.

Name of tape-cue	Repertoire Basis for <i>backwards</i> re-composition and granulation	Source recordings for 'limited-sampling' granulation (informing computer synthesis in <i>Logic</i>)
"In the Future"	Fragments of Shostakovich, Dimitri Symphony No. 11, 3 rd Mvt.	Petrenko, Vasily. [Conductor]. (2009) <i>Shostakovich: Symphony No. 11- The Year 1905</i> . [Audio CD]. Hong Kong: Naxos.
"In the Future 2"		Haitink, Bernard. [Conductor]. (2000) <i>Shostakovich: Symphony No. 11- The Year 1905, Original recording reissued</i> . [Audio CD]. London: Decca. Rostropovich, Mstislav. [Conductor]. (1993) <i>Shostakovich: Symphony No. 11</i> . [Audio CD]. Hamburg: Teldec.
"Fleshbits"	Fragments of Rachmaninov, Sergei <i>Vespers</i> ; Tchaikovsky, Pyotr Ilyich <i>Liturgy of St John Chrysostom</i> .	Korniev, Nikolai. [Conductor] (2015) <i>Rachmaninov: Vespers (All Night Vigil), Op.37</i> . [Audio CD]. London: Decca. Sveshnikov, Alexander. [Conductor] (2006) <i>Sergei Rachmaninoff: Vespers, Op.37</i> . [Audio CD]. London: Decca. Cleobury, Stephen. [Conductor] (1999) <i>Rachmaninov: Vespers</i> . [Audio CD]. Amsterdam: Philips. Hobdych, Mykola. [Conductor]. (1998) <i>Tchaikovsky: Liturgy of St. John Chrysostom, Op. 41</i> . [Audio CD]. Hong Kong: Naxos. Savchuk, Yenchen. [Conductor]. (2009) <i>Tchaikovsky Liturgy of St John</i> . [Audio CD]. Leeuwarden: Brilliant Classics.
"Backwards Boris"	Fragments of Mussorgsky, Modest <i>Boris Godunov, Coronation Scene</i>	Gergiev, Valery. [Conductor]. (1999) <i>Mussorgsky: Boris Godunov (1869 & 1872 Versions)</i> . [Audio CD]. Amsterdam: Philips. Abbado, Claudio. [Conductor]. (1994) <i>Mussorgsky: Boris Godunov</i> . [Audio CD]. New York: Sony Classical. Daniel, Paul. [Conductor]. (1998) <i>Mussorgsky: Boris Godunov – Highlights</i> . [Audio CD]. Colchester: Chandos. Karajan, Herbert Von. [Conductor]. (1998) <i>Mussorgsky: Boris Godunov – Remastered</i> [Audio CD]. London: Decca.
"Bells Granulated"	Pure Synthesis based on Maria Ender bb. 18-19	
"Jackhammer Sample" [1-9]	Treated recorded sample, not granulated	
"Backwards Bach"	Fragments of Bach, Johannes Sebastian <i>Harpsichord Concertos</i> .	Egarr, Richard. [Harpsichord/Conductor]. (2009) <i>Bach: Harpsichord Concertos / Triple Concerto</i> [Audio CD]. New York: Harmonia Mundi. Pinnock, Trevor. [Harpsichord/Conductor]. (2001) <i>Bach: Concertos</i> [Audio CD]. Berlin: Archiv. Staier, Andreas. [Harpsichord/Conductor]. (2015) <i>Bach, J.S.: Harpsichord Concertos</i> [Audio CD]. Paris: Harmonia Mundi.

In addition to being specifically crafted to obscure and reimagine its source material, the tape part was also live mixed in the course of performance, such that it could respond to events as they unfolded in real performance. For example, the 'Backwards Bach' section in Scene Five (score pages 128 to 130) was adjusted in intensity by way of a mixing desk in response to the 'Coward' and 'New-Human's' lines (sung and spoken, respectively).

Simultaneity and discombobulation: *Victory* final scene

We have so-far examined a multitude of approaches taken to creating an entirely new score, in service to the narrative of a new libretto, whilst paying due to fragments of 'found material' from the original opera. These techniques include (as we have respectively termed them):

- Development by modal alteration (of found modes in the original, or self-generated modes)
- Development by localised rhythmic variation (mixed-meter and rhythmic overlays – the so-called 'hiccups')
- The inclusion of new instrumentation, and composition to suit that instrumentation (such as the approach to writing for a theremin with 'pitch-correction')
- The inclusion of 'faked' material, such as the 'orthodox hymn' to fill perceived²⁵⁵ gaps in received material
- The localised inclusion of new forms (tango, passacaglia) as befitting a desired dramatic/compositional outcome
- The inclusion of live electronic processing (with its impact on musical content) for dramatic ends

²⁵⁵ Perceived in respect of the needs of the new libretto.

- The inclusion of a processed tape part that ‘simulates’ quotation of existing repertoire, external to the received score, but connected by some other means (nationality, similarity of affect²⁵⁶).

We may conclude the examination of *Victory* by examining the material in Scene Six, with respect to the preceding content, as an endpoint for the processes employed.

In the courses of Scenes Four, Five, and Six, the gesture of “ $\flat\hat{2}, \hat{1}, \flat\hat{2}, \hat{1}$ ”; first presented at a local level in the prologue (see page 129 of this paper); is elaborated on in two ways:

1. In the re-classification of the original mode (Figure 67, p. 126) derived for use in the prologue, as the interaction of two triads (Figure 83, below) a minor second apart (D Major, E \flat Major).
2. In the large-scale (structural) interpolation of those two triads (as opposed to the *local* modal presentation of their pitches in linear combination).

Figure 83, Pitch basis for Scene Six (and parts of Four & Five)



Figure 83 depicts a hexachord of six pitches derived from the interpolation of the above-mentioned triads. It is a variant of the original ‘prologue’ mode (Figure 67): all of its pitches are

²⁵⁶ As is the case with the Mussorgsky, *Boris Godunov* reference.

found in the original, with G \sharp and C \sharp discarded. The original mode's intervals of interest; the minor, and augmented second, and the tri-tone; are marked in the new figure (slur, dotted-slur, and square bracket respectively). To the extent that the latter scenes of *Victory* reference this mode, they vary between linearly presenting the mode as originally created, and in considering the *vertical* (bi-chordal) implications of the new iteration.

Scene Four makes use of an active A \flat pedal that is largely present, in one instrument or another, from bars 859 to 928 (active because it obliquely references Morse-code/transmission as the 'leader receives a message').

Figure 84, Extract from Scene Four of *Belling Victory*, p. 99.

The musical score for Figure 84 consists of four staves. The top staff is for Synth., with measures 868, 869, and 87. The second staff is for A. Fl., with dynamics *p* and *f*. The third staff is for Vla., with an *arco* section and dynamics *p* and *f*. The bottom staff is for E. Bass, with a dynamic of *f, commanding*.

The A \flat pedal contextualizes the 'mode' as it is first presented in the synth and bass guitar at bar 868 (Figure 84) as having D \flat for its root. C \sharp is present, but the G \sharp of the original mode is omitted. Similarly, returning to D \flat as root after excursions away in the preceding bars, the 'Wrongfooted

March' at bar 963 takes as (non-strict) input the melodic contour of the current Russian national anthem²⁵⁷ and applies the 'prologue' mode (Figure 85, below).

Figure 85, *Belling Victory Wrongfooted March* extract above beginning of *Alexandrov National Anthem of Russia*

Huw Belling (2016) *Victory over the Sun 'Wrongfooted March' Scene 4*

Alexander Alexandrov (1939) *National Anthem of Russia*

Taking a broader-level view of the 'harmonic' (read modal) structure, Scene Four ends with a March on a (highly coloured) variant of D major, and Scene Five begins in E \flat major²⁵⁸, in deference to the new bi-triadic way of looking at the content of the mode as detailed in Figure 83.

The very end of Scene Five (score page 142) includes an E \flat to D \sharp cadence in the Viola (the lower voice) that signals a return to the D \sharp root²⁵⁹ of our mode, and Scene Six returns to the Figure 83 interpretation of pitch in earnest.

²⁵⁷ See "National Anthem," *The Kremlin*, accessed December 02, 2015, <http://eng.flag.kremlin.ru/gimn/>

²⁵⁸ It should be noted that Scene Five also includes departures from the modal language in this discussion, such as in the chromatic Passacaglia and 'Bach' tape part briefly mentioned above, that are beyond the scope of this analysis.

²⁵⁹ The same root as the beginning of the *Prologue*.

In contrast to the rhythmic exactitude of the majority of the preceding opera, this scene effects both the ritual and the discombobulation called for in the libretto ('it could be chaos or it could be a perfect ritual'), by means of 'Slow, free time' bars - 'senza misura', in effect. The relinquishment of rhythm as a principal impetus, and the accumulation of pitch that resulted from free-time bars across singers and instruments, necessarily meant that more complex vertical interactions of pitch would result (in contrast to the largely horizontal operation of much of the previous composition). More complex harmony (in terms of pitch-saturation) was constructed in the keyboard part, albeit harmony grown from the Figure 83 hexachord: an attenuation in concept, if not execution,²⁶⁰ of the original Prologue 'mode'.

Figure 86, Reduction of the Synthesizer part for *Belling Victory*, Scene Six, bars 1208-19.

bb.1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219.

Figure 86 is a reduction of the harmony (keyboard only) that occurs in part of Scene Six. The right hand frequently elaborates on the left's D major/minor pitches with inversions of G and C \flat major and, critically, E \flat major: ultimately leading to a nearly perfect²⁶¹ bifurcation (bar 1219) of our attenuated 'prologue' mode into the two D \sharp , E \flat triads. Nevertheless, in the final moments of *Victory* this 'neatness' of modal pitch fails, analogous to the way that language fails in the libretto.

²⁶⁰ In practice, the pitches G \sharp and C \sharp of the original mode found their way into latter scenes imagined using the newer conception of the mode as two triads.

²⁶¹ *Imperfect* because of the G \flat .

As words disintegrate, so too do pitches, and the piece ends with a 'very long' glissando voice-exchange between the theremin and viola. It accompanies an anonymous mass of voices, all muttering syllables. The mass, like the music, dwindles - at first to a few lone voices - and then to nothing.

Conclusion - Beyond Reference: A Dance Suite emerges

The final work that forms part of this investigation of the various dimensions of allusion is paradoxically related because of its (general) *lack* of direct allusion. The orchestral ‘Dance Suite’ is termed as such very loosely, as the original intention for the work was to ‘invent’ a suite of dances that referred to, but significantly departed from earlier²⁶² understandings of that form. At the time of writing the suite is a work in progress, and the proposed movements are tabled below.

Figure 87, Table of movements and proposed movements for Belling Dance Suite.

Proposed Mvt No.	Description	State of completion, (source)	Length (proposed)
(0)	<i>Overture al L’italiana</i> . An overture after the Italian style referencing the overture from Wolfgang Amadeus Mozart, <i>The Marriage of Figaro</i> . K.492 (1786).	Complete, 2015. (Score compendium p. 287)	4’30”
1	<i>Nahash</i> . A ‘snake dance’ unrelated to the traditional dance suite form.	Complete, 2014. (Score compendium p. 323)	4’
2	<i>Sarabande – Invented in Hell</i> . After the form of a Sarabande.	Complete, 2015. (Score compendium p. 347)	6’30”
3	<i>Polonaise</i> . After the form of a Polonaise.	Incomplete.	(c. 4’)
4	<i>Tango</i> .	Incomplete. Orchestration of tango material in Belling’s chamber opera, <i>Carousel of Blood</i> (2010).	(c. 6’)
5	<i>Divertimento</i> . Not a ‘dance’ per se.	Incomplete. Dance-like material from short-score draft of Belling’s <i>Violin Concerto</i> (2013), and a summation of preceding movements.	(c. 9’)
Intradas (Between Mvts)	Connecting tissue between the movements led by ‘honky-tonk’ piano.	Incomplete. Deriving from sections of Belling’s <i>The Dictator</i> , for piano and voice (2014).	(c. 30” each)

²⁶² As understood by Bach, for example.

Of the three movements completed at the time of writing, only one, *Overture al L'italiana*, directly quotes the music of another composer. The programme note mentions that it is 'what might have happened if, whilst copying his over for *The Marriage of Figaro*, Mozart's scribes had a very bad day indeed.'²⁶³ The idea of referring to a Mozart overture was inspired by Oliver Knussen's Mozart quotations in *Higglety Pigglety Pop!* (1984-5, rev. 1999).²⁶⁴

Figure 88, Opening strings excerpt from the overture of Mozart's *The Marriage of Figaro*



The score is premised on generating a 'moto perpetuo' based on Mozart's opening strings material (Figure 88, above). An additional 'cell' of compositional material is a series of twin attacks (the first in Bar 1 of *Overture*). They were imagined as 'badly' extracted cadences from scores of Mozart's (although they are not *derived* from any location per se), and begin with the conceit of being orchestrated using only the instrumentation available in Mozart's original score.

²⁶³ Huw Belling, *Overture a L'italiana* (2015). Score note.

²⁶⁴ Oliver Knussen, *Higglety Pigglety Pop!*, (London: Faber Music, 2014).

The two materials are extended in a number of ways: A Lydian fourth is added to the original contour of Mozart's melodic trope in the form of a G# in the upward motion in bar 3²⁶⁵ (as opposed to functioning as a raised $\hat{7}$ neighbour note in the third bar of Mozart, Figure 88); further modal alterations are explored as the scalar motion is extended (particularly from bar 10), and the twin attacks evolve beyond the original conceit as they become rhythmically distorted.²⁶⁶

²⁶⁵ Of the Belling score.

²⁶⁶ See, for example, bars 13-14, 18-19, 21-22.

Figure 89, Piano and strings at rehearsal mark 'J' in Belling Overture al L'italiana.

The musical score for Figure 89 is arranged as follows:

- Piano (Pno.):** Bass clef, dynamic markings *f* and *ff*, includes a *Ped.* marking.
- Violin 1 (Vln. 1):** Treble clef, 2/4 time signature, dynamic markings *mp*, *mf*, and *p*. Includes performance instructions: "Desk 1, div. quasi sul pont." and "solo, quasi sul pont.".
- Violin 2 (Vln. 2):** Treble clef, dynamic markings *mp*, *f*, and *p*. Includes performance instructions: "solo, quasi sul pont." and "gli altri pizz.".
- Viola (Vla.):** Alto clef, dynamic marking *mp*. Includes performance instruction: "(pizz.)".
- Violoncello (Vc.):** Bass clef, dynamic marking *mp*. Includes performance instruction: "(pizz.)".
- Contrabass (Cb.):** Bass clef, dynamic marking *mp*. Includes performance instruction: "(arco)".

Eventually the received material from Mozart's is transformed into a something reminiscent of a tarantella at letter J, (Figure 89 extract). The 'tarantella' rhythm is notated in tuplets in the 1st and 2nd violin divisi, and repeats itself in cycles of altering lengths (7 quavers in bars 133-34, and 135-37; 9 quavers in bars 137-38 – beginning on the second crotchet beat). At the same time, the secondary 'twin attacks' have transformed into quavers (or semiquavers) in a 1:3/2:3 dialogue

with Mozart's melodic material.²⁶⁷ The energy of the two original materials colliding eventually leads to a four-bar quotation from Mozart's overture at letter K, almost note-for-note, which then 'breaks' as it profoundly decelerates and is saturated with intuitively selected pitches (leading to full chromatic saturation) in the final three bars.

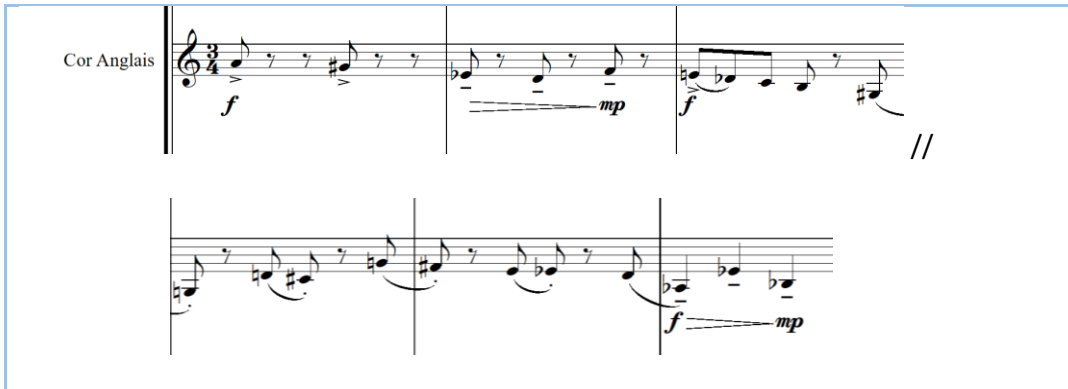
Overture a L'italiana combines two of our previously explored methodologies in its approach to allusion. Referring back to our (Figure 1) quadrant, the 'Mozart' quotation is not re-composed from the inside 'bar by bar', but it is a 'Direct quotation of [a fragment] of pre-existent music, which play an integral part in the musical structure'.²⁶⁸ The 'twin attacks' material, which interacts with the 'Mozart' material to the point of near-integration (at letter J), half-borrows from the *Diffusions* methodology of 'faked' source material. The 'badly' extracted cadences carry the qualification that they are not derived from any actual source. Their (opening) connection to the received material is by the conceit of borrowing from contemporaneous orchestration; a conceit that is rapidly abandoned as the piece develops. They are 'alluding to a style but not necessarily involving any quotes at all'.

What, after all these attempts at allusion, or of 'faking' allusion, would a piece that does neither reveal? The first of these Dance Suite 'movements' to be completed, *Nahash*, was based entirely on a melody of my creation. The introductory pitch material (bars 1 – 3) establishes both chromatic neighbors and augmented seconds, as part of the modal language.

²⁶⁷ See the piano, and the rest of the divisi strings in Figure 89.

²⁶⁸ See Anderson as quoted in (Figure 1, page 9)

Figure 90, Cor Anglais part (in C) opening six bars of *Belling*, Nahash



It also uses every chromatic pitch, completing the ‘missing’ notes from the opening phrase by cycling through perfect fourths in bar 6. The first melody to follow the introduction (in the clarinet, bars 8 – 10), uses octatonic pitches altered by a Phrygian $\hat{2}$, coloured in Figure 91.

Figure 91, pitch content of Clarinet part (in C) in *Belling*, Nahash, bars 8-10.



The remainder of the short *Nahash* score interpolates both the introductory pitch material (chromatic in its totality, but with a certain identity based on the linear ordering of pitches); and developments of the first ‘melody’ (with Figure 91 pitch material).

Composed two years before the completion of *Victory*, *Nahash* seems to anticipate the character of its pitch content (see discussion on page 126): pitch content that I would later derive from Matiushin’s and Ender’s unrelated sketches. It is a correlation that at the time of composing *Victory* was unconscious. The pitch content and modal operation of *Nahash*, a work composed

free of deliberate attempts to reference others, suggests at the prescriptive power of my personal predilections as a composer, irrespective of received material.²⁶⁹

I have used, in the preceding analyses, a number of metaphors (e.g. biology), or schema (Anderson's four 'quadrants') to seek insight into the various 'dimensions of allusion'. In *Diffusions* I undertook an experiment in compositional craft that did not 'allude' to existing material by other composers, but rather *invented* material as if it were composed by another. Doing so offered insights into the nature of the dichotomy between the source material and the resulting score. More *direct* engagement with other artists' source material, in Belling and in other works, revealed the multitude of approaches available to the referencing composer.

We have learned, taking the case of Alfred Schnittke's *String Quartet No. 3*, of the difficulties inherent in measuring the intent of the composer, and of the subjectivity of notions such as 'parody', and we encountered with Jeanette Bicknell and others, the problems for the listener in demarcating references and quotations in music that sets out to allude. Works like my *Victory over the Sun* and *Nahash*, and Robin Holloway's *Dream Vision* and *Dream Visitation* (as a twin-fold response to Schumann's *Allnächtlich in Traume*), suggest that the fingerprints of composers - even of composers responding to a single source - can present themselves irrespective of, or even *in spite of* the properties of the source. By employing rigorous compositional craft, composers can indeed retain their own identity whilst indulging in direct allusion.

²⁶⁹ I have not examined the 'Sarabande' movement here, but the connections to both the form of a Sarabande, and to the melodic stylings of *Nahash*: compare the melody (as transformed in the strings) from bar 105 of *Sarabande* to melodies in *Nahash*.

Appendix A – Pierce Wilcox, *Victory over the Sun*, new libretto

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PROLOGUE

You.

You who were born,
and are still alive.

For you.

For thon and co and ze and mer
let ve tell you who zir are

We made you all of this

typed out

w-w-wor-war-

letter-syllable-morpheme

learned the necessary

ism and ology,

eulogy, elegy

deathpraise for a maybe future...

my tensions are all wrong.

let me:

ask/teach you for one first victory

please let us

howl, howl, howlmouth wild

for only a little while

loud, loud, loudblow manic

for just long enough

scattergun photon hits your pupil

noisetide slides upon your nerve

let our dreamshit own your senses

forever

eyes up here (readmereadmereadme)

ears down here (hearmehearmehearme)

mind hums

we plan to trouble it

heart pumps

we plan to bury it

Please: hearseefeel us roar.

SCENE ONE

TWO FUTURIST STRONGWOMEN enter.

FIRST WOMAN

All is well that begins well.

SECOND WOMAN

All is well that ends well.

FIRST

There will be no end.

SECOND

No grand finale?

FIRST

Never.

We system-shock the universe

Arm this passive world

Slaughter the strawmen

Imagine

Each glistening missile

FIRST/SECOND

The mountaintops will be drowned.

The Sun is revealed

Hymn to the Sun:

immolateus plasmaperfect

we crave your soft little red little

nucleus / nuke-kiss / nuke-kiss / new kiss / kiss me

kiss (nuke) my skin all cancertender

kiss me.

FIRST

Witness.

Enemy.

SECOND

Villain.

FIRST

Awful beauty.

Can we know you?

SECOND

You are like unto a god.

FIRST

Vast and wondrous
Your blistergaze blasts me alive
I burn with vision
I dream of romance
a swooning silhouette before the falling flame

SECOND

you char our flesh
soften our mind
weaken our heart
pulp our soul

FIRST

Wanderer in a sea of stars
You inspire me
with the redshift of distance
Dare I know you?

SECOND

Yes.
We will know you through violence.
We will know you with force.

FIRST

Yes.

SECOND

Sun
You have borne a glut of passion
And scorched it into our red hearts
We cannot forgive.
We will wrap you in a dusty veil
And bury you in a concrete box.

As NERO AND CALIGULA IN ONE PERSON enters:

FIRST

The war begins.

SECOND

Time and space died yesterday.

NERO/CALIGULA

oderint dum metuant
(let them hate, so long as they fear)
qualis artifex pereo
(as what kind of artist do I perish?)

what have I made
(with this divine hand?)
I am Nero (Caligula)
I will be (remembered)
forever (forever)

*TRAVELLER THROUGH TIME enters. the fantastic noise of his entry drowns out
NERO/CALIGULA*

TRAVELLER (spoken)
In the future
where I visited, yesterday,
some of my best friends are weaponry.

NERO/CALIGULA
It must be forbidden to treat elders this way.

TRAVELLER (spoken)
There is, was, will be
dust without end.
As I watched I became covered in it,
in those tiny fleshbits of electric people.
I wanted to clean myself
so I found a stream and followed it down.
There is, was, will be
so much water.
(Soon the flood will come and all your depressions will be filled to overflowing.)
I tried to dive into a lake
and break its perfect surface into pieces.
It was harder than iron.
(It will be harder than iron.)

NERO/CALIGULA
all my people
in love with *youth*
It should be forbidden to treat elders this way.
What can one do?
I will slide into another century
hidden in the folds of a quotation mark
like this:
a line from Russian poet Kruchenykh:
quote
Everything is soiled
even the bones have been puked
end quote

HE vanishes.

TRAVELLER
I will ride across the millennia.

I came from a time when there are no men and no women,
where there is strength without violence
and rebels lay siege to a resurgent sun.
They do not know how to smile
but they look like they will live forever.

The BAD MAN enters.

BAD MAN
the future is only war.
you should know this
you should feel this

TRAVELLER
You don't believe I can fly?

HE kills the TRAVELLER, then attempts to turn the gun on himself.

BAD MAN
I am too shy for self-slaughter
But not for a statue
'Look on my works, ye Mighty, and -'
WAIL.

He sees a weapon from the future.

the black double barrel is pointed straight at me
full of radiation/vibration/disappointment
one terawatt locked on
to vibrate us apart

Fight me, you weaponised angel!

SCENE TWO

A chorus of soldiers emerge. The BAD MAN distracts them so the STRONGWOMEN can begin their assault on the sun.

Under the whole scene, this repeats like an incantation:

FIRST STRONGWOMAN

Sun, can we know you?

SECOND

Sun, dare we know you?

One of the CHORUS gives the BAD MAN flowers.

CHORUS

flower

lovely

tender

sweet

While they sing, BAD MAN destroys the flowers.

BAD MAN

Your flower world is gone.

The azure sky

grows slimy with mould

CHORUS/BAD MAN

rich fat Autumn fruit

sickly-ripe Summer seed

BAD MAN

Nobody wants to hear that poem.

Sing me old-fashioned glory

in the voice of a genderless cyborg

CHORUS/BAD MAN

The triumphal chariot rolls

How joyous to fall

Under its wheels

The STRONGWOMEN leash the sun.

FIRST STRONGWOMAN

All matter falls before us.

The sun is cut up at our feet!

SECOND

Booyah strongmen!

CHORUS/BAD MAN

let the white hot horses crush us

let our hair curl up in the fire

all cosy and nice like a flower

SECOND

a carbon guardian orbits

where the sun once dangled, all vast and insulting

violets groan

beneath our firm heel

FIRST/SECOND

The sun is buried

Darkness envelopes

Let's take all the knives

And wait for dawn.

SCENE THREE

GRAVEDIGGERS enter. Perhaps this is a dance with jackhammers. They are erecting a grave marker for the Sun.

GRAVEDIGGERS

Smash in the braincase
Tear up the cradle
Welcome the cage
Of the blood thirsty turnip

I have broken my own throat
I am turning to cotton wool
What are we?
Just grave dust and shavings.

SCENE FOUR

The LEADER receives a message.

LEADER (spoken)
The sun has been taken prisoner.
This meets my approval.
I request a full analysis.

ONE enters, leading the MANY (CHORUS). Throughout this scene, the FIRST and SECOND Futurist Strongwomen manipulate the buried Sun.

ONE
The earth has stopped revolving.

MANY
We tore the sun up by its fresh roots
Greasy they reek of arithmetic

ONE
We shall establish a holiday. The Day of the Victory Over the Sun.

MANY
We are free
The sun is broken
Glory to the many-faceted dark

ONE
I here pronounce dead
the Sun of the Modern Age!
Electrons misfire
Airplane wings melt
before the gaze of the people.

LEADER
Those of my citizens who still swear by gunfire will be chopped up into meal.

ONE
Rise
onto a path
not forged from marble and plastic
or metal and oil

Live
Where the datasphere whispers crack, fizz,
the blood shouts with narcotic truth
the eyes read every spectrum
Take my body for raw material

I am in a prison
of this meat
Rend my flesh
into extremis
Flay my spirit
to a single point of light.

FIRST and SECOND finish their work on the Sun and join the song of triumph.

FIRST/SECOND/ONE
Our faces are dark
Our glow is within
We suck from the dead udder of
the particle dawn.

MANY
nanotheos
nanotheos

The future arrives.

SCENE FIVE

The future has risen. The FIRST and SECOND Futurist Strongwomen are there to greet it.

SECOND
the past leaves

FIRST
at the speed of light

SECOND
accelerando

FIRST
red-shift in the rear view mirror
makes yesterday look like a skeleton
wavelength all crimson and cold

SECOND
Entropy increases.

The NEW HUMAN (actor) and the COWARD face off.

NEW HUMAN
We have executed our own history.

COWARD
was anything left?

NEW HUMAN
Not a sign.

COWARD
all empty?

NEW HUMAN
We are filled to the brim with lightness. I know some people who don't know what to do with themselves. Some tried to drown themselves, but they floated right up and out of the lake. The weak ones went mad, saying: we might become too interesting and powerful. They looked at their own strength and it frightened them.

COWARD
They are not ready for the new-blazed trails
hold back the crowd
from the singularity

NEW HUMAN

We built an organ factory where you can get anything: eyes for the blind, hearts for the psychopath, arms for the pacifist.

One man brought us his grief. Take it, he said. I don't need it anymore!

He's still there. He walks around and around, offering to trade in his sadness for an upgrade.

We like that. He's our perpetual motion machine.

COWARD

How won

won

How on –

FIRST/SECOND

How wonderful it is to live tomorrow.

FIRST

Thrill without memory

No ancient mistakes to whisper in your ear

SECOND

You are a blank mirror

You are a clear grotto in a secret cave

where light-hearted goldfish flick their tails

like grateful slaves

COWARD

I am grateful.

So grateful.

The VAST MAN enters, frantic, alone in a large space.

VAST MAN

I am always behind, today.

Two steps back.

Where is the sunset? When is the end of my day?

The COWARD tries to help him. They find an object.

COWARD

Fragment of a starship.

VAST MAN

Or a coffeemaker

COWARD

Or a Grecian urn

VAST MAN

Let me test our debris:

He bites it.

VAST MAN
Unobtanium.
It takes like hell.
That is where we are.

COWARD
Bring back the past
I want to remember
all of my sins
if I had sins
it would make all of this
worthwhile

Time and space collapse on themselves.

The cast gather.

SCENE SIX

The storm breaks. Everything happens at once. The performers make simultaneous declarations as the choir advances. It could be chaos or it could be a perfect ritual.

The NEW HUMAN transforms herself with implants.

The VAST MAN attempts to understand his surroundings.

The LEADER has become a WORKER.

The POSTHUMAN annihilates herself

The TWO STRONGWOMEN battle over the corpse of the Sun.

ALL

I am about to fall.

NEW HUMAN

Synthetic flesh: to read my lover's heartbeat in his hand.

Pneumatic legs: to run away from every terror.

Digital brain: to process data as fast as it can spawn.

And a weapon braced on every nerve:

to fight the war our sharpest souls

are planning to invent.

VAST MAN

The windows

all face inward

can't move your head or hand

you will come unscrewed or undone

it is so hot

such a nasty climate

nothing grows here

not even cabbage and onions

can't find a market...

they say it all went underwater

everything is archipelago

try to live here

if you can

WORKER

Yesterday there was a telegraph pole here

today a snack bar

tomorrow a cable car into orbit

it changes every day so nobody knows where to go for lunch any more.

POSTHUMAN

I upload myself in binary

to a place

where there are no binaries

Wo-man-men-myn dissolves in the leap

I tumble

between wired and wireless
praying to my own godhead
to shatter upon landing

I unplug my extremities
plugs and jacks alike
connecters and receptacles
for useless current
void their meaning
in spurts onto the distant floor

One zero one one.

FIRST
I long for perihelion

SECOND
you are no Icarus

FIRST
I will not get caught in chains
bear trap beauty
absurd silk
crude trick

SECOND
Here everything runs with no resistance
Roads come from all directions

FIRST
I want to walk steady
down a road at night
with an animal under my arm

SECOND
This is future country.
There is no space for farmbeasts
between our wolfhungry wires
if you are afraid
you must turn back

FIRST
I want to hold that life to my chest
every future is death
the cosmos blossoms
flowering
forever
thrusting out into the dark
with petal

after petal
until its bloom engine goes cold

SECOND
entropy increases.

FIRST
every dancing atom
will stop
spread out
go cold

SECOND
silence is coming

FIRST
we took a sun
bursting with fusion
and killed it before its time

The YOUNG MAN crashes his plane and emerges unscathed.

YOUNG MAN
I am free
From gravity
No sun exists
to pull me close

This universe has no centre
No certainty
No truename
any more

I am alive!
Only my wings are crushed
and a hint of damage
on my left shoe

FIRST/SECOND
All is well that begins well
and has no end
the world will die
but we will always live!
This is our victory!

CHORUS

zaumzaumzaumzaum
zorro zoloft zenomorph
morph
morph my body
into a shape more perfect
one of my (one zero one)
one of us (one one zero one)
us

- Some of us are still fighting.

please join us
in this heartbreak of a future
it is lonely in the strangelet strangelittle breeze

what is victory
without a fleshmatefriend to share it with?
- Share my life, my story, my manufactured heart
where can I mutter my humblejoy
without a folded-up ear

whose hand can I hold in a thousand year?
will you still have a hand
will it be warm and willing
will it be gunmetal tentacle spiked

- and where did you put all your skin?

sk-k-k-k-
scratch my skin to prove I feel
feeling-ing-ing
every -ing we -ing is over
eat-ing
drink-ing
kiss-ing
verb my nounform
subject does object

- I am not an object

object/ion
ionised part/icles
part
part of me wants to -
part
part, me
part, me, see

see the sun
sun
one last time

- Time is on our side

sigh-
sigh-
sigh-
silence
si la eh nun ce
Nuncio. Noon. See.
Kay. Kay oh.
O – o –
(savemesavemesaveme)

-

through this coda, the energy bleeds out of the chorus, fewer and fewer of them joining in, until there is only one voice left, and that voice is desperate to speak but cannot.

The lone voice cries silently.

END OF OPERA

Appendix B – Belling transcription of *Maria Ender* material for *Victory over the Sun*

Voice

Piano

5

Voice

Piano

11

Voice

Piano

15

Voice

Piano

2

16

Voice

Pno.

20

Voice

Pno.

26

Voice

Pno.

27

Voice

Pno.

34

Voice

Pno.

36

Voice

Pno.

39

Voice

Pno.

44

Voice

Pno.

(? sic) (? sic)

50

Voice

Pno.

54

Voice

Pno.

57

Voice

Pno.

crescendo a *forte*

The image shows a musical score for Voice and Piano, spanning measures 61 to 64. The score is divided into two systems. The first system (measures 61-63) is in 6/8 time. The Voice part (treble clef) features a melodic line with some rests and a final triplet of eighth notes. The Piano part (grand staff) provides accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The second system (measures 64) changes to 3/4 time. The Voice part begins with a triplet of eighth notes marked with a question mark, followed by a half note and a quarter note. The Piano part continues with accompaniment, including a prominent bass line with a long note in the final measure.

67

Voice

Pno.

3

8^{va}

8^{va}

72

Voice

Pno.

77 ?

Voice

Pno.

3

3

7

79 ?

Voice

Pno.

3

81

Voice

Pno.

85

Voice

Pno.

89

Voice

Pno.

91

Voice

Pno.

95

Voice

Pno.

98

Voice

Pno.

101

Voice

Pno.

103

Voice

Pno.

105

Voice

Pno.

8^{va}

108

Voice

Pno.

8^{va}

111

Voice

Pno.

8^{va}

114

Voice

Pno.

117

Voice

Pno.

124

Voice

Pno.

129

Voice

Pno.

133

Voice

Pno.

137

Voice

Pno.

141

Voice

Pno.

144

Voice

Pno.

146

Voice

Pno.

148

Voice

Pno.

151

Voice

Pno.

155

Voice

Pno.

157

Voice

Pno.

161

Voice

Pno.

164

Voice

Pno.

166

Voice

Pno.

169

Voice

Pno.

171

Voice

Pno.

174

Voice

Pno.

[End of transcription]

Figure 10, Phrasing and contours of derived pitches in *Diffusions*; Figure 12, Reduction of elaboration of 14th chord in *Diffusions* source material

Figure 10 is a musical score for a section titled "Diffusion." It consists of two staves, treble and bass clef. The music is divided into measures numbered 6 through 13. Above the staves, various pitch contours are drawn, connecting notes across measures. Chord symbols are placed above the staves: Ab , A , $\text{C}\sharp$, $\text{D}\flat$, $\text{F}\sharp$, $\text{G}\sharp$, and $\text{A}\sharp$. Some measures have additional labels like "9/11", "12/12", and "11/13". The score ends with a fermata over measure 13.

Figure 12 is a musical score for a section titled "Diffusion." It consists of two staves, treble and bass clef. The music is divided into measure 14. Above the staves, various pitch contours are drawn, connecting notes across the measure. Chord symbols are placed above the staves: B , A , F , D , $\text{F}\sharp$, G , and B . The score ends with a fermata over measure 14.

Figure 16, Reduction of excerpt from Schnittke's *Viola Concerto*

The image displays a musical score for an excerpt from Schnittke's *Viola Concerto*, specifically measures 217 through 224. The score is presented in two systems, each with a full score and a reduction.

System 1 (Measures 217-220):

- Viola:** Measures 217-220. Dynamics include *pp* and *p*. A *sim.* (sforzando) marking is present at measure 219.
- Reduction:** Shows the Viola part in the upper staff and the Piano accompaniment in the lower staff. The piano part is marked *Pianoforte* and *pp*. The reduction includes parts for Viola, Cb. (Cello), Vb. (Violin), and Cmp. (Contra Bass).

System 2 (Measures 221-224):

- Viola:** Measures 221-224. Dynamics include *pp* and *p*. A *Picc.* (Piccato) marking is present at measure 222.
- Reduction:** Shows the Viola part in the upper staff and the Piano accompaniment in the lower staff. The piano part is marked *p*. The reduction includes parts for Viola, Tbn. (Trumpet), and Cb., Arpa (Cello and Harp).

The score is written in a key signature of one flat (B-flat) and a time signature of 12/8. The reduction uses a grand staff with a treble clef for the upper part and a bass clef for the lower part.

Figure 17, Voice-leading reduction of excerpt from Schnittke's *Viola Concerto*

Voice-L. Reduction.

217 B - A - - - C - - - H
 218 (8^{vo}) held
 219
 220 [sic] 220 (8^{vo})
 221 221 (8^{vo})
 222 222

G: IV^[b7] ← [7] V⁷ I Unprepared chromatic modulation Eb: IV [b7] ← [7] V⁷ I 6— 7— 8

223 224 225 226 227 228 229 230
 231 232 233 234

Ek: V⁷ → v → V⁷ → i Unprepared chromatic modulation g: V⁷ → v → V⁷ → i 9— 9— 9— 8

Unprepared chromatic modulation ♯: V⁷ → v → V⁷ → i Unprepared chromatic modulation ♯: V⁷ → v → V⁷ → i

b235-46 Roman numeral analysis only, no tones indicated

235	236	237	238	239	240	241	242	243	244	245	246
♯:											
[^{or}]		v	→	V ⁷	→	i		IV [b7]	←	[7]	V ⁷
		Unprepared chromatic modulation (through Dmir chord)						Unprepared chromatic modulation			
		B♭:	v	→	V ⁷	→	i		IV [b7]	←	[7]
											V ⁷
											i

Figure 21, Harmonic reduction of *Diffusions* bb. 27-47

The image displays a musical score for the harmonic reduction of *Diffusions*, measures 27 through 47. The score is organized into three distinct sections:

- Transition (measures 27-29):** This section begins with a treble clef and a bass clef. It contains several notes, including a half note G₂ in the bass and a half note G₄ in the treble. A brace labeled "Voice-L." spans measures 27 and 28, and another brace labeled "De-layering" spans measures 28 and 29.
- Sequence (measures 30-37):** This section is characterized by a series of chords and melodic lines. It includes various accidentals such as flats (b) and sharps (#). A blue bracket groups measures 33, 34, and 35. A green bracket groups measures 36 and 37.
- Extended 'Cadence' (measures 38-47):** This section concludes the passage with a series of notes and rests. A green bracket groups measures 41, 42, and 43. A black bracket groups measures 44, 45, and 46.

