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UNIVERSITY OF SOUTHAMPTON

SCHOOL OF HUMANITIES

Music Department

**Portfolio of Compositions
with Accompanying Commentary**

by

Marios Joannou Elia

Thesis for the Degree of Doctor of Philosophy

December 2010

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

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The commentary focuses on the predominantly applied extraneous media in my music, that is, the inclusion of literary sources. The discourse begins with a biographical sketch (Chapter 1), followed by a succinct description of the concept of polymediality, which involves two dimensions: the work-immanent compositional and polymediality on the process of staging (Chapter 2).

Chapter 3 considers literary sources as a constituent component of music's polymediality. The first part is preoccupied with the implementation of textual elements and vocality in instrumental works, with special reference to the orchestral piece *AKANTHAI*. Simultaneously, this section elucidates a series of fundamental architectural tools and aspects of the music, encompassing (a) the methodological advancement concerning analogous relationships, (b) the processing of linear transitions and polyphonic settings depending on the model of imitative interaction, (c) the polydimensional articulation of homogeneity, (d) the aspect of permanent fleetingness, (e) the different facets of hybridization and their implications, (f) the question of the musico-literary intermediality form, and (g) the concept of polyaesthetics. To this extent, the commentary reports on a research aiming at elaborating the hypothesis that musical and non-musical elements, like the literary sources, are mustered from a diversified spectrum of coherent principles.

Turning to the example of the opera entitled *DIE JAGD*, the second part of Chapter 3 is concerned with the situative conditions resulting from the abrupt omission of the relationship to the libretto, whereby the focus is displaced 'outside' the textual frame of reference.

Chapter 4 briefly highlights the scope of three further text-related parameters of the music in conjunction with their aesthetic issues: the specified titles of the works, the delineated expressive nuances, as well as the descriptive commentaries

and textual depictions found on the score. Furthermore, the chapter outlines the consequences of two-dimensional theatricality and meta-theatricality.

In conclusion, the commentary argues that the compositional procedure adopts literary references for the benefit of creating self-generated concepts. In other words, constituted within a plethora of musical and extra-musical elements, texts function as energetic catalytic stimuli; they become the key mechanism to enhance interactive system performance amidst the music's structural-strategic and conceptual framework.

Contents

1. Biography	1
2. The Concept of Polymediality	6
2.1. The Work-Immanent Compositional Dimension	6
2.2. The Vehicles-Cycle	17
2.3. The Dimension of Staging.....	17
2.4. Quality Versus Quantity	18
3. Literary Sources as an Inherent Polymedial Element of Music	19
3.1. The Implementation of Textual Elements and Vocality in Instrumental Works with Special Reference to the Orchestral Composition AKANTHAI.....	19
3.1.1. Historical Retrospective.....	20
3.1.2. Multiple Approaches of the Employment of Literary Sources in Instrumental Compositions	21
3.1.3. Comparative Motives.....	27
3.1.4. AKANTHAI and THE 9TH OF JULY 1821.....	33
3.1.5. The Synergetic Interaction Within AKANTHAI's Heterogeneous 'Repertoire'	34
3.1.6. The Varying Conditions of Integration and Individualization.....	46
3.1.7. The Polydimensional Articulation of Homogeneity	48
3.1.8. Conclusion	57
3.2. The Situative Conditions Resulting from the Abrupt Omission of the Relationship to the Literary Source, on the Basis of Exemplary Excerpts from the Operatic Composition DIE JAGD	59
4. The Original Text-Related Parameters and the Consequences of Theatricality of the Music in AKANTHAI and DIE JAGD	77
References	82

Portfolio Contents

1. DIE JAGD, Opera for Nature and Cars, Scenes I, II, IV, V, VIII, XIV, XVI.
(score, score's remarks, audio CD, DVD-Video, programme booklet).
The Stuttgart State Opera commissioned and premiered the work in co-operation with the Theater Rampe Stuttgart in 2008.
2. AKANTHAI, Version for Large Orchestra (score, score's remarks).
Commissioned by the German Radio Philharmonic Orchestra of Saarbrücken-Kaiserslauten in 2009.
3. STAUBZUCKER for Guitar Quartet (score, score's remarks, audio CD, DVD-Video).
Commissioned by the International Society for Polyaesthetic Education and premiered by the Miscelanea Guitar Quartet Salzburg in 2007.
4. THALATTA, THALATTA! for Mandolin and Ensemble (score, score's remarks).
Commissioned by the Klangspuren Schwaz – Festival for Contemporary Music in Tirol in 2007 and premiered by the Austrian Ensemble for Contemporary Music.
5. IKELOS for Violin, Violoncello and Clavichord (score).
Commissioned and premiered by the Ensemble Cross.art Stuttgart in 2010.

Declaration of Authorship

I, Marios Joannou Elia, declare that the thesis entitled

"Portfolio of Compositions with Accompanying Commentary"

and the work presented in the thesis are both my own, and have been generated by me as the result of my own research. I confirm that:

- this work was done wholly or mainly while in candidature for a research degree at this University;
- where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
- where I have consulted the published work of others, this is always clearly attributed;
- where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
- I have acknowledged all main sources of help;
- where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
- none of this work has been published before submission.

Signed:

Date:

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Chapter 1

Biography

I was born on 19th June 1978 in Paphos, southwest of Cyprus. My family originates from Kyrenia, northern coast of the island. Following the Turkish occupation of the northern portion of the country in 1974, they were forced to abandon their ancestral roots and settled in Paphos.

After graduating from lyceum (physical sciences) and completing twenty-six months of mandatory military service, I commenced my studies at the University of Music and Dramatic Arts "Mozarteum" in Salzburg in 1998, initially in guitar performance and music pedagogy. During this period I attended the music philosophical courses and interdisciplinary educational approaches of Wolfgang Roscher, a pupil of Carl Orff, and the composition class of Bogusław Schaeffer. In 2001 I began studying composition with Adriana Hölszky, