



# ABSTRACTS

**GYÖRGY  
LIGETI  
SYMPOSIUM  
2017  
10.-11.2.  
HELSINKI  
MUSIC  
CENTRE**

**SIBELIUS  
ACADEMY**

**X UNIVERSITY OF  
THE ARTS HELSINKI**



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## MESSAGE OF GREETING

The György Ligeti Symposium Helsinki 2017 is a conference that includes performances, scholarly lectures and lecture concerts combined with concerts. The symposium is organized by the DocMus Doctoral School of the Sibelius Academy (University of the Arts, Helsinki), and the program has been built in collaboration with the Musica nova festival.

Originally, the idea of an event combining the contemporary music festival Musica nova with a symposium on Ligeti arose from Dr. Elisa Järvi and Dr. Annikka Konttori-Gustafsson. After discussions and many organizational meetings, particularly with Mr. André de Ridder, we have the final program, which includes Ligeti's music in the contemporary music program of the festival, resulting in an interesting and versatile cross-section of music from the 20th and 21st centuries. We also have a two-day symposium in which scholars and performers shed light on Ligeti as a composer, and discuss and demonstrate performance aspects of Ligeti's music as well as his influence on today's music.

For those interested in contemporary music in general and Ligeti's music in particular, the first part of February 2017 is a real treasure chest. On behalf of the Sibelius Academy and the University of the Arts, Helsinki, I wish you all a very pleasant stay in Helsinki. Enjoy!

**Dr. Tuire Kuusi**

*Vice Dean*

*(responsible for research  
and doctoral education)*

*Sibelius Academy, University of the Arts,  
Helsinki*

# **WELCOME TO THE EXHIBITION ON LIGETI'S VISITS TO FINLAND MUSIC CENTER LOBBY**

The collected materials will introduce Ligeti's connections to Finland in pictures and recordings. The materials include two sketches dedicated to prof. Erkki Salmenhaara, a video of a talk by Ligeti, which will be given during the concert intermission, and an audio recording of a lecture that Ligeti gave on 20 Feb 1990 in Valkoinen sali, Helsinki, on the piano etudes. The duration of the video is about 20 minutes, and the audio, about 90 minutes. Both the video and the audio will run non-stop. As an encore, we will present a soundspace composition by Matti Sunell after the audio tape recording of Ligeti's lecture, which commences with Ligeti's last comment from the lecture. The speakers of both audio and video will have a very limited listening area in the lobby, which will be marked with music stands.

The DocMus Doctoral School is grateful to professor Kai Lassfolk and to Jukka Kuusela for the video and audio material, to L. Phil Seija Lappalainen for the unique sketch material – as well as to the archives of the Finnish National Library, the Helsinki Festival, the University of Helsinki and the Wihuri Foundation.

The exhibition is open from 10–12 Feb. The materials were collected by DMus Elisa Järvi, and the exhibition has been arranged by the DocMus Doctoral School in the center area of the downstairs lobby.

We welcome you to enjoy the exhibition!

# GYÖRGY LIGETI SYMPOSIUM HELSINKI 2017

## THE SYMPOSIUM PRE PROGRAM

### THURSDAY 9 FEBRUARY

TAPIOLA HALL	
19.00	Concert: Open Spaces (produced by Tapiola Sinfonietta) Ligeti: Ramifications, Chamber Concerto and other composers <a href="http://tapiolasinfonietta.fi/en/concerts/open-spaces/">http://tapiolasinfonietta.fi/en/concerts/open-spaces/</a> (Tickets not included)

## THE SYMPOSIUM SCHEDULE

### FRIDAY 10 FEBRUARY

	CAMERATA HALL	AUDITORIUM
9.00	Welcome by Vice Dean Tuire Kuusi	
9.15	<b>Keynote: Professor Jonathan W. Bernard</b> <i>The Path to Ligeti's Late Style: Surface Disjunction, Underlying Continuity</i> Chair Lauri Suurpää	
10.45	<b>Coffee break</b> (15 min.) in downstairs lobby for participants. Please show your badge.	
11.00	<b>Manos Panayiotakis</b> <i>Aspects of Melodic and Rhythmic Textures in György Ligeti's Micro and Macro Polyphony. Theme: Music-analytical and Stylistic Approaches</i> Chair Marc Brooks	<b>Benjamin R. Levy</b> <i>Ligeti and Saariaho at the Fringes of Spectral Composition</i> Chair Kai Lassfolk
11.30	<b>Jānis Petraškevičs</b> <i>Structural analysis of the first movement of György Ligeti's Piano Concerto</i> Chair Marc Brooks	<b>Wolfgang Marx</b> <i>"A composer should sit and compose, should write music and not talk too much"</i> <i>Writing Music vs. Writing about Music?</i> – György Ligeti as Public Speaker and Essay-Writer Chair Kai Lassfolk
12.00	<b>Lunch Break</b> Lunch available in Music Centre restaurant on ground level	
13.15	<b>Keynote: Professor Fredrik Ullén</b> <i>György Ligeti and Science</i> Chair Mieko Kanno	
14.45	<b>Coffee break</b> (15 min.) in downstairs lobby for participants. Please show your badge.	

	ORGANO HALL	AUDITORIUM
15.00	<b>Lecture Concert: Jan Lehtola</b> <i>György Ligeti and organ music – traditional reformer or revolutionary discoverer? A discussion of Ligeti's organ music and its influence on organ playing technique</i> Chair Annikka Konttori-Gustafsson	

	ORGANO HALL	AUDITORIUM
16.00	<b>Marcus Castrén</b> <i>Aspects of Pitch Organisation in György Ligeti's Piano Étude No. 8, "Fém"</i> Chair Jonathan W. Bernard	<b>Ewa Schreiber</b> <i>György Ligeti in the mirror of his writings</i> Chair Jane Piper Clendinning
16.30	<b>Kyoko Okumura</b> <i>Ligeti's Sketch Study: The Compositional Process of his Atmosphères (1961)</i> Chair Jonathan W. Bernard	<b>Charris Efthimiou</b> <i>On the instrumentation of the melody line in G. Ligeti's Six Bagatelles for Wind Quintet (1953)</i> Chair Jane Piper Clendinning
17.00	<b>Milos Zatkalik</b> <i>Teleological Strategies of Non-Tonal Music: The Case of György Ligeti</i> Chair Jonathan W. Bernard	<b>Hideaki Onishi</b> <i>Order, Chaos, and Trompe l'oreille in György Ligeti's Piano Etudes, Volume 2</i> Chair Jane Piper Clendinning
17.30	<b>Buffet</b> in Agora Lobby for participants (next to Sibelius Academy Library on ground level) Please show your badge.	

	CAMERATA HALL
19.00	<b>Profile Concert: Lukas Ligeti – Delta Space</b> (produced by Musica nova)
21.00	<b>Concert: The Complete Ligeti Etudes</b>

## SATURDAY 11 FEBRUARY

	AUDITORIUM	ORGANO HALL
9.00	<b>Bianca Țiplea Temeș</b> <i>Deconstructed Time, Organised Chaos: Ligeti's Musical Gamble with Clocks and Clouds</i> Chair Marcus Castrén	<b>Jane Piper Clendinning</b> <i>Audible Kaleidoscopes: Disjunctions and Interconnections in György Ligeti's Wind Quintets and String Quartets</i> Chair Benjamin R. Levy
9.30	<b>Fusun Köksal Incirlioglu</b> <i>Topics of Time and Space in György Ligeti's Music and after</i> Chair Marcus Castrén	<b>Klaas Coulembier</b> <i>György Ligeti's leap into the abyss: A model?</i> Chair Benjamin R. Levy
10.00	<b>Coffee break</b> (15 min.) in downstairs lobby for participants. Please show your badge.	

	CAMERATA HALL	ORGANO HALL
10.15	<b>Lecture Concert:</b> <b>Elisa Järvi ja Sae lida</b> <i>Ligeti dimensions - recital on two pianos</i> Chair Mieko Kanno	
11.15	<b>Michael Searby</b> <i>Different pathways taken: an analytical comparison between Ligeti's and Kurtág's music of the 1950s.</i> Chair Wolfgang Marx	<b>Monika Prusak</b> <i>Nonsense Madrigals by György Ligeti: Between chaos and order</i> Chair Lauri Suurpää
11.45	<b>Marc Brooks</b> <i>Love in the Time of Automata: A Reappraisal of Ligeti's Le Grand Macabre</i> Chair Wolfgang Marx	
12.15	<b>Lunch Break</b> (Music Centre restaurant is closed; Cafeteria is open on ground level)	

Continued on next page.

## SATURDAY 11 FEBRUARY

	CAMERATA HALL
13.15	<b>Lecture Concert: Kristi Kapten</b> <i>A Pianist's Approach to Practising Polyrhythmic Patterns in Ligeti's Etudes</i> Chair Fredrik Ullén
14.05	<b>Coffee break</b> (25 min.) in downstairs lobby for participants. Please show your badge.
14.30	<b>Keynote Lecture: Lukas Ligeti</b> <i>The flame in my hands</i> Chair Johan Tallgren
16.00	<b>Panel Discussion with the audience</b> <i>The Legacy of György Ligeti</i> Chair Johan Tallgren

	SONORE HALL
17.30	<b>Concert: Ligeti Piano Concerto and others works NYKY ENSEMBLE</b> (Free admission)

	CAMERATA HALL
19.30	<b>Concert: Kamus Quartet (produced by Musica nova Helsinki)</b> Music by György Ligeti & Lukas Ligeti and others

	WHS TEATTERI UNION
21.30	<b>Concert: defunensemble produced by Musica nova Helsinki)</b> <a href="http://musicanova.fi/en/programme/defunensembleislaja">http://musicanova.fi/en/programme/defunensembleislaja</a> (Tickets not included)

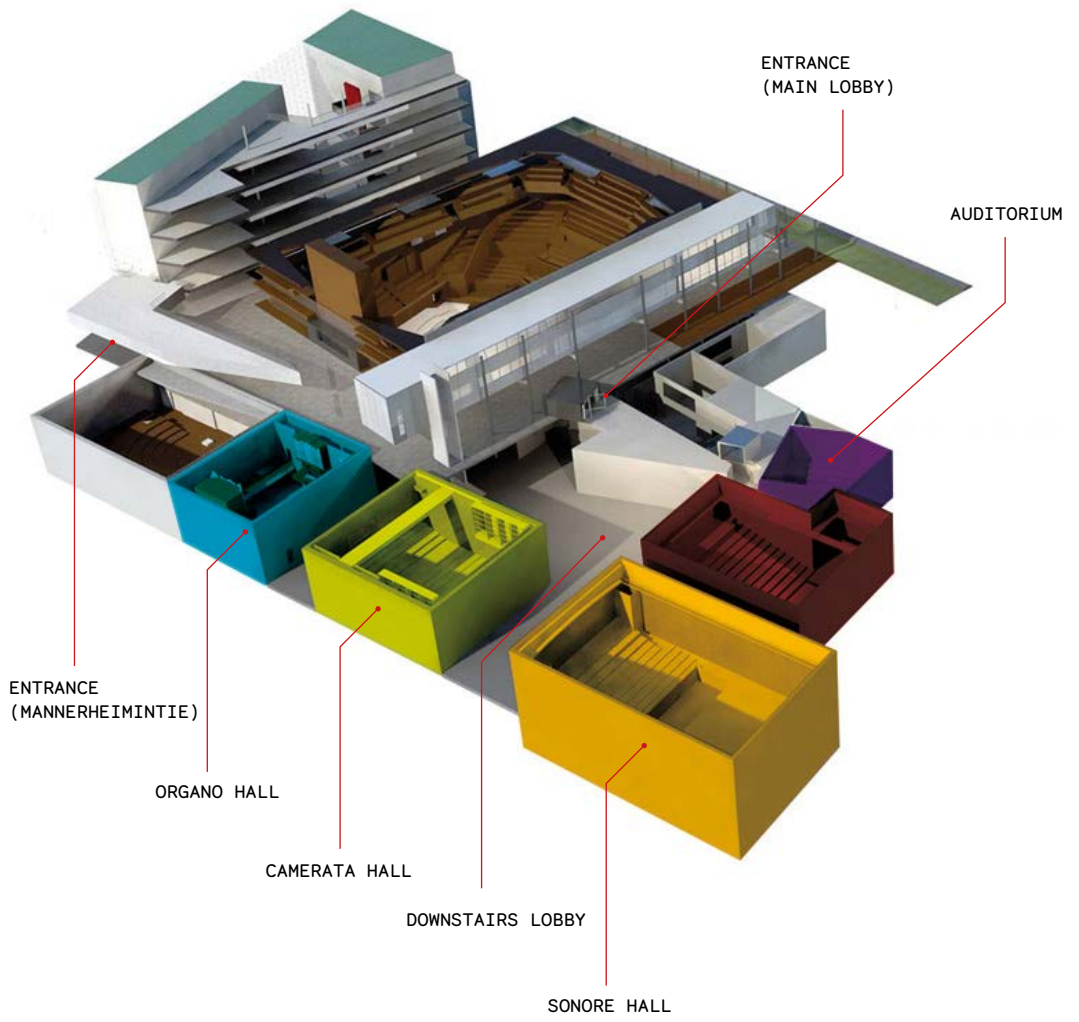
Participants can enter the following three concerts with their personal symposium badge:

1. Lukas Ligeti - Delta Space on Friday 7 pm.
2. Ligeti Piano Etudes on Friday 9 pm.
3. Kamus Quartet on Saturday 7.30 pm. Reserved seats for Symposium participants in the Ligeti Piano Concerto by NYKY-ENSEMBLE on Saturday 5.30 pm.

The Ligeti 2017 Symposium is organized by the DocMus Doctoral School of Sibelius Academy, University of the Arts Helsinki in co-operation with Musica nova Helsinki <http://musicanova.fi/en/>

More information at <http://www.uniarts.fi/en/ligeti2017>

# FLOOR MAP OF THE HELSINKI MUSIC CENTRE:



**KEYNOTE  
SPEAKERS**

JONATHAN W. BERNARD

## THE PATH TO LIGETI'S LATE STYLE: SURFACE DISJUNCTION, UNDERLYING CONTINUITY

Taking stock of the considerable secondary literature on György Ligeti that has accumulated over the years since he first began to attract more than routine notice in Western contemporary-music circles, and especially since the early 1980s, one would have to conclude that critics, scholars, composers, and performers everywhere now view his oeuvre as falling into three sharply defined periods, separated by vast chasms of change in style and technique: the early, so-called post-Bartókian years up to 1956; the middle period, stretching from 1957 to the end of the 1970s; and the late music, from the Horn Trio on. To anyone who has heard even a few of the works that Ligeti composed during each of these three periods, the differences among the three, as a simple matter of sound, seem obvious and striking. What, then, is there about Ligeti's work as a whole that makes it intuitively plausible—and increasingly so as one becomes ever more familiar with it as a listener—that all of this music was written by the same person?

In this address I focus on the advent of Ligeti's "last style," as he called it, and propose a corrective view of its real significance. To get there, I will trace the line of development that extends from the first works that he completed after his emigration from Hungary up through the 1980s and beyond, by way of analytical techniques that take the measure of harmony and counterpoint as Ligeti employs them: within a two-dimensional framework that corresponds to the limits of pitch space—that is, the absolute high and low boundaries of the frequency range available to voices and instruments, with so-called octave equivalence playing a much reduced or, indeed, entirely non-existent role. By doing this, I hope to show

that, despite the features of the Horn Trio that surprised and, even shocked so many at its première, the late style represented no complete revamping of Ligeti's compositional approach; rather, it stands, if not as the irrefutably logical next step, at least as one persuasive way forward. In making this argument, I also hope to present persuasive reasons to conclude that, in the long run, the manner in which the music of his last quarter-century continues (one might even say completes) the trajectory of what came before best explains the enduring worth of Ligeti's artistic accomplishment.

**Jonathan Bernard** is Professor of Music Theory at the School of Music, University of Washington. His scholarly interests encompass minimalism, popular music, the history of theory, and the history of twentieth-century compositional practice, as well as the music of Varèse, Bartók, Carter, Messiaen, Ligeti, Zappa, Tower, and Feldman; his articles and essays have appeared in numerous scholarly journals and anthologies. He is the author of *The Music of Edgard Varèse* (Yale University Press) and the editor of *Elliott Carter: Collected Essays and Lectures, 1937-1995* (University of Rochester Press). His most recent work on Ligeti has focused on the compositional sketches and other primary documents housed in the archives of the Sacher Stiftung in Basel: for example, "Rules and Regulation: Lessons from Ligeti's Compositional Sketches," in *György Ligeti: Of Foreign Lands and Strange Sounds*, edited by Louise Duchesneau and Wolfgang Marx and published in 2011 by Boydell Press. Another essay, on the sketches for *San Francisco Polyphony*, is due out next year. Currently, he is at work on a book about Ligeti for Cambridge University Press and a collection of essays on Carter for Ashgate.

FREDRIK ULLÉN  
**GYÖRGY LIGETI AND  
SCIENCE**

György Ligeti's music has deep and obvious roots in Bartók and the Hungarian folk music tradition. However, Ligeti had unusually broad intellectual interests that ranged from literature and visual arts to the natural sciences. Some of the unique and characteristic elements in his music can arguably be traced back to this interest in science and mathematics. This includes e.g. a fascination with visual and auditory illusions as well as with mathematical patterns and processes. His collection of 18 etudes for the piano is a rich source of examples of such influences. In my talk, I will give examples of how specific ideas from science and mathematics have inspired the piano etudes, with illustrations from the keyboard.

**Fredrik Ullén** is a pianist and professor of cognitive neuroscience at the Department of Neuroscience, Karolinska Institutet, since 2010. His research focuses on the neuropsychology of expertise and creativity, i.e. the various brain mechanisms that allow us to perform at a very high level within a specific field, using music as a model domain. Methodologically, his team combines neuroimaging with experimental psychology and behavior genetic analyses. Fredrik Ullén has performed as a soloist in leading festivals and concert venues in most European countries, Canada, and the US. He is represented on more than 20 CD records, many of which have received outstanding critical receptions and awards from the international press. Professor Ullén has been a lifetime fellow of the Swedish Royal Academy of Music since 2007.

## LUKAS LIGETI

# THE FLAME IN MY HANDS

I am a composer and improviser with an unusual background: my father was György Ligeti. My last name, while only six letters long, tends to lead people to a complicated multitude of preconceived notions and assumptions about my upbringing, advantages, challenges, and even about what my music might actually sound like. These assumptions are almost invariably false.

I am not a music theorist or historian and do not intend to give a musicological analysis of my father's work. But I can illuminate his thinking and interests from the perspective of someone who knew him in a way no musicologist did, and try to trace the experiences and events that triggered some of his unique thoughts and ideas. I will also elaborate on what I hope to have learned from my father, how he has influenced me, and how our interests as musicians are similar and how they differ.

I am an independent artist, not a "professional son". Nonetheless, apart from creating my own music, it is important to me that my father's work continues to be appreciated and that it is understood and contextualized in ways that he wanted it to be. That sometimes makes me ask myself what my father would do were he alive and active today. The hypothetical, extrapolative answers I arrive at are not necessarily identical with my own views, and once again, I will try to explain how I see these similarities and differences and in what ways they are cultural, generational, etc.

My father was always a passionate defender of freedom, democracy, and individual creativity. This is one aspect of his legacy I am committed to cultivating and carrying

on in my own work. I will share some of my ideas for how music might move forward and what artistic and other challenges lie ahead for me personally, and for new music in general.

**Lukas Ligeti's** music ranges from the through-composed to the free-improvised and is informed by a unique approach to rhythm and a special interest in intercultural collaboration.

His compositions have been commissioned by Bang on a Can, the Kronos Quartet, Ensemble Modern, the American Composers Orchestra, the Vienna Festival, MDR-Symphonieorchester, Goethe Institute, Armitage Gone! Dance, and many others. He was recently artist-in-residence at the Museum of the History of Polish Jews in Warsaw; currently, he is working on a piece for the joint forces of Eighth Blackbird and the Amadinda Percussion Group. As a drummer, he has worked with *John Zorn, Marilyn Crispell, Gary Lucas, John Tchicai, Henry Kaiser, Elliott Sharp, Bill Laswell, Jon Rose, Miya Masaoka, Benoit Delbecq, Michael Manring, Tarek Atoui, Thollem McDonas*, etc., and co-leads the trio Hypercolor with *Eyal Maoz* and *James Ilgenfritz*. He has given solo electronic percussion concerts on four continents. Active in experimental collaboration in Africa for more than 20 years, he co-founded the ensemble Beta Foly in Côte d'Ivoire and co-leads Burkina Electric, the first electronica band from Burkina Faso.

Lukas Ligeti studied composition at the University of Music and Performing Arts in Vienna, Austria, his city of birth. He was a visiting scholar at Stanford University and subsequently lived in New York City from 1998 until 2015, when he joined the faculty of Integrated Composition, Improvisation and Technology, an innovative graduate program at the University of California, Irvine. He now divides his time between Southern California and South Africa, where he is completing a PhD at the University of the Witwatersrand in Johannesburg. Among other prizes, he received, in 2010, the CalArts Alpert Award in Music.

[www.lukasligeti.com](http://www.lukasligeti.com)

## **LECTURERS**

## MARC BROOKS

PhD

Part-time lecturer, University of Vienna

Institut für Musikwissenschaft, Universität Wien

Areas of specialty: post-Wagnerian German and Central-European opera;

British Rock Music; Sound and Music in Digital Media.

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# LOVE IN THE TIME OF AUTOMATA: A REAPPRAISAL OF LIGETI'S *LE GRAND MACABRE*

Paul Griffiths (*György Ligeti*, London, 1983, pp.97–107) and Richard Steinitz (*György Ligeti: Music of the Imagination*, London, 2003, pp.217–243) believe that they have found profundity in Ligeti's 1978 opera *Le Grand Macabre* but are not sure of its precise source. Griffiths, the more sceptical of the two, sits squarely on the fence, asking: 'Is it a living, breathing masterpiece to be added to the repertory? Or is it a fake? Or could it possibly be both?' (p.107). The opera has its roots in the theatre of the absurd of the forties, fifties and sixties, in the earlier Dadaist and Surrealist movements of the tens and twenties, and in Alfred Jarry's seminal 1898 'pataphysical' *Ubu Roi*. It is perhaps unsurprising, then, that both Griffiths and Steinitz look to these roots in order to formulate their critical interpretations. However, as I will argue, the opera only exhibits the sheen of absurdist theatre without really tackling its central concerns.

In this paper, I would like to attempt a different approach. I start with the observation that the music sets up the expectation of political—rather than absurdist philosophical—depth in two main ways: firstly, by mimetically portraying the heavy industrial processes of our machine-driven technological age, and secondly, by reflecting a distorted version of the resulting fetishized, aestheticized mass-produced commodities. Anticipation is further encouraged by the often crudely sexual nature of the mechanical music which is used in representations of political power relations. I go on to analyse the opera in terms of contemporary discourse, including works by Adorno, Marcuse, Barthes, Foucault, Chomsky and others, which offers special insight into the themes and ideas that the opera incorporates. It is perhaps only a synchronic reading of the work that can reveal the depth that Steinitz and Griffiths intuit.

**Marc Brooks** completed his PhD at King's College London about the conflict between religious, romantic, and scientific presentations of nature in early twentieth-century German opera. As a postdoctoral fellow at the Institute of Musical Research (IMR) in London, he began his current research into sound and music in contemporary American television. He lectures in the courses *British Rock Music* and *Sound and Music in Digital Media* at the University of Vienna.

## MARCUS CASTRÉN

DMus

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# ASPECTS OF PITCH ORGANISATION IN GYÖRGY LIGETI'S PIANO ÉTUDE NO. 8, "FÉM"

When listening to György Ligeti's Piano Étude No. 8, "Fém", the aspect that most listeners probably first pay attention to is its relentless rhythmic energy. The piece is governed by two simultaneous and continuously repeated rhythmic patterns, one of which is for the right hand, the other for the left. The patterns evoke the medieval concept of *talea*, a constant configuration of durations whose repetitions introduce a recognizable element to the piece in which it is used. The two "Fém" *taleae* are of different lengths, meaning that their starting points coincide only after several cycles. This results in constantly changing combinations of strong and weak beats, producing a hypnotic kaleidoscope of limping and hacking impulses that seem to be predictable and unpredictable at the same time.

As far as pitch organisation is concerned, "Fém" contains an element that is as dominant as the *talea* patterns are in the realm of rhythm, namely, parallel fifths. In both hands and for the most part of the piece, these parallel intervals govern the surface of the music, to the extent that they seem to melt into the two *taleae* and constitute two sides of the same coin. The fifths, like the *taleae*, are no doubt a reflection of the composer's interest in the music of the distant past.

The purpose of this study is to examine how the fifths—and the harmonic materials derived from them—participate in the pitch organisation of the piece. Besides being almost ornament-like surface elements, it is suggested that they also contribute to melodic and linear formations, simultaneous pitch combinations (chords) and pitches constituting entire phrases (both hands separately and/or together), etc. Formations like these are often drawn from referential harmonies, such as piles of perfect fifths or piles with alternating tritones and fifths. Also, there seem to be typical strategies involving the use of the referential harmonies, such as incomplete forms (e.g. a missing pile-of-fifths element which is subsequently added); saturation (e.g. a pile of fifths which is gradually extended until reaching the desired size); changes in registral settings (e.g. pile-of-fifth elements transposed to other octaves, losing some or all of the pile's registral integrity but still preserving its pitch-class content); increasing the level of overall dissonance by utilizing more dissonant and/or larger referential constructs; etc. This study will use both traditional and pc-set-theoretical terminology.

**Marcus Castrén** studied at the Sibelius Academy and at Indiana University, Bloomington, finishing his doctorate at the Sibelius Academy in 1994. He has been teaching music theory, analysis and academic writing, among other subjects, at the Sibelius Academy ever since, first as a Senior Assistant and then as the Professor of Music Research. He downshifted himself to part-time teacher in 2015. As a music theorist, his main interest is in pitch-class set theory and its computer applications.

## JANE PIPER CLENDINNING

Professor of Music Theory  
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# AUDIBLE KALEIDOSCOPES: DISJUNCTIONS AND INTERCONNECTIONS IN GYÖRGY LIGETI'S WIND QUINTETS AND STRING QUARTETS

Within György Ligeti's extensive oeuvre, there are only four complete chamber music works for quartet or quintet. Though few in number, these works are significant, presenting in microcosm the stylistic characteristics of his Hungarian (1950-56) and avant-garde (1957-78) compositional style periods. Ligeti's *Six Bagatelles for Wind Quintet* (1953) and String Quartet No. 1 *Métamorphoses nocturnes* (1953-54), composed while he was teaching at the Franz Liszt Academy in Budapest, reflect the growth and development of his compositional style within this time period. Since he was working under the extreme political constraints of the Hungarian "Soviet Realist" state, they were composed for his "bottom desk drawer" (i.e., for his own personal satisfaction), as they were considered too dissonant and radical for public performance. In contrast, Ligeti's String Quartet No. 2 (1968) and *Ten Pieces for Wind Quintet* (1968) were created during the heady freedom and flourishing of his avant-garde style after his flight to the West in 1956, shortly after *Atmosphères* (1961), the *Requiem* (1963-65), *Lux aeterna* (1966), and *Lontano* (1967) brought him international recognition. In an interview with Péter Várnai (1978), Ligeti proclaims his Second String Quartet as most clearly reflecting his style—in essence, a summary of his compositional techniques to that point.

Many of Ligeti's works were conceived and composed as paired compositions: for example, *Lontano* and *Lux aeterna* explore similar techniques, as do the Piano Concerto (1980-1988) and the first book of Piano Études (1985). Six of the eleven movements of the piano work *Musica Ricercata* (also 1953) were arranged for wind quintet to constitute the *Six Bagatelles*, and each string quartet was written the same year as a work for wind quintet, with which it pairs. Though composed fifteen years apart, the quartets and quintets pair by instrumentation. Three of these chamber works consist of short movements, and although the first string quartet is ostensibly a single movement, it divides into many short sections. The string quartets and wind quintets are frequently programmed together, encouraging listeners to draw comparisons among them.

The Second Quartet and the Wind Quintet both feature striking textural and timbral contrasts—both between and within movements—described by Richard Steinitz (2003) as resembling kaleidoscopes in which the bits of colored glass are continuously shaken up and reassembled. These works display the full range of Ligeti's compositional

methodologies from the 1960s, including a variety of micropolyphonic and meccanico (machine-like) compositional techniques, microtonality, “cooled expressionism”, rhythmic complexity, and extended techniques. Though Ligeti’s Hungarian style is often described as Bartók-influenced and modernist, viewing the earlier works through the lens of the later ones reveals the extent to which they employ inchoate versions of the same techniques as well as elements of Ligeti’s Hungarian style that return in the later works. This paper surveys and illustrates where specific compositional techniques appear in movements of these four works, examining how these “bits of colored glass” are combined and refracted through Ligeti’s compositional kaleidoscope.

**Jane Piper Clendinning** is a Professor of Music Theory at Florida State University, where she has taught since 1990. Her interest in the music of György Ligeti began during her graduate studies at Yale University, where she completed her doctoral dissertation on contrapuntal techniques in Ligeti’s music. Her articles on Ligeti’s music have appeared in *Perspectives of New Music*, *Music Theory Online*, *Contemporary Music Review*, and *Music Library Association Notes*, as well as book chapters in *Concert Music, Rock, and Jazz Since 1945* (University of Rochester Press, 1995), *Postmodern Music/Postmodern Thought* (Garland, 2001), and *Intimate Voices: Aspects of Construction and Character in the Twentieth-Century String Quartet* (University of Rochester Press, 2009). In addition to her analytical studies of the music of Ligeti, her current research interests include theory and analysis of world and popular musics and music theory pedagogy. She is the author of several widely-used textbooks, including *The Musician’s Guide to Theory and Analysis* (W. W. Norton, 3rd ed. 2016), with coauthor Elizabeth West Marvin and *The Musician’s Guide to Music Fundamentals* (W. W. Norton, 3rd ed. 2017), co-authored with Elizabeth West Marvin and Joel Phillips.

## KLAAS COULEMBIER

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## **GYÖRGY LIGETI’S LEAP INTO THE ABYSS: A MODEL?**

### **EXTREME REGISTRAL JUXTAPOSITIONS IN THE MUSIC OF LIGETI, CARTER, FERNEYHOUGH, AND OTHERS**

György Ligeti’s famous *leap into the abyss* in *Atmosphères* is one of the most impressive moments in the orchestral literature of the twentieth century. The dramatic juxtaposition of four piccolos and eight double basses not only serves as a dramatic highpoint in this composition, it also defines (and is defined by) the registral extremes of the instrumental forces. This particular strategy is not an isolated feature in Ligeti’s work. Similar dramatic climaxes can be found in his *Requiem*, in the *Chamber Orchestra* or in *L’escalier du diable*.

The juxtaposition of extreme registers as a strong form-articulating feature, or as a means to shape a composition's form more generally, is shared by other composers. In many cases, the well-considered use of register appears to be a central force in the organization of complex music in which no other clear reference points (such as generic form schemes or tonal centers) can be found. In this respect, I reflect on the nature and function of registral juxtapositions in compositions by composers such as Ligeti, Stockhausen, Carter, Ferneyhough, Berio, and others. I will consider to what extent Ligeti's deliberate use of contrasting registers can serve as a model for the analysis of twentieth-century music, addressing some methodological issues within this repertoire.

This paper will provide detailed analytical observations of a selection of compositions combined with reflections on potential strategies to approach 20th-century music in general. The oeuvre of György Ligeti serves as a highly relevant frame of reference for this discussion, as his music is at once original and innovative even as it maintains connections with tradition.

**Klaas Coulebrier** has worked as a post-doctoral researcher at the University of Leuven since he obtained his PhD in 2013. The title of his dissertation is *Multi-Temporality. Analyzing simultaneous time layers in selected compositions by Elliott Carter and Claus-Steffen Mahnkopf*. In his current research, he focuses on strategies to analyse the repertoire of the 20th and 21st centuries, including the music of Brian Ferneyhough and Georges Aperghis. He has published several articles in journals such as *Tempo*, *Music Analysis*, *Music Theory and Analysis en Perspectives of New Music* (forthcoming). He has also written a chapter in the first book on the music of Claus-Steffen Mahnkopf. Besides his academic activities, Klaas is regularly asked to write program notes and give pre-concert talks throughout Flanders.

## CHARRIS EFTHIMIOU

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# ON THE INSTRUMENTATION OF THE MELODY LINE IN G. LIGETI'S SIX BAGATELLES FOR WIND QUINTET (1953)

G. Ligeti's *Six Bagatelles for Wind Quintet* (1953) are among the most significant mid-20<sup>th</sup>-century compositions for this instrumentation. While a set of musicological treatises address the formal, thematic and motivic aspects of the piece, the finesses in instrumentation of these *Bagatelles* remained unexplored.

The aim of this paper is to look at the design of the melody line in G. Ligeti's *Six Bagatelles for Wind Quintet* (1953) from a music analytic point of view. In the melody design of his *Bagatelles*, Ligeti avoids repetitions of the same tone colours and attempts to vary the instrumentation of the motifs within a movement as much as possible. Certain motifs are presented next to each other and gradually orchestrated with different tone colours.

Other questions addressed in this presentation include whether the instrumental characteristics of Ligeti's *Bagatelles* are also found in his *Ten Pieces of Wind Instruments* (1968), just how Ligeti instrumentates his motifs to those pieces if not, and finally, whether other West and Central European composers of the period include these same characteristics in works with very similar instrumentation or whether they are only to be found in the *Six Bagatelles*.

**Charris Efthimiou** was born in 1978 in Greece and holds a Master's in Composition from the University of Music and Performing Arts, Graz (Austria) as well as a Ph.D. on Mozart's Symphonies. Since 2012 he has been senior lecturer (University of Music and Performing Arts, Graz) on music history and music theory and a Post Doc (senior scientist) on J.I. Pleyel's Symphonies since 2013. He has written monographs on Metallica's Riffs and Mozart's Symphonies.

Charris has written publications on the symphonic works of W. A. Mozart (Mozartjahrbuch 2016), J. Sibelius (Cambridge scholars publishing), J. Myslivecek, L. Sorkocevic, R. Wagner, J. M. Krauss, A. Rolla, A. Honegger, L. Janacek, J. S. Mayr, the trio sonatas of J. L. Krebs and on Heavy Metal.

## LECTURE CONCERT

Sae Iida, piano  
Elisa Järvi, piano

## SAE IIDA

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## LIGETI DIMENSIONS - RECITAL ON TWO PIANOS

*Ligeti dimensions* features various works for piano by György Ligeti. Also included in the program are some less-performed, unpublished and abandoned piano pieces from his study years in Hungary. Ligeti was an individualist as composer, making it impossible to categorize his music, although it may be possible to hear in his work reflections of music by other composers of his time and vice versa. One of Ligeti's students was Finnish composer Erkki Salmenhaara (1941–2002), who wrote his PhD at Helsinki University in 1969 and was one of the first researchers to become interested in Ligeti's music. The recital will be illustrated by music examples, quotations and pictures.

The following compositions will be introduced:

Ligeti: *Indulo* / March (1942)

Bartók: *Indulo* (1939)

Bartók: Hungarian Dance for four hands

Ligeti: *Együgyű melódia* / Simple melody for 3 pianos (1943)\*

Kodály: Canons on the black keys No. 7 and No. 8

Ligeti: Allegro moderato (1943)\*

Prokofiev: March op. 65/10 (1935)

Ligeti: *Egy kis tréfa* / Little joke (1943)\*

Debussy: *La fille aux cheveux de lin* (1910)

Ligeti: Nocturne (1942)\*

Ligeti: *Musica ricercata* nro 3 & nro 7 (1951–1953)

Ligeti: Sonatina (1950–1951)

Salmenhaara: *Sonatella* (1983) I *Allegretto*

Ligeti: *Invention* (dedicated to Kurtág) (1948)

Kurtág: *Hommage a Ligeti*

Ligeti: Piano etude *L'arrache-Coeur* (dedicated to Kurtág) (1994)\*

Ligeti: *Trois Bagatelles* (1961)

Ligeti: *Selbstportrait mit Reich und Riley (und Chopin ist auch dabei)* (1976)

\* unpublished (Source: Paul Sacher Foundation, György Ligeti collection.)

**Sae Iida** finished her Doctoral studies at the Sibelius Academy as a Finnish government scholarship student. Her doctoral thesis is on the Japanese influence in the *Bal-lads on "Kwaidan"* for the piano by Finnish composer P. H. Nordgren. She also studied in the Conservatoire de Paris (CNSMDP) as an exchange student. She is now a part-time teacher at the Showa University of Music in Japan. Sae Iida frequently performs in and around Tokyo, as a solo player and as a chamber musician. As the director of the Sibelius Society of Japan, she is contributing to the spread of Finnish music in Japan. In 2015 she performed at the Sibelius's 150th anniversary concerts in Finland and in Estonia. In addition, Sae actively performs contemporary music. For example, she premiered the piano solo piece by Kazuhisa Akita in her recent recital in Tokyo in July 2016, where she also performed piano compositions by Ligeti.

**Elisa Järvi** completed her artistic doctoral studies at the Sibelius Academy DocMus Department in Helsinki. Her thesis and book "Turning Kaleidoscope" discusses the rhythmic and metrical aspects of Piano Etude No. 8 by György Ligeti. She also studied in London and Cologne, where she completed her "Konzertexamen". Ms. Järvi is currently working as a part-time teacher and post-doctoral researcher at the Sibelius Academy and studying musicology at Helsinki University. Together with Finnish composer Sampo Haapamäki, she has recently developed a new kind of quarter-tone piano. She is an active performer of contemporary music and also combines contemporary music with performances of earlier works, including works written for the fortepiano. She has performed extensively throughout Europe as a chamber musician, and engagements have taken her to Japan as well as the United States. Her debut album "Aufforderung zum Tanz" (Fuga 9370) features dances and compositions with dance influences by classical and contemporary composers.

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## **A PIANIST'S APPROACH TO PRACTISING POLYRHYTHMIC PATTERNS IN LIGETI'S ETUDES**

György Ligeti's *Etudes for Piano* (1985–2001) are some of the most outstanding achievements in the solo piano repertoire from the last part of the 20th century. Those eighteen etudes offer a pianist a wide range of colours and characters to work with, as well as numerous pianistic demands that require the pianist to develop their technical and mental abilities to the maximum. My artistic research is titled *A Performer's Approach to the Challenges in Ligeti's Etudes for Piano* and discusses aspects of interpretation and performance of these pieces. It gives an overview of the main compositional techniques and devices that are used in the pieces and explains what kind of pianistic challenges those create for the performer. The purpose of the research is to give insight into the working process of a pianist in learning and preparing the etudes for performance. In the lecture-recital *A Pianist's Approach to Practising Polyrythmic Patterns in Ligeti's Etudes*, the focus is on the highly complex rhythmic structures present in the etudes. The use of polymetre makes the etudes demanding for the pianist to play, as a single performer has to create the illusion of simultaneous layers of different rhythmic patterns moving independently. Various possibilities of rhythmic and metrical thinking are explored and numerous ways of practising are demonstrated in the lecture-recital, with examples based on my working process on three Etudes: *Der Zauberlehrling*, *Arc-en-ciel* and *L'escalier du diable*. References are made to Ian Pace's article *Maintaining Disorder: Some Technical and Aesthetic Issues Involved in the Performance of Ligeti's Etudes for Piano* (Contemporary Music Review: 2012). Most of the examples and demonstrations are drawn from reflections on my own practice, as well as some ideas that have been shared on the same topic by other performers.

**Kristi Kapten** (born in 1986) is an Estonian pianist. She received her Bachelor's Degree in 2010 from the Estonian Academy of Music and Theatre (EAMT), where she studied with Prof. Peep Lassmann, and then became a Master student at the Royal Conservatoire of Scotland (RCS) in Glasgow, studying under a full scholarship with Prof. Fali Pavri from 2010 to 2012, from which she graduated with a Distinction. Since 2013 she has been a Doctoral student at the EAMT and a part-time lecturer.

Kristi won 1st prize in the II Tallinn International Piano Competition in 2011, and she received several prizes during her studies at the RCS. She has given recitals in many countries, including the United Kingdom, China, Finland, Estonia, Ireland and Sweden. She is an active chamber musician, has performed as a soloist with several orchestras and played in masterclasses with Leon Fleisher, Boris Berman, and Steven Osborne, among others.

## FÜSUN KÖKSAL İNCIRLIOĞLU

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# TOPICS OF TIME AND SPACE IN GYÖRGY LIGETI'S MUSIC AND AFTER

Pursuing a fastidious environment of the serial aesthetic, the second half of the twentieth century witnessed a body of scholarship scrutinising the relationship between the composer and listener. In the 1990s, composer and music theorist Fred Lehndahl argued that intellectual compositional processes create a gap between the *compositional grammar* and *listening grammar*, and that music composed with serial procedures prevents the listener from forming a mental representation of music, which is necessary for its comprehension.<sup>1</sup> Later on in the second chapter of his book *Signs of Music*, musicologist and semiologist Eero Tarasti points out the erasure of the psychological level of music due to the serialist approach.<sup>2</sup>

Being a part of the European post-war avant-garde, György Ligeti's music holds a unique position with its clearly perceptible trajectory, mediated by a broadened palette of fresh gestural topography; a kaleidoscope-like universe of time and space operating through the sense of definite location with clear high and low frontiers, or with a variety of mechanisms controlling the acceleration or deceleration of time. This paper aims at studying selected types of gestural units from a topic theoretical perspective as explained by Leonard Ratner and taken further by theorists such as Kofi Agawu, Raymond Monelle, and Robert Hatten.

**Füsun Köksal İncirlioğlu** graduated from the Hochschule für Musik Köln, She holds a Ph.D. in composition with a minor in theory from the University of Chicago. Her music has been programmed at festivals including the Schleswig Holstein Music Festival, Via Stellae Festival, Forum Neuer Musik, and Fertile Crescent. Prominent ensembles and performers who have featured her music include the Ensemble Modern Academy, Ensemble Calliopée, Arditti String Quartet, Pacifica Quartet, Eighth Blackbird, Bilkent Symphony Orchestra, Vertix Sonore, and the Hezarfen Ensemble. Nominated for the 3rd Pablo Casals Award, Köksal is the recipient of numerous awards, including the 6th International Henri Dutilleux Composition Competition and the 3rd International German-Polish Composition Prize. She has won several awards of the SCI/ASCAP composition commissions. Köksal has served as lecturer at the University of Chicago and Bilkent University, as Visiting Assistant Professor at the University of Pittsburgh and Middlebury College. Her works have been published by PWM, Edition Dohr, and Bachovich Music Publications. She currently teaches at Yaşar University, İzmir-Turkey.

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<sup>1</sup> Fred Lehndahl, "Cognitive Constraints on Compositional Systems" in *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*, ed. John Sloboda (Oxford: Oxford University Press, 2001), pp. 233–234.

<sup>2</sup> Eero Tarasti, *Signs of Music, A Guide to Musical Semiotics*, (Berlin, New York: Mouton de Gruyter, 2002), p. 45.

## GYÖRGY LIGETI AND ORGAN MUSIC - TRADITIONAL REFORMER OR REVOLUTIONARY DISCOVERER?

**A discussion of Ligeti's organ music and its influence on organ playing technique**

### Program

György Ligeti Excerpts from the following works:

*Ricercare per Organo* (1990)

*Zwei Etüden für Orgel* (1967, 1969)

I *Harmonies*

II *Coulée*

*Volumina* (1961–62, 1966)

György Ligeti has a considerable reputation for orchestration, colours and timbres. He developed composition techniques in unique directions and managed to find new dimensions of musical language. Ligeti was not an organist, nor was his organ music born in a liturgical context. His rare organ pieces are absolute music with pure playing technical inventions, each of them as unique as his many other masterpieces for other instruments and ensembles. Among his compositions for organ, the *Volumina* is not only a masterpiece in the organ repertoire but also an outstanding representative of the organized chaos and richness of colour of the new music genre in general.

This lecture will discuss connections between tradition and the reformation of organ playing techniques in Ligeti's organ music. Very little music was written in graphic notation before *Volumina* (1961–62). The piece contains no traditional features and provides both performer and listener with an amazing musical journey of organized sound mass. In contrast, the *Ricercata per organo* does have a strong link to tradition as well as to the Italian master of organ, Girolamo Frescobaldi (1583–1643). In fact, part of the musical material in Ligeti's piece comes from Frescobaldi's *Ricercare cromatico post il Credo*. Even so, while the notation and manner of playing are traditional, the harmonic and melodic structure of the piece are not. The *Etudes* for organ, meanwhile, are located in the middle of the program because they are technically and musically in the middle; thus, while they are notated in a traditional way, their musical information is new, at least for the organ music genre. New also is Ligeti's manner of registration and playing technique, as well his creative use of sliding and half-open stops.

**Jan Lehtola** collaborates regularly with composers and has given more than 150 world and regional premieres. Lehtola was the Artistic Director of the Organo Novo Festival in Helsinki 2007–2016 and was Chairman of the Finnish Organum Society 2009–2014. Lehtola has recorded for the Finnish Broadcasting Company (YLE) and can be heard on more than thirty commercial recordings. Dr. Jan Lehtola studied the organ in Helsinki, Amsterdam, Stuttgart, Lyon and Paris. He graduated from the Church Music Department of the Sibelius Academy, gaining his diploma with distinction in 1998. In 2000 he gave his Sibelius Academy debut recital in Kallio Church, Helsinki, and in 2005 received a Doctorate for his dissertation on Oskar Merikanto as a transmitter of European influences to Finland.

## **BENJAMIN R. LEVY**

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# **LIGETI AND SAARIAHO AT THE FRINGES OF SPECTRAL COMPOSITION**

György Ligeti is often seen as a forerunner to spectral composers including Grisey, Murail, Rădulescu, Saariaho, and Vivier. Ligeti is mentioned frequently in regard to these composers' aesthetics and influences, and the composer's own writings resonate with foundational ideas in the spectral movement. An analysis of Ligeti's Cello Concerto shows this common ground, with points of comparison to works from Grisey (*Périodes* and *Partiels*) and Saariaho (*Lichtbogen*). Shared techniques work to blur the distinction between harmony and timbre, use microtonal inflections and interpolate formal parameters, emphasizing gradual transformations, the crossing of perceptual thresholds and techniques derived from electronic composition. These techniques reveal grounds for Ligeti's inclusion as a precursor to the school, but they also reveal important differences in conception, execution and the aesthetic functions they serve.

Beyond technique, spectralism has been defined as a type of attitude—one where music is seen as an investigation of sonic reality through acoustics and perception. In spectral composition, this basis of music in sound itself began as a quasi-scientific exploration, but it quickly acquired almost mystical overtones, e.g. in Rădulescu's *Credo* or in late works by Grisey and Vivier. While Ligeti admired the originality, imagination and technique of Vivier, he could not accept the religiosity of these compositions. Perhaps in this divergent attitude, Ligeti and Saariaho remain at the fringes of the spectral school, positioning their music away from the overtly spiritual and closer to other types of human experience. In light of both their technical and expressive resources, this paper concludes by revisiting the Cello Concerto alongside Saariaho's works *Lichtbogen* and *Amers*, works that have compositional similarities but which also evoke the related concepts of intimacy, distance and alienation.

**Benjamin Levy** is an Assistant Professor of Music Theory at the University of California, Santa Barbara. His publications on Ligeti, Xenakis, and Feldman appear in *Perspectives of New Music*, *Twentieth-Century Music*, *The Contemporary Music Review*, and in volumes of collected essays. He won the Society for Music Theory's Emerging Scholar Award in 2011, and his book *Metamorphosis of Musical Form: The Compositions of György Ligeti in the 1950s and 60s* is forthcoming with Oxford University Press.

## **WOLFGANG MARX**

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## **“A COMPOSER SHOULD SIT AND COMPOSE, SHOULD WRITE MUSIC AND NOT TALK TOO MUCH”**

### **WRITING MUSIC VS. WRITING ABOUT MUSIC?**

### **– GYÖRGY LIGETI AS PUBLIC SPEAKER AND ESSAY-WRITER**

In an interview with Marina Lobanova in 1991, György Ligeti complained about having to spend too much time talking or writing about his music – time that is then lost for composition: “A composer should sit and compose, should write music and not talk too much. Time and again I find myself having to give a lecture or answer someone’s questions...I think that is a disaster! Wagner started it all off – he was always wanting to anchor everything in the form of a particular world view...Dufay and Machaut left us no treatises...There’s too much talk.” However, among composers, Ligeti was probably one of the most prolific interviewees, public speakers and essay writers since the Second World War. Certainly after his arrival in Western Europe, he regularly published essays about either his own music or that of other composers as well as more general, music-related issues while also being a very active contributor to radio programmes, summer schools, festivals and other events. This paper will investigate possible reasons for Ligeti’s violation of his own dictum quoted above, identifying three main motifs for these activities, which, however, were not all equally relevant throughout his career. These include economic reasons as he had to support himself financially. Before accepting a professorship in composition in Hamburg in 1973 in particular, he had no regular income. At the time, journals and radio stations offered much better fees than they do today, and after his breakthrough with *Appartitions* and *Atmosphères*, Ligeti became a sought-after contributor to the public discourse about new music. Secondly, he needed to assert his auctorial authority, particularly vis-à-vis musicological interpretations by heavyweights such as Stuckenschmidt, Adorno or Metzger. Finally, a public profile was important to securing, improving and maintaining

an appropriate “share of the new-music market”, as it were. The paper will also discuss the role of Ligeti’s own contributions regarding the discourse about his music and his person, exploring the dichotomy between their value as a source of information and his own efforts at shaping the narrative around himself and his work.

**Wolfgang Marx** is Associate Professor in Music at University College Dublin, where he has taught since 2002. Apart from the music of György Ligeti, his research interests include the representation of death in music (with a special focus on requiem compositions) and the theory of musical genres. Among his recent publications on Ligeti are *György Ligeti: Of Foreign Lands and Strange Sounds* (ed. with Louise Duchesneau) and articles on the sketches of the *Nonsense Madrigals* as well as the influence of cultural traumas on Ligeti’s stylistic development.

### **KYOKO OKUMURA**

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## **LIGETI’S SKETCH STUDY: THE COMPOSITIONAL PROCESS OF HIS *ATMOSPHERES* (1961)**

*Atmosphères* by György Ligeti is a cluster work for orchestra. While in Hungary, Ligeti was denied access to Western avant-garde music by the country’s socialist government. Although he had already considered the essence of *Atmosphères* by the early 1950s, the turbulent situation prevented him from realizing his idea. When he defected to the West, he encountered a new heterogeneous environment and soaked up knowledge there. While he enthusiastically worked on electronic music at a studio in Cologne for three years, ultimately, he left it because he sought to express his own sonority through orchestral music.

What sort of sonority did Ligeti describe in *Atmosphères*? How did he compose it? The author investigated Ligeti’s *Atmosphères* sketches, preserved by the Paul Sacher Foundation, in order to clarify these questions. The sketches reveal that Ligeti’s compositional process consisted of four steps:

1. Ligeti divided the entire work into 21 sections and then wrote a “plot” in typescript for each characteristic.
2. He controlled the “time schedule” of a whole work by calculating duration times for each section and each measure by the second.
3. He made “rhythmical sketches” and strictly controlled the number and combinations of tones within them.
4. He used “graphical sketches” to design the entire sound figure and tone color of a cluster.

In addition, *Atmosphère*'s "micropolyphony" was woven together by two dodecaphonic melodies, not only horizontally but also vertically. However, Ligeti refused to be ruled by a compositional system; while he selected some rules for the composition, he refused to be enslaved by them. Ligeti half-obeyed his selected compositional rules and half-deviated from them to construct the musical texture of *Atmosphères*.

**Kyoko Okumura** studied piano and musicology at Doshisha Women's College and Osaka University, Japan. Since 2016 she has been a visiting researcher at the National Museum of Ethnology, Japan. Between 2009 and 2015 she visited the Paul Sacher Foundation as a guest researcher multiple times. She is researching Ligeti's compositional memos, sketches, drafts, and correspondences with particular focus on works after 1956. She is currently writing her dissertation on the influence of Ligeti's electronic music on his works from the 1960s onward. She won the grants from Osaka University in 2009, 2010, 2012, and 2013, the Konosuke Matsushita Memorial Foundation (Japan) in 2012, the Paul Sacher Foundation in 2013, and the Murata Science Foundation (Japan) in 2015. Her paper "Sketches Reflecting the Images of San Francisco" is scheduled for publication in *Rootedness and Cosmopolitanism: Ligeti's Cultural Identities*, edited by Amy Bauer and Márton Kerékfy (Ashgate, 2017).

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## ORDER, CHAOS, AND TROMPE L'OREILLE IN GYÖRGY LIGETI'S PIANO ÉTUDES, VOLUME 2

Music theorists such as Jonathan Bernard, Jane Piper Clendinning and Michael Hicks have studied György Ligeti's music from the mid-1960s through the mid-1970s, focusing on its spatial aspect, and have shown that the spatial arrangements of notes and their behaviour in actual pitch space played a crucial role in shaping the vertical and horizontal structures in such works as *Lontano* and *Continuum*. The present paper hypothesizes that Ligeti's interest in pitch space was unchanging (or even increasing) in his later works, and takes up some of the Etudes for Piano, Volume 2 (1988-1994). No. 9 (1990) is subtitled "Vertige" due to the seemingly infinite series of rapidly and evenly descending chromatic lines that constitute a dizzying musical texture. In terms of pitch-space structure, "Vertige" can be heard as an ostensibly simple process of registral expansion, the process that appeared in so many of Ligeti's earlier works (Cello Concerto and *Lux Aeterna* of 1966, for example). Viewed through pitch-space graphs, however, the expansion process turns out to be not

as straightforward as it may seem but rather one in which chaos gradually takes over order through unique compositional features like *missing link*, *fake-back*, *whole-step discontinuity*, and *ascending tail*. They are virtually impossible to spot on the score, nor can we actually hear them, since Ligeti skillfully “deceives the ear” of the listener by creating aural illusions. Another example of his *trompe l'oreille* is Etude No. 14, *Columna infinită* (“Infinite Column”). Not only does its graphical representation show an astonishing similarity to Constantin Brâncuși’s sculpture of the same name, but it also reveals the way in which Ligeti more than simply made up for the compromise arising from the physical limitations of human pianists, and transformed a rather simplistic transliteration of a spatial object into a concert piece with an overwhelming climax.

Japanese music theorist **Hideaki Onishi** earned his Ph.D. from the University of Washington, Seattle, studying with Jonathan Bernard. His main research interest has been the music of post-WWII composers, and he has presented and published on the works of Boulez, Takemitsu, Messiaen, and Ligeti. Onishi also collaborates with ethnomusicologist Pamela Costes-Onishi on interdisciplinary studies on kulintang (the gong and drum music from the Southern Philippines) and co-directs the Sari-Sari Philippine Kulintang Ensemble, actively composing and performing in Singapore and the surrounding regions since 2009. Onishi currently teaches at the National Institute of Education, Nanyang Technological University, Singapore.

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# ASPECTS OF MELODIC AND RHYTHMIC TEXTURES IN GYÖRGY LIGETI'S MICRO AND MACRO POLYPHONY

## THEME: MUSIC-ANALYTICAL AND STYLISTIC APPROACHES

The subject of this paper falls within my previous musicological research on the contemporary era and is focused on the exploration of the methods which György Ligeti applied on a number of his chamber, orchestral and solo works in order to generate various, previously unheard, interactive textures. Although within Ligeti’s aesthetic trajectory, he is differentiated from his contemporaries, such as ‘pure’ sonoristic composers (Penderecki, Lachenmann, Sciarrino and others), his polyphonically-constructed textures often create diversiform sonoristic environments, based more on melodic and rhythmic material and less on timbral extension for each particular musical instrument.

In addition to Ligeti's orchestral masterpieces, the works *Ramifications* (1968–69), *Chamber Concerto* (1969–70), *Melodien* (1971), and Piano Etudes No. 3 and No. 4 from the first book (1985) are some representative examples from the above aesthetic direction.

Through analysis of particular extracts from the above-mentioned works, this paper will attempt to demonstrate a number of applied compositional principles in order to explore both the micro- and macro-structure of 'Ligetian' micropolyphonic textures.

Ligeti's innovative, sophisticated techniques, such as the blocked keys in Etude No. 3 and the repetition of pitches combined with *sfz-p subito* dynamics in the *Chamber Concerto's* second movement, have been proved to be strong tools in order to achieve rhythmic complexity, characterised by ultimate levels of rhythmic accuracy.

Various pitch (or pitch-class) sets and intervallic ratios are often used as starting points for the generation of multi-layer canonic textures and imitative passages. Both the horizontal (melodic) and the vertical (harmonic) organisation of the pitch material form structures which consist of linear sonic events, which in turn consist of multiple interactive, poly-rhythmic gestures.

Ligeti's distinguishable polyrhythmical, sonoristic effect often occurs from several types of linear and non-linear arithmetic series and sets which will be analysed, presented and evaluated.

In summary, based on particular extracts of the works mentioned above, this paper will focus on:

- how Ligeti's micropolyphonic techniques create a variety of sonoristic textures
- how Ligeti's micropolyphony forms sophisticated macro-polyphonic structures
- arithmetic series which dominate the rhythmical construction of these works and on how they affect the overall textural plan of each work

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# STRUCTURAL ANALYSIS OF THE FIRST MOVEMENT OF GYÖRGY LIGETI'S PIANO CONCERTO

The aim of this paper is to provide in-depth structural analysis of the first movement of Ligeti's Piano Concerto without emphasising the ethnomusicological references that lie behind the construction of the score. The paper holds that form-building here is based on two hierarchical levels of polyphonic organization. The basic level is twofold stratification – the interaction of two strata or gestural strands – wherein gestures can be divided into strands according to certain aspects of rhythm, character, timbre, or directions of movement and harmony. The other hierarchical level refers to the organization of the strata/gestural strands, each of which has several intermediate strata. The first gestural strand is a bulwark of the musical construction: it is continuous and encompasses the whole movement. The second gestural strand is contrastive: it is discontinuous and manifests itself only occasionally. In order to treat the qualities of both strands analytically, it is necessary to reveal the integral principles of the temporal organization of the piece and to conceptualize the basis of the structural hierarchy – the polyrhythmic structure. This can be differentiated into two complexes of rhythmic lines that determine the rhythms of the first and second gestural strands.

The harmonic basis of the first gestural strand is a specific polymode. The main harmonic feature of the second gestural strand is the pitch-set 4-16, whilst another set (4-26 (12)) is used as additional harmonic colour. Some of the melodic materials are monophonic, whilst others are homophonic – harmonized with spectral elements.

KEYWORDS: polyphony, stratification, polyrhythm, polymode, pitch-sets, micro-series, spectral elements

**Jānis Petraškevičs** studied composition with Pēteris Plakidis, Sven-David Sandström and Ole Lützow-Holm. He worked on his doctoral thesis in musicology at the Latvian Academy of Music from 2007–14. Among his honours are First Prize in the competition of the Association of Baltic Academies of Music in Hamburg (2003), the Fellowship of the Civitella Ranieri Foundation in Umbertide (2013–14), and the Latvian Grand Music Award for new composition of the year (2014). His music has been performed in Austria, Belgium, Canada, France, Germany, Hungary, Italy, Japan, Latvia, Lithuania, the Netherlands, Poland, Sweden, Switzerland, and the UK, including once each at the Biennale di Venezia (2008), the ISCM World Music Days (2008, Vilnius), the concert series Musica Viva in Munich (2012), the festival Warsaw Autumn (2013), the festival Ultraschall Berlin (2015), and the festival Archipel (2015).

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# **NONSENSE MADRIGALS BY GYÖRGY LIGETI: BETWEEN CHAOS AND ORDER**

György Ligeti's *Nonsense Madrigals* represent a kind of "musical revolution" in Ligeti's style, the result of his passionate research on African poly-rhythms and its influence on his music. What Ligeti intended to create during that period was a juxtaposition of diverse rhythmic and melodic patterns so as to fuse them into an illusory chaos. In *Nonsense Madrigals*, there is a further juxtaposition of literary text that adds an additional notion of disorder. However, there is also an ancient order that governs this new approach: the old masters such as Philippe de Vitry, Johannes Okeghem or Johannes Ciconia and their compositional techniques became Ligeti's basis for mixing the old western styles with traditional Central African music, thus allowing the new and authentic compositional idea to blossom. The copious sketches of *Nonsense Madrigals*, stored at the Paul Sacher Stiftung in Basel, reveal that Ligeti's preparatory brainstorming also included many other inspirations, such as Balkan and oriental music, jazz, and some of Ligeti's own compositions. His combination of old and new without the use of concrete models but rather inspiration alone, marks a new approach among Ligeti's contemporaries.

But what is the result of this fusion? Is the old order contrasting with or culminating in a new "chaos"? Is the "chaos" a synonym for confusion or perhaps a new and unique order that springs from the superimposition of different patterns? Do the repeating patterns refer to the mathematical theory of fractals, and if so, how? The aim of my study is to illustrate how Ligeti proceeds to combine apparently distant approaches and ideas and to focus on the interrelations between them.

**Monika Prusak**, musicologist and musician, was born 19.07.1979 in Białystok (Poland). After graduating in Flute, she completed a Master of Arts in Choir Direction and Music Pedagogy at the F. Chopin University of Music in Warsaw, a Bachelor's Degree in Singing at V. Bellini's Music Conservatoire in Palermo, and a Master's Degree in Musicology at the University of Palermo with a dissertation on *Paradise Lost* by Krzysztof Penderecki. She is a PhD student at the University of Rome "La Sapienza" working on *nonsense* in compositions by György Ligeti and Goffredo Petrassi. Since 2009 she has been an author at Teatro Massimo in Palermo and at *Il Giornale della Musica* in Turin. Since 2011 she has been music critic at *Il Corriere Musicale* in Milan and is on the editorial staff of the periodical *Krytyka Muzyczna* in Warsaw. Her area of interest includes the music of the 20th century with a focus on the changes in compositional style since 1950.

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## **GYÖRGY LIGETI IN THE MIRROR OF HIS WRITINGS**

Although much has been written on contemporary composers' writings, they are most often considered as either the context of a particular work or the source of composers' opinions. They rarely serve as the autonomous subject of critical reflection. However, in the era of flourishing research on various texts of culture, it seems necessary to ask the following questions: Which topics are most popular in composers' writings? What is their intellectual and philosophical background? What is the relation between the composers' statements and their works? How do they describe other music? What kinds of rhetorical devices can be traced in their writings? What is the composers' affinity to the role of critic or theorist?

With these questions in mind, I would like to present György Ligeti in the light of his writings. I consider his statements not only as the source of knowledge on the composer but also as an important element of his autocreation. Therefore, I will focus both on the content and poetics of Ligeti's writings, which are a testament to cognitive curiosity as well as high erudition in literature, visual arts, different (including non-European) cultures, and the newest scientific theories. Ligeti also proves to be a careful observer of as well as participant in current discussions concerning the status of music, its relation to language, and the social status of the composers of his times. Moreover, in his writings, the composer outlines his own vision of music history and tries to determine his position within it by referring to the achievements of his predecessors. Special figures in this vision include Anton Webern, Bela Bartók and Claude Debussy as well as the masters of the past.

I will also illustrate my paper with examples of the specific poetics of Ligeti's writings, which display his rhetorical and polemical talent, his sense of humour, his power of persuasion, and, above all, his rich imagination.

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## DIFFERENT PATHWAYS TAKEN: **AN ANALYTICAL COMPARISON BETWEEN LIGETI'S AND KURTÁG'S MUSIC OF THE 1950s**

Ligeti and Kurtág both arrived in Budapest from Transylvania at the Ferenc Liszt Academy of Music in September 1945. They had the intention of studying composition with Bartók, but he unfortunately died in New York a few days later. Their paths diverged considerably after graduating, particularly after Ligeti escaped to the West in 1956 during the Hungarian Uprising. This paper will explore the connections and contrasts between these two significant post-war Hungarian composers through an analysis of their chamber music of the 1950s and early 1960s with particular reference to Ligeti's String Quartet No. 1 (1954) and *Musica ricercata* (1951–53) for piano, as well as Kurtág's String Quartet No. 1 (1959) and *Eight Piano Pieces* (1960).

In comparing the earlier works of these two composers, one feature is particularly striking, namely, how Kurtág's first Quartet sounds so much more radical and modernist in comparison to Ligeti's first quartet. Ligeti's work shows its reliance on Bartók's string quartets for the core of its musical language, but with some sonic elements expanded, such as his extensive use of natural harmonics at the end of the work. Ste-

phen Walsh has pointed out the traces of Bartók's influence on Kurtág's first quartet; Webern's influence is also apparent in its angularity and dissonant harmonic language. Admittedly, Ligeti's work was written five years earlier and went unperformed because, as Beckles-Willson has observed, it was "an extension of the elements of Bartók that were most at odds with Soviet demands and there is no sign that he even submitted it for consideration [for performance]." Once Ligeti had settled in the West after 1956, his musical language became transformed as he became heavily influenced by the Western composers he met. Kurtág also spent time in the West in Paris in 1957 and 1958, studying with Messiaen, and undergoing therapy with Marianne Stein, the dedicatee of his String Quartet Op. 1. Therefore, both composers became aware of new ways of thinking through their direct contact with composers from the West in the later 1950s.

In this paper I will explore the similarities and differences between these two composers' approach to composition with specific reference to their early works. I will show that in some of Kurtág's works of the 1950s, he could be viewed as the more radical and modernist of these two contemporary Hungarians – although this was a passing phase, and Ligeti's music quickly became much more innovative once the influence of the Western musical world had made its impact on his work, such as the orchestral work *Apparitions* (1958–9).

**Michael Searby** is presently a Principal Lecturer in Music at Kingston University, where he has taught since 1990. Prior to that he lectured in music at Salford University. He is the Course Leader for the MA and MMus music courses and teaches composition, analysis, music history, and performance at undergraduate and postgraduate levels. His main research interests are contemporary music, music analysis and composition. He has written extensively about the music of the Hungarian composer György Ligeti, including the book *Ligeti's Stylistic Crisis: Transformation in his Musical Style 1974-85* published in 2009 by Scarecrow Press, and four articles for *Tempo* on the music of Ligeti, covering the Chamber Concerto, postmodernist tendencies in Ligeti's music, the Horn Trio and his opera *Le Grand Macabre*. He organized a conference at Senate House, London University on the music of Ligeti in March 2012, and co-edited a double issue on Ligeti's later music based on papers from the conference for *Contemporary Music Review* in 2013. In October 2013 he presented a paper on Ligeti's approach to form at the Florida State University Ligeti Conference 2013. In 2014 he gave papers on Ligeti's music at the Ligeti Soundscape Conference in Maccagno (July) and at the Music and Stage conference at Rose Bruford College (October) on *Le Grand Macabre*. In May 2016 he gave a paper on Ligeti and his use of timbre at the Ligeti in Retrospect conference in Cluj. He has also given pre-concert talks for the BBC on Ligeti's Violin Concerto and Kurtág's music and was also interviewed about Ligeti's music on BBC Radio 3.

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# DECONSTRUCTED TIME, ORGANISED CHAOS: LIGETI'S MUSICAL GAMBLE WITH CLOCKS AND CLOUDS

Influenced by the writings of Gyula Krúdy, Karl Popper, and by the images of Salvador Dalí's melting watches, Ligeti creates a musical aesthetic of his own, challenging the temporal dimension according to arbitrary rules. As will be demonstrated, these arbitrary procedures are in fact manoeuvres of the Ligetian logic operating in his scores. With a poetic recycling of mechanisms and gear-shifts, the clock becomes, in his work, a pretext for playing with time against all laws of physics, often displaying in music its opposite hypostasis: the cloud. Via sonorous metaphors for deconstructed time and carefully planned chaos, these two elements become iconic entities in Ligeti's pieces.

This paper shows how the composer adopts contradictory procedures – disrupting the rhythmic aspect while controlling the resulting chaos with maximum precision. This paradox of converting clocks into clouds will be analysed in a few of Ligeti's scores, disclosing some of the composer's brilliant techniques: the layering of different temporal strata, an idea borrowed from the American Charles Ives and later from Conlon Nancarrow; the rhetoric of the built-in error; altering the state of aggregation of the rhythmic parameter, constantly blurring the line between clocks and clouds; the overlapping of perfectly identical, but minimally phase-shifted rhythmic continuities, which evoke the Moiré pattern, both visually and aurally.

The *Poème Symphonique*, *Clocks and Clouds*, *Les Horloges Démoniaques* from *Nouvelles Aventures*, the *Piano Studies* and many other works show that, for Ligeti, rhythm is a premise for controlled sound disorder and one of his favourite musical gambits.

**Bianca Țiplea Temeș** is Reader Ph.D. at Gh. Dima Music Academy in Cluj, Romania and head of the Artistic Department at the Transylvania Philharmonic. Her present research focuses mostly on Ligeti and Kurtág. Her books and articles have been published in Romania and abroad, the next publication being a chapter of a forthcoming collection of essays on Ligeti published by Ashgate. She has been visiting professor at the Universidad de Oviedo, at the Instituto Mascagni in Livorno, at the Paderewski Music Academy in Poznań, and at University College, Dublin. She was awarded several Erasmus grants to study at the University of Cambridge/U.K., obtained a DAAD Scholarship at Humboldt University in Berlin and received a research grant from the Sacher Foundation to explore the Ligeti collection. In 2016 she became the founder and director of the Festival "A Tribute to György Ligeti in his Native Transylvania", organized in Cluj, the city where the composer started to study music.

## **TELEOLOGICAL STRATEGIES OF NON-TONAL MUSIC: THE CASE OF GYÖRGY LIGETI**

Tonal music is generally conceived of as goal-directed, with the goals of musical motion given *a priori* and usually known in advance. Conversely, non-tonal music defines its goals contextually, where the sense of directed motion is obliterated. The latter description seems more appropriate for Ligeti's works composed in the 1960s, particularly in light of his own statement about his works being "more object-like than process-like". Yet, he has also stated that "musical moments have meaning only in that they point to other moments", suggesting that, after all, we are justified in searching for some forms of goal-directed processes in his music. The present paper examines various procedures whereby Ligeti projects goals, steers the flow of music toward them, and reaches (or sometimes undermines) them in his vocal a cappella piece *Lux aeterna*, with the parameter of pitch as the main focus. These procedures are (1) centricity, with intonational centers as contextual goals; (2) the goal-directed process of promoting these centers; (3) aggregate completion, both locally and globally; (4) the completion process in other domains; (5) directed linear motion, again both locally and globally; (6) registral and textural processes; (7) patterns of tension and release. Of special interest is procedure (4), which I define as an extension and generalization of the aggregate-completion. The goal is the exhaustion of all entities within a given "family of entities", i.e. all pitch classes belonging to a given scale, all possible transpositions of a given collection, all intervals, etc. By "goal" we can mean: a) a point in time, the reaching of a single note or chord; b) a more extensive musical entity (e.g. the return of a previously stated theme); c) more abstractly, restoring balance, attaining a certain state, clarifying initial ambiguity.

**Miloš Zatkalik** is a composer and music theorist as well as professor at the Faculty of Music, University of Arts in Belgrade. His principal research interests include analysis of 20<sup>th</sup>-century music, relationships between music and language and music and literature, as well as psychoanalytic aspects of music analysis. He is currently writing a book on the teleological strategies of post-tonal music.







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