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Since knowledge is fluid and dynamic in nature, and transmitted through discourse, it is important for those who have a stake in advancing the knowledge base to participate in the discourse. Writing, as a form of communication, and publishing are ways of participating in the discourse of research questions. Research must be carefully planned, conceptually grounded, and methodologically based, and must provide answers or possible answers and implications for further investigations.

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*With best regards,  
Maja Marijan, Editor in Chief*

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# **Composers and Performers**



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## **The analysis of Klemperer's Interpretation of Beethoven's *Eroica***

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### **Abstract**

This article discusses the interpretative approach of the German conductor Otto Klemperer towards Beethoven's Third Symphony *Eroica*. It attempts to analyze the distinctive features of his interpretation in relation to the concepts of Classicism and Romanticism. These are further elaborated by comparisons with several other interpretations. It concludes with acknowledgment, that the overall continuity flow is what makes this interpretation aesthetically coherent and appealing to the listener.

**Keywords:** Klemperer, analysis, symphony, *Eroica*, aesthetics, interpretation, classical form

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### **Introduction**

The discovery and realization of a composer's intention for a performer has been a broadly debated issue over the last century. Different conductors could convey a very different musical image with the same composer's work, which could vary widely in length. It is important to study how conductors combine their own aesthetics with the composers' aesthetics, and how they treat different aesthetics in their performances, so that performers can learn subtleties of works and be free and flexible in their own interpretations. This essay will discuss the first movement *Allegro con brio* from Beethoven's Symphony No.3 *Eroica* and the famous German conductor Klemperer's interpretation (Philharmonia Orchestra 1955/56) of it.

### ***The Composition***

Beethoven's Symphony No.3 *Eroica*, composed in 1804, was a revolutionary work in the history of symphony, with significance both in its content and form. The vast and intense range of expressive power gives this work distinctiveness. Its overwhelming emotional impact and the bold use of dominant seventh chords and syncopation were unprecedented in contemporary symphonic literature. Beethoven condensed the texture and expanded musical forms and the scale of each movement to allow for larger symphonic proportions. The symphony extended the scope of expression that a symphony could produce and pointed towards Romanticism. As such, it has been often subject to different interpretations by conductors, which all had to find a way how to deal with the prevailing "heroic myth".

'The strongest generative musical material is a simple idea' (Sell 1978, 23). Simplicity is a strong characteristic of Beethoven's aesthetic. He likes to start with the most fundamental and essential musical elements, and develop them into a complicated sonic world which expresses the facets of human nature. This is seen in the four-note motif in his later composition of Symphony No.5. The simpler the musical material, the more possibilities there are for development. This aesthetic is influenced by Haydn who was also an expert on expanding simple musical ideas.

Beethoven uses unexpected gestures in his compositions which gives the element of surprise. His bold use of dominant chords, and the famous 'barbaric dissonance' (Bernstein 2007, 206) in *Eroica* were unknown to his audience and created a sense of tearing. Tonal ambiguity at times in his symphonies gave mysterious shades. For example, the C sharp in measure 7 is completely foreign to E flat major which shows the drama to follow. It has been called 'possibly the most famous single note in the entire symphonic literature' by Richard Taruskin in *The Oxford History of Western Music* (2019). There are dramatic moments in dynamics too. A *crescendo* followed by a sudden drop to *piano* is heard frequently.

The classical symphony which evolved in the eighteenth century usually consisted of four separate movements: a sonata, a slow movement, a minuet and a rondo. Beethoven's Symphony No.3 *Eroica* follows this classical symphony form, however it substitutes a funeral march for the slow movement, and a Scherzo for the minuet. In the first movement, Beethoven extended the Development and the Coda on an 'heroic' scale. It was the period when he embarked on a "new path", and was never to turn back.

The first movement *Allegro con brio* begins without an introduction, unlike in Beethoven's first two symphonies, and with a strong direct statement of two E flat major tonic



chords. In Beethoven's early sketches, the opening consisted of two dominant seventh chords (Sell op. cit., 23). In comparison, a major tonic chord is a more positive, assured statement rather than one of questioning nature. Then the rest of the movement grows from this E flat major chord, which showed Beethoven's ideal of developing simple materials organically.

Formal symmetry and cadential rearticulation are typical of the Classical sonata form. However, the Exposition in this movement ends without a periodic closing theme and instead a primitive dominant-minor ninth chord to the tonic. He depicted the form as 'overpowering syntactic necessity' with a sense of 'narrative interpretation' (Sipe 1998, 101) to the following Development section.

The harmonic and rhythmic intensity in the Development section reached the highest level of the historical context while the full dynamic range of the orchestra is being explored. The violent syncopation from measure 248 builds up tension to measure 279 and drives the upcoming theme, where the flute ends up playing a dissonant minor second supported by an E minor chord in the rest of the orchestra. This trembling tension is left unresolved. There is a quarter rest followed by a diminuendo of the dominant seventh and this leads to a new theme in the Development in E minor.

In a comparison of the recapitulation and exposition, the main difference is the beginning. The preparation of the main theme travels from F major and D flat major before returning to E flat major in Recapitulation. This reflects the journey of the hero during the Development as he becomes more mature (Sell op. cit., 103).

### ***The Interpretation***

The interpretation of a work can strongly influence what the end product is presented to the audience. Otto Klemperer was one of the leading conductors in the twentieth century. He was famous for his grasp of the structure of works. Solidly rooted in German Romantic ideology, he also had an extensive authoritative repertoire of expressionistic and neoclassical music by Janáček, Weill, Hindemith and Stravinsky during the 1920s and early 1930s. With the unique combination of aesthetics, his performance style was intense, and the level of structure was more about large scales rather than small moments or tone colours. He was a conductor who could at his best provide interpretations filled with grip and exciting drive. Occasionally, he could provide performances which were lacking balance. But in general, he did not favour the Romantic exaggerated rubato or emotional indulgence as some conductors in his era. His



performance of *Eroica* with the London-based Philharmonia Orchestra in 1955 (one of his three available recordings of the piece) gave it stylistic features which differentiated him from others. In the following analysis, we will try to point out some interesting points in his reading of Beethoven's *Eroica* symphony. We will also try to compare some of Klemperer's interpretative choices with those of his well-esteemed peers, carefully choosing from several hundred commercially released recordings of this masterpiece.

It was common performance practice in Beethoven's music to vary the tempo within a movement to achieve certain emotional expression. This underlines the changing character of music in the early twentieth century (Philip 1994, 196). In Klemperer's performance of *allegro con brio*, the tempo starts at approximately 132 beats per minute in both the first theme (heroic theme: mm.1-43) and transition (mm.44-82) within the Exposition. The tempo then starts to slow down with the entrance of the lyrical second theme (m.83). This is only until the big *ritard.* he placed in measures 92-94 where it is only marked *crescendo*, *sf* and *dim.* The moment is quickly reversed with his stylistic *accelerando* from m.105 and the marked *cresc.* to the return of the first theme with the full orchestra. This section reaches the climax of the Exposition after the second theme. In other words, he performs the second theme at a slower tempo with some *rubato*. The tempo then pulls back with a mysterious *decrescendo* of the distorted heroic theme before the Development.

The tempo in the Development is similar to the original tempo of the Exposition. However, Klemperer slows down between measure 272 and measure 279 with intensity and weight and this is the legendary climax in the Development. Beethoven's genius composition here reaches the symphonic expressive power to a new level. The tempo then picks up through the modulating chords of measures 280 - 283 for the lamenting new theme which is not much slower than the original tempo. The original tempo returns once again as the heroic theme enters in measure 300.

Klemperer's skilful grasp of structure is shown in his unique manipulation of tempo. "Few people are familiar with Beethoven's informative metronome markings, though they sometimes appear to be very fast and provide only a rough indication of the tempo at which his music should be played." (Klemperer 1986, 98) Overall, there is not a great deal of indulgence in tempo as seen in Furtwängler's performance (Vienna Philharmonic Orchestra 1947/49), with the exception of a few crucial moments of structural transition. This reflects Klemperer's Classicism style focusing on structures and forms. While matching Beethoven's



Classicism aesthetics here, Beethoven's compositional style here is moving towards open ended Exposition and Coda.

Performances of the early twentieth century display a more 'casual attitude' to rhythm with tendencies to 'over-dot' dotted rhythms and shorten short notes (Philip op. cit., 198-199). The flexibility in tempo and rhythm could be interpreted as a characteristic of the late-Romanticism ideal. However, even comes from the Romantic tradition, Klemperer's performance does not subscribe to the concept of lengthening long notes and shortening short notes. Klemperer once commented about the image of Beethoven: 'Most people think of Beethoven as a melancholy, tragic, gloomy character, but this is a crude distortion. He was, particularly in his youthful years, a happy-natured, cheerful person.' (*Ibid.*, 99) A brave and joyful Beethoven is vivid in his performance. In the end, Beethoven himself set a rather fast tempo for his pieces, including this symphony and the first movement, especially.

While the syncopations of this movement are usually marked *sforzando*, Klemperer places even more stresses on them than Furtwängler, who is constantly after a Romantic warmer sound. The aggressive approach to syncopation gives a Modernist taste of Klemperer's performance, which also endorses Beethoven's pointing towards a new era.

The articulation of the string section is not very clear, for example, the syncopated notes from measures 7 - 8, and the *fortissimo tutti* of measures 364-65 are blurred into a single legato line. This is similar to Furtwängler's (Vienna Philharmonic Orchestra) performance. In contrast, Müller-Brühl (Kölner Kammerorchester 2005) has a very clear articulation on the syncopation of these measures.

In comparison to Müller-Brühl's performance, Klemperer placed more articulation on each bar, so each gesture is on the intensity for each bar. In the *tutti* return of the heroic theme in measures 37-42, Klemperer has a downbeat on each measure, whereas Furtwängler is heavier and beaty. The proportion for dynamics in Klemperer's interpretation is not rigid, and he aims for more sound quality. This could be seen in the slight *tenuto* he placed in measure 147 on the 'barbaric dissonance' (Bernstein op. cit., 206). He slows down between measures 272 - 79 to create an extremely intensive climax in the Development. Also, in the material of the second theme of the Recapitulation (mm. 488-89), Klemperer uses distinctive rubato for the rising chromatic figures which was not heard when it was first introduced in the Exposition. This emphasis on gestures displays the sentimental and expressionistic side of Klemperer, adding a sad, fragile flavour to this work. It makes a strong contrast to the naïve

and hard-edge heroic style. These moments are precisely what is needed if the performance of an often-heard work should not turn in a predictable stream of tension-release *clichés*.

The Classical side of Klemperer's performance can be seen in the organic contrapuntal new theme of the Development. The contrapuntal voices from the woodwinds and strings can be heard vividly. They are interdependent with individualized sonorities and instrument combinations.

Klemperer came from a Romantic tradition. He was a pupil of nobody less than the great Gustav Mahler himself. Even though his style developed to be very controlled and more towards Classical compared to his contemporaries, he still maintained some expressive nuances in the symphony. The tone colour change in the woodwinds from *forte* to *pianissimo* between measure 367 and measure 381 is a good manifestation of his expressionistic ideal. Their changes made between *forte* and *piano* were more of a sound quality change rather than volume change.

Some aspects of his performance are inspired by Neoclassicism. His focus on structure is seen in his performance that each individual rhythmic gesture does not break down phrases, and he moves forward large phrases. This is a common feature of both Neoclassicism and Classicism. Another aspect is that he maintains a driving tempo even in the lamenting new theme in the Development (mm. 284-99). In comparison to Furtwängler's performance, this new theme section is considerably slower. Klemperer's desire to turn away from the extreme is also of neoclassical characteristic. For example, there are several places marked from *sforzando* to *piano* (mm.10-11; mm.165-166), he takes them not as big change as Furtwängler. Moreover, there is little exaggeration of dynamics in Klemperer's performance and his style is at times almost reserved. In measure 362, there is little difference between the *fortissimo* and the preceding *sforzando*, whereas Müller-Brühl brings out the *fortissimo* which makes this section similar to the climax of the Development. However, there is an intense climax from mm. 274 to mm. 279 in Klemperer's performance. This is caused by his manipulation of tempo and strong use of instrumentation on both the strong downbeats and upbeats.

### **Conclusion**

Klemperer's interpretation of Beethoven's Symphony No.3 *Eroica* with Philharmonia Orchestra in 1955 is very intense and well-structured and is created without exaggerating the tempo or dynamics. Even though he is influenced by Romanticism, he has a desire to



reproduce the sense of harmony, both technically and spiritually. He turns away from the Romantic tradition by avoiding over gesture, high drama and romantic nuances. However, there are still some traits of Romanticism left in his interpretation. There is still pondering and repose, tamed flame under the surface. *Eroica* is a revolutionary Classical symphony with its dramatic expression characteristics pointing towards Romanticism. While both the ideas of Classicism and Romanticism can be seen in Klemperer's performance, his intense outburst in the climax of the Development; moments of deep thoughts in the lyrical second theme have an expressionistic feature. In other places, his favour of the ideal of restrained overindulging and keeps moving forward large phrases adds a Neoclassicism flavour to his performance.

All the different aesthetics of Klemperer and his respect to maintaining an untouched score made his interpretation a stylistic one among the huge amount of interpretations available. One of the most significant impacts of the listening to his reading of *Eroica* is that the piece manages to convey an impression of the work as a whole. The first movement is not dragging, but also not too *con brio*, serving as an introduction of the heroic theme and managing to make the listener engaged in its unfolding. The second movement is tragic and serious, but not sentimental. The steadiness of it makes more than enough for the rather slower tempo. When we continued listening through the third and fourth movements, we found ourselves perfectly emerged in the story. And then we realize how organically all movements follow each other. As Klemperer's great rival Bruno Walter once stated:

"The concept of tempo is invalid without the correlative one of continuity. The clearest proof of this is in those very changes of tempo that are indicated by the composer. What could his *ritenuto* mean if the tempo itself were irregular? Only the fact that continuity, that is, regular flow, is an essential attribute of the concept of tempo, gives proper significance to every *ritenuto* and *accelerando*, every *meno* and *piú mosso*." (Walter 1961)

By meticulous adhering to the continuity principle, in this Klemperer's interpretation of Beethoven's *Eroica*, the elusive Aristotelian unity within complexity has been thoroughly achieved.

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## ***The Musical Style of Elliott Carter The analysis of the Piano Sonata (1945-46)***

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### **Abstract**

The purpose of this paper focuses on American composer Elliott Carter and his Piano Sonata (1945-46). Elliott Carter's Piano Sonata is a representative example of his distinctive modernist style. After his early works written largely in Neoclassical idiom, Carter embarked on a new musical path in this work. His innovative approach to form, harmony, thematic design, metric elements, sound, and timing according to the common sonata structures differ significantly from the traditional approaches to this form. The compositional aesthetic of this work has become one of the hallmarks of American musical modernism, foreshadowing the compositional direction of piano sonatas in the latter half of the twentieth century. Carter's music has known for his metrical complexity, in which metric modulation and polyrhythmic application largely emerged after 1948. The trademark is specifically launched in his Cello Sonata (1948). The 1945 Piano Sonata is the piece a few years earlier in which rhythmical complexity began to expose. Author demonstrates the layer of rhythmical pulse through the method of thematic analysis, rather than merely focusing on metric modulation technique. In contrast to most scholarships that have a rigorous study for Carter's eclectic deed on the fusion of European neoclassicism and American avant-garde, the author discusses the composer's new compositional approach in the Sonata. Finally, author's analysis concentrates on specific innovative aspects that make the work unconventional, showing why Carter is one of the most important voices of American modernism.

**Keywords:** Elliott Carter, piano sonata, polyrhythm, pandiatonicism, musical analysis, American modernism

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## **Introduction**

### **Carter's new approach to sonata form**

"As a composer I am primarily concerned with the contrasts and changes of character in music, in plastic flow, in motion from one point to another, and with the expression of feelings as they change smoothly or abruptly, one commenting, amplifying, or denying the other. The interesting operation of cause and effect, of transformation in time, of the whole sense of flow reveals itself in changes of harmony, of rhythm and texture rather than in static repetition. My music is essentially a kinetic projection of ideas, using perspectives in time. Since I work primarily with this dimension, the actual details of harmony, texture, and tone color are chosen more for their suggestions of motion than for any intrinsic character they may have. On the whole I prefer to use the usual vocabulary of contemporary music and to view it in new temporal sequences." [The original typed letter with autograph signature (both analysis and artistic credo); The autograph manuscript was kept as Edgard Varèse collection, Paul Sacher Foundation, and reprinted by permission of Marylin Vespier)].

Carter began composing his Piano Sonata during the summer of 1945 with the support of a Guggenheim fellowship and finished it in January of 1946. He dedicated the work to John Kirkpatrick, a prominent music scholar and pianist. The pianist Webster Aitken premiered the work at the Frick Museum in New York City in February of 1948, a performance that Carter complimented highly. That summer, Edgard Varèse requested Carter's permission to use his Sonata as one demonstration of twentieth-century American composers' music for his lecture series at Columbia University. Carter quickly accepted Varèse's invitation and provided his full analysis for this piano sonata per the request of Varèse, along with a brief account of his artistic credo, quoted above.

There are two versions of the published score. The second revised publication by Mercury Music Corporation in 1982 removed all the metrical markings in the first movement, which in the first edition appeared at each measure. Since the irregular groups of beats result in frequent metric changes, time signature markings are difficult to specify. Therefore, the purpose of this later decision to remove all time signatures was meant to simplify the appearance of the score, thus facilitating performance. Rather than thinking about the measure as a unit, the pianist simply groups the beats into units of two or three.



In the Piano Sonata, Carter uses the basic framework of sonata plan but deviates from certain formal, thematic, and tonal expectations. Technically, the score labels two movements, however, Carter declares that the whole sonata is in three movements, the second movement is interrupted by the fugal third movement, that embeds into the second movements without pause. My analysis is based on the score indication, where marked in two movement. This sonata is the first of many of Carter's works to exhibit a formal design in which sections are interrupted and resumed. The second movement features two contrasting sections: the first is a slow, lyrical section in ABA' form; the second is a fast fugue marked *Allegro giusto*. The first section returns after the fugue, and a meditative epilogue closes the piece. Before the entrance of the fugue subject, there is an introduction based on the fragments of the subject. As Felix Meyer and Anne Shreffler have observed, "this large-scale Beethovenian fugal last movement consolidates Carter's deep interest in traditional counterpoints." (Meyer and Shreffler 2008, 73).

Carter described the work's design as follows: "It contains no true development in the classical sense... all the ideas are in a constant state of change, expansion, contraction, intensification. Yet at the same time the Sonata displays a conspicuously sophisticated approach to the classical forms of sonata-allegro and fugue." (Schiff 1998, 208). David Schiff insightfully comments on the innovative aspects of sonata structure and form the work exhibits: "The merger of an improvisatory style with classical structures does not feel strained or artificial. If Carter's aim was to achieve the poetic complexity of Ives' Concord Sonata through abstract means rather than programmatically as Ives had done, he succeeded." (Ibid. 209).

The first movement follows the basic framework of sonata-allegro form, as shown in Table 1.1. The sections are distinguished by thematic ideas, but instead of using traditional key relationships. Carter uses pandiatonicism. A pandiatonic musical language essentially lies between tonality and atonality and has no strong tonic foundation. The seven-note diatonic scale can be stated beginning on any of the twelve pitches without the limitations of functional tonality. The term was coined by Nicolas Slonimsky in his book *Music since 1900*. According to Slonimsky,

"Pan-diatonicism sanctions the simultaneous use of any or all seven tones of the diatonic scale, with the bass determining the harmony. The chord-building remains tertian, with the seventh, ninth, or thirteenth chords being treated as



consonances functionally equivalent to the fundamental triad. (The eleventh chord is shunned in tonic harmony because of its quartal connotations.) Pan-diatonicism, as consolidation of tonality." (Slonimsky 1938, xxii).

**Table 1.1.** Formal Structure of Carter's Piano Sonata.

First Movement	<b><u>Introduction:</u></b>	<i>Maestoso</i> mm.1-14 <i>Scorrevole</i> mm. 15-23 <i>Maestoso</i> mm. 24-32
	<b><u>Exposition:</u></b>	First theme realm mm. 33-82 Second theme realm mm. 83-112 Closing theme realm mm. 113-122
	<b><u>Development:</u></b>	mm. 123-223
	<b><u>Recapitulation:</u></b>	First theme realm mm. 224-253 Introduction material mm. 254-264 Second theme mm. 258-271
	<b><u>Coda:</u></b>	mm. 272-295
Second Movement	<b><u>A section:</u></b>	mm. 1-24
	<b><u>B Section:</u></b>	mm. 25-51
	<b><u>A' Section:</u></b>	mm. 52-75
	<b><u>Fugal Introduction:</u></b>	mm. 76-103
	<b><u>Subject entrance:</u></b>	mm. 104-329
	<b><u>A section:</u></b>	mm. 330-340
	<b><u>B Section:</u></b>	mm. 341-361
	<b><u>A' Section:</u></b>	mm. 362-392
	<b><u>Epilogue:</u></b>	mm. 393-414

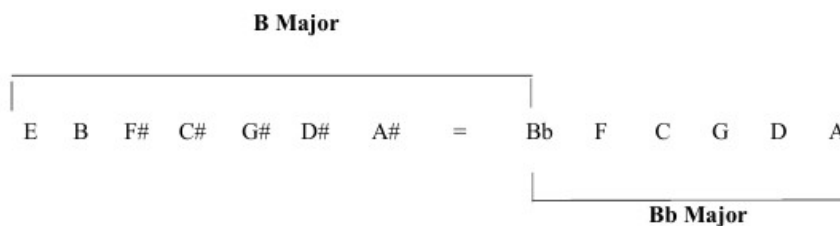
In pandiatonicism the key signature does not refer directly to a specific key in the traditional system; rather, it suggests the tonal center of that key and other closely-related keys. The diatonic notes combine with other pitches with added accidentals to create dissonances without resolution, and there are no standard chord progressions. The music has temporary tonal centers but they are presented in a state of constant change. Richard Kostelanetz has explained that pandiatonicism "possesses both tonal and modal aspects, with a distinct preference for major keys." (Kostelanetz 2013, 465). Sometimes pandiatonicism is referred to as "white-note" music. The added accidentals are usually integrated with diatonic triads or extended chords. Composers such as Sergei Prokofiev, Igor Stravinsky, Paul Hindemith, Maurice Ravel and Aaron Copland have applied this technique. A quintessential example of

pandiatonic structure is found in the opening of the first movement of Prokofiev's Piano Concerto No. 3, where the music shifts abruptly between C major and E-flat minor. In addition, accidentals are frequently added within the diatonic material, which interferes with a sense of tonal center (Example. 1.1).



**Example 1.1.** Prokofiev, Piano Concerto No. 3, First movement, mm. 15-20.

The overall tonal spectrum of the Piano Sonata explores an intensification of the overtone series, which causes resonance of the half-step relationship of B and B-flat. (Ibid., 205). All twelve pitches are covered by the overtone series, as the sequence of fifths can generate the entire twelve-note spectrum (Fig. 1.1).



**Figure 1.1.** Overtone series of pandiatonicism used in Carter's Piano Sonata, as presented by David Schiff. (op. cit., . 206).

The pitches B and A-sharp disturb the seemingly congenial relationship between keys of B and B-flat, on which the overall tonal organization is based. The effect is one of constant, unpredictable modulation and the interaction of different tonal centers simultaneously.

In a letter to Edgard Varèse, Carter noted the grand sonority he intended to deliver in this work, juxtaposing a diversity of characters and employing a wide range of tone colors and expressive qualities. As he pointed out, this sonata shows a stylistic similarity with Copland, Ives, and Stravinsky. (Carter 1989, 37). The piece's tone colors, in particular, attest to substantial engagement with the music of Charles Ives. Carter's work highlights the piano's dual nature as a percussive instrument and a lyrical and harmonic instrument. In order to present mercurial shifts in mood and character, as well as bewildering sonorities and expressions, the piece makes an ample use of harmonics, resonance tones, different kinds of attacks, a variety of pedal techniques, and chords of different densities and spacings. (Meyer and Shreffler op. cit., 73).

Carter provides his own detailed analytical insight for the first movement. His focus, he claims, is on emphasizing small thematic cells, their relationship to each other through diverse interactions, and their infinite capacity for transformation. In his "credo" he declares that "music is essentially a kinetic projection of ideas, using perspectives in time." (Ibid., 76). He also tells Varèse how the structures of thematic materials are organized. Rather than developing "blocks" of material in sequential order, the form of this piece is fluid. Short motivic ideas are combined, recalled, foreshadowed and transformed. (Ibid., 77). Carter also said:

"I'm especially interested in the time plan of music, and in the modeling of phrases and sections and their interconnections, rather than in the discovery of novel momentary effects, and I think that this work exhibits this phrase of my musical thought rather clearly." (Bernard 2003).

## Part 1.

### Movement I

#### 1.1 Thematic Organization

Carter sketched the major thematic ideas of the first movement in the form of fragmental cells (Fig. 2.2). Each of these motives is short and is organized by a specific intervallic structure. The score excerpts in Examples 2.1 show the motives from Carter's original sketch by circled marking. Carter manipulates each of the motives by using compression, expansion, interruption and extension in order to maintain the interconnections of thematic networks. Overall, there are two contrasting thematic ideas: a flowing scorrevole one with quickly moving rhythmic figures and a slow, expressive one with more sustained notes and intervals.



**Figure 2.1.** Autograph sketch analysis of thematic ideas created by Carter

Motives (a), (b), (d), (e) and (g) are part of the slow figuration group (Example 2.1). Essentially, (a) contains octaves and (b) contains thirds. The ascending whole tone scale marked as (g) grows out of the (a). A descending slow figure falls into resolution with perfect and consonant intervals based on eighth and fifth marked as (d), and the dotted descending motive consist of third and sixth is (e). The (d) and (e) motives form the first part of the secondary thematic group and correspond to (a) and (b).

Comparatively, (c), (f), (h) and (i) are the fast *scorrevole* motives. The (c) and (f) contain two arpeggio figures which appear throughout significant portions of *scorrevole* passages. The interaction between (c), (f) and (h) takes up a large portion of the Exposition (Example 2.2). The second stage of the translocation and intensification occurs in the development, where (c) and (f) extend into longer passages between measures 136 and 210 (Example 2.3). The (h) idea occurs at m. 36 played as the primary theme idea after the *scorrevole* opens up the exposition (Example 2.4), and the chromatic scale (i), which is frequently used as part of closing gestures, appears much later at m. 82. Within the first twenty-three measures we hear all of the thematic materials presented except for (h) and (i):

ELLIOTT CARTER

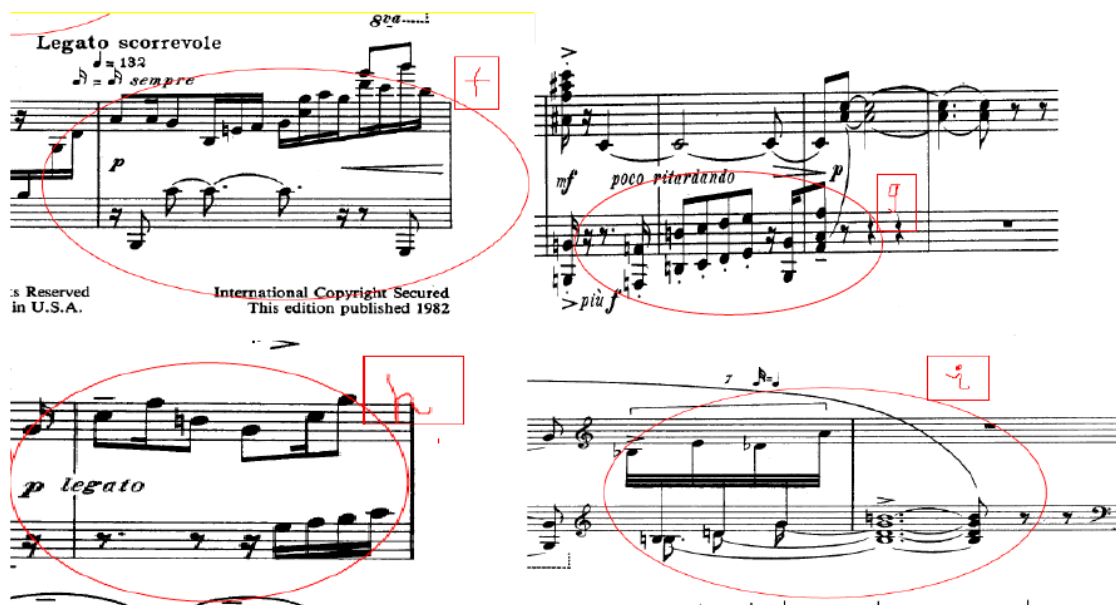
Maestoso  $\text{♩} = 66$

*ff* *f, molto sostenuto ed espressivo* *ff*

*più f*

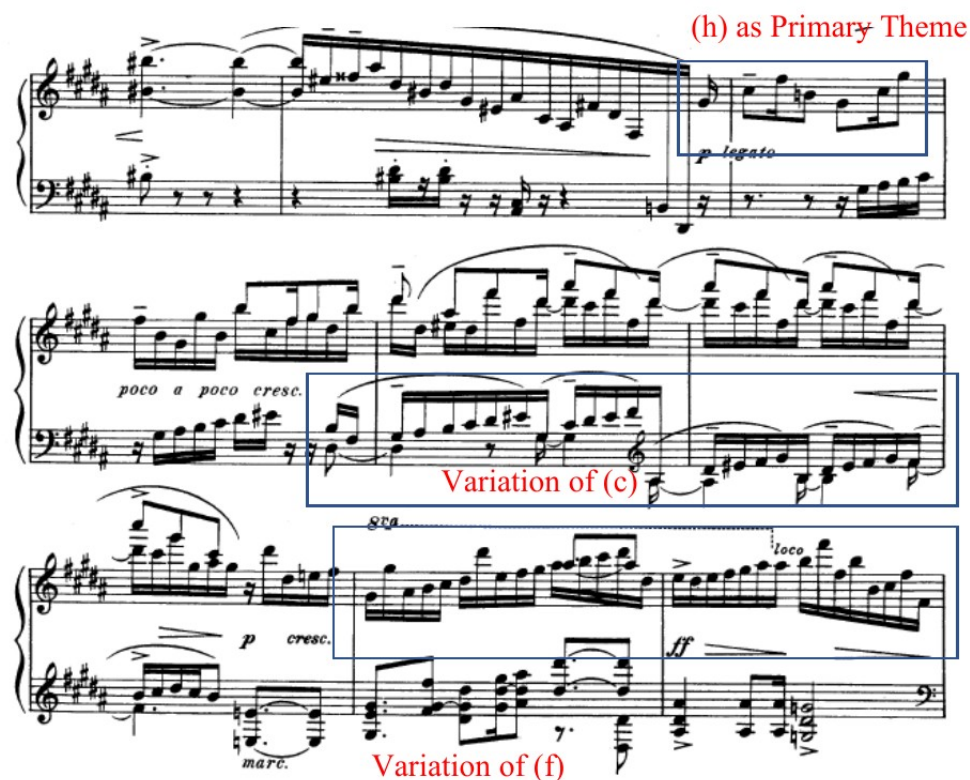
*Legato scorrevole*

*più f*



The image displays four musical excerpts from a score, each with a red circle and a red box highlighting a specific motif. The excerpts are labeled (f), (g), (h), and (i) in red boxes. Excerpt (f) is marked 'Legato scorrevole' and 'p'. Excerpt (g) is marked 'poco ritardando' and 'p'. Excerpt (h) is marked 'p legato'. Excerpt (i) is marked 'p più f'.

*Example 2.1.* Complete motivic cells in alphabetic order from (a) to (i)



The image shows three musical excerpts illustrating the interplay between motifs (h), (c), and (f). The first excerpt is labeled '(h) as Primary Theme' in red. The second excerpt is labeled 'Variation of (c)' in red. The third excerpt is labeled 'Variation of (f)' in red. The excerpts are marked with various dynamics and tempo changes, including 'poco a poco cresc.', 'p cresc.', 'marc.', 'p', 'cresc.', 'ff', 'loco', and 'marc.'.

*Example 2.2.* Interplay between (h), (c) and (f), mm. 42-50



Transformation of (c) and (f)

Extension of (c) and (f)

**Example 2.3.** Variation and extension on (c) and (h), mm. 190-202.

The secondary lyrical theme comes from the (b) and (e) and is basically arranged in rows of thirds (Example 2.4). The fragment of the secondary themes return shortly before the Recapitulation starts at m. 235. The descending (e) figure usually appears to conclude the lyrical passage. In the development, it encounters successive variations, it reappears frequently as a sectional division, the most obvious case appears prior to secondary theme returns in the recapitulation (Example 2.5).

**Example 2.4.**

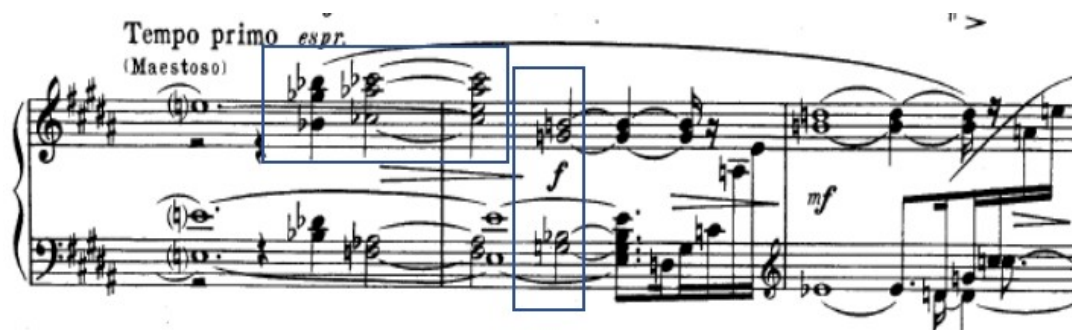
Motive (b) displayed at secondary thematic group, mm. 105-107.

### Modified (e) Motive



**Example 2.5.** Modified (e) prior to 2nd T in Recapitulation, mm 254-259.

Another example that reflects Carter's use of interruption in the sonata form occurs at m. 254. The Maestoso introduction material that begins the movement is inserted shortly after the Recapitulation begins, highlighting the clash between two keys, B and Bb (Example 2.6).



**Example 2.6.** Semitone of B and Bb play together, mm. 254-256.

The coda continues in the B tonal realm, and the Bb is disguised within the constant interplay in the B area. This pandiatonic relationships continues to the end of the movement, where the ascending chromatic sequence creates a dense and dramatic effect (Example 2.7). Ascending chromatic sequence:



Ascending chromatic sequence

28

**Example 2.7.** Tonal clash between B and A#, mm. 283-290.

After an intense succession of figurations emphasizing the B, it arrives momentarily on an F#, suggesting a V-I final cadence in B, which would be the expectation of how piece ends. However, Carter shifts immediately to an F-natural, the dominant of B-flat, and after an arpeggiated figure based on the overtone series, the piece cadences on B-flat (Ex 2.8). In this way Carter summarizes the tonal pandiatonic outline for the piece, which juxtaposes B and B-flat.

**Example 2.8.**

The first movement ends on Bb, mm. 293-295.

## 1.2. Interval Pitch-Class Chords Articulating the Phrase Structure

Interval classification permeates Piano Sonata's thematic design. Carter collects certain intervals to manifest thematic groups and sets of chords.

Table 2.2 shows the most commonly used chords in this piece. These chords contain the fundamental intervals upon which each of the motivic and thematic ideas is based. For example, the (a), (d) and (g) motives are drawn from the three-note chord and five-note chord sets. Primary thematic ideas (f) and (h) consist of a fourth, fifth, and sixth from the six-note chord set. The closing theme (i) merely features a chromatic scale, using intervals from the four-note chord set. This outlines the essential intervallic schemes for the entire piece. Throughout the procedure, dissonant intervals accompany the consonance.

**Table 2.1.** Pitch Collection Chords of Interval Set

Three-note Chord	Four-note Chord	Five-note Chord	Six-note Chord
(0 4 8) (0 2 7)	(0 1 4 6) (0 1 3 7)	(0 2 4 9 7) (0 1 4 5 8)	(0 1 3 5 6 9)
(0 1 5) (0 3 7)	(0 2 6 8)	(0 2 3 6 8) (0 1 2 4 7)	(0 2 4 6 8 10)
			(0 1 2 3 6 9)
			(0 2 3 4 5 8)

The scorrevole motives mainly consist of fourths, fifths and sixths, while the slow figurations mainly consist of eighths and thirds. The function of these chords is not directly tied to their harmonic purpose but rather to the gestures that indicate sectional divisions. In her analysis, Jane E. Gormley Perkyns explains this as follows:

"The articulation of phrases by interval content in Piano Sonata finds parallels in distinctions among the themes of this work, and in Carter's later music as well. Carter uses unique acoustic qualities and expressive characteristics of various intervals of the chromatic scale to create a contrasting character. This identification of specific intervals with corresponding thematic material is a useful tool when explaining the significance of the more ambiguous passages of the work." (Perkyns 1990, 39).

Meno mosso  
♩ = ca. 72

*legato possibile*  
*p espr.*

*p*

*cresc.*

*p*

*molto espr.*

*rubato*

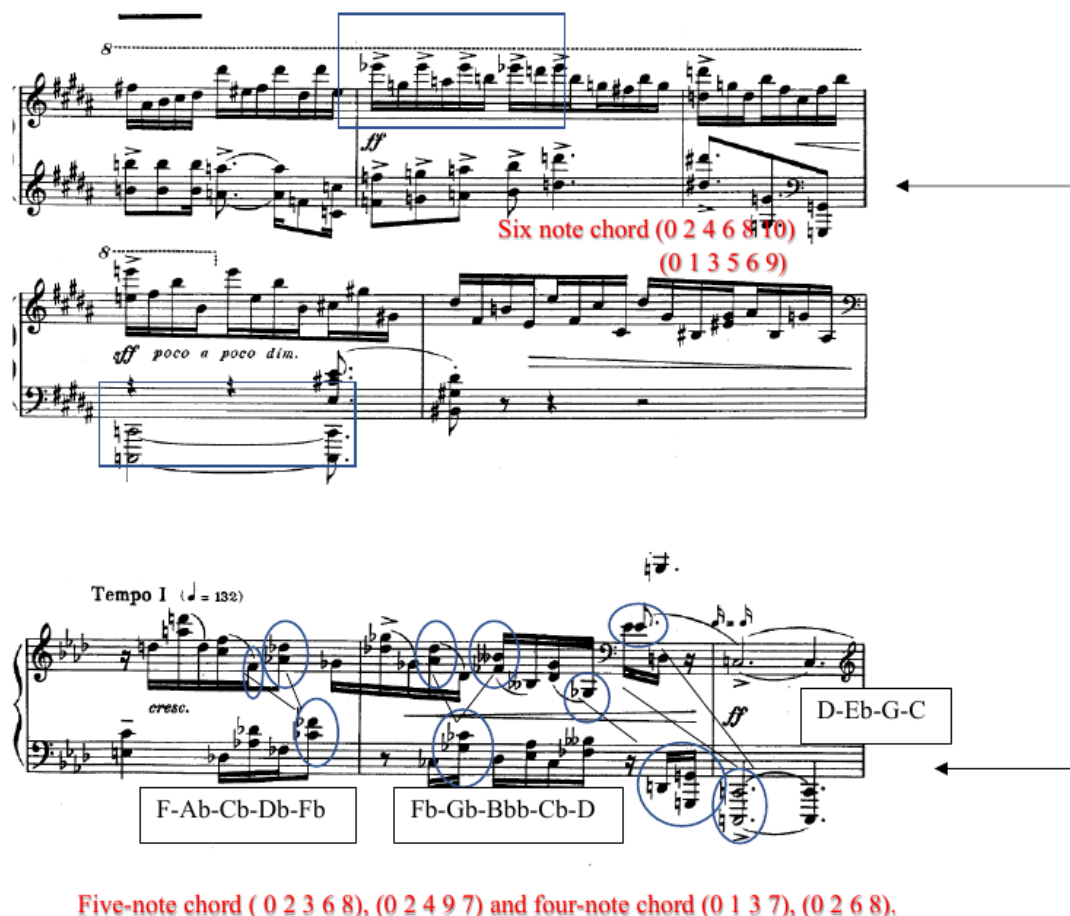
*dim.*

*pp*

**Example 2.9.** Tonal pitches C – Ab emphasize keys of A# and B, mm. 83-93.

In this section the descending interval of a third, C to Ab, in the pedal tone in the bass line alludes to the key of A-flat suggested by the key signature. It does not entirely sound like the key of A-flat, however, because several other closely related keys within the circle of fifths (Ab, Eb, Bb, F) are suggested by the pandiatonic content (Ex 2.9).

Intervallic structure in the Exposition plays an anticipatory role in the outline of the sonata. Particularly in the secondary thematic area, the B tonality shifts into Bb/A#, but the key signatures are still maintained as B major between mm. 60-64. That shift is then concluded by the cadential idea on C at m. 79 (Example 2.10).



Six note chord (0 2 4 6 8 10)  
(0 1 3 5 6 9)

Tempo I (♩ = 132)

cresc.

F-Ab-Cb-Db-Fb

Fb-Gb-Bbb-Cb-D

D-Eb-G-C

Five-note chord (0 2 3 6 8), (0 2 4 9 7) and four-note chord (0 1 3 7), (0 2 6 8).

**Example 2.10.** mm. 60- 64, mm. 77-79

As shown by the circled pitches in Example 2.10, the successive six-note chords consist of the interval relationships diatonic within Eb. The row could be transposed into its prime form containing the intervals of a third and fourth, minor second and major second, and sixth. The overtone pairs (the fifths B-F#, C#-G#, D#-A#/Bb, F-C, G-D, and A-E) reflect the interval sets shown in Table 2.2, but they are inverted. The pitches in the chords shown in Example 2.11 are grouped as five-note (0 2 3 6 8; 0 2 4 9 7) and four-note (0 2 6 8) groups within the 5+5+4 pattern. The resonance of the chords generates a predominant dissonance of collective semitone pairs, B-C, D#-C#, Bb-C, and Eb-F (Example 2.12). Carter resolves these interval dissonances by extracting some of them from the enharmonic anticipation (D# into Eb, B# into C, A# into Bb, etc.), which combines with F and G in order to anticipate the next Ab key realm. (Link 1994, 97-99).

$D\# = E\flat$   
 $A\# = B\flat$

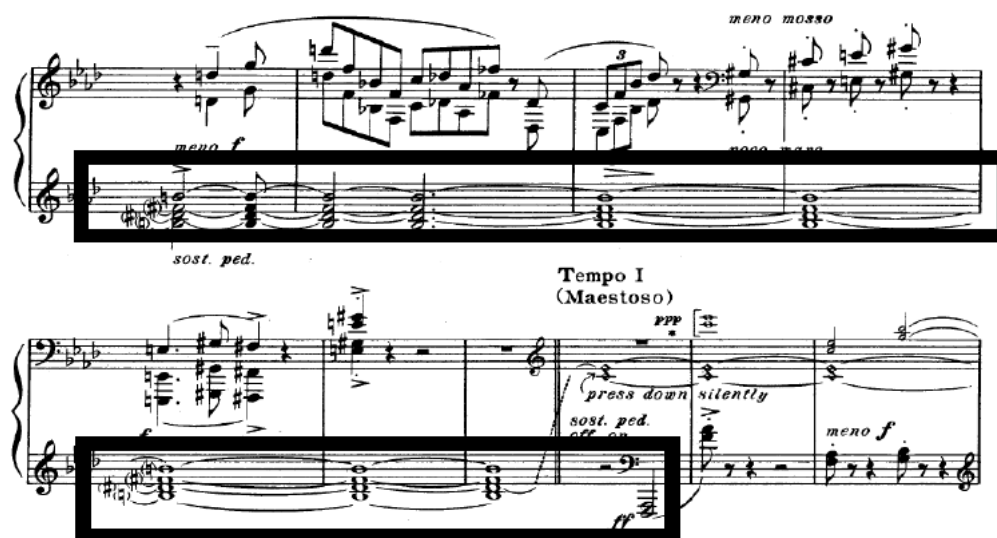
Example 2.11. mm. 65 - 70

### 1.3. Cadential Gestures

Another striking aspect of the formal organization of the sonata is its cadential gestures. The function of the cadential gestures is to delineate sections. Cadential points in this piece play the important roles of recalling and foreshadowing the formal divisions. In Example 2.12, the closing cadence based on the (i) motive in B sonority closes the primary thematic groups in the Exposition. The C octave introduces the secondary theme, and motivic connections and formal schemes are easy to follow due to the gesture of the cadence. Example 2.13 shows the (I) cadence located at the end of the Exposition with a B-major chord. This is the first time that the B major chord reveals its identity completely. It contradicts the A-flat key signature.



**Example 2.12.** Closing (i) and 2nd theme, mm. 80 – 85.



**Example 2.13.** B major chord at the end of the Exposition recalling the (i) motive, mm. 116-125.

In her dissertation, Jane E. Gormley Perkyns's notes how the C major tonality is incorporated with certain motivic ideas in the piece. The opening octave (a) gesture is reused in a large expense for the entire movement. Example 2.14 is one of many examples to illustrate the function of the interval structure from different motivic ideas corresponded to the opening thematic materials. The second part of the secondary theme transposed (a) motive into C tonality from B major. The function of interval structure placed as a landscape for sonata's formal outline. As Perkyns overserves:



"Since the tonality C of the upcoming second theme was already established prior to this passage (m. 102), it seems to have no harmonic function, but pure cadential gesture. The transitional function of this passage, however, is not inherent in its tonality but in its intervallic content. In contrast to the preceding C major material, which features fourths and fifths, this passage introduces the minor third, an interval associated with the upcoming second theme. Thus exposition section takes on an anticipatory role, signaling the approach of the more lyrical second-theme material. Likewise, the use of the third is another element that links this section with the corresponding passage in the development that also follows from material dominated by fourths and fifths." (Perkyns op. cit., 37).

**Example 2.14.** C-octave reappears in the second half of the secondary theme, G-C octaves implicating "V-I" "emphatic cadence", mm.100-104.

Example 2.14 illustrates another place where Carter uses certain motives in the cadential gesture to connect sections. In mm. 101- 102, the G to C octaves in the bass provides the illusion of a V-I cadence but without the standard V-I functionality. In the downbeat of m. 102, the C octave announces the second part of the secondary theme (mm. 102-108) and the

texture splits into three parts. In addition, the (a) motive inverts the chromatic scale through successive ascending octaves at m. 101 in a way that is similar to the original (i) motive. In Example 2.15, the (i) closes the exposition through successive statements, first in its original form and then in several inversions, creating a closing thematic section (mm. 109 -122).



The image displays three systems of musical notation for piano, illustrating the (i) motive and its inversions. The first system shows the original (i) motive in the right hand, marked with a red (i) and a blue box. The second system shows the (i) Inversion in the right hand, also marked with a red (i) Inversion and a blue box. The third system shows the (i) Inversion in the left hand, marked with a red (i) Inversion and a blue box. The score includes various musical markings such as *f*, *meno f*, *espr.*, *ritard.*, *a tempo*, *dim.*, *poco più f*, *p*, *f*, and *mf*. The key signature is B-flat major (two flats), and the time signature is 3/4.

**Example 2.15.** (i) and its inversions function as cadence materials close up exposition, mm. 108 – 11



## Part 2.

### Movement II

#### 2.1. Pandiatonicism Over Long-Range Linear Progression

The conflict of the B and A# pandiatonicism shifts to the D and Db major semitone pair at the beginning of the second movement (Example 2.16). A straightforward ABA' structure distinguishes thematic sections. The descending line in the left hand presents a distinct lyrical melody and expands over an ostinato derived from the opening motive (Example 2.16). As shown in Example 2.16, the opening chordal motive veers off into an ostinato in the key of Db at m. 33 and features a development of the ostinato and the cantilena melody.

**II**

The musical score for Movement II, Example 2.16, is presented in two systems. The first system is marked 'Andante (♩ = 69)' and 'con sonorità'. It begins with a piano (mf) dynamic. The second system includes markings such as 'sost. ped. off', 'p', 'mf cantabile espr.', and 'con pedale'. The score features a descending line in the left hand and a cantilena melody in the right hand, with various musical notations including slurs, accents, and dynamic markings.

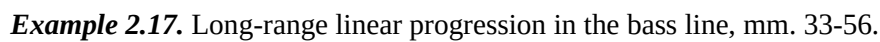
**Example 2.16.** Opening chordal melody in D Major expands over ostinato in B section in Db Major, mm. 1-6, mm. 33-36.

Unlike the upward motion of the overtone series in the first movement, the line in the second movement is descending. The descending bass begins at m. 33 on Eb2, and its underlying chromatic motion is initiated by the lowest note of the octave (Example 2.17).



The musical score consists of six systems of piano music. The bass line is highlighted with blue boxes and labeled with notes: Eb2, Db2, Cb2, Bbb1, A1, G1, F1, and (E1). The score includes various musical markings such as *sost. ped. off*, *con pedale*, *mf cantabile espr.*, *cresc.*, *ff*, *f molto intensamente*, *precipitoso*, *rubato*, and *più f*.

(to continue below)



The second part of the movement is interrupted by the Misterioso introduction prior to the entrance of the fugue subject (Example 2.18). The Misterioso presents the contraction and combination of the fugal subject and the (c) figure. The transposition from D to Db through the D-F dyad in the transition to the Misterioso affirms the fugue's initial key (Db), and the (g) figure in ascending octaves prepares the upcoming Misterioso introduction (Example 2.18).

**Dyads:** Bb - Db  
Cb - Eb  
Eb - Gb

**Example 2.18.** Dyad in D Major in transition to Misterioso anticipates Db Major

### 2.3. Subjects and Episodes

After a surge of intervallic transpositions, the fugue subject finally enters in Db at Allegro giusto at m. 103 (Example 2.19). This four-voice fugue has an exposition, four episodes, two middle entries, a reverse exposition and a coda (Table 2.3). In the middle entries, many irregular placements of the stretto occur.



**Example 2.19.** Fugue subject enters at Allegro giusto, mm. 101-110.



**Example 2.20.** Fugue's real answer and countersubject, mm. 112 - 121

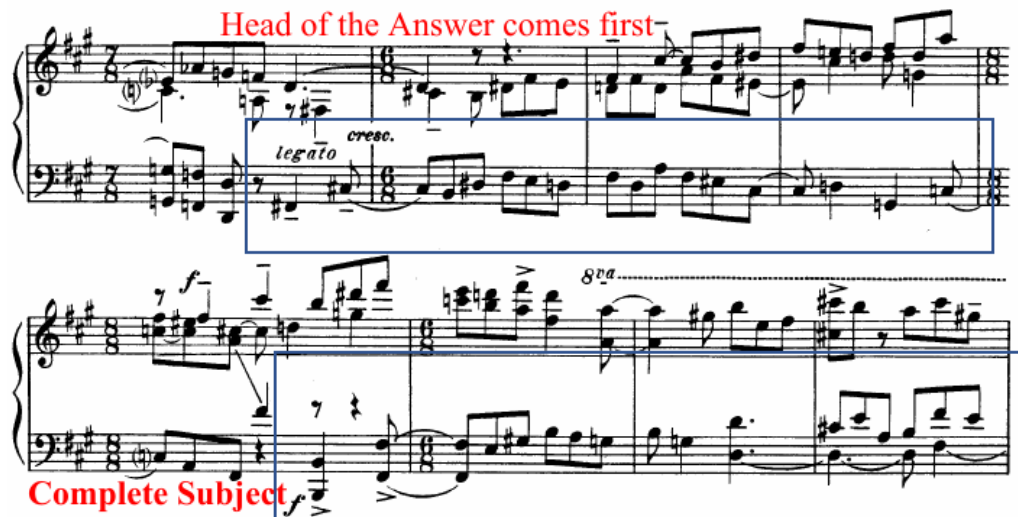
The exposition lacks the voices of alto and tenor, corresponding to the second part marked by the beginning of the reverse exposition where the voices drop to fewer and fewer. The countersubject follows the intervallic structure of the subject and has a real answer (Example 2.20).

**Table 2.2.** Structure of Fugue

m.	102	----	112	-----	112	-----	134	----	141	-----	149	-----	157	-----
key:	Db				Bb		B				F#			Bb
Part:	Expos.				Ep. I		ME I				ME II			
1 <sup>st</sup>	S		A(Real)				CS		CS		S			CS
2 <sup>nd</sup>			CS				CS				S stretto			S
3 <sup>rd</sup>					A		S		CS		CS stretto			S
4 <sup>th</sup>					CS		S		inverted S		S stretto		S	
m.	169	-----	178	-----	209	-----	227	-----	269	-----				
Key:	D		A		B		C		Db		Bb			
Part:	Ep. II						Ep. III		Ep. IV		Reverse			
Expos.														
1 <sup>st</sup>		S			A Inversion		S in five note scale		S dim.		CS			
2 <sup>nd</sup>			CS		S		//		CS dim.		S			
3 <sup>rd</sup>			S Aug.				A in five note scale		//		A in			
aug.														
4 <sup>th</sup>	S				S		//		//		Bridge			
S														
m.	290	-----	297	-----	307	-----	319	-----	329	-----				
Key:	B				E		A		C#					
Part:	ME III				Coda				End					
1 <sup>st</sup>	S		S		CS		S fragment							
2 <sup>nd</sup>	fragment	//			//		//							
3 <sup>rd</sup>	CS	//			//		//							
4 <sup>th</sup>	S	//			//		//							

After the first episode, the middle entry restates the subject in B major, which is the first time the fugue underscores the pandiatonic relationship of the D-flat tonal area juxtaposed with the B tonal area (refer to Table 2.3). It is followed by the inverted answer at m. 142, but this answer is in C Major. The second middle entry comes at m. 149, where the subject is stated in all four voices in stretto (refer to Table 2.3). The "correct" real answer in B major enters at m.

177, as if postponed after the C major answer (Example 2.21). Also, only the head of the answer is stated, and the subject comes after the answer at m. 181. The order is reversed.



**Example 2.21.** Reverse statement of subject and answer, mm. 177- 184.



**Example 2.22.** Cross-accented counterpoint at Episode 2, mm. 169-176.

The stretto interplay on the subject increases the intensity of the fugue. The texture becomes more dense, and managing the beat in the metric unit for each voice becomes more complicated. Its arcane contrapuntal effect creates accentuation on different beats in a manner similar that recalls medieval isorhythmic technique. (Haberkorn 1979, 93). The best example of this technique is in the second episode where the isorhythmic character features cross-

accented counterpoint (Example 2.22). The tonality flashes back to D, which recalls the beginning of the second movement.

The third episode is the most distinctive. It features new material, a "melodic row" that is distant from the fugue's overarching tonal centers of D-flat and B (Figure. 2.2).



**Figure 2.2.** The "melodic row" of the third episode. (Schiff 1998, 211).

**Example 2.23.** Repeated "melodic row" at third episode, mm. 209-224.

The row is based on a pentatonic scale and the episode picks up elements of the subject but rearranges it through the five-note melodic row structure (Example 2.23). This episode is a turning point at which the direction of the fugue shifts. The texture returns to two voices, which simplifies the previously dense contrapuntal texture, the key signature is removed for

the remainder of the fugue, and the melody becomes a "white-note" melody. This foreshadows the next pandiatonic area where the fourth episode at m. 227 shifts from C major to D-flat, but still without a key signature.

## 2.4. Reverse Exposition

The application of the reverse exposition is another unconventional aspect of this fugue. It follows the fourth episode and begins at m. 269. The order of the entrances of the subject and answer are reversed. The restatement of the subject in Db corresponds to the related key of the first exposition. Instead of a highly contrapuntal texture, the voices move in parallel motion. The augmentation of the subject slows down the pulse but creates a textural thickness and rhythmic uniformity. This creates a contrast to the first part of the fugue, in which the linearity of the fast-moving counterpoint of each voice leads to rhythmic complexity. Thus, the second part of the fugue sounds homophonic as all voices are almost moving simultaneously (Example 2.24).



**Example 2.24.** Reverse exposition, voices move simultaneously, mm. 272 – 275.

Carter maneuvers the tonality from D-flat to the final entry of the subject in B major. Example 2.25 shows the preparation for the coda. The coda sustains the B major tonality from the Ab-Db-Eb-Bb pandiatonic chain through the circle of fifths, and finally ends on C#, which highlights the enharmonic relationship with the opening subject in Db (Example 2.26).





Example 2.25. Subject entrance on B major before coda, mm. 290-306.

This musical score excerpt consists of two systems. The first system shows a treble staff with a melodic line and a bass staff with sustained chords. A *marcatiss.* (marked) instruction is written above the treble staff. A *sost. ped.* (sostenuto pedal) instruction is written below the bass staff. The second system continues the melodic line in the treble staff, with a *sost. ped.* instruction below the bass staff. The key signature changes to B minor, indicated by two flats (F and C). The piece concludes with a final chord in the bass staff.

Example 2.26. The end of the Fugue, mm. 323-329.

## 2.5. Return of the Beginning of the Second Movement

After the fugue, the opening material from the second movement returns; however, instead of being presented in the original D, it moves into Eb. The ABA' structure of the first section is stated fully in this final section. The cantilena in this return is intensified, leading to a climax that covers the entire range of the keyboard, from the lowest B-flat to the highest B at m. 360 (Example 2.27). After this climax, D-sharp and F-sharp are held at measure 361 (Example 2.27). This interval is the inner third of seventh chord B-D#-F#-Bb. Paired with their outer neighbors, these two dyads reaffirm the primary key relationship of this sonata: B-F# for the key of B against D# (or E-flat)-Bb for the key of Bb.



**Example 2.27.** Climax of the cantilena, lowest Bb to the highest B, mm. 358-361.

Charles Rosen (1984) commented on Carter's ability to explore the full range of the piano's registers. The grand sonority of the piano is employed by Carter's complicated arrangement of the arabesque lines through a multi-voice texture. According to Rosen,

"The creation of expressive arabesque lines that reach eloquently from bass to treble, covering almost the entire musical space with an irregular and seemingly

improvisatory continuity of developing metrical structure in Carter's music. This is found most often and best in piano music, as it typically needs a unified tone color from the lowest bass to the highest treble to achieve its full effect." (Rosen 1984, 54).

The epilogue (mm. 393-414) fuses the main thematic ideas from both movements and brings an end to the sonata. The motivic material of the epilogue is derived from (a), (d) and (e). Before landing on B, the final resolution brings into focus the juxtaposition of the keys of B and B $\flat$  for the last time. The final chord contains three B octaves and the full F $\sharp$  chord in the key of A $\sharp$  (Example 2.28), followed by the strong reiteration of the D $\sharp$ -F $\sharp$  dyad, recalling the third at m. 361 (Example 2.27).

**Example 2.28.** Last chord ends on B, superimposed with A $\sharp$  key, mm. 404-414.



## Conclusion

Elliot Carter's 1945 Piano Sonata is a representative example of his distinctive modernist style. Carter's new approach to the sonata form is revealed in this work. As shown in the discussion above, the most important innovative feature in the first movement is the treatment of thematic development and the use of pandiatonicism. Rather than employing thematic ideas that develop over the course of the sonata form, Carter introduces short, fragmental motivic cells in the opening statement of the Sonata that serve as the essential building blocks, unifying the work. It avoids the use of traditional harmony; the introduction of pandiatonicism allows the work to move seamlessly and effortlessly from one key to another without losing the sense of tonal center. Other innovative aspects include the linear chromatic progression in the second movement and the use of cross-accented counterpoint and the reverse exposition in the fugal movement.

Carter was fascinated by the idea of using various intervallic relationships to separate and unify different thematic groups and sections. Rather than embracing atonality, he collected and combined pitches based on their intervallic relationships. While undoubtedly influenced by the dodecaphonic technique, he found a way in the Piano Sonata a way to retain and enrich the tonal language under the umbrella of sonata form. With this work, Carter left his neoclassical period behind and embarked on new compositional adventures.

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***Mei-Fang Lin and Her Compositional Style:  
Analysis of two Solo Piano Pieces 'Disintegration' and  
'Mistress Of The Labyrinth'***

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**Abstract**

This paper focuses on the contemporary Taiwanese composer Mei-Fang Lin's two piano solo works, *Disintegration* and *Mistress*. Lin's compositional aesthetic are intrinsically related to her educational background and cultural identity. The author is showing in her paper how this particular aesthetic is revealed in these two pieces. Lin's musical language demonstrates a strong duality. On one hand, her European and American musical training imbued her music with an unmistakably Western voice. On the other hand, Lin's studies of Eastern philosophy and traditional Chinese music infused her style with Eastern elements. Consequently, the author's analysis illustrates how these two tendencies coexist in these two pieces.

**Keywords:** *Taiwanese contemporary music, eastern philosophy, cultural identity*

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**Introduction**

**Social Status And Economic Impact On Taiwanese Woman Composers**

Taiwanese woman composers have benefited greatly from Taiwan's political reformation of 1949-1987. Taiwan separated from the Republic of China in 1949 and began to implement democratization. Along with the political change, the economic boost enabled more opportunities for women composers in Taiwan, which provided them the opportunity to compete with their male contemporaries in pursuing higher educations. This brought many

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beneficial outcomes, such as study abroad opportunities and an increase in cultural globalization, which has been greater than any previous historical period. When the single-party democracy led by the Government of Taiwan was finally established in the 1980s, the years following made Taiwan's international role more prominent and more internationally involved for its open policy on trade and economy. The economic boost also nourished the education system. For example, the ability for Taiwanese students to study abroad became more ubiquitous. The gender gap in education shrank, and women started to gain an equal status with their male counterparts to pursue higher education outside of Taiwan. Under this globalized educational trend, Taiwan has increasingly striven to provide opportunities to a wider range of students, and public funding and resources available for talented students, especially women, wanting to pursue their academic studies abroad has grown significantly. At the fifth generation, there is the highest number of female composers who have studied abroad (37 women); however, the summit of male composers who have studied abroad occurred in the third generation (27 men). The woman composer, Mei-Fang Lin was part of the fifth generation. As a result, she was raised during the best period for women composers, one in which the social conditions for their music and education was at a peak globalized level.

### **Biographical Sketch**

Mei-Fang Lin was born in Taiwan in 1973. She received her bachelor's degree from the National Taiwan Normal University, and moved to the United States to pursue her graduate education at the University of Illinois Urbana-Champaign and the University of California at Berkeley, where she obtained her PhD in composition. She studied composition with Hwang-Long Pan, Ting-Lien Wu, and Yen Lu in Taiwan and Guy Garnett, Zack Browning, and studied electronic music with Scott Wyatt in the United States.

Lin has received many awards for her compositions: the Prix SCRIME in France in 2000, the 21st-century Piano Commission Competition in 1999, the finalist selection at the Concours International de Musique Electroacoustiques, Bourges in 2000, the Oncorso Internazionale Luigi

Russolo in 1999, and the Honorary Mention and Special Award in the Music Taipei Composition Competition in 1997 and 1998, respectively. Her works have been performed



and broadcasted in the United States, Europe, and Taiwan. She also performs new music internationally as a pianist.

Lin also studied and lived in France from 2002-2005 with the support of the Frank Huntington Beebe Fund for Musicians and the George Ladd Paris Prize. (Lin 2018, <https://www.babelscores.com/Mei-FangLin> ). She took courses in electronic music at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), where she worked extensively with many renowned composers, including Johnathan Harvey, Edmund Campion, Edwin Dugger, and Philippe Leroux.

Lin is one of many Taiwanese composers born after the 1950s who mastered composing electronic-acoustic music. She also incorporated Eastern cultural elements from *I-Ching* Theory, Qi gong, Tai ji quan, Nan guan, and the Beijing Chinese Opera into her compositions. During her stay in America and Europe, she distinguished herself from other musicians by infusing her Western musical training with her Eastern cultural heritage.

Lin is a well-trained concert pianist and a conductor. She has performed her piano pieces, including *Disintegration* and *Mistress of the Labyrinth*, at festivals across the globe. She has conducted many orchestras, including the Taipei National Symphony Orchestra, the Minnesota Orchestra, and the Parnassus Ensemble. For her role as a pianist, Lin has also composed several works for piano and electronics, often incorporating pre-recorded tape. For her solo work *Interaction*, for a computer-generated digital sound sampler and live piano, she first recorded the digital sampler and then the piano part.

Lin manages to balance both her Western and Eastern backgrounds in her compositions. Even though her undergraduate program was completed in Taiwan, the education there was quite Western, as she was trained in the Austro-German musical style. However, her own interest in the *I-Ching*, *Tai Qi*, and *Nanguan Singing* outside of her academic education formed an important part of Lin's special compositional mind. As she has described,

"[...]the concept of Chi (energy), gestures (from Tai Chi practice) for example, have become an important element of my music. But on the technical side of things, I mean the actual compositional techniques, they are all Western techniques I learned from studying works composed by masters in Europe and the US." (Wang 2018)



## **Chapter I**

### **Compositional Style**

"My music is a place for me to explore what I like, look into my own past, and go deep into how I think and what my musical concerns are. So I really write music that represents who I am, how I think, and what I like. It is more for myself than anyone or anything else really. So it is hard for me to say if there's any message I want to deliver. [...] I think a big part of my writing is tightly linked to my role as a performer (piano playing and conducting). So a lot of my music is quite physical because of that. These two pieces are no exception. They are both technically demanding and require certain level of technical prowess. But it's definitely not virtuosity for the sake of being virtuosic. For me it is just part of the fun of performing, the physical aspect of playing. So these two are pretty typical of my piano writing, and do represent the different styles I have in different periods of my outputs. Both pieces touch upon the question of "energy", "theatricality" and "musical gestures". These are some of the major concerns of mine when writing music." (*Ibid.*)

Lin's compositional output can be divided into five periods, each of which displays a distinctive trademark associated with different geographical locations in which she has spent time:

1. Early period while she was a student in Taiwan (before 1997)
2. The US period while she was a graduate student (1997-2002)
3. Her time in Paris as a student (2002-2005)
4. Returning to the US and working as a professional composer and academic (2005-2016)
5. From 2016 on: after returning to her home country Taiwan, where she has been teaching at the Taipei National Normal University up to now.

As it is mentioned earlier, Lin's works contain aspects of Taoism and Buddhism. The *I-Ching*, in particular, has played an important role in her compositional approach. In her piece *Multiplication virtuelle*, for example, the structure directly results from her study of the sixty-four hexagrams that represent the sixty-four conditions from *I-Ching* theory. When Lin incorporated *I-Ching* aesthetics into this piece, she organized each of the six blocks to articulate heptatonic scales. (Ni 2009) In addition to her study of *I-Ching*, the musical gestures



in many of Lin's works synthesize the motion and energy from her own practices and understanding of Qi Gong. The musical lines and phrases represent the physical gestures of the body movements she learned from Qi Gong and *Tai Qi Quan*. In *Disintegration*, for instance, in order to create a unique flow of time and space, the timbre interlaces the two directions of movement, active and inactive, drawn from *Tai Qi*.

Compare to Lin's contemporary women composer fellows, Eastern elements have commonly addressed as an indispensable cultural label for many of their works. The figures include *Yi Chen*, *Yun du*, *Jingjing Luo*, *Sola Liu*, *Lei Lei* and so forth. Lin's approach for the oriental musical elements is tied intimately in the philosophical background and physical gestures, which is different to other Chinese woman composers who incorporate Chinese poetic components and tale stories which come either from royal empirical spread or from folklore extraction. Lin prefers to include abstract meaning of Eastern aesthetic and its view to the world; the fact is connected to timing and organization of the movement in *Disintegration*.

Alongside her Asian cultural background, French stylistic elements have played a considerable part in forming Lin's compositional language. This can be attributed to her mentors, including Philippe Leroux (b. 1959), Jonathan Harvey (b. 1939), Chris Chafe (b. 1952), and Edmund Campion (b. 1957). She recalls her study with Campion as follows:

"He values more than anything a personal voice that is original and hard to be imitated. So I sort of inherited that line of thinking, which probably explains why I don't sound like any of my teachers. His ability to turn purely abstract concepts into an organic part of his musical work is something that I look up to. I see Ed more as a kind of spiritual guide to me." (Wang 2018).

In regard to Philippe Leroux's influence on her music, Lin said,

"I learned from him to take care of the detailed musical materials such as how to shape a musical gesture, how to create a hybrid timbre...etc. Philippe is someone who keeps pushing the boundary and never settles with something he is comfortable with doing. That is also an attitude I inherited from him." (*Ibid.*)

Among the French stylistic elements found in her music is a focus on color and timbre as opposed to mostly thematic and tonal development. It was at IRCAM in the summer of 1998 where Lin was exposed to electro-acoustic music. She applied her own perspective to this technique: she believed that she should create sounds and their durations and not for their own sake, but rather to extend the instrumental acoustic into other realms of space and time. (Service 2012). Between 1998 and 2008, Lin produced twenty-two works: three electro-acoustic works, seventeen instrumental works, and two other for mixed ensemble and electronic tape pieces.

## Chapter II

### The Analysis

#### 1. Disintegration

*Disintegration* was composed during Lin's graduate study at the University of Illinois at Urbana-Champaign. It was commissioned by Ms. Jana Mason and her husband Richard Anderson through the 21st Century Piano Commission Competition in 1999. The piece has received numerous major performances and won distinguished awards, including first prize at the National Association of Composers USA Composers Competition in 2000 and third prize in the Society of Composers Inc./ASCAP Student Commission Competition in 2001 (List 1.1).

#### **List 1.1.** List of Major Performances of *Disintegration* (2000-2007)

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##### **Performance History:**

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Yarn/Wire Ensemble Concert, Mei-Fang Lin Portrait Concert, New York, NY (5/26/07)  
Asia Pacific Festival, Wellington, New Zealand (2/14/07)  
Amadeus Piano Festival, Tulsa, OK (6/26/04)  
NOW Music Festival, San Francisco, CA (6/21/02)  
Vancouver Pro Musica, Further East, Further West Festival, Vancouver, Canada (5/30/02)  
Contemporary Chamber Orchestra Taipei, Mei-Fang Lin Portrait Concert, Taipei, Taiwan (12/7/01)  
National Association of Composers USA Concert, Pomona, CA (4/20/01)  
PPIANISSIMO Music Festival, Sofia, Bulgaria (3/22/01)  
Parnassus Ensemble Concert, Merkin Concert Hall, New York, NY (3/6/01)  
Society of Composers, Inc. National Student Conference, Bloomington, IN (3/3/01)



National Association of Composers USA Concert, Los Angeles, CA (2/10/01)

Society of Composers, Inc. Region V Conference, Muncie, IN (2/8/01)

Berkeley New Music Project Concert, Berkeley, CA (11/20/00)

Contemporary Chamber Orchestra Taipei Concert, Taipei, Taiwan (11/3/00)

21st Century Piano Commission Award - Mei-Fang Lin Recital, Urbana, IL (3/8/00)

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Here the external inspiration for Lin was her earlier work for two pianos called *Journey to the West*, written for her piano teacher Rolf-Peter Willes and his wife Lina Yeh, who were famous as a piano duo in Taiwan. They wanted to play a two-piano concert of folk song arrangements from different parts of the world. So, they commissioned Lin to write a piece for them using Chinese or Taiwanese folk songs.

At first, Lin wrote a 3-movement piece for them, each movement using a different folk song. The second movement of *Journey to the West* used the folk song "Jasmine." She incorporated the tune in a very straightforward manner: a clear melody on top with mostly Western harmonization. Lin was not entirely satisfied, however, with the way she used the folk song in that piece. Later, when she won the 21st-Century Piano Commission Competition at the University of Illinois and had to write a piano solo piece for herself, she decided to use this folk song again. But this time she took a completely different approach.

In this chapter I discuss three significant musical elements in *Disintegration*: 1) the organization of the work and the contrasts between movements, 2) the use of a traditional folk melody within a Western harmonic context; and 3) the use of extended techniques.

These three aspects I discuss correspond to the eastern stylistic elements in *Disintegration*. As mentioned, the address of Chinese components in *Disintegration* structured in the abstract form, no literacy of the programmatic assessment to be found in the use of the "Jasmine" tune. The cite of the folk melody has never developed based on the folklore story lies behind, the music language stands on its own right as of deploying a modern tonality. The distortion of the original "Jasmine", in other words, is regenerated by its new appearance and is not further dignified within the elaboration of tune's original identity.

### **1.1. Organization of the Movements**

The five movements are arranged in a succession of contrasts. Lin described it as (動-靜-動-靜-動), which translates to English as Active - Less active - Active - Less active – Active. Movements I, III, and V have more forward motion and more energy. Movements II and IV

are less active and more introspective. The folk song is used as an agent to unite the movements. However, in each movement, the tune is modified and abstracted differently, and this is part of how Lin organized the overall work. Lin described it like this:

"It is as if the folk song comes closer to you, steps away to the background, and then comes back to visit again. The tune is most abstract in the second movement. The melody pretty much dissolved completely, and you hear only the resonance of the harmony. It is the most concrete in the fourth movement, although only very briefly, and in a distance (with the soft dynamic) as if it was hovering from the back of one's memory." (Lin 2018)

## **1.2. Folk Tune Pentatonic Scale within New Harmonic Application**

*Disintegration* is based on the Chinese folk song "Jasmine" (茉莉花). The same tune that was used in Puccini's opera "Turandot" (Example 1.1). In each of its five movements, the theme undergoes various degrees of transformations. Regarding the use of folk tune elements, Lin said:

"The five movements are the result of working out the materials. I sort of imagined this very concrete folk song disintegrated into various shapes and gestures in different movements. Sometimes one finds a big piece of the original folk song, but other times it is chopped up or hidden under other layers of things." (*Ibid.*)

Lin took an innovative approach to the treatment of the folk tune. Rather than presenting it in a straightforward manner with a clear melody on top and a Western harmonization underneath, she chose to distort the purity of the original tune using not only fragmentation but also dissonant harmonies.

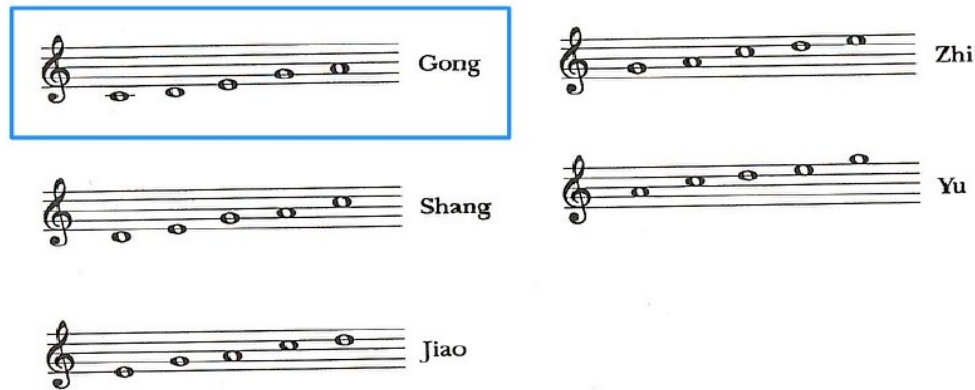


**Example 1.1.** Melody of Chinese Folk Tune Jasmine Flower

Corresponding to the melodic design of the original folk tune, *Disintegration*'s intervals and harmonies are primarily derived from the Chinese pentatonic scale and its transpositions. Lin emphasized the fact that perfect fourths and perfect fifths can be stacked to form a pentatonic scale. As shown in Example 1.2, five modes are used, and each mode has its own name. The pentatonic scale does not fit within the Western major/minor tonal key structure, so this piece is written without key signatures. Instead, the music is based on the intervallic relationships of the pentatonic scale, which alternates between the five modes. Because of that, the intervallic relationship across Gong, Shang, Jiao, Zhi, Yu is changing through each mode. In Gong mode, the interval structure is M2 + M2 + m3 + M2. In Shang mode, it is M2 + m3 + M2 + m3. Jiao has m3 + M2 + m3 + M2. Zhi has M2 + m3 + M2 + M2 and Yu has m3 + M2 + M2 + m3.

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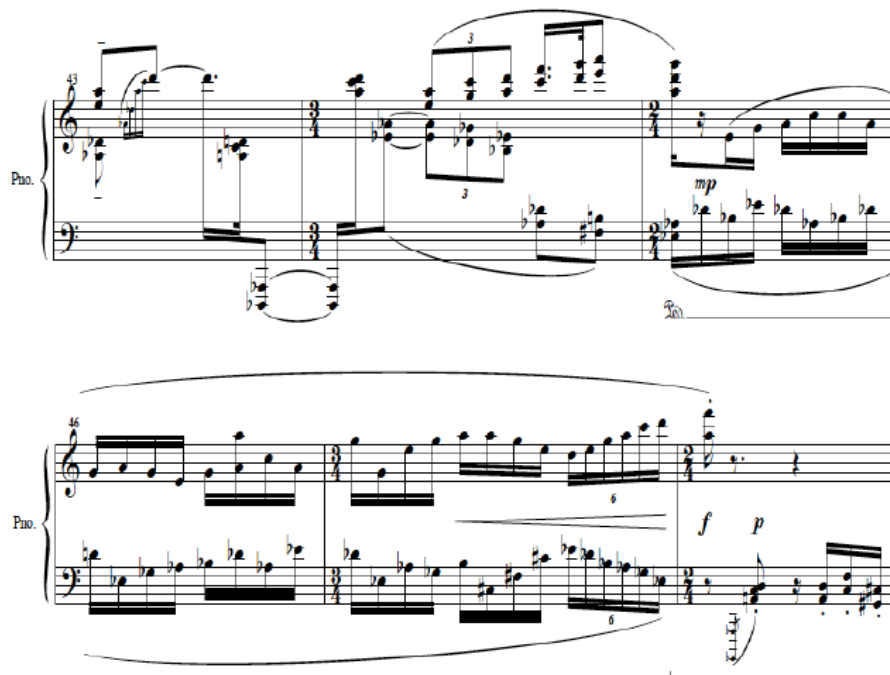
**Example 1.2.** Chinese pentatonic scale

For the use of the "Jasmine" melody of the piece, the pentatonic scale has been innovatively modified from its initial appearance. The most obvious case occurs at the very beginning in the upper voice of the right hand, where the opening fifth, A-E, is taken from the pitches A-C-D-E from the Yu mode with the outer interval is a perfect fifth. The subsequent fourth, D-G, comes from the same mode but starts on the pitch D (Example 1.3). The left-hand part is also derived from the same Yu mode of the pentatonic scale but is transposed to start on a different pitch, E-flat. The juxtaposition of the upper and lower parts creates dissonance, the half-step relationship of E in the right hand against E-flat in the left hand. Therefore, we hear two pentatonic scales layered in parallel motion on the same mode but in a dissonant relationship.



**Example 1.3.** *Disintegration* , mm 1-3

Lin's unconventional application of the traditional pentatonic structure occurs in each movement. As the movements progress, the thematic idea from the beginning is manipulated and developed through extension and elaboration. The passages become longer, and intensification occurs with additional parallel dissonant relationships between the modes on different pitches. An increasing range of dynamics also contributes to the intensification. In Example 1.4, the upper voice in Jiao mode starts on pitch A against the Ab, and these two voices progress in contrary motion.



**Example 1.4.** *Disintegration movement I, mm.43-48*

The second movement is unmeasured, providing the performer with greater freedom and flexibility to manipulate timing and control the rhythmic flow, including pauses led by the proportional writing. The aim of the modification of folk tune in second movement is in its purpose of illustrating the effect of the resonance of the harmony and decay of the harmony at the same time. While the long notes are being held, the upper and lower voices move around the sustained pitches. Lin applies imaginative compositional methods to modify the folk tune. The pentatonic structure is redesigned but still identifiable.

In this movement, the pulse and timing extend the musical space inhabited by the pentatonic structure into an interesting harmonic domain. As shown in Example 1.5, the major seconds create a sustained dissonance that is embellished with iterations of the pentatonic



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scale in grace notes with the pitches in a displaced order. The pentatonic grace-note clusters are also intertwined with the sustained intervals of the fourth and fifth. The G-D in the right hand that appears at the end of the upper system in Example 1.5 is sustained while the pentatonic grace-note clusters continue to sound. These are then layered with the fourths Ab-Db and Eb-Ab (middle of the second system in Example 1.5).



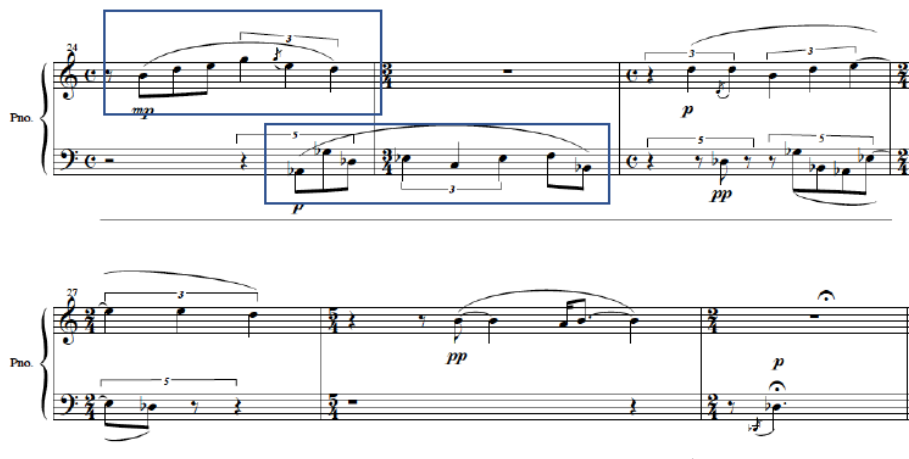
**Example 1.5.** *Disintegration* movement II, mm. 9 -15

In the third movement, the dissonant pentatonic harmony continues to develop. The agitated propulsive rhythmic drive makes the clash of the dissonance more dramatic. In mm. 21-23, for instance, the Jiao mode scale cluster appears in syncopated rhythms on the white keys in the right hand while the left hand plays the Jiao mode in broken chords on the black keys, creating a dissonant contrast (Example 1.6). From this movement on, the tension implied in the juxtaposition of two versions of the pentatonic scale in half-step relationship becomes more dramatic.



**Example 1.6.** *Disintegration movement III*, mm. 19- 23

The "Jasmine" melody in its original form is most recognizable in the fourth movement (Example 1.7). The Zhi mode melody starts on the pitch D, providing a clear sense of the "Jasmine" tune, while the lower part in flat key pitches serves as the commentary on the upper tune. While the original "Jasmine" is identifiable within clarity of its melodic line, the scale is inverted. The contour of the tune reshapes the integrated line of "Jasmine".



**Example 1.7.** *Disintegration movement IV*, mm. 24- 29

The fifth movement reaches the climax where all five pentatonic modes appear. In the previous movements, only two or three different modes are presented. In this final movement, all modes are transformed, condensed, and combined. In measures 75-84, the sonorities of the Zhi mode and Yu mode appear simultaneously, with contrasting dynamics and a wide register within Gong mode and Shang mode (Example 1.8). The previously discussed juxtaposition of the two versions of the same pentatonic scales in half-step dissonance is not only maintained but highlighted in a more dramatic way which is far removed from the purity and simplicity of the original presentation of the "Jasmine" tune.

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**Example 1.8.** *Disintegration* movement V, mm. 75-84

### 1.3. Extended Technique

Various extended technique, such as plucking and muting strings of the piano, evoke the timbre of the ancient Chinese instrument zheng and are used often in *Disintegration* (Example 1.9). *Disintegration* makes ample use of the stark timbral juxtaposition of conventional piano sound and these extended techniques which further fragment/disintegrate the "Jasmine" theme. The marking of the extended technique passage is straightforward, only the beginning of the first movement and the end of the last movement apply the technique. The imitation of the instrument zheng is a metaphorical use to open up the piece's temperament, to set up the mood, and to give gestural intention to incorporate oriental elements within its harmonic design.



**Example 1.9.**  
*Disintegration*, first  
movement, mm. 8-16



## 2. Mistress of The Labyrinth

*Mistress of the Labyrinth* was composed after Lin's return to the United States from Europe, while she was teaching composition at the University of Illinois. The piece was commissioned by the Chiang Kai-Shek Cultural Center in Taipei, Taiwan in 2008 and premiered by Chiao-Ying Chang in the "Soloists of Taiwan Series" on September 14th of that year. Since then, the piece has received over twenty major performances, as shown in List 1.2, and was the winner of the Kaleidoscope MusArts Call for Scores Competition for Emerging Women Composers in 2018.

### *List 1.2. Performance History of Mistress of the Labyrinth*

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#### **Performance History:**

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H.E.R. Hear | Echo | Reflect Concert, Coral Gables, FL (3/24/18)  
Jonathan Faiman Piano Recital, Concordia College, Bronxville, NY (11/22/15)  
Hoff-Barthelson Music School HB Artist Series, Scarsdale, NY (10/8/15)  
Locrian Chamber Players Concert, New York, NY (8/27/15)  
College Music Society Northeast Regional Conference, Boston, MA (3/20/15)  
Audio CD released on "Parma Music Festival Live 2013, Navona Records-2014"  
Music Taiwan 2014, Taipei, Taiwan (11/23/14)  
NACUSA National Conference, Atlanta, GA (11/14/14)  
Lynn Raley: Contemporary Piano Music from Taiwan, Mississippi College, Clinton, MS (3/25/14)  
Lynn Raley: Contemporary Piano Music from Taiwan, Millsaps College, Jackson, MS (3/17/14)  
Parma Music Festival, Portsmouth, NH (8/15/13)  
Lynn Raley: Contemporary Piano Works by Taiwan Composers, Taipei, Taiwan (6/8/13)  
Lynn Raley: Contemporary Piano Works by Taiwan Composers, Hsinchu, Taiwan (6/4/13)  
Lynn Raley: Contemporary Piano Works by Taiwan Composers, Kaohsiung, Taiwan (6/1/13)  
Manchester New Music Mini-Fest, North Manchester, IN (2/23/13)  
Society of Composers Inc. National Conference, Ohio State University, Columbus, OH (2/16/13)  
16th Biennial Festival of New Music, Florida State University, Tallahassee, FL (2/1/13)  
10th Annual Festival of Contemporary Music, San Francisco, CA (7/28/12)  
North/South Consonance Concert Series, New York, NY (4/3/11)  
College Music Society South Central Regional Conference, Little Rock, AR (3/4/11)  
University of Illinois New Music Ensemble Concert, Urbana, IL (9/22/10)  
SCI Region IV Conference, University of North Carolina, Greensboro, NC (2/5/10)  
West Wight Arts Association Chamber Music Concert, Cardiff, England (10/11/08)  
Soloists of Taiwan Series, Taipei National Concert Hall, Taipei, Taiwan (9/14/08)

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It was inspired by the story "Mistress of the Labyrinth," a Greek mythological tale which involves the half-bull and half-man monster the Minotaur, a figure who dwelt in a maze-like construction. The mistress in the story is Ariadne, a powerful goddess who helped Theseus slay the Minotaur.

The work is inspired by the story of Ariadne, called in Greek mythology the "Mistress of the Labyrinth." Besides Ariadne, the tale involves among others Minotaur, a half-bull and half-man monster figure who dwelt in a maze-like labyrinth, and Theseus, whom Ariadne helps to slay the Minotaur and escape the labyrinth.

The piece is organized in three sections to convey particular aspects of the narrative. List 1.3 shows the structure. The A section is characterized by the fast, spinning figurations around the reference note B. The figurations in this section suggest the architectural features of the Cretan labyrinth and become a musical metaphor for the labyrinth. In the B section the texture and figurations change to suggest the battle between the Minotaur and Theseus. The reference note also changes from B to E. The application of revolving chords beginning in m. 177 suggests the defeat of the Minotaur. After the climactic section in mm. 177-99, the A' section represents the culmination of the drama. The labyrinthian figurations based on the pitch B from the A section return, this time combined with revolving chords. Due to the brevity of this last section it could be considered as a coda.

**List 1.3:** Overall Structure of *Mistress of the Labyrinth*

Section	A	B		A'
Musical materials	B figurations	E reference	Revolving chords	B figuration returns, combined with revolving chords
Metaphor	Labyrinth	Battle	Dramatic climax: defeat of Minotaur	End of the battle
mm.	1 - 124	125 154	177	200 231



## **2.1. Figurations Associated with "Labyrinth"**

The musical elements evoke the story and the challenge of the labyrinth itself with difficult passagework that is technically demanding on the performer. Lin said that the "title gives a sense of the labyrinth-like passages that I imagined and the triumph of the pianist who can master this technically demanding piece." The architecture of the Cretan labyrinth is endless and is constructed for the purpose of trapping the Minotaur inside. The contours of the musical lines and the circular gestures and motions mirror the design of the labyrinth.

Lin uses fast 32nd notes in groupings of different subdivisions of odd and even numbers of notes. The sequence of groupings constantly changes while the speed remains the same (Example 2.1). The non-stop spinning pattern requires a great amount of physical ability for the pianist to manage the articulations.

During author's interview with the composer, Lin explained the important landmarks of the piece's fast figurations. She grouped the notes based on two reference pitches, B and E. The ladder like architecture connects the shape of the music, which has a fluctuating route, to those fast figuration patterns across the full range of the piano register. B-natural is the important signpost note that is used for grouping the subdivisions; it first appears at m. 25 (Example 2.2). After a brief interlude-like passage in mm. 41-51, the figuration moves down three-octaves at m. 57; the B-natural returns as a reference note and the groupings extend into longer passages (Example 2.3). Each time when B recurs in A section, the tendency of the fast figurations is developed into longer passages. As the labyrinthian figuration continues to extend longer and longer without rests, the centrality and constant re-emergence of B helps the performer in grouping the figurations. (Example 2.4)

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Example 2.1 shows three systems of musical notation for measures 203-208. Each system is for a piano (Pno.) and consists of a grand staff with a treble and bass clef. The first system (measures 203-204) begins with a forte (*f*) dynamic and features ten-note (10) patterns in the bass clef. The second system (measures 205-206) continues with similar ten-note (10) patterns. The third system (measures 207-208) also features ten-note (10) patterns, with a final measure containing a nine-note (9) pattern. The notation includes various accidentals and slurs.

**Example 2.1.** *Mistress of the Labyrinth*, mm. 203-208.

Example 2.2 shows two systems of musical notation for measures 25-26. Each system is for a piano (Pno.) and consists of a grand staff with a treble and bass clef. The notation features groups of notes with slurs and ties, and the key signature changes from one flat to two flats.

**Example 2.2.** Figurations grouped with B-natural as "landmark."  
*Mistress of the Labyrinth*, mm. 25-26

**Example 2.3.** *Mistress of the Labyrinth*, mm. 57-58

Example 2.3 shows two systems of musical notation for measures 57-58. Each system is for a piano (Pno.) and consists of a grand staff with a treble and bass clef. The first system (measures 57-58) features twelve-note (12) patterns in both hands, with a *subito p* (suddenly piano) dynamic marking. The second system (measures 58-59) continues with twelve-note (12) patterns, with a *cresc.* (crescendo) dynamic marking.



**Example 2.4.** *Mistress of the Labyrinth*, mm. 101 – 110

The start of the middle section occurs at m. 124 when the reference pitch moves two-octaves higher to E (Example 2.5). Where at place as mentioned, the E reference note has its new appearance and significance, as it anchors the diverse melodic and rhythmical units (Example 2.5).



**Example 2.5.** *Mistress of the Labyrinth*, mm. 124-128



Not long after the E appears in the B section at m. 124, the sonority of the E is intensified by a dramatic propulsive drive (Example 2.6). The insertion of thirty-second rests at irregular intervals in mm. 139-42 alters the phrase structure, making the figurations sound more fragmented and forceful. The fortissimo dynamic level enhances the dramatic effect. While the groupings in this passage recall the phrase structure of the fast B-group figurations from the A section (as seen in Example 2.1), this time there is greater intensification due to the thicker texture (mm. 139 to 142). The textural similarity between these two passages (mm. 25-28 in the A section and mm. 139-42 in the B section) reveals also the similarity in transpositions of the reference pitch, i.e., it emphasizes the significance of the pitches B and E as organizational reference points in the form. It also highlights the proportional relationship between the A and B sections, which are almost equal in length.



**Example 2.6.** *Mistress of the Labyrinth*, mm. 139-141

The pitch E serves not only as a reference point for the figurations but also as a cadential pitch. As shown in Example 2.7, the triplet figures on E announce the cadential purpose that arrives at the fermata (m. 160) and that leads into the combat portion of the battle. It corresponds with Lin's explanation of her use of cadence during our interview; the way she archetypically approaches the cadence is to position the fragmental phrase at places where certain notes or intervals linger. It is not a coincidence that the B section begins by using the E

reference note in a repetitive pattern (m. 124) and this idea returns at m. 154 to suggest the heat of the battle.

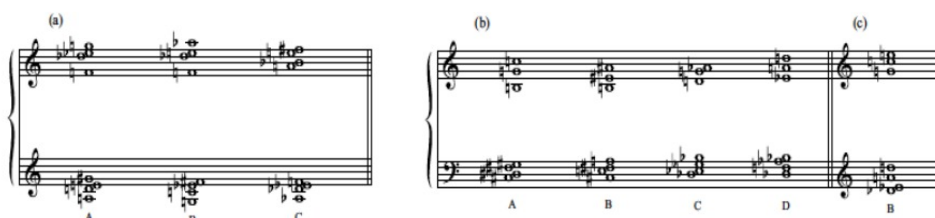


**Example 2.7.** *Mistress of the Labyrinth*, mm. 156-161

## 2.2. Use of Revolving Chords

The influence of French music from Lin's studies in France is idiomatically reflected in this piece. Lin was inspired by the compositional style of composers like Olivier Messiaen, Pierre Boulez, Chris Chafe, and Edmund Campion. The piece's battle element that is associated with dramatic musical force reflect the employment of the chords. The dramatic section describing the defeat of the Minotaur begins at m. 177 and ends at m. 199. Here, Lin moves away from the previous figuration of fast running group and broken rhythmic pulse and introduces a particular compositional technique involving the so-called revolving chords, a method similar to Oliver Messiaen's use of such rotating sonorities.

In Messiaen's treatment, there are three stages of revolving chords that are developed based on his initial precomposed 288 chords. The revolving process is the result of the transposed inversions and of use of total chromaticism, which relies on exclusively harmonic style of writing. An example of Messiaen's use of revolving chords can be seen in Figure 1.1



**Figure 1.1.**

Revolving process,  
partial selection  
from *Traité* of  
Volume V

The revolving process shown in the example illustrates the deduction of the chords, which the tables (b) from the initial setting of the 288 chords work out as the contracted resonance. The row (c) is the result of the deduction, after the transposition of the contracted resonance in (b), the (c) is just the chromaticism on the same bass. This procedure remains a distinctive hallmark in most of Messiaen's music, he is fond of using such precomposed compositional technique. (Cheong 2003, 5). This corresponds to Pierre Boulez's famed criticism on Messiaen's writing style as "he does not compose – he juxtaposes – and he constantly relies on an exclusively harmonic style of writing". (Boulez 1991, 49).

Lin's use of similar methods serves a dramatic purpose in *Mistress of the Labyrinth*. As the narrative depicts the combat section of the battle, the music drama is reflected in this chordal structure (Example 2.8). In Lin's use, the climactic point of the drama in B section refers to the defeat of the Minotaur, and the musical metaphor relates to revolving process. This compositional technique emulates the narrative of the story. For instance, the descending line of the chords suggest Minotaur's slow death. In this example, the resonance of the inner voices alters the intervallic structure of the chromatic motion, that is arranged by the overlapping use of dissonances and consonances.

The image displays three staves of musical notation for a piano piece. The first staff, labeled '176', shows a complex chordal structure with chromatic motion and overlapping dissonances and consonances. The second staff, labeled '179', continues this structure. The third staff, labeled '183', shows a similar structure with a descending line of chords. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'mf'.

**Example 2.8.** *Mistress of the Labyrinth*, "Defeat of Minotaur", mm. 181-185.

### 2.3. Rhythm and Pulse

In *Mistress of the Labyrinth*, the transition between individual rhythmical units is complicated. Lin's writing is very precise and includes detailed and complex notations for fast and slow figurations of each beat (Example 2.9). The changes sometime occur abruptly. As shown in this example, the transition between subdivisions in odd numbers is suddenly interrupted by the triplet figure, which is combined with dotted syncopation and syncopated eighth notes.



**Example 2.9.** *Mistress of the Labyrinth*, mm. 40-45

For the pianist, the counting methods and strategies keep changing; quarter notes and eighth notes usually serve as means to unify large beats. At measure 40, the fast figurations grouped into five and eleven makes it impossible for performer to count smallest note values. It is easier for pianist to just count two quarter notes on each beat. At measure 41, the figuration suddenly changes to the triplet meter, and the syncopation adds to the complexity of the rhythmic units. To simplify counting, the pianist can use two eighth-note triplets as a reference. At measure 42, we find ourselves in duple meter, again with added syncopation. In order to simplify, the performer should organize the rhythmical material into two sets of eighth notes.

### Chapter III

#### The Author's Interview with the Composer

##### Questionnaire for Dr. Mei-Fang Lin

**Part I – General questions for both pieces** (Rundown of two solo piano pieces *Disintegration* and *Mistress of the Labyrinth*):

- **Can you please explain the formulation of your musical style? How much influences from your mentors (Edmund Campion, Edwin Dugger, philippe Leroux, etc.) while you pursue your graduate degrees in US and your educational experience in Europe? What are differences from each of them on impacting your compositional aesthetic?**

- All of my teachers have influenced me in my thinking and musical integrity. But my music sounds nothing like any of their own music. My early composition teachers included Ting-Lien Wu, Yen Lu and Hwang-Long Pan. They all helped me develop a very strong foundation both on the technical level and aesthetic level. Edmund Campion is definitely the biggest influence for me while I studied in the US. Ed is a real thinker. He values more than anything a personal voice that is original and hard to be imitated. So I sort of inherited that line of thinking, which probably explains why I don't sound like any of my teachers. His ability to turn purely abstract concepts into an organic part of his musical work is something that I look up to. I see Ed more as a kind of spiritual guide to me. Philippe Leroux is another major influence for me, but more on the actual musical details. I learned from him to take care of the detailed musical materials such as how to shape a musical gesture, how to create a hybrid timbre...etc. Philippe is someone who keeps pushing the boundary and never settles with something he is comfortable with doing. That is also an attitude I inherited from him.

- **Regarding nationality, how do you define the cultural identity in your composition? Compare to your stay in US and Europe, in what way that you mingle your education of Taiwan and abroad together to create your own idiosyncratic voice?**



- *My musical education in Taiwan was very Western. We learned Mozart and Beethoven in schools, and not much about our own traditional music. But because of my own interest, I started getting into I-Ching, Tai Chi, Nanguan Singing when I was in college. Although these are all things I learned outside of school, they formed the most important part of my thinking and what I'm concerned about. So the concept of Chi (energy), gestures (from Tai Chi practice) for example, have become an important element of my music. But on the technical side of things, I mean the actual compositional techniques, they are all western techniques I learned from studying works by composition masters in Europe and the US.*

• **When was your compositional period for these two works produced, and in what context?**

- *I can sort of divide my musical output into these periods:*

*(1) Early period while I was a student in Taiwan (before 1997)*

*(2) My US period as a graduate student (1997-2002)*

*(3) My time in Paris as a student (2002-2005)*

*(4) Returning to the US and started working as a professional (2005-2016)*

*(5) Now, after returning to my home country Taiwan. (2016-now)*

*"Disintegration" was done during my US period as a graduate student.*

*"Mistress of the Labyrinth" was done after I returned to the US and started teaching at the University of Illinois.*

• **Where these two pieces composed? In Taiwan or in your stay of other countries?**

- *"Disintegration" was written in Urbana, Illinois as a result of me winning the "21st Century Piano Commission Competition" at the University of Illinois at Urbana-Champaign when I did my master's degree there. The piece was premiered by myself in the "21st Century Piano Commission Award - Mei-Fang Lin Recital" on March 8, 2000 "Mistress of the Labyrinth" was commissioned by the National Theater and Concert Hall in Taiwan and premiered by Taiwanese pianist Chiao-Ying Chang, who was selected to be featured in the "Soloists of Taiwan Series" on September 14, 2008.*

- **Can you please give an brief outline as to shed light on compositional credo of these two solo piano works? What messages you would like to deliver? Do they archetypically represent your musical style, especially your piano music?**

- *My music is a place for me to explore what I like, look into my own past, and go deep into how I think and what my musical concerns are. So I really write music that represents who I am, how I think, and what I like. It is more for myself than anyone or anything else really. So it is hard for me to say if there's any message I want to deliver. I think a big part of my writing is tightly linked to my role as a performer (piano playing and conducting). So a lot of my music is quite physical because of that. These two pieces are no exception. They are both technically demanding and require certain level of technical prowess. But it's definitely not virtuosity for the sake of being virtuosic. For me it is just part of the fun of performing, the physical aspect of playing. So these two are pretty typical of my piano writing, and do represent the different styles I have in different periods of my outputs. Both pieces touch upon the question of "energy", "theatricality" and "musical gestures". These are some of the major concerns of mine when writing music.*

- **Would you mind to list all awards and honors, invitations to present in concerts that you received for the compositions of *Disintegration* and *Mistress of the Labyrinth*?**

- A. "Mistress of the Labyrinth": [Performance History: See **List 1.2.**]

- 1) Commissioned by the Chiang Kai-Shek Cultural Center in Taipei, Taiwan in 2008
- 2) Winner of the Kaleidoscope MusArts Call for Scores Competition for Emerging Women Composers in 2018
- 3) Audio CD released on "Parma Music Festival Live 2013, Navona Records-2014"

B. "Disintegration": [Performance History: See **List 1.1**]

- 1) Commissioned by the 21st-Century Piano Commission Competition at the University of Illinois in 1999
- 2) Won the First Prize at the National Association of Composers, USA Composers Competition in 2000
- 3) Won the Third Prize in the Society of Composers Inc./ASCAP Student Commission Competition in 2001





- **What kind of genres do these two pieces have tackled respectively? How do you conceive sonic matters in piano music?**
  - *I don't think about what style or genre my music belongs to. I just write my own music. A lot of the inside piano playing in "Disintegration" was done to imitate traditional Chinese instrumental sounds, such as Guqin.*
- **To what extent that you correlate titles with narrative elements and make them exhibit musical ideas literally?**
  - *I never take external programs literally and translate them into my music. So the titles for me are often just a point of departure. They might suggest how I organize and develop my materials (in the case of "Disintegration"), or they might provide a more general atmosphere or state of listening (in the case of "The Mistress of the Labyrinth") The narratives in my music are never very explicit or in the foreground. They usually take a more abstract role in its existence.*
- **Do you want listeners think the music with its story underneath, or rather concentrate on its abstract?**
  - *My music is not programmatic. So there's usual no concrete story underneath.*
- **How do you apply motivic structure and tonality to convey the musical idea in these pieces?**
  - *I don't know how to do a general description of what I do in these two pieces in terms of your questions. Sorry.*
- **Have you intentionally applied strict tone rows to suggest explicit sound you want?**
  - *I don't use tone rows in any of my music.*

## **Part II**

### **A. Questions for *Disintegration***

- **What is *Disintegration* about?**
  - *The piece is based on a Chinese folk song called "Jasmine" (茉莉花), the same tune that was used in Puccini's opera "Turandot". The five movements are the result of*



*working out the materials. I sort of imagined this very concrete folk song disintegrated into various shapes and gestures in different movements. Sometimes one finds a big piece of the original folk song, but other times it is chopped up or hidden under other layers of things.*

- **What inspires you to compose this piece?**

*- I had written a piece for two pianos called "Journey to the West" for my piano teacher and his wife a long time ago. (My teacher Rolf-Peter Wille and his wife Lina Yeh form a very famous piano duet in Taiwan). They were doing a two-piano concert of folk song arrangements from different parts of the world. So they commissioned me to write a piece for them using Chinese or Taiwanese folk songs. I wrote a 3-movement piece for them, each movement using a different folk song. The second movement of "Journey to the West" used this folk song "Jasmine". The way I used it in "Journey to the West" was very straightforward: a clear melody on top with more or less western harmonization. I was not entirely convinced with the way I used the folk song in that piece. So when I won the "21st-Century Piano Commission Competition" at the University of Illinois, and had to write a piano solo piece for myself, I decided to use this folk song again, but took a completely different direction with it.*

- **There are large numbers of displacing interval fourth, any particular reasons on it?**

*- Those intervals of fourth came from the pentatonic scale. You can stack up straight perfect fifths or perfect fourths to form the pentatonic scale.*

- **Can you please give some performing suggestions for each movement? What would be the ideal interpretation that you wish to hear from pianists?**

*- This is a hard one to say. I don't generally tell others what to do with my piece. Of course I have certain preferences in regards to how the piece is played. But I think in this case, I can only tell you that the five movements are constructed in a succession of contrasts. (動 - 靜 - 動 - 靜 - 動) So in movements I, III, V, there should be a lot more movement going forward, and contains more energy. In movements II and IV, the time sort of stops. So they don't have as much of a moving forward quality comparing to*



*the other movements. Those two movements are more introspective. Also, a lot of the piece is gestural. So that's pretty much all I can say to you in terms of performing suggestions.*

- **What kind of logical framework for you to organize its entire five movements?**
  - *The five contrasting 動 - 靜 - 動 - 靜 - 動 movements I mentioned above was the overall framework. The degree of abstractness of the folk song was also used as an agent of organizing the movements. It is as if the folk song comes closer to you, steps away to the background, and then comes back to visit again. The tune is most abstract in the second movement. The melody pretty much dissolved completely, and you hear only the resonance of the harmony. It is the most concrete in the fourth movement, although only very briefly, and in a distance (with the soft dynamic) as if it was hovering from the back of one's memory.*
- **Why you include many repetitive patterns, to exhibit irregular timing and rhythmic unit along with? (Example Movement II, Movement III mm.34-37, movement V mm. 45-55, etc.)**
  - *First of all, I don't like regular patterns or regular timing. It bores me when things become too predictable. I find it more interesting when there's a certain degree of familiarity, yet still very unpredictable. However, the last example you mentioned (movement V mm. 45-55), they are simply written-out accelerando and ritardando. In any case, when you find the same note, interval or chord that keep lingering around, that is usually where I want to stop the harmonic motion temporarily until when that is broken and the music moves forward again.*
- **What's your comprehensive note to performers for "Disintegration"?**
  - *Think about gestures, movement, energy, and contrast. Especially with inside piano stuff, think ancient Chinese instrument like Guqin. Think timelessness, or the opposite or metrical time in certain movements.*

## **B. Questions for *Mistress of the Labyrinth***

- **Why do you choose this title for the piece?**
  - *The piece was inspired by the story of the "Mistress of the Labyrinth", this powerful Goddess figure in the Greek mythology. I think this title gives away a sense of the labyrinth-like passages that I imagined and the triumph of the pianist who can master this technically demanding piece.*
- **What kind of narrative connection helps to shape the music?**
  - *I don't take things literally, but more just the essence and images that the story conjures up in my mind when I composed.*
- **There are familiar repetitive patterns as compared to *Disintegration*, what's the reason for that? (Example Mm.61-63, in D5; mm. 125-136 in E5; mm. 154-160 in E5; mm. 209-212 in D5; mm. 227-231 in Bb1.)**
  - *For the same reason I explained above.*
- **What are particular approaches as to group those fast running notes?**
  - *Well, when I do it, I group things based on the highest note B (starting from m.101 for example), which means the groupings will be of various lengths, but they mostly run downward, with some exceptions for course. Not sure if this makes sense to you.*

## **Conclusion**

Lin explains that her music is never by ruled by programmatic and extramusical ends. She avoids taking external programs literally and translating them into the music. The titles are often just a point of departure; they might suggest a process of organizing and developing the musical material, as in the case of *Disintegration*, or they might suggest a mere general atmosphere or a state of listening, as in the *Mistress of the Labyrinth*. As Lin clarifies,

"The narratives in my music are never very explicit or in the foreground. They usually take a more abstract role in its existence."



Thus it seems certain that in the work under discussion, the "disintegration" refers to the purely compositional or spatial idea of fragmentation, rather than to a development of a particular story line. The plucked and muted strings in *Disintegration* suggest the compatibility of the resulting timbre with the character of the folk tune. As Lin's note to the performer says,

"Think about gestures, movement, energy, and contrast. Especially with inside piano stuff, think ancient Chinese instrument like Guqin. Think timelessness, or the opposite or metrical time in certain movements."

As for the *Mistress of the Labyrinth*, the most challenging aspect for the performer is to manage the rhythms and transitions across various metrical units. Reference beats for the counting process change very often as the units shift quickly between fast and slow musical materials. The composer's specific notations require the performer to be very precise executing the rhythms. Technically the piece captures the physicality of Lin's piano writing style. While the piece is highly virtuosic, this is not simply for the sake of virtuosity itself but rather to depict elements of the narrative. The ideal interpretation should concentrate on musicality in a way that enhances the dramatic effect and coherence of the story.

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## ***Guitar Writing by Non-Guitarist Composers and Arrangers***

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### **Abstract**

This article describes some musical, historical and technical aspects of guitar writing carried out by non-guitarist composers and arrangers. Due to the strong influence of Heitor Villa-Lobos on professional guitar players and guitar students all over the world, and the fear from critical reviewers, as well as the consequent comparison of Lobos' works, the Brazilian non-guitarist composers avoid to compose for guitar. The author proposed and discussed the following processes by which idiomatic writing for the guitar may be developed: 1. The harmonic analysis of the material; 2. Harmonic reduction; 3. Utilization of the open air strings principle; 4. Partnership with the interpreters. Through the given examples is presented that the guitar idiomatic writing by non guitarist composers and arrangers is quite possible and also it brings new expressive possibilities according to each composer's or arranger's musical personality. The imperative for the best understanding of this article exposition is to assume that the composer or arranger has specific knowledge of harmony, counterpoint, instrumentation and orchestration. The emphasis is on the study of music scores by guitarist composers and on keeping in mind that the search for new possibilities and sonorities must be always present. In the conclusion the author suggested that the development of a research method and the search for technical improvement based on the observation are crucial for both the composers and arrangers, and that they have to keep their minds always open to every musical and technical possibilities that are found in this remarkable portable instrument.

**Keywords:** guitar, guitarist, composers, arrangers, idiomatic guitar writing

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### **Introduction**

Guitar, an instrument that incorporates so much of the Brazilian musical culture so well, took over the national territory as the most popular and well known instrument in the country. There is no young person who doesn't know some elementary positions in this instrument and

who isn't able to accompany popular songs easily. However, its use in the Brazilian academic music has had some barriers since the instrument has its own technical characteristics. As a result, the Brazilian repertory at the beginning of the twentieth century is restricted to a few pieces. Thus, as it happens with percussion music, guitar music in the past century owes much, both in Brazil and abroad, to the informality of players in cafés, pubs, public squares, in short, occasions that did not call for formal "apparatus" and gala clothes.

As late as 1904, Cuban guitarist Gil Orozco performed guitar concerts in Brazil without attracting much attention from the audiences due to the low interest level concerning the instrument. Just the opposite, the piano found its way in the Brazilian homes, which might account for its wide diffusion in the country. Guitar learning was already established when Heitor Villa-Lobos (1887-1959) used the methods by Dionísio Aguado (1784-1849) for his own practices. Américo Jacomino, mostly known by the pseudonym "Canhoto" (1889-1928), can be considered the first solo guitarist in Brazil, followed by the performances of Augustín Barrios Mangore, Josefina Robledo and Isaías Sávio. Little by little they drew the attention from the critical reviewers and from the public, upgrading status of guitar from "uncommitted" to "serious". In works of Brazilian composers is found, along with large proportion of works for orchestra, piano, voices and chamber music, a small portion of compositions for guitar, such as Lorenzo Fernandez' (Oscar Lorenzo Fernandez, 1897-1948) *Pequeno Prelúdio*, and an arrangement of *Velha Modinha*, and Camargo Guarnieri's (Mozart Camargo Guarnieri, 1907-1993) *Ponteio*, three *Studies* and two *Valsas-choro* for guitar. Maybe the titanic shadow of guitar works of Heitor Villa-Lobos – played by every professional guitar player and guitar students all over the world – and the fear from critical reviewers, as well as the consequent comparison of Lobos' works, make all the Brazilian non-guitarist composers think twice before taking the exquisite effort to compose for guitar.

However, its portability, and the easy social mobilization – all it needs is to make one contact, and the available quantity of good level interpreters – make this instrument the ideal vehicle to be used by composers and arrangers whether new or veterans. For that to accomplish it is necessary that they adapt themselves to the instrument's language. In the following topics some possibilities and suggestions will be developed in order to get an idiomatic writing for the guitar:

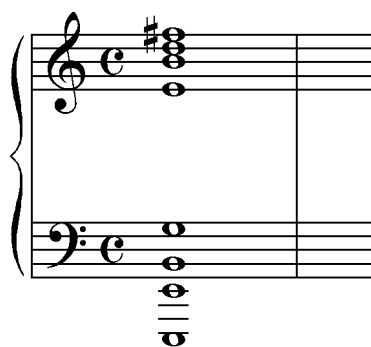
- 1) The harmonic analysis of the material;
- 2) Harmonic reduction;
- 3) Utilization of the open air strings principle;
- 4) Partnership with the interpreters.

For best understanding of this article exposition it is assumed that the composer or arranger has specific knowledge of harmony, counterpoint, instrumentation and orchestration.

## I

### **The composition material harmonic analysis**

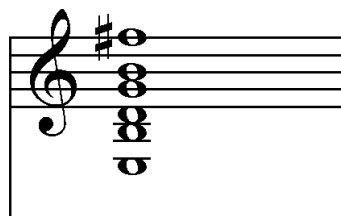
The first step to get an idiomatic writing for guitar may be initially through a macro-vision of the musical structure itself as a whole, and, in this aspect, the harmonic field enclosed in the work and its analysis play a fundamental role. Assuming that the music has already been composed for the piano, for instance, it is possible to make an analysis of the material in order to try to reach the essence of the harmonic field for future reduction into six parts – the guitar has got six open air strings that sound E1, A2, D2, G2, B2, E3, with the writing in the treble clef an octave above. The piano harmonic structure is easier than in the guitar, due to the fact that the piano player counts on ten fingers, not only four, in addition to be able to easily play any chord, which doesn't set a limit of ten notes.



***Example 1.1***

We see in the example above in the writing for piano, one chord of E minor in the root state with seventh minor and ninth major set through eight notes. It is noticed that the basic one – E – is double in the left hand and in the right hand, as well as the fifth in the chord – B. Observe

that the interpretation of this chord in the piano is conditioned to playing the right hand without arpeggio and the bass, quickly leaping and reaching with the left hand the missing notes – B and G. The effect above may be achieved in the disposition of this chord with the use of some notes from the guitar loose strings, inverting some notes according to the sequential disposition of the guitar chords.



**Example 1.2.**

The example 1.2 disposes the chord with the inversion of some notes within the chord internal range using for that the open air strings – E, D, G and B. In an reduction from piano or orchestra to guitar, the main parts that must be enhanced are the soprano and the bass voices, this may be detected in the relation between the examples 1.1 and 1.2. This is one of the analytical guiding principles that may help the composer and arranger to achieve the best sonority and idiomatic writing for the guitar. It is noticed in the example 1.2 that the resulting sonority owes little or nothing in essence to the example 1.1.

## II

### **Harmonic reduction**

One of the main challenges of the guitar writing is in the search for this instrument expressive possibilities. The composer or arranger must try to develop, a way of reducing the harmonic field without losing the chord "meaning". It is not possible at first to write a ninth chord without the ninth, a seventh chord without the seventh, a sixth chord without the sixth, and so on. For instance, in a reduction from the piano to guitar or from orchestra to guitar, the less important notes in the chord, preferable the fifth or octave must be suppressed, and, as already said previously, the originality of the bass and soprano voices must be protected.

When faster passages are used this relation changes drastically. The best solution must be the reduction of the number of voices, even though for that the composer or arranger must

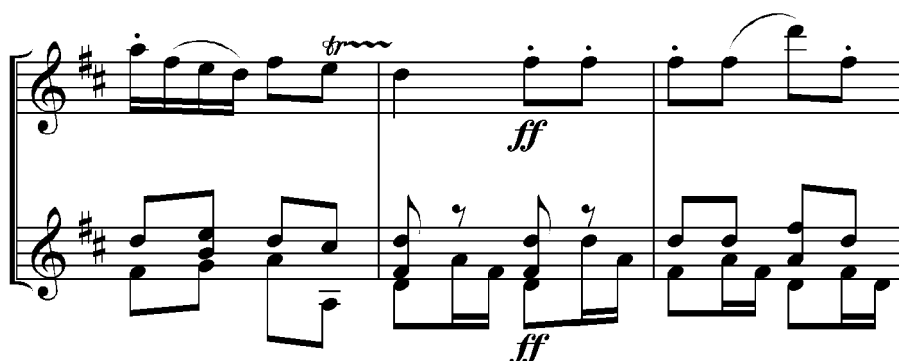


forgot a seventh or a ninth of the chord. In this case the composer should keep the chord most characteristic notes : the root and the third in the root state in the I, V and VII grades in the scale, for instance. The same principle must be followed in the other scale grades: the most important in the tonal function.

J.S. Bach - Suite em B Menor para flauta e orquestra



*Example 2.1*



*Example 2.1*

In the relation of an example to the other, it is noticed a harmonic synthesis where the chords main functions are maintained. The flute part is part of the analysis of the harmonic whole, as it completes the chords with the superior voice. In this version for flute and guitar, the main

voices – the soprano and the bass – remain unaltered almost always in the same way as in Bach's original, however the other internal voices relations are changed.

### III

#### **Utilization of the open air strings principle**

One of the great easiness of the guitar writing may be in the loose strings selective use. As a matter of fact, many of the existing pieces for guitar use widely arpeggios, scales and chords where in their construction the loose strings are structurally basic. In order to achieve this end, the composer may draw in a sheet of paper a guitar arm and write the notes, and while writing, imagine the notes that are played with the loose strings and which will be pressed with the left hand four fingers. This may be a slow process, but is one of the possibilities for learning the guitar mechanics with no need of the instrument. Another possibility is in the composer or arranger experimenting the chords and sonorous structures in loco, a process that may be slow and very much frustrating.

### IV

#### **Partnership with the interpreters**

For non guitarist composers and arrangers the guitar writing technique is at first, under some aspects, something of a mystery. The multiplicity of the effects and ways of playing the guitar – and this in the most varied guitar schools – such as: *Rasgueados*, *harmonics*, *pizzicato Étouffé*, *Pizzicato Bartok*, *Glissando*, *Scordatura*, *Campanella*, *Tremolos*, *Tambora*, *Son Sifflé*, *metallic sounds*, *Sul tasto* among other effects – make the need for the composer or arranger to find a good guitar player for demonstrations, as well as for the writing score final review. Preferably, the notation must achieve the level of idiomatic and technical notation, using precise indications of "casas", strings, best digitations, etc. In Brazil the result of this idea is seen in numberless Brazilian productions – among these the *Baião Lunar* (*Baião Lunar* is a guitar work by this author, edited by Bèrben from Ancona-Itália, having as main partner the guitar player and professor Eva Fampas (Greece) ) – and a good example could be the partnership developed between Radamés Gnatalli, Tom Jobim and Rafael Rabelo. The German composer Hans Werner Henze summarized his partnership with the guitar player Juliam Bream and his conception concerning the contemporary language in the music for guitar:



I achieved a deeper knowledge on the guitar technique and sonorous world. I would go farther, saying that this collaboration has given me a new concept on how to write for an instrument possible to get to know, with many limitations, but also with many unexplored spaces within these limits. There is a richness of sounds able to enclose everything one would find in a great contemporary orchestra, but one must start from the silence in order to notice this: one must stop and exclude the noise completely (Dudeque 2007)

### **Conclusion**

Through this exposition we conclude that the guitar idiomatic writing by non guitarist composers and arrangers is quite possible and also brings new expressive possibilities according to each composer's or arranger's musical personality. To that it is the highest importance that these professionals study primarily music scores by guitarist composers and are surrounded by competent assessors in the writing for guitar for the revision work as an integral part of the composition, besides keeping in mind that the search for new possibilities and sonorities must be always present. It is not possible to have a dogmatic vision about this issue setting parameters within the popular or erudite ambits, as in a determined point both guitar schools join up – particularly in Brazil. Therefore it is useful for the composers and arrangers to keep their minds always open to every musical and technical possibilities that are found in this remarkable instrument. Maybe the maxim that guided the didactic Abel Carlevaro may help the composers and arrangers: the development of a research method and the search for technical improvement based on the observation.

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## ***The Roles of Yoruba Songs among the Pregnant Women Attending Antenatal Clinics in Southwestern Nigeria***

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### **Abstract**

Scholarly works have shown that maternal mortality reduction is based on biomedical attention, while the place of religion and motherhood in pregnancy and birth has been grossly neglected. This paper examines the place of Yoruba songs among the pregnant women attending antenatal clinic in Southwestern Nigeria. Cultural history, textual and musical analysis of the songs used during such training were sourced and analyzed. Based on health belief and transformative musicology theories the paper suggests that Yoruba songs is very functional, been rooted in religious and socio-cultural life of Yoruba people. The paper argues that more than biomedical factors, the Yoruba concept of religion and motherhood is vital to motherhood and birth. The songs serve as education, caution, entertainment, encouragements psychological and therapeutic, release of fears, panic and stress among the pregnant women.

**Keywords:** Yoruba Songs, Antenatal Clinic, Motherhood, Birth, Religion, Functions, Pregnant Women

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### **Introduction**

Studies have attested to the place of prenatal care during pregnancy. Most of the studies alluded to the place and importance of biomedical care in reducing maternal and infant mortality rate during pregnancy and delivery. However, very little attention is paid to the role of Yoruba religious and socio-cultural laden songs used during antenatal literacy classes in Southwestern Nigeria. This paper therefore examines the function of Yoruba songs used during antenatal literacy classes. I argue that there is a strong relationship between religion, and motherhood, faith and birth among the Yoruba worldview. Also, the Yoruba people have ideas, assumptions, belief, and values about motherhood, pregnancy and delivery which we

can encounter in the form of indigenous knowledge in their popular cultural expressions such as music. Effectively, music may become "the bridge by which the physical and spiritual are connected and can be the most vital component of a healing ceremony or practice" (Koen 2009, 4). This is true with the use of songs during antenatal literacy classes. The songs centered on spirituality, religion and motherhood. The objectives of this paper are to identify the various religious laden Yoruba songs used in antenatal clinic, enumerates the functions of the songs on the pregnant women attending the literacy classes.

The method employed for this research work includes participant observation. The researcher with other research assistants attended the literacy sessions in University College Hospital, Ibadan, Obafemi Awolowo University Teaching Hospital Ile-Ife, and Seventh Day Adventist Hospital Ile-Ife. Several antenatal literacy sessions were observed. Songs used during the literacy sessions were collated and selections were made on them based on the themes on faith, motherhood, pregnancy, labour and delivery. Observations were made during the visits, on the participants as they dance and sing during each of the classes. 20 pregnant women were randomly interviewed on the effects of the songs on them. The cultural history and background of some of the songs were sourced and the songs textual meanings were analyzed. More so, the songs been in Yoruba language were recorded and translated to English language and some of the songs were also transcribe to musical notation.

The antenatal class holds every Monday to Friday except during official holidays. According to an informant (Darasimi 2017) "we are expected to come here once a month if the pregnancy is at the first and second trimester stages. But from the third trimester we are expected to be at the literacy classes twice a month, this is for our own good and the coming baby". The participants see themselves as learners and waiting mothers that needed all the learning, knowledge and instruction for safe delivery. Another participant expresses her feeling that: "I am full of joy that God has blessed me with this baby in my womb. I want to do all I can to care for the baby and myself." Yet another participant notes that "the knowledge gained during the classes if applied and obeyed with faith and prayers you can be sure of divine safety". Commenting on the place of faith, prayers and songs during the classes other informants note that "modern medicine is very important but limited without prayers and faith in God for safe delivery". The participants summarily recognize the place of spirituality, faith and God in their pregnant stage and delivery more than the biomedical care.

The age range of participants is from 16 years to early 50s. 10% of the participants are up to 20 years, 60% are within 21 to 40 years old while 25% are above 40 years old. The



participants in antenatal classes are pregnant women who are mostly semi-literate. In each of the classes there were about 30 to 40 pregnant women and from the interview conducted 50% of the women were semi-literate, only 10 % had a degree, 40% were illiterate could neither read nor write. The educational level warranted the use of literacy class which includes the use of Yoruba culturally imbued songs, before consultation with their doctors. From the participant observation carried out by the researcher the participants are mostly from Yoruba ethnic group which dominate the southwestern Nigeria. 80% of the participants are Yoruba speakers while the remaining 20% are from different ethnic groups of Nigeria. Like Igbo, Hausa/Fulani, Efik, Tiv, Idoma, Igala, Ebira among others. Also, the interview conducted show that most of the participants have religious background, 95% of the participants are either Muslims or Christians, while about 5% are irreligious or belong to traditional religion.

The literacy class is guided by Senior Nursing Officer. Generally, an antenatal class begins with a opening prayers, that could be a Muslim or Christian form of prayers. The prayer could be led by the senior nursing officer who is also the instructor or one of the pregnant women nominated by the instructor. After this, the entire class generally are then led to singing various songs. Most of the times, the first two songs could relate to physical exercise which the instructor encouraged the pregnant women to participate. After that religious songs mostly Christian songs on praises and thanksgiving to God for the gift of pregnancy could be rendered. According to informant they do this "to praise God for preserving and keeping them alive". Other songs during the literary class are about domestic hygiene, nutrition, breast-feeding, immunization and so forth. Most of the songs are composed choosing the tunes of existing songs, while the lyrics are specifically chosen to reflect the thematic peculiarities of the lesson being taught. The idea of choosing tunes of existing songs is to make the learning of the songs easy for the women. In order to make a typical class lively, the women are enjoined to accompany their songs with clapping and dancing.

This paper is based on the Health Belief and Transformative Musicology theories. Health Belief Model theory is one of the longest established theoretical models designed to explain health behaviour by better understanding beliefs about health (Harrison 1992, Nutbeam and Harris 2004). At its core, according to Nutbeam and Harris (2004, 10) it suggests that the likelihood of an individual acting related to a given health problem is based



on the interaction between four different types of belief. The model predicts that individuals will take action to protect or promote health if

"[...] they perceive themselves to be susceptible to a condition or problem. If they believe it will have potentially serious consequences. If they believe a course of action is available that will reduce their susceptibility or minimize the consequences. And finally, if they believe that the benefits of acting will outweigh the costs or barriers." (*Ibid.*)

This theory is germane to the discourse on Yoruba antenatal songs. The pregnant women participate in the literacy classes, singing the faith songs and with strong religious mind to avert any form of mortality. Their susceptibility made the pregnant women to listen and even sing the songs trusting in God for safe delivery. More so, they also analyse the meaning of the songs with the health instructor during the training. The pregnant women with various health issues relating to the pregnancy do not want further health challenges for themselves nor for their pregnancy and thereby participated in the antenatal health education where songs are part of the training process. The theory is aptly applicable to the women as they acted in singing believing that it is less costs and taking part will increase their chance of safe delivery and becoming motherhood. Still on the model and antenatal health songs the model further explains that refinement have acknowledged the important modifying factors, particularly those associated with personal characteristics and social circumstances as well as the impact or personal experience. Added to this analysis of the model is the concept of self efficacy that is the belief in one's competency to take appropriate action as a further factor influencing the strength of the model in predicting behavioral change. Also Adequate literacy programmes on maternal care for expectant mothers through singing is very essential, since inadequate information on preparations for pregnancy, labour, delivery may result in medical complications for mothers during pregnancy, childbirth and delivery (Taiwo and Salami 2007). This is applicable to pregnant related songs used during antenatal clinic literacy classes. The song texts help the pregnant women to take daily actions on health issues during pregnancy, labour and delivery believing that it will reduce the complications for during delivery.

Transformative musicology is the musicology that aims at the transformation of individual spiritually and physically. It encompasses all musical activities that focus on transformative purposes (Adedjei 2006a). The ambivalent nature of the power of music was



demonstrated in Adedeji (1999), where he enumerated the anabolic and catabolic roles of music. The theory is applicable to pregnant women attending antenatal clinic. This theory is aptly applied to the pregnant women attending antenatal literacy. The classes bring religion and faith through singing that could transform pregnant women mentality, reduce their fears and stress, and increase their faith and assurances for safe delivery.

### **Health Literacy in Antenatal Clinic**

Health literacy is the process of learning about pregnancy, labour and other relevant information that will help keep the mother and baby safe during and after delivery. This is routinely observed in most places as a means of reducing mortality rate. According to Oladapo Et al (2008, 16)

"One of the main goals of antenatal care is the provision of adequate information that is essential for maintaining and improving pregnancy outcomes. Antenatal care provides a unique opportunity for health education and information, not only for preparation for childbirth and infant care but also for spacing of births and family planning."

During antenatal health literacy adequate information is giving to pregnant women and one of the means of giving the information is through songs. (Harrison 1985; Ogunniyi and Faleyimu 1985; Walker 1986), which suggests that none use of prenatal care is a strong high-risk factor in maternal mortality. Although this study was not specifically designed to answer the important question regarding the value of prenatal care in reducing maternal mortality, certain inferences can be made, nevertheless. It is possible that the use of prenatal care may reduce the rates of pregnancy-related complications, but it is clear from this study that once complications develop at home, the prior use of prenatal care is unlikely to have a significant impact on the outcome. Taiwo (2015) examines the communication in the Baby Care Clinic. She observed that the communication in Child Care Centre is based or segmented into speaking and singing. While her paper examines the discourse the musical part of the discourse is however, not discourse. Nwizu et al (2011, 40) note that

"[...] good antenatal care should be made available, accessible and affordable to all pregnant women through partnership between all tiers of government and non-governmental organizations. Due to the self-selection of women who either experienced problems during previous pregnancies or anticipate problems in the present one, health care providers in our centre and similar centers need to be more vigilant during booking visits to identify cases and use it as a platform for health education with respect to the need for good nutrition and compliance with medication."

The place of maternal music exposure was further affirming by Arya et al (2012, 12) in their study on maternal music exposure affirms that "study provides preliminary evidence that maternal music exposure beneficially affects neonatal behavior". Alcalay et al (1993, 361) in their research on communication intervention for prenatal care among pregnant women in Tijuana community, engages the use of music to communicate pregnancy related issues with low socio-economic pregnant women especially the need to seek prenatal care. In their study they assert that:

"[...] an audio cassette with two songs using attractive ranchera rhythms was also developed. These songs were aimed at encouraging behavioral change by dramatizing nutritional aspects of the intervention. The songs were recorded on audio cassettes and made available to radio stations in Tijuana. After selecting the media and the messages that needed to be communicated to the target population, drafts of several formats and contents for the calendar, the poster, the brochure, and the songs were designed, pretested in focus groups, and then produced in their final format." (*Ibid.*)

On antenatal classes in Nigeria Taiwo and Salami (2007, 3) explain that:

"Antenatal classes are organized in hospitals and health centers for pregnant women to intimate them with the necessary health information needed in pregnancy and post-natal period. The classes are organized by nurses and midwives to educate the women on pregnancy, labour and basic baby care skills. Sometimes, other medical experts, such as physiotherapists, nutritionists and gynecologists are invited to talk on specific issues, such as posture, exercise, diet,



stages in foetus development, and so forth. Classes are organized to coincide with the days the women visit the hospital for their clinics."

The literature reviewed shows different works on health and music, and health literacy in antenatal clinic. However, none of the reviewed works attended to the roles of songs in antenatal clinics in Southwestern Nigeria Hospitals which lacuna this paper attempt to fill.

### **Medical Ethnomusicology/Music Therapy Perspectives**

Several studies have shown the trajectory of music, medicine and healing. And it narrates the interdependency of music and medicine in the place of personal therapy and healing. These are terms as medical ethnomusicology and Music Therapy. Dirksen (2012, 11) asserts that medical ethnomusicology is rooted in the integrative, complementary, and alternative medicine approach to health and healing. Medical ethnomusicology examines how music can be used to access "biological, psychological, social, emotional and spiritual domains of life" (Koen et al. 2008A, 4). Cook (1997) examines the connections and explorations of Sacred Music Therapy in North India. In the study he attests to the power of sacred songs in the healing process of sick persons. Also Lipe's (2002) work on the conduct of a review of the music therapy literature concerned with spirituality observes the efficacy of religion and spirituality in the healing process. Topozada (1995) studies on survey of music therapists investigates interests and training of music therapists in multicultural issues and discovered that central to the training are the culture and spirituality engagements. Aluede's (2009, 2012, 2006) studies are based on the use of music therapy in healing homes which include the Iyayi society in Edo state of Nigeria, and the biblical example of healing to Nigeria music healers. The reviews above have shown the relationship of Music and health. However, none have addressed the use of religion, faith and songs among the pregnant women attending the antenatal clinic in southwestern Nigeria.

Keith Howard's (2000) research on the use of music in Shamanic rituals in Siberia and Korea is vital. In his study he explains the place of music as the stimuli in altered states of participants. He further explains the use of music as stimuli for trance and ecstasy. Henry Stobart's (2000) work examines music and medicine among the highlands of Bolivia in keeping and maintaining bodily health as well as healing through rituals. In the same vain

John Janzen (2000) research examines Ngoma ritual performance throughout Southern Africa. The Study shows the unique spirit needed for healing the sick through the rituals. Friedson's (2000) contribution on the use of music and trance among the Tumbuka people of Malawi is vital. Friedson's work enumerates the place of dance and healing of disease termed "Dancing the Disease" during the rituals among the Tumbuka people. From the reviews above it is evident the place of music and spirituality for healing and health is vital. The current paper is an addition to the literature. It examines the roles of the Yoruba songs as been part of their concepts of religion, motherhood and birth.

Furthermore, it is imperative to examine the place of culture situated in music, healing and religions. As Koen (2008, 13) notes that "neglecting the culture component of healing and music research can lead to overgeneralization". Roseman (2008, 21) research on Temiar Healing in the Rain Forest Peninsular Malasia notes that the process of healing entails four models of musical-social-cultural-performance and biomedical. This is typical to the current study that involves the musical – singing – dancing – socio-cultural, the songs are culturally and spiritually situated, - performance, the songs are performed during the classes, and - biomedical, the hospital gadgets still examines the pregnant women after the first three.

Koenig (2008) work on religion, spirituality and healing research, "Dialogue and Directions" is vital and central to this current paper. In the study he explains that those who are religious are healthier than those who are not. Penn and Clarke (2008) examines the place of music in healing of young adults and youths Likewise Koenig (2008) on Music-Prayer-Meditation Dynamics in Healing examines the place of music prayers among the Tajikistan in Badakhshan in central Asia.

### **The History of Yoruba Songs**

The Yoruba constitute the second largest ethnic group in Nigeria, the first being Hausa/Fulani. The Yorubas are mainly found in the densely forested area, from the Gulf of Guinea to the fringes of River Niger. The greatest concentration of Yoruba people lives in West African coast area, from where they have believed to have migrated to other countries. Using the famous classification of Nigeria into six geo-political zones, majority of the Yoruba occupy the land space classified as Southwestern part of the country. Samuel (2009) asserts that it geo-politically lies between latitude 60 and 90 N and longitudes 20 30 and 60 30 East. Some of the prominent Yoruba cities as Samuel (*Ibid.*) lists include Lagos, Ibadan, Osogbo, Abeokuta, Akure, Ado-Ekiti, Oyo, Ijebu Ode, Ogbomoso, Ondo, Ilesa, Iseyin Ile-Ife among



others. The vegetation area encourages farming and other occupation including weaving, dying, smiting, leather work, pottery among others.

In terms of music making, Yoruba have music for all occasions. Music in Yoruba land is functional which also explains the reasons for diversity. Yoruba music is also philosophical. Songs and singing cannot be separated from the daily activities of most African people, especially the Yoruba people of Southwestern Nigeria. Songs and singing are part of their daily activities. Beier (1956, 23) rightly notes that "The Yoruba are indeed a poetic nation, because every person has his own praise songs, by which he will be greeted on all important occasions".

Karin Barbers experience and studies on oriki and chants as predecessors of popular songs of today affirms the place of Oriki in Yoruba social history and commentary. Barber (1991, 16) observes that "through Oriki the essential attributes of all entities are affirmed and people's connections with each other with spiritual universe and with their past are kept alive and remade". Waterman (2009) notes that

"The spread of certain musical instruments and genres—including the dùndún, an hourglass-shaped pressure drum ("talking drum"), now among the most potent symbols of pan-Yoruba identity, and the bàtá, an ensemble of conical, two-headed drums, associated with the thunder god Sango—played a role in Oyo's attempt to establish a cultural underpinning for imperial domination." (*Ibid.*, 198)

The dispersals of musicians as a result of inter-Yoruba wars encourage the dispersals of Yoruba musicians. Mostly the praise singers and drummers. We might regard such performers as predecessors of today's popular musician. Waterman further notes that

"these musicians are custodian of community history....Some performers, linked exclusively to particular communities, kin groups, or cults, were responsible for mastering secret knowledge, protected by supernatural sanctions; but other, more mobile musicians, exploiting regional economic networks, had to develop a broader and shallower corpus of musical techniques and verbal texts." (*Ibid.*, 199)

Barber (1991, 8) reiterates the place of oriki as social reality because they engage on the daily happening of the society and the changes that occur. Omojola (2006, 11) notes those social

dynamics and changes that traditional music performs. He notes that "the continued relevance of traditional music in the ever-changing Nigerian environment bears eloquent testimony to its age-long dynamic nature".

Orimoogunje (2003, 8) notes that "Yoruba societies are active users of verbal arts. The health-related genres are in the society ...also mothers are caring for their babies". The paper extends this assertion as songs in antenatal clinic is part of Yoruba songs. Since none of the works have examines the place of music in antenatal clinic among the Yoruba.

### **Health-Based Beliefs Related to Yoruba Songs**

Historically the birth of religious music is predicated from the western influence and Yoruba oriki and arinjo musicians in Yoruba land. Discourse on the place of music in societal commentaries and social changes in most Africa communities abound in literature. Emeka 2006, Olaniyan 2004 and Olorunyomi 2003 attest to the role of music as social change in the song of the Afrobeat Legend Late Fela Anikulapo Kuti. His songs focusing on Nigerian government for responsive leadership, responsibility, accountability and the welfare of their lead. Adedeji (2006, 138) explains that music and social change could be in the form of transformative musicology which aim at the transformation of our environment and our world at large. It encompasses all musical activities that focus on transformative purposes.

Examining studies on the use of music in health care among the Yoruba people Orimoogunje (2003) notes that

"the social contexts of verbal arts in the Yoruba indigenous healthcare delivery system explains where performances of the genres are found...there is no specific spot (venue) set aside for the rendition of the said genres when applied for healthcare practices. Various places that could be used for the performances are individuals' compounds, consulting rooms, and health centres/hospitals." (*Ibid.*, 1)

Orimoogunje (2005) examines the various Yoruba verbal arts used in the Yoruba indigenous health care centre and notes that The Yorùbá verbal arts in indigenous healthcare practices have strong informative functions that urge mankind to be aware of the appropriate step to be taken towards ensuring cure within the indigenous healthcare delivery system. He further highlights the different Yoruba verbal arts used in traditional health care to include:

"orin-ìbọ (Liturgical songs), ìbà (homage). Ọfọ (incantations), àyájọ (myth-like incantations), ìwúre (supplicatory blessings), èpè (curse), èbè (propitiation) and orin-ìbejì (twin babies' songs) oríkì (verbal Salutes), orin-ìrẹmọlẹ́kún (lullabies), orin-eréşùpá/orin àlọ-onítàn (moonlight songs) and orin-ìpàdé ọlómọwéwé (natal songs) used in the indigenous healthcare delivery system are a bit more secular than the ones earlier mentioned above" (*Ibid.*, 3).

The literatures reviewed though analyse the place of music, medicine, healing, culture, spirituality and religion which is germane to this current study. None of the study has examined the place of music among the pregnant women attending antenatal clinic in Southwestern Nigeria.

### **Yoruba Concept of Music, Religion and Motherhood**

More so, the concept of religion and motherhood which constitute motherhood and birth among the Yoruba people is vital. Makinde (2004) enumerates Yoruba culture with emphasis on motherhood and how it empowers women in Yoruba land. She notes that:

"A woman in Yoruba culture occupies various positions – a mother, a wife, a daughter, a priestess, or even a witch. The way she is perceived depends on the position she occupies, and the different perceptions are reflected through songs, works of art, music, language, and religion. The highest value is given to woman as a mother because Yoruba people revere motherhood." (*Ibid.*, 3)

Makinde's accretion explains the place of women and motherhood in Yoruba land. The way mother is revered in the culture makes most women look forward to motherhood as she is even deified among the Yoruba thus:

*Orisa bi iya ko si Iya la ba ma a bo*

*There is no deity like mother*

*[It is the mother that is worthy of being worshipped] (Ibidem)*

Motherhood is considered to be very important in Yoruba culture because the preservation of humanity depends on the role of mothers in the society (Lawal 1996; Makinde op. cit., 6).



Further notes that Yemoja is one of the goddesses in Yoruba land. Yemoja or "yeye omo eja" (mother of fishes) symbolises motherhood and is eulogised as:

*Iya oloyan oruba*  
*Onirun abe osiki*  
*A b'obo fun ni l'orun bi egbe isu*  
*[The pot-breasted mother*  
*With much hair on her private part*  
*The owner of a vagina that suffocates like dry yam in the throat.]*

The eulogy recalls the two most important parts in the process of becoming a mother – the breasts and the vagina. The heavy breast is assumed to contain an inexhaustible flow of milk for her children. Because as Lawal (1996, 73) notes that Yemoja is also referred to as "the generous and the dangerous mother". The suffocating vagina may be the source of the power of life and death. The Virginal is the source of childbirth. From the reviews it has been shown that women in Yoruba land are deified and seen as religiously powerful to bless and curse. This further explains the link between music and motherhood among pregnant women in Yoruba land.

### **Themes of Yoruba songs on Faith and Trust in God During Pregnancy, labour/delivery**

Yoruba songs on pregnancy state are numerous and new ones are daily added during the antenatal clinic. As earlier mentioned, the songs are mostly culturally embedded and meaning of the songs are culture bound. There are several themes in the antenatal songs among pregnant women. The first theme is songs on faith, trust in God for safety during pregnancy and delivery. See songs 1 to 8 below:

#### **Song 1. *Mè ní báyún kú***

*Mè ní báyún kú o,*

*Méní báyún kú*

*Ọba mí mó kọ letter sí mí*

*mé ní báyún kú*

*I will not die with my pregnancy*

*I will not die with my pregnancy*

*The Holy king wrote a letter to me that*

*I will not die with my pregnancy*



**Song 2: Múmi bí wẹ́rẹ̀ o Olúwa**

Múmi bí wẹ́rẹ̀ o Olúwa,  
Mùmi bí wẹ́rẹ̀ o Olúwa,  
Ká gbóhun ìyá ká gbọ̀ tọ̀mọ̀,  
Lọ́jọ̀ during the baby delivery  
Kómi ma pọ̀jù kẹ̀jẹ̀ ma pọ̀jù,  
Kí wọn má sa láító o,  
Jẹ̀ki n bí wẹ́rẹ̀ o Olúwa,  
jẹ̀ ki n bí wẹ́rẹ̀ o Olúwa  
Ká gbóhun mi kágbọ̀ tọ̀mọ̀,  
Lọ́jọ̀ ìkúnlẹ̀,  
Mà jẹ̀ n bóyúnkú o Olúwa,  
Mà jẹ̀ n bóyún kú o Olúwa  
Ká gbóhun ìyá ká gbọ̀ tọ̀mọ̀,  
Lọ́jọ̀ ìkúnlẹ̀

*Help me to deliver safely O Lord  
Help me to deliver safely O Lord  
let the mother and baby voices be heard  
and be alive  
during the baby delivery  
let there be sufficient water and blood  
let there be sufficient water and blood  
Help me to deliver safely O Lord  
Help me to deliver safely O Lord  
let the mother and baby be alive  
during the baby delivery  
Do not let me die during pregnancy  
Do not let me die during pregnancy  
let the mother and baby voices be heard and be alive  
during the baby delivery*

**Song 3. Gba gbogbo ògo lórí mi lọ́jọ̀ ìkúnlẹ̀**

Gba gbogbo ògo lórí mi lọ́jọ̀ ìkúnlẹ̀,  
Aráyé kò lè bá ọ pín o, nínú ògo rẹ̀  
Gba gbogbo ògo lórí mi lọ́jọ̀ ìkúnlẹ̀,  
Aráyé kò lè bá ọ pín o, nínú ògo rẹ̀  
Gba gbogbo ògo lórí mi lọ́jọ̀ ìkúnlẹ̀,  
Aráyé kò lè bá ọ pín o, nínú ògo rẹ̀

*Lord take all the glory in the day of my delivery  
People will not share of your glory  
Lord take all the glory in the day of my delivery  
People will not share of your glory  
Lord take all the glory in the day of my delivery  
People will not share of your glory*

**Song 4. Wẹ́rẹ̀ lẹ̀ ó ma gbọ̀**

Wẹ́rẹ̀ lẹ̀ ó ma gbọ̀ e e e,  
Wẹ́rẹ̀ la ó ma gbọ̀,  
Wẹ́rẹ̀ la ó ma gbọ̀,  
Wẹ́rẹ̀ la ó ma gbọ̀  
lọ́jọ̀ ìkúnlẹ̀,  
Jésù wa gbo go  
Wẹ́rẹ̀ lẹ̀ ó ma gbọ̀

*it is news of joy you will hear  
it is news of joy you will hear  
it is news of joy you will hear  
on the delivery day,  
Jesus come and take all glory  
it is news of joy you will hear*

**Song 5. Lọjọ ìkómọ jade**

*Lọjọ ìkómọ jade*

*Lọjọ ìkómọ jade*

*Kórí mi má kọ gèlè,*

*Kára mi má kọ aṣọ,*

*Kẹsẹ mi má kọ bàtà,*

*Lọjọ ìkómọ jade,*

*In the day of naming ceremony*

*In the day of naming ceremony*

*May I live long to tie my scarf*

*May I live long to wear my cloths*

*May I live long to wear my shoes*

*In the day of naming ceremony*

**Song 6. Wẹrẹ lewé m̀ bọ o kúrò lára igi**

*Wẹrẹ lewé m̀ bọ o kúrò lára igi,*

*Ọjọ ìkúnlẹ mi ò wẹrẹ ni kó jẹ,*

*Wẹrẹ lewé m̀ bọ o kúrò lára igi,*

*Ọjọ ìkúnlẹ mi ò wẹrẹ ni kó jẹ,*

*Wẹrẹ lewé m̀ bọ o kúrò lára igi,*

*Ọjọ ìkúnlẹ mi ò wẹrẹ ni kó jẹ,*

*The leaf leaves the tree without pain*

*May my day of delivery be peaceful*

*The leaf leaves the tree without pain*

*May my day of delivery be peaceful*

*The leaf leaves the tree without pain*

*May my day of delivery be peaceful*

**Song 7. Kèmi má wò lá wò sunkún**

*Kèmi má wò láwò sunkún o,*

*Kèmi má wò láwò sunkún o,*

*Èrù mó rà,*

*ẹ̀rù mórà sílẹ̀ ọ̀mọ mi,*

*Ki n má wò lá wò sunkún,*

*May I not watch the baby's dress with cry*

*May I not watch the baby's dress with cry*

*The materials for baby delivery*

*Materials bought in preparation for my baby*

*May I not watch the baby's dress with cry*

*Ki n yára gbé kúnmi jó,*

*Kí n yára gbé kùn mi jó o,*

*Ọ̀mọ́ dára ọ̀mọ́ dára,*

*Lówà níkùn mi*

*Kín yára gbé kùn mi jó*

*Let me dance very well with my pregnancy*

*Let me dance very well with my pregnancy*

*Favoured and blessed baby*

*Is what I am carrying in my tummy*

*Let me dance very well with my pregnancy*



**Song 8. Omọ tó wà nínú mi**

Omọ tó wà nínú mi

*You baby in my stomach*

Omọ tó wà nínú mi

*You baby in my stomach*

Ó yá gbagbára Olúwa

*Receive Divine strength*

Ó yá gbagbára Olúwa,

*Receive Divine strength*

Ó yá ma yírapo,

*Begin to move and turn normally*

Ó yá ma yírapo,

*Begin to move and turn normally*

Ò gbòdò jókó lòdì,

*You must not seat abnormally*

Ò gbòdò jókó lòdì,

*You must not seat abnormally*

Ó gbòdò ni mí lára.

*You must not be a threat to my life*

Ó gbòdò ni mí lára

*You must not be a threat to my life*

Songs 1 to 8 are religious songs. The songs are faith based and trust and believe that God gives children and that God who gave the pregnancy will help them to deliver safely. The song helps the psychological mind of the women to trust in God for safe delivery. It is a known fact that many women die during pregnancy. Koenig (2008) work on religion, spirituality and healing: Research, Dialogue and Directions speaks to these songs as they encapsulate the healing and sustaining power of music and religion to keep safe during and after delivery. Song 9 opened the eyes on the Yoruba concept of ori- destiny.

**Song 9. E bámi gbé gbòsà fókò mi o.**

E bámi gbé gbòsà fókò mi o,

*Help me salute my husband*

Okò olórí ire, tó fúnmi lóyún,

*The good luck husband that got me pregnant*

Gbòsà gbòsà gbòsà gbòsà

*Gbòsà gbòsà gbòsà gbòsà*

Okò olórí ire tó fúnmi lóyún,

*The good luck husband that got me pregnant*

Èmi a gbé gbòsà fún ra mi o,

*I will salute myself*

Èmi aya olórí ire tó mára dúró

*Me the wife of a lucky man that is pregnant*

Gbòsà gbòsà gbòsà gbòsà,

*Gbòsà gbòsà gbòsà gbòsà*

Èmi aya olórí ire tó mára dúró,

*Me the wife of a good luck man that is pregnant*

The song 9. gives the husband praises for making her a woman and praising herself for releasing self for the pregnancy to stay.

Another song on pregnancy is the song 10 below. The song deals with nutritional need of pregnant women and the need to eat balance diet that will help keep them and the unborn baby healthy and strong. Beans mentioned here symbolize the need for protein and to avoid junks as pregnant women.

**Song 10. *Ma foyún mi lẹwà jẹ àkàrà***

*Ma foyún mi lẹwà jẹ àkàrà*

*I will feed my pregnancy with beans cake*

*Ma foyún mí lẹwà jẹ òlẹlẹ*

*I will feed my pregnancy with moimoi*

*Èmi fálàfíà fún ọmọ mi*

*I want good health for me and the pregnant*

*ma foyún mi lẹwà jẹ àkàrà*

*I will feed my pregnancy with beans cake*

The songs selected for this paper is Christian and folk tunes derivative. Since the tunes were already known to most of the people pregnant women the songs were sung joyfully. This is in consonant with Vidal (1986, 78) who identified traditional Yorùbá ritual, ceremonial and folk melodies as the initial resource area from which some health literacy songs were derived. In traditional Yorùbá culture, like other African cultures, Folktales constitute a rich aspect of folklore. Okafor and Ng'andu (2003) stated that "Storytelling is a common art in sub-Saharan Africa." Adapted Yoruba folktale and ceremonial melodies to newly composed text in idiomatic Yoruba language reflecting health related issues. Yoruba ceremonial and folktale songs constitute the resource materials from which health literacy songs were adapted. In a bid to make the literacy class interesting arrangers which in anonymous composers resorted to the adaptation of well-known traditional melodies, substituting the original text with newly composed health related texts.

**Soundscape of the Music**

The sound nuances of some of these songs which further energize or reconstruct the African compositional styles persists, for instance in the piece title Mumi Bi Were Oluwa, as a through-composed piece is collective chorus. The musical notes employed falls into the sound-speech system of the Yoruba people of Nigeria. While the melodic ranges between first (F and second F) on the treble staff. The music as a danceable piece follows the generic compound duple. The melodic range in some parts are in third especially from bar 1. However, some scalar melic movement could also be observed. The twenty bars piece is

situated within Yoruba compositional styles that have been above (see figure 1). The first and the last notes in F and tonic is explained:

## Múmi bí wéré o Olúwa



**Figure 1.** The music was scored by the researcher

While the musical form of figure 1 excerpt piece is through-composed. The score in figure 2 below is call and response formation. The chorus repeats exactly the solo in octave lower. The piece is melodically presented common rime. The piece just like the piece in figure 1 follows the Yoruba tonal inflections in their speech. The 8 bar piece gives the interactions of calling and responding common among the African and specifically Yoruba music (see figure 2 below):

## Ọmọ tó wà nínú mi, the Child in my womb

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems, each with a 'Call' (treble clef) and 'Response' (bass clef) part. The lyrics are written below the notes.

**System 1:**

Call: ọ mo to wa ni nu mi o ma a yi ra po

Response: O mo to wa ni nu mi o

**System 2:**

cal. 4 O o gbo do jo ko lo di O o gbo

Res. ya ma yi ra po O o gbo do jo ko lo di

**System 3:**

cal. 7 do ni mi la ra.

Res. O o gbo do ni mi la ra.

**Figure 2.** The music was scored by the researcher

The third piece in figure 3 is through-composed. It consists of three notes only. It is sang mostly demonstrating like the military salute during parade. The 8 bars piece is repeated several times. The piece is in common time in key G major at the time of sing, likewise other songs analysed are transcribed based on the key presently used at the time of performance (see figure 3 piece below).

## gbòsà



**Figure 3.** Theoretical Implications

The transformative theory views the power of music to reduce maternal mortality through the psychological and therapeutic effects of the songs been engaged. From song 1 to 8 we see a lot of allusions to God, faith, trust and prayers for safety. On the impact of the songs and singing on the pregnant women, the songs and singing releases pregnant women from depression, stress, fear and panic that is associated with pregnancy. Orimoogunje (2003) supports this argument of reducing stress and depression. He affirms that:

"[...] natal songs work on the psyche of the enchanter, who is an expectant mother, while rendering the prayerful natal song. She believes that her expected day of delivery is in the hands of Oluwa/Olodumare, the Supreme Being among the Yoruba. This belief equips her with courage, thereby erasing the unknown that may lead to other health problems." (*Ibid.*, 6)

Transformative musicology therefore synergizes the mental faculties of the singers thereby uplifting the emotional stress that is associated with pregnancy. The song 6 is a prayer request song. The pregnant woman does not want to see the loads bought for baby with the hope that baby is coming and then something happens while the materials and with me the baby is not. It is a prayer for survival, life, safety and safe arrival of the new baby. Also, she laid hand on the baby in the womb and prays that he/she will be envelop in "the power of God, turn normally, do not seat abnormally and do not stress me."

Naming celebration in Yoruba land is a day of joy. And so, the texts of the songs pray for long life and good health for the nursing mother. Yoruba believe in reproduction, the importance of having children is like coming to the world in vain if a couple does not have it.



And the stigma attach to barrenness is also worrisome. That is why people will do all it takes to have children. Another important impact of the songs on the pregnant women and nursing mothers are the educational value of the songs.

In song 9, an important fact about the song is the Yoruba concept of *orí*. Several studies have studied the concept of *orí* among the Yoruba. Adedeji (1987) and Olusegun-Joseph (2014) both agree that among the Yoruba *orí* literally denotes the physical human head, but at a connotative level, it stands for the individual's essence of divinely appointed personality. They further assert that *orí* otherwise known as *orí inú* 'the internal head' is perceived as the controller of the individual destiny. At creation, *orí* is believed to kneel before the creator to collect its *ìpín*, its portion. Yoyoye as cited by Olusegun-Joseph (2014, 524) asserts that "The portion is determined in three ways, partly by a free choice of *ori* (*àkúnlàyàn*), partly by a free gift of the creator (*àkúnlègbà*), and partly by affixation (*àyànmó*)". The Yoruba are of course aware of the biological process of conception and birth. Nevertheless, they believe that the process of creation and the choice of portions take place for each conception. Olusegun-Joseph (2014) further explains:

"The Yoruba's adoration of the power of *orí* in the individual's life often leads them to worship it as a type of guardian angel, so that they are not derailed from their destinies. In referring to the role of *orí* there is often an association with its power to chart a positive destiny for the individual, and this is purportedly recognized in the individual's attainment of social sanctioned traits of character and honour. This becomes all the more important in the assumption that another person's *orí* may be invoked to aid individual: a parent for the child for instance. In this vein, the Yoruba identify an *olóri ire* (a possessor of an enviable accordant *orí*)." (*Ibid.*, 524)

Adedeji (1987, 3) notes that "*orí* determines one's career, success, choice of wife, husband, and prosperity and so on". I add that *orí* determines someone ability to conceive or not. Pregnant women see themselves as *olóri ire* being able to conceive and see their husband as *olóri ire* been able to help the wife to conceive. And therefore, sing about it to praise their husbands.

In song 10, the Health Belief theory reiterates the need to eat food that has much protein. Beans are one of such foods. In Yoruba setting beans can be reproduce in several ways it could be made as beans cake *àkàrà*, or boiled *ẹwà*, among other several ways. Nursing



mothers sings that she will eat more of beans so that the pregnancy and she live well and strongly too.

### **Conclusion**

This paper has examined the place of songs in antenatal clinic in southwestern Nigeria. Focusing on the Health Belief and transformative musicology theories which lend on how people's involvement in health literacy could enhance better and save delivery in conjunction with songs that are laden with religious and cultural believe. It focuses on the concepts of religion and motherhood which leads to motherhood and birth among the Yoruba people. It elucidates the categorization of the songs and the effects of the songs. The songs were categorized as songs on faith and trust in God during pregnancy, labour and delivery. Others are song about destiny and luck and on nutrition. Among the pregnant women in antenatal clinic visited by the researcher, songs played the role of entertainment, it helped in physical fitness, reduced depression and anxiety, it educated on basic body cares during pregnancy, food taken, bathing, type of cloth and shoes to wear. Songs also include how to prepare for labour and delivery. The song brings hope to the dejected and fearful pregnant women through transformative musicology. The paper argues for the place of music in personal transformation and health belief for participants in the antenatal clinic literacy. The transformation that occurs help reduce fears and stress among pregnant women. Also, Health belief model enables pregnant women to attend the classes believing that it will reduce the risk of maternal mortality in them. Therefore, conclude that more avenues should be created and more songs on other languages should be included so that pregnant women who do not understand the language can benefit maximally from the song texts.

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# Ballet History





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## ***Ballet scene in Belgrade (1930-1940)***

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### **Abstract**

The author based his observations and his conclusions upon memories of Ksenia Grundt Дума (Ксения Грундт-Дюме). She was a well-known ballerina throughout Europe, as she was dancing on many stages from Russian Kharkov to Paris. From her memoirs, the copy of which the author found in his archive, he learned about many ballet life details and things that enriched his previous knowledge on this matter. The author redacted the paper and selected lines which describe the life of Ksenia Grundt spent in the Kingdom of Yugoslavia, particularly those lightening ballet life in Belgrade, and the National Theater Belgrade scene. In the Belgrade National Theater Ksenia came from Zagreb in April 1926, and had her debut in the 3rd act in 'Swan Lake' ballet, the choreographer of which was Alexander Fortunato. "He had just staged 'Swan Lake' with great imagination", as she recorded in her memoirs. From that time onward her biography was closely related with the former Kingdom of Yugoslavia. In fact, there are several related topics in her memoirs: first, depictions of a difficult emigrant life, living drawings of Russian ballet dancers' lives far from their homeland, and far from the glamorous and light stage effects; second, there are many famous names and recordings of them previously unknown but now revealed to the researcher: there are details about her contacts and work not only with Fortunato, but also with Nina Kirsanova, Elena Polyakova, to mention a few. In addition, many pages of her memoirs addressed the name of her protege Igor Yushkevich, a talented dancer whom she thought in Belgrade. From his first ballet steps made under her supervision, he established his name as a well-known ballet dancer associated with the famous Russian Monte Carlo Ballet and with the birth of the American Ballet Theater. So, from Ksenia Grundt's memoirs many unknown pages of Igor Yushkevich's life could be learned along with the whole of ballet world from that period, the dancers, the critics, the repertoire, and primarily the role and place of the Russian ballet masters in the vast Kingdom of Serbs, Croats and Slovenes. The author selected lines which describe the ballet scene of Belgrade of the time, the relationship among Russian emigres and the ballet scenes in the former Kingdom of Yugoslavia, and from those facts the author built his views and his conclusions on this matter, which has been his research field for decades. The importance of these memoirs are notably in the fact that the selected pages not only expanded, but also enriched the ideas and knowledge about the life of Russian ballet actors in Serbia. Further, implications of the publication of the selected pages are that the publication lays the foundation for the further works on the history on Serbian ballet, and can be effectively used for research of the development and beauty of the Serbian ballet in which many Russian ballet names have invested a lot of their work and talent.

**Keywords:** *ballet, Belgrade National Theater, Ksenia Grundt, Russian ballet*

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### **Из балетных воспоминаний Ксении Грундт**

В моем архиве уже давно лежит ксерокопия воспоминаний этой известной балерины, танцевавшей на многих сценах – от русского Харькова до Парижа. В ней весьма подробно описана ее жизнь в балете на просторах Королевства Югославия. Настоящий текст включает в себя избранные места, связанные, прежде всего, с балетной сценой в Белграде.

В работе над набором воспоминаний по авторской рукописной копии, изобилующей собственными правилами в сфере пунктуации, строем предложений, частыми сокращениями слов я старался сохранить авторский стиль.

Многие страницы воспоминаний связаны с именем Игоря Юскевича (Юшкевича), талантливого танцовщика, известного всему балетному миру и ценителям этого искусства. С ним связан расцвет «Русского балета Монте-Карло» и рождение американского балетного театра. Именно Ксения Грундт-Дюме стала учительницей его первых шагов в балете, сделанных в Сербии и талантливо обрисованных в ее воспоминаниях, посвященных своему знаменитому впоследствии ученику. Наряду с неизвестными страницами его первых шагов на балетной сцене, в воспоминаниях предстает балетный мир, роль и место русских мастеров этого вида искусства на просторах Королевства сербов, хорватов и словенцев. В отличие, от зачастую, Сформальных строчек, связанных с перечнем ролей, предлагаемый текст рисует саму жизнь балета, танцовщиц и танцовщиков, причем в разных ситуациях – от сцены до быта. Воспоминания еще ценны тем, что сам мир балета подается Ксенией Грундт Дюме, имя которой было известно всей Европе, и творческая биография которой также была связана с югославской землей. По сути, в ее воспоминаниях несколько взаимосвязанных тем. Здесь и сами картины непростого эмигрантского бытия/быта. Тут и живые рисунки из жизни русского балета вдали от родины. Показана сама непарадная атмосфера этого «воздушного искусства». И, разумеется, присутствуют портреты его «танцующих» мастеров. Кроме главных «действующих лиц» Ксении Грундт-Дюме и ее протеже Игоря Юскевича, «мелькают» имена Нины Кирсановой, Елены Поляковой, Александра Фортунатто.

В сущности, предлагаемый текст значительно не только расширяет, но и обогащает представления и знания о жизни русского балета в Сербии. Он может быть с



успехом использован в дальнейших работах по истории сербского балета, в развитие и красоту которого немало вложили своего труда и таланта русские балетные имена... по семейным причинам, пришлось оставить милый Загреб и перебраться в Белград. Там, в Театре, это было в апреле 1926 года, балетмейстером был – Александр Фортунато. Он только что поставил с большой фантазией «Лебединое озеро», имевшее огромный успех. Он дал мне дебют в 3-ем действии в «русской» (очень хорошо им поставленная). Все солистки стремились ее танцевать т. к.: и костюм (красивый и хорошо стилизованный художником-декоратором В. Жедринским) был очень красив и танец был очень выгоден. В конце-концов была устроена установленная очередь. Помню, что Мура Бологовская (бывшая после Исаченко, имевшую 1-ую пластическую школу в Белграде, основоположницей сербского балета: это она 1-ая показала восхищенным сербам, что такое пуанты) Так вот эта Мура Бологовская, миленькая, но маленькая блондинка, успела? блеснуть именно «пуантами» в начале русской – о горе! Потеряла одну туфлю, причем из нее вывалилась: не мало ваты и стельки... в довершении комизма на пальце трико зияла предательская дыра. Бедная Мура, танцуя начала лить «черные слезы» и неизвестно зачем оглядываться на валяющуюся бесполезную туфлю. Все это под строгим взором принца – г-на Фортунато, для котор. и шли все танцы дивертисмента – как бы смотрины невест. В Загребе «Лебединое озеро» не шло а как его ставили в России на Императорской сцене – я не знаю. Даже враги г-на Фортунато признавали, что в «Лебедином озере» он проявил большую изобретательность. Например: в 1-ом действии у нас под длинными пачками загорались электрические лампочки, те же «светлячки» были у нас в букетах цветов. Феерия? Возможно – но... балет делал битковые сборы, что дирекции и было нужно...

Если просто прочесть эту программу, то, не занимаясь никакой русофильской пропагандой, заметишь, что в Сербском Национальном Театре того времени на 17 имен приходится только 5 сербских: скрипач г-н Холуб (д.б. чех или хорват) м-ль Живанович (балерина, она же 1-ый приз красоты) и танцор Миле Йованович, бывший одно время солистом в Gaité Lyrique – я с ним часто выступала... впоследствии он открыл школу в Белграде. (Dragutinovic 1968, Milenkovic et al. 2006) О нем были смешные стихи: «Йованович Миле Далькрозово – Пиле» (цыпленок), он отличался худобой и щедедушностью. Были драматические артисты на мимические роли: г-жа Маринкович и г-н Милутинович, а также инж. Велья Йованович, (котор. был депортирован немцами и умер на станции железной дороги, когда мог вернуться на родину). Относительно

постановки могу заметить, что роль Филина в концепции г-на Фортунато (Настоящая его фамилия Шольц, он русский поляк) чисто мимическая и в силу этого статуарная. В Московском Большом Театре (котор. я любовалась недавно в Париже во Дворце спорта. Настоящая классическая вариация с сильным патетизмом. Что, на мой взгляд, гораздо интереснее и логичнее... в балете. Понятно, ни г-на Левашова, ни г-на Захарова нельзя сравнить по силе и выразительности с нашим Филином – г-ном Милутиновичем. Ветераном драмы (смотри статью о нем в прилагаемом сербском журнале «Наша сцена»). Ясно что, от заслуженного артиста нельзя было ждать ни элевации, ни переходных «неразб» ни мощных полетов... Кстати: в виде исключения костюм Филина в советск. балете был прекрасно задуман и исполнен, и напоминал по краскам Врубелевского Демона. Чего нельзя, к сожалению, сказать про другие костюмы: устаревшие и часто безвкусные в Советском великолепном! Балете. Но вернусь к своей скромной персоне. Г-н Фортунато, прежде чем меня принять (в уже очень большую труппу!) устроил мне... публичный экзамен – дав протанцевать «русскую»... Так обр.: моя балетная жизнь в корне изменилась с поступлением в Белградский Королевский Театр. Г-н Фортунато вел репетиции совсем иначе, чем Маргарита и Макс Фроман, у него ничто не было заранее готово и своим «гениальным» творческим созданиям он предавался по ходу бесконечных репетиций. Работал он зверски не считаясь ни с временем, ни с силами труппы. Несмотря на грубости и крики, настоящей дисциплины не было. В связи с такой системой репетиций времени для регулярных упражнений не было. Тело для работы у нашего балетмейстера было такое: на голове канотье (?) обнаженный торс (было действительно очень жарко!). Через плечо—полотенце. Вместо трико на ногах... «невывразимые, длинные и шерстяные (!). Возле него бутылъ с содой из кот. он и пил и себя поливал... Запросто перед тем как «вертеть» пируэты (он их делал хорошо) он очищал нос ... при посредстве пальцев. Я не хочу этим сказать, что г-н Фортунато был «от сохи» или дурно воспитан, нет – уверенный в своем таланте, он «оригинальничал» и позволял себе некоторые вольности «великого балетмейстера». Он поставил балеты: «Коппелию» и «Половецкий лагерь» – на свой лад, было большое количество кнутов, что, однако, хореографии не помогало... Благодаря тому, что характер репетиций и его тон мне не нравились – мне нужно было найти более спокойное место для продолжения моих упражнений и балетной тренировки. Такую серьезную школу я обрела у Е. Д. Поляковой, у котор. упражнялись к немалой ярости г-на Фортунато почти все солисты... Хочу сказать несколько слов о 2-ом Театре под



названием «Манеж» (в дальнейшем, перестроенном и модернизированном). В нем мы главным образом выступали со школой Е. Д. Поляковой, а также в спектаклях, устраиваемых Союзом русских писателей и журналистов в Королевстве С.Х. и С. (до объединения в Югославию). У меня вклеен ряд благодарственных писем за участие в разных спектаклях Председателя Союза Алексея Ивановича Ксюнина (который застрелился) и Секретаря Сергея Сергеевича Страхова (замученного в тюрьме коммунистами после «освобождения» Белграда партизанами Тито). (Roshchin 1932) В этом «Манеже» сторожихой была сербка Совета – безграмотная женщина, кот. я обучила сербской азбуке и грамоте. Она была мне бесконечно благодарна и предана как собака. Не только в дальнейшем она гордо сидела у ворот с газетой, но даже... стала писать сама стихи... Находясь в школе Поляковой, я постоянно выступала как в школьных спектаклях, так и по приглашению разных сербских или русских благотворительных организаций. Сербские выступления были почти всегда скомбинированы с драмой. На них я часто встречалась с г-м М. Милошевичем и его учениками. Начав мечтать о постановке «Покрывало Пьеретты» в Загребе, я мечты этой не оставила и начала пытаться что-то скомбинировать при помощи учеников драматического отделения. Почему я пошла «окольными путями», а не обратилась ни к г-ну Фортунато, ни к г-же Поляковой? Что касается 1-го, то мои отношения с ним были испорчены моей дружбой с Е. Д. – она была «занозой в его сердце» и попросту он завидовал и ее знаниям – ее пребыванию на Императорской сцене, ее авторитету и тому уважению, котор. она всем внушала и как артистка и как светская женщина, безусловно воспитанная и всем импонирующая. Завидовал он, конечно, и школе г-жи Поляковой. Обратиться к ней ? я не хотела, хотя и любила и уважала Е. Д. Не знаю, какой она была в молодости, но когда я с ней познакомилась она была невероятно холодна. Мне кажется, что Театр перестал ее интересовать. Конечно, у нее остались замечательные, как бы выточенные колени, узенькие как бы бесколennые чашечки и крепкий носок. Хорошая спина. Она очень хорошо показывала «адажио» когда хотела, но... большей частью предпочитала сидеть в кресле, положив свои великолепные выворотные ноги на табурет и показывая «па» руками, или говоря названия. Какая разница со значительно более пожилой О. О. Преображенской, котор. вообще в классе не садилась! Любимым занятием Е. Д., во время уроков, были рассказы о... том, как давно у нее не было детей, а затем как были тяжелы роды! Лицо ее вообще не было выразительно, а .т. к. у нее были не особенные зубы, то улыбка на нем появлялась

редко. Я была полна сил, пылала внутренним огнем обожала Театр и «шведский душ», котор., несомненно, бы меня угостила Е. Д., кот. и все, что не было «императорским», считала ерундой, меня не прельщал. Вот почему я стала искать своих путей и артистических и практических...