The score is annotated with various symbols: blue and green brackets, red and black dots, and accidentals (flats and sharps). The measures are numbered from 27 to 47 at the top of the staff.

Figure 25, Harmonic reduction of *Diffusions*, (cont.) bb. 89-99; Figure 26, Harmonic reduction of *Diffusions*, (cont.) bb. 99-108; Figure 28, Voice leading reduction of *Diffusions*, bb. 126-140.

Figure 25 shows a harmonic reduction of measures 89-99. The score is written for piano with two staves. It features a complex harmonic texture with many accidentals and ties. A circled area labeled 'A2' is present in measures 98-99. A 'V' is marked at the end of the piece.

Figure 26 shows a harmonic reduction of measures 99-108. The score is written for piano with two staves. It features a complex harmonic texture with many accidentals and ties. A circled area labeled '(8v)' is present in measure 106. A 'G#m/Ab' chord symbol is present above measure 107.

Figure 28 shows a voice leading reduction of measures 126-140. The score is written for voice with a single staff. It features a complex melodic line with many accidentals and ties. Colored dots (red, green, blue) are placed above certain notes to indicate voice leading connections.

Figure 29, Contour-pattern analysis of *Diffusions*, bb. 141-150

The image displays a musical score for the piece *Diffusions*, measures 141 through 150. The score is presented in two systems, each with four staves. The first system (measures 141-145) features a treble clef staff, two middle staves (one with a treble clef and one with a bass clef), and a bass clef staff. The second system (measures 146-150) features a bass clef staff, two middle staves (one with a treble clef and one with a bass clef), and a treble clef staff. The music is in 4/4 time. The contour-pattern analysis is indicated by blue and green dots and lines. Blue dots and lines represent the melodic contour of the upper voice parts, while green dots and lines represent the contour of the lower voice parts. The analysis shows a complex, non-linear melodic path across the measures, with various intervals and directions of movement. A dashed arrow in measure 147 points from the lower voice part to the upper voice part, indicating a cross-system relationship. The score is enclosed in a blue border.

Figure 31, Reduction of opening of Robin Holloway Scenes from Schumann 1. Dedication (Widmung Op.25, No.1) above the source material by Schumann

HOLLOWAY
 Allegro con gioia $\text{♩} = c.76$

Flutes, Picc. *ff*

Oboes, Clar. *ff*

Trumpets *ff*

Soli *f*

Brass & Bassoons *ff*

Piano *f*

(w. Harp gliss) *loco*

ff martellato

Strings *f*

arco *ff*

pizz. *f*

pizz. *ff*

SCHUMANN
 Innig, lebhaft.

Voice Du met - ne See - le, du mem - Herz, du met - ne

Piano *mf*

Figure 34, Partial reduction of 3. Dream Vision & 4. Dream Visitation (Allnächtlich in Traume Op.48 No.11) interspersed with the source material by Schumann

HOLLOWAY 3. Dream Vision
 (Allnächtlich im Traume Op.48 No.14)
 Con moto, poco agitato ♩ = c.144

SCHUMANN
 Allnächtlich im Traume Op.48 No.14

Voice
 All nächtlich im Trau-me sehr ich dich, und se - he dich freund - lich, freund - lich grüs - sen und laut auf wein-end stürz' ich mich zu

Piano

HOLLOWAY 5. Dream Visitation
 (Allnächtlich im Traume Op.48 No.14)
 Maestoso ♩ = c.72

(Tutti)

Figure 41, Guerrero, Prudentes Virgines bars 14-22, annotated as used in Belling

The image displays a musical score for five vocal parts: Cant., Alt., T. I., T. II., and Bass. The score is annotated with various colored regions and bar numbers to highlight specific musical phrases and their usage in Belling. The lyrics are: *vin - gi - nes a - pta - te lam - pa - des ve - stras a - pta - te lam - pa - des ve - stras a - pta - te lam - pa - des ve - stras a - pta - te lam - pa - des ve - stras a - pta - te lam - pa - des ve - stras*. The annotations include:

- Blue dashed regions:** 63-66 (Cant.), 69 (Cant.), 71-72 (Cant.), 73-74 (Cant.), 76 (Cant.), 89-90 (Cant.), 91-92 (Cant.), 93-98 (Cant.).
- Orange dashed regions:** 67-68 (Cant.), 70 (Cant.), 77 (Cant.), 78 (Cant.), 81-84 (Cant.), 85-86 (Cant.), 87-89 (Cant.).
- Green dashed regions:** 79-80 (Cant.), 81-84 (Cant.), 85-86 (Cant.), 87-89 (Cant.).
- Purple dashed regions:** 67-68 (Cant.), 69 (Cant.), 70 (Cant.), 71-72 (Cant.), 73-74 (Cant.), 76 (Cant.), 89-90 (Cant.), 91-92 (Cant.), 93-98 (Cant.).
- Red solid region:** 61-62 (Cant.).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts are arranged in a standard SATB format, with the Cant. part at the top and the Bass part at the bottom. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The annotations are placed above the notes, with dashed lines indicating the boundaries of the regions. The bar numbers are placed at the beginning of each region.

[End of Appendices]

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