Лично я помогла в смысле постановки «Покрывала Пьеретты» вот чем. Со слов милого г-на М. Милошевича я давно очаровала «влиятельного чиновника» из Министерства Просвещения г-на Милана Димовича. Тот же г-н Милошевич нас познакомил во дворе здания «Манеж». Г-н Ракитин со своей стороны действовал очень крупной «кнопкой» на кот. он мог надавить был тогдашний «управник» (интендант-директор) Милан Предич, с котор. Юрий Львович был в хороших отношениях, как злые языки уверяли, через свою супругу драматическую артистку Юлию Валентиновну – интересную женщину. Т. к.: я стала «работать» над ролью Пьеретты еще в Загребе (с режиссером Борисом Кривецким) и успела много показать г-ну Яворскому – то 2 главных участника были почти готовы. Репетиции прошли необычайно быстро и все устроилось как бы по мановению волшебной палочки... я долго мечтала о роли Пьеретты. Была ли я в ней хороша? Ни рецензии, ни многочисленные клише, к сожалению, не дают на это ответа: каждый видел во мне что-то свое (иногда совершенно противоположное, сообразно со своими вкусами и «позицией»). В каждом театре есть партии, столкновения интересов и, более ли менее, скрытые «влияния». Все это было в Белградском театре. И, прежде всего, были сербы, и были русские. Среди последних была Полякова с ее окружением, желавшей интимно занять главенствующее положение в балете театра. К сожалению, занять его она не могла по внутренним причинам. Она могла повторять виденное, но не могла творить. У нее не было ни фантазии, ни темперамента – ее постановки были скучны. Это были мертворожденные дети. Этого ее ремесла и воспоминаний об императорском балете было достаточно для ученических спектаклей, но было не достаточно для большого – желавшего быть передовым театра. Однако «партия Поляковой» и течения и влияния существовали, и в жизни Театра сказывались. Была, конечно, и партия Фортунатто но... имея большую фантазию и будучи коммерсантом в творчестве, то есть: достигая посещаемости театра, он многих восстановил против себя своим скверным характером. Кроме того, его техническая недоброкачественность с налетом вульгарности очень раздувалась противниками. С одной стороны уважаемая всеми Полякова – с другой талантливая и очень дельная Маргарита Фроман, более молодая..., чья «большая семья»



в Загребе стала надоедать, и кот. стала забрасывать удочки о своем приезде в Белград – через, конечно, доверенных лиц, создавая атмосферу и почву для такого переселения всего семейства. (Grund, 80) Несчастливая пантомима с мало подходящим рецензентом Ю. Л. Ракитиным попала в водоворот этих течений влияний и различных интересов. Ракитин был великолепным режиссером, но и драматическим. Ему противопоставляли «своего» – хотя не серба, а хорвата д-ра Гавелу, котор. упоминается в одной из рецензий. Оперный и музыкально образованный. Он ставил за мою память «Фауста» в Загребе для своей жены – Златы Джунгенац, окончившей Венскую консерваторию. Режиссеры ревниво относятся к своим ампула... тем более, что у Юрия Львовича характер был очень тяжелый, а русское «иго» в искусстве начало уже сербам немного надоедать... им захотелось своим и свое – напоминаю кисло-сладкую фразу о любви русских к подчеркнутому гротеску... Всем этим хочу сказать, что бедная пантомима стала как бы публичным «козлом отпущения» всех этих различных течений и интересов явных и, в особенности, тайных. Все и всегда интригуют во всех театрах и возле него, белградский театр не составлял исключения. Вторично задаю себе тот же вопрос: хороша ли была я? Мне судить об этом трудно. На некот. фотографиях и клише я очень пластична и выразительна. Тогда у меня были длинные каштановые волосы, кот надо было завивать в английские локоны. Длиннейшая процедура! В 2-х картинах эти локоны составляли прическу. В последней (вальс смерти) они распускались и способствовали эффекту сумасшествия. В дальнейшем я включила этот «вальс смерти» в мою программу и танцевала его с неизменным успехом. Если я не могу свободно писать о себе, то вполне могу это сделать в отношении других. Арлекин Маты Милошевича был великолепен! Он юношей учился в пластической школе Клавдии Исаченко. Он был и выразителен и темпераментен. Теперь он стал режиссером в драме Белградского театра и приезжал в Париж давать югославские спектакли в Театре народов (здание Сары Бернар). К сожалению, Пьеро г-на Яворского был очень слаб. Самое ужасное это то, что он для создания внутреннего настроения что-то себе бормотал – это шевеление губами в пантомиме? Производило самое безнадежное впечатление. В дальнейшем судьба его забросила в Австралию, где у него была большая студия балета. Он уже умер, хотя был не особенно стар. Многие из драматической школы благодарны пантомиме и обратили на себя внимание и сразу выдвинулись: т. ч. вся моя работа, хоть в этом смысле не пропала даром и помогла другим легче занять место на подмостках. Не хочу и я критиковать Юрия Львовича,

тем более, что и он уже ушел из этого мира. Я ему очень благодарна за то, что он добился моего участия в пьесе Николая Николаевича Евреинова: «Самое главное» или комедия счастья. Мне было очень лень учить длинный текст, и я отказывалась целый год. Но в конце-концов, я согласилась и имела очень большой успех. Когда 2-ой раз я поехала в Париж, то Юрий Львович дал мне рекомендательное восторженное письмо к Николаю Николаевичу, котор. в дальнейшем пригласил меня исполнять в его скэтчах почти все главные роли: «жену» в «Треугольнике» (муж – жена и любовник), «Коломбину» в «Веселой смерти». «Шансонетку 1900» в «Школе туалей»: – Мужеподобную женщину в «Новом мужчине». Я уже ставила танцы герльс, танец апашей и обучала француженку, игравшую во французской версии часть моих ролей... Но... все это было значительно позже – я забежала вперед вернусь к рецензии Константина Шумлевича, котор. говорит об переменах в балетных судьбах... а на 1927 год был неожиданно приглашен г-н Васильев (балетмейстером – В. К.). Весь год репетировали «Спящую красавицу». Соло получили все статисты. Получилась не программа а?... роман: столько было имен. А результат? Нагромождение кусочков и постановка без особого интереса и вдохновения. Успех у публики был значительно меньший, нежели «Копелия» и, в особенности, «Лебединое озеро» (Фортунато) «Соло» г-н Васильев не танцевал – то есть классику. Он выступал в испанских танцах в «Кармен». Красовался: тонкий, элегантный стильный в паре с характерной танцовщицей, очень красивой женщиной, но... котор. не могла выдержать сравнения с огненной Ниной Кирсановой (хотя лицом она не была красива. У нее был чересчур длинный нос, бывший помехой для женственных ролей, впрочем, вообще ей не подходивших по темпераменту – зато она была неподражаема в дьявольских ролях, и во всем, где нужен был бешеный театральный темперамент. Удивительно, что ее муж Попов уверял, что у Нины полное отсутствие какого бы то ни было темперамента для домашнего обихода – весь темперамент оставался на подмостках...). (Shukulievic-Markovic 1994b) Г-н Васильев, годами ездивший на русские сезоны в Барселону оговорил себе этот срок, но его отсутствие в разгар зимнего сезона вряд ли обрадовал дирекцию и, вероятно, повлиял на то, что г-н Васильев пробыл в Белграде лишь один год. Он был со всеми любезен, сиял искусственными зубами – у него была красивая благородная голова с копной сидящих волос, тоненькая юношеская талия, изящество и мало таланта. В этом сезоне к нам приезжала Великая Анна Павлова! Это было обставлено очень торжественно. Весь театр был на вокзале. Не успел поезд



остановиться, как Васильева впихнули в открытое окно (вагона Павловой), так. обр. он вышел вместе с Анной Павловой на перрон. В каком-то салоне на самой станции весь балет был представлен знаменитой балерине. Она сидела и всем слегка пожимала руку. Представляла Елена Дмитриевна (Полякова), котор. не то сидела, не то стояла рядом (не помню). Анна Павлова, конечно, была, на репетиции «Спящей красавицы». ... (Shukulievic-Markovic 1994c)

Гастролей Анны Павловой у нас было 2. Конечно, все было распродано и контрамарок не давали. Я достала только 1 билет за большие деньги. Это было нечто незабываемое! Впрочем, я имела счастье еще раз увидеть Павлову в Париже на цикле спектаклей в театре Champs Elysee... 1928-м году шефом балета, режиссером и прима-балериной стала М. П. Фроман. Она блестяще поставила Раймонду Глазунова. Лично я танцевала восточный танец, очень стилизованный и, как мне кажется, не особенно удачный: на мне был красивый очень облегающий костюм, босые ноги ... Маргарита Петровна поставила: «Трикорн» – де Файя, Петрушку – Стравинского, «Тряпичное сердце» – Барановича. Дон Жуана – Глюка и, вероятно, еще что-либо, что я забыла. ... В этот сезон к нам приезжала маститая и прекрасная Тамара Карсавина с молодым англичанином, ее учеником в качестве партнера. Она была, скорее, подругой Елены Дмитриевны, но торжественный ужин в ее честь устроила Маргарина Петровна у себя. Нас всех очень удивили зеленые руки г-жи Карсавиной, котор. она не потрудилась отмыть. Вероятно, она сама себе что-то выкрасила к выступлению (как все мы грешные...) Но... все же нас удивила ее небрежность и ... неряшество. В разговоре, как большинство больших артисток, она была скромна и очаровательна...

В каждом городе есть свой художественный и театральный вкус и та же артистка может иметь разный успех – сообразно с городом и его восприятием искусства. Как уже сказала выше Елена Дмитриевна была холодна и у нее не было ни женственности, ни шарма... (о гастролях в Скопле – В. К.) классика к тому же вообще не нравилась в Скопле, а такая ... замороженная – тем более. Зато я имела бешеный успех. Во 2-ой программе в особенности. И акробатический дуэт («ориентальная фантазия») в очень ... обнаженных костюмах; и, как всегда «русская», но в особенности «цыганский» (дуэтом). Не только вся публика орала и стучала ногами, но и оркестр встал и музыканты, кто стучал смычками, а кто чем попало, хлопали, стучали ногами... требуя повторения. ...Вначале мои импресарио был журналист Алексей Иванович Ксюнин, но таскаться по провинциям ему быстро надоело, и он меня передал



*Viktor I. Kosik*

*Ballet scene in Belgrade (1930-1940)*

своему секретарю Сергею Сергеевичу Страхову. Он был женат на моей подруге Наташе, и мы быстро подружились. Сережа остроумно писал стихи и, хотя подпись совершенно не его, но я подозреваю, что это его шутка.

Галерея наших знаменитостей

Бесконечная поэма с многим продолжениями.

*Супруг электроинженер.  
Она в тени балетных сфер,  
Ее манит в широкий свет  
Преображенской пируэт  
Супруг печально ей поет:  
«Балет дохода не дает.  
Конечно, в танцах красота,  
Но с дефицитом все счета!  
Какая смесь на этот раз:  
Балет, вода и свет и газ...  
Но усмирим страстей мы бунт  
Балетный слишком скользок Грундт  
«Вили Пенкин»*

Это стихотворение появилось в ежемесячном русском сатирическом журнале: «Бух!». Оно отражало скорбь Сережи, что наши поездки не давали дохода, по его мнению, это происходило от того, что, строго говоря, у нас не было и не могло быть «турне» – поскольку мы были связаны репертуаром. Если Жуковский не был нужен театру – его отпускали, хотя каждый раз, надо было писать официальное прошение, но даже если это разрешение имелось – вдруг кто-то заболел в Опере или драме, репертуар менялся и Толя оказывался «занят». Эти осложнения происходили часто, на уже расклеенные афиши приходилось лепить другие числа, опять искать подходящий день. При чем в каждом городе это было другое число. Конечно, надо было, чтобы и Театр был свободен, и чтобы не было какого-либо бала, концерта и т. д. В общем, штука очень сложная... (О поиске партнера – В. К.) Она всячески поддерживала своего мужа в мысли, что надо мне найти моего собственного партнера... Сережа и Наташа Страховы (мои искренние и верные друзья) так на меня влияли в смысле поисков



партнера, что, наконец, я сдалась... В один, я думаю, августовский вечер мы отправились на «смотрины» юношей-соколов. Впервые я увидела Юскевича в холле сокольни в группе товарищей и глубокомысленно курил. На нем был черный костюм, (единственный приличный – как выяснилось позже). У него было очень интересное бледное лицо с темными сросшимися бровями, длинные прямые волосы, карие глаза и маленькие усики. Улыбку портил надломанный передний зуб, (в драке брат сломал). Мы обратились (я была со страховым) к инструктору, брату неразб., и он позвал Юскевича. Он подошел мягкой пластичной походкой; помню, что я удивилась его манере целовать руку: он ее положил на обшлаг своего рукава очень бережно и затем приложился очень почтительно. 1-ый раз он мне показался чересчур маленьким для меня. Руки так же были маленькие, что не внушало доверия для акробатики.

Думаю, что нам пришлось пойти еще раз в сокольню – специально для того, чтобы увидеть упражнения и тела. Мне гораздо больше понравился другой молодой человек, (чье имя я совершенно не помню). Он был выше ростом, т. ч. был выгоднее для меня. Его тело было более гармонично, нежели у Юскевича. Я имею в виду вот что: при очень красивых руках его ноги имели мало мышц, подъем был плоский, ну а пятки, конечно, не «выворотные», но самым ужасным была спина: при тонкой талии, на лопатках («капюшенные мышцы») и в особенности с боков – под мышками, были такие бугры, что, глядя на спину сзади – получалась форма сердца. Но движения Юскевича имели пластичность и какую-то животную вкрадчивость. Я решила, что если я остановлю мой выбор на Юскевиче, в чем я не была уверена, то что-то, что я называла: «минитками», можно скрасить костюмом. Больше всего меня смущал его маленький рост: только на 3 сант. выше меня. (Во мне: 1 м. 64 см.) Однако, вся эта затея была не моя, а Сережи – не желая никого обижать, я сказала сперва Страхову, а затем 2-м юношам «кандидатам» вот что: «если бы вы умели танцевать, то задача моя была бы более легкая – я бы вас попросила мне что-либо протанцевать, но... раз это не возможно, я предлагаю вам следующее: 1 месяц я буду вами репетировать 2 танца, котор. танцевала с г-ом Жуковским. Кто за этот срок окажется более способным, понятливым, «удобным для меня», а главное: кто лучше будет все, что полагается, проделывать – тот и останется, если захочет, моим партнером. Показывать буду обоим совершенно одинаково. Решать, кто останется, буду не я, а позову журналистов, друзей и т. д. Согласны? Думаю, что так будет вполне справедливо» Они согласились и мы приступили к репетициям... Несмотря на мое (в начале) скептическое отношение к

возможностям Юскевича – он очень быстро стал перегонять своего соперника: у него был танцевальный инстинкт, он был ловок и очень силен, но никогда меня не «выжимал» – будто я была огромная гантель (как это поддеывал 2-ой сокол), а в нужный момент подхватывал на лету, что и требовалось. Естественно, что на «экзамене», на котором были: Наташа и Сережа Страховы, журналист Глуздовский + (депортированный немцами и погибший в лагере), драматическая артистка А. М. Храповицкая (моя ученица). Моя Маша и, вероятно, какие-либо театральные знакомые. Победителем оказался – Юскевич. Для меня возник очень сложный вопрос: где заниматься? Тащить моих многочисленных учеников к Е. Д. я не могла: среди них была Анка, ее бывш. ученица... Одно время я снимала зал в русском офицерском собрании. Конечно, там был паркет, не было «станков», не было зеркала, но это было не далеко от моей квартиры. К сожалению, не то там начался ремонт, не то дом продали, как бы то ни было, но нам отказали, и нужно было искать другое помещение. Нас приютили... в ресторане: «Мон репос» – опять паркет, но с эстрадой. Результат? Часть моих №№ стали танцевать кабарежные дивы. Откуда они подсматривали? Не знаю...

Это 1-е публичное выступление Игоря состоялось, фактически, вот как, чтобы из Белграда попасть в Панчево надо плыть пароходиком по реке Саве. Мы приехали туда очень рано – из-за парикмахерской: мне всегда в последнюю минуту надо было завивать локоны для вальса «смерти». Это была длинная процедура; «за компанию» я решила завить и Игоря. У него были (и есть) немного торчащие уши, котор. я решила декорировать завитыми локонами его волос. Получилось очень скверно, но... делать было нечего, однако я дала себе слово: больше никогда не обращать его в «пуделя». С моей стороны был мой двоюродный брат Михаил Хлюстин, очень милый воспитанный лицеист. Благодаря прекрасному знанию языков и специальности счетовода, он попал из Германии, куда бежал от «освободителей Тито» в провинциальный городок Америки. Но... преждевременно погиб от поздно сделанной операции аппендечита. Со стороны Игоря была его мать (Софья Александровна). Она пела в хоре панчевацкой русской церкви. Она была в приподнятом настроении, все находила «замечательным» (или решила держать такой тон). Были, конечно, Наташа и Сережа. Кажется, отца Игоря не было. Когда наша завивка кончилась, было уже поздно и темно на улице. От душной парикмахерской у меня была «дурная голова», я сказала, что «устала» – Игорь взял меня на руки и нес большой кусок почти до Театра. Зал был довольно большой,



как и сцена, но... о ужас! Ее вымазали чем-то черным, похожим на деготь. Со сценами мне никак не везло: то дыры, то пружинит, как трамплин, а эта была твердая скользкая и черная. Я с ужасом подумала о моих балетных туфлях и ногах (индусский и «божество» – я танцевала босиком). Уборных также не было, но за сценой было достаточно места для всех. Игорь «соло» танцевал сперва (марш Militare с копьем). Я его наградила этим копьем для бодрости – чтобы он себя чувствовал по спортивному и не трусил. Проклятый пол его заставил поскользнуться и растянуться! Однако он мгновенно подскочил и продолжал как ни в чем не бывало. Как он танцевал, скажу честно, я не видела: п. ч. переодевалась, но Наташа стоявшая в кулисе сказала что «отлично»... Естественно, что у Игоря чувствовалась связанность в смысле игры, но в общем было неплохо, а для 1-го выступления – так просто великолепно! Публика принимала его очень хорошо и волнение его не было заметно. Он сознался мне только несколько лет тому назад, что так боялся в Панчево, что серьезно подумывал не пойдти ли лучше домой. Дуэты прошли хорошо и никто из нас не падал. Мы остались на бал – я была в розовом с черным платье со всеми моими кораллами (гарнитур), чтобы сойти со сцены (довольно высокой), не было лестницы. Игорь опять взял меня на руки и помню, как больно мне впиалась в грудь моя массивная брошка со львом...

Предзнаменование? Нам устроили что-то в роде чествования: угощали ужином. Все меня поздравляли и я чувствовала себя именинницей. Миша (кузен) был в восторге. Ну а об Страховых и говорить нечего. Игорь тогда был очень молчалив, но без застенчивости. Не по возрасту серьезен. Ему было тогда 20 лет. Ни в какие «южные края» мы тогда не поехали, а вернулись домой. Мне нужно было поставить и разучить с Игорем и Анкой новые №№, так как в Скопле я должна была дать 2 своих вечера с разной программой. Не имея студии для работы, я обратилась в «Сокольню» за разрешением там репетировать – мне ответили, что чтобы пользоваться залом (очень большим и светлым с хорошим «грязным» полом!) надо стать «Соколовой». И вот я и артистка драмы Анна Храповицкая учили какие-то правила, сдавали экзамен и присягали знамени. После чего по утрам, (когда не было сокольских занятий), мы все упражнялись, а затем репетировали... Толя был очень опытен и в его лапах я себя чувствовала вполне спокойно, но у Игоря кроме ловкости и инстинкта ничего не было. Мне нужно было ему все объяснить и все испытать... рискуя головой... Однако честно признаюсь, что Игорь никогда меня не упустил и не уронил... Мои «мучения» с партнером заключались в том, что постепенно я поняла в какой страшной нужде

находился Игорь и его семья. Отец его занимал какое-то ничтожное место чиновника, мать подрабатывала крохи в церковном хоре. Старший брат учился в Университете (агрономическом), он жил с сербкой, от котор. уже имел 2-их детей. При чем мальчик «Осик» был очень болезненный. Периодически их выгоняли с квартиры за неплатеж, отец терял службу... Всю эту огромную семью надо было: одеть обусть и накормить. Когда я решила взять Игоря в партнеры, его сокольский инструктор... дал о нем не очень лестный отзыв. Он мне приблизительно сказал следующее: «Мой долг честного человека и инструктора Игоря, котор. его наблюдал с 8-ми летнего возраста, когда он стал посещать сокольню, вас предупредить о том, кого Вы берете. Вы оказываете Вашим выбором честь всему сокольству, но я не хотел бы, чтобы когда-либо Вам пришлось горько раскаться в том доверии, кот. Вы ему оказываете. Игорь типичный украинец: он ленив. Его идеал это – курить и играть в карты. Он чрезвычайно способен к атлетизму и на слетах мог бы занять видное положение – если бы работал. Что касается его характера? Он неумен, но хитер, молчалив, но необычайно самонадеян, ему кажется, что захоти он – ему все доступно, но ... ему лень. Он записан в университет на химич. Факультет: но он его не посещает и, конечно, вряд ли когда-либо кончит. Он очень влюбчив и уже у него было несколько историй с девицами. В данный момент у него также имеется что-то в роде невесты». Вот тогдашняя характеристика Юскевича со слов... лица знавшего его много лет (12!). Ясно, что он нигде не служил, ничего не зарабатывал и его содержала семья, которой самой не на что было жить. Это положение ставило меня в очень затруднительную ситуацию во всех отношениях. Я сама ничего не зарабатывала, не служа в Театре, 3 моих ученицы мне платили не Бог весть что. Конечно, муж мне давал на карманные деньги, но... это было мало для того, чтобы радикально помочь семье Игоря. Кроме того; в какой форме и почему бы я стала это делать? Платить жалованье своему ученику – было и странно и не этично. В заботе о том, чтобы он лучше питался, я стала его часто приглашать к чаю, к котор. подавали все, что было в доме. Каждый месяц я в шутильной форме делала ему маленькие подарки. Якобы в память его 1-го удачного выступления – галстук, платки одеколон и т. д. Мой бывший 1-ый импресарио председатель Союза русских журналистов Алексей Иванович Ксюнин основал русский драматический театр. Не официальным режиссером его был Юрий Львович Ракитин, по контракту с Королевским Национальным Театром режиссировать в другом месте он не мог. Примадонной была супруга его Юлия Валентиновна Ракитина (из-за нее и возникла



эта труппа). Театр это время от времени ставил пьесы классического или советского репертуара. Помню из старых вещей: «Месяц в деревне», «Дядя Ваня» «3 сестры» «Грозу» и т. д. Из новейших: «Веру Мирцеву», в котор. я танцевала «Танго» с сербским танцором Миле Йовановичем. Это выступление было забавно тем, что у нас получилось 2 ритма. Я танцевала под медленную мелодию (скрипки), а он под аккомпанемент. Получилось что-то в роде 2-х уличных танцовщиц в 1-ой картине Петрушки – Стравинского. Сомневаюсь, однако, что наше выступление было столь же хорошо и художественно... Помню «Ревность» – «3 пары шелковых чулок», «Квадратуру круга». Всюду, где надо было танцевать, Юрий Львович меня приглашал, но мысль что я должна играть как драматическая артистка, его не оставляла. Как я уже сказала выше, он ждал 1 год моего согласия участвовать в пьесе Николая Николаевича Евреинова – «Самое главное». Наконец, из уважения к Юрию Львовичу я согласилась, и мы начали бесконечно долго репетировать. Репетиции эти происходили вечерами в студии Е. Д. Поляковой. Г-н Ксюнин был знаком с нею и ее супругом В. Садиковым (+) в хороших отношениях и, конечно, она не могла ему отказать в любезности предоставить помещение по окончании балетных классов. Мне это было очень удобно: т. к. моя тогдашняя квартира была рядом, но репетиции меня изводили. Г-н Ракитин, будучи сам прекрасным артистом, как режиссер был, что называется, «тяжелым» в силу плохого характера и странного, как мне казалось, метода. В его указаниях не было ясности, все это были какие-то нащупывания и искания. При малейших шероховатостях он обижался, делал сцены, уходил!.. Кто-то всегда или опаздывал или не мог быть. Это рождало бесконечные объяснения, ссоры и, коротко говоря, – создавало нервную и малоприятную для меня атмосферу. Я считала нормальной работу как с Маргаритой Фроман, котор. я считаю в этом отношении идеальным балетмейстером: всю работу по хореографии она делала сама дома. Приходя на репетицию с вполне готовым планом. Оставалось лишь всем указать их места и разучивать. Все было ясно, просто и спокойно. Совсем иной тон и атмосфера были на драматических репетициях. Я совершенно не представляла себе в какую форму выльется этот спектакль... но срок приближался... в России он (М. Каракаш – В. К.) пел с супругой в Опере, говорят они были изумительной парой, к несчастью я его никогда не слышала, т. к. он рано потерял голос и, насколько я знаю, в Югославии не пел. Он играл как драматический артист в труппе Плевицкой. Уехав на гастроли в Румынию, он там скончался. Недавно г-жа Волевач, говоря о нем, сказала, что «турне»

было лишь предлогом, чтобы встретиться с очередной «пассией», якобы он всю жизнь изменял своей очаровательной жене. Заговорив о г-не Каракаш – закончу и о г-же Поповой. Я неоднократно ее слышала в Белградской и в Загребской Операх в «Евгении Онегине» и «М-м Беттерфлай». (Petrichevic 1998) Она хорошо пела, хотя дирижер Ловро Маточич находил, что она очень «неудобна» в смысле ритма. Чудно играла и была очень красива. Она была любимицей королевы Марии. При немецкой оккупации ей не давали больше петь главные партии и я ее слышала в «Борисе» – как... корчмаршу. Якобы она потеряла голос. У нее был сын, кот. выбрал практичное ремесло: стал сапожником. Та же г-жа Волевач говорила, что г-жа Попова с сыном поехали в СССР. Для меня Лиза Попова останется незабываемой м-м Беттерфлай по игре и трогательному образу, кот. она создавала. Я любила менее ее «постельную» версию Татьяны. Режиссер Борис Кривецкий ставил «Онегина» в Загребе в версии «диванной» и у него вышли столкновения с г-жой Поповой, требовавшей «кровать». ... Знакомые восторгались тем, что я не играла «никак» – была необычайно естественна и, тем самым, убедительна. В 1-ом действии я босиком с азартом мыла пол (чего признаться – вне сцены в тот период моей жизни делать не... приходилось). Кроме танца «ассирийской невольницы», я уговорила Юрия Львовича разрешить мне делать упражнения, чтобы «разогреться», в общем, я играла с удовольствием, т. к. эту пьесу Николая Николаевича считаю наиболее удачной. В дальнейшем, когда как беженка докатилась до Парижа, я исполнила многие главные роли в его одноактных пьесах с очень большим успехом... о выступлении 21 мая 1932 г. в Коларце... Это наше последнее выступление в Белграде было триумфальным. Вероятно, п. ч. зал был полон на 2 тысячи человек (приблизительно – точно не помню) и он был полон. Я не поленилась напудрить все тело. Блестки и бисер к этому времени я аннулировала; как опасные для рук – при поддержках. На Игоре были черные материи (а не белые, как раньше) и... тюрбан и на бедрах, п. ч. торс был обнажен. Так. обр., он был «черный», а я белая. Свет, как всегда, был двойной: зеленый, с одной стороны, и краснолиловый (дополнительные цвета), с другой. Не повторить – было немыслимо, такой был рев... Это выступление было посвящением Игоря в число «лучших» профессиональных артистов столицы. И не п. ч. это было пропечатано в газетах, а п. ч., действительно, все заслуженные артисты собрались, чтобы посильно помочь пострадавшим сербам (от наводнения – В. К.) и хоть в кои-то веки раз объединиться всем, и чтобы что-то



сделать для страны, так много для них сделавшей во главе с королем Александром I-м, защитником всех беженцев...

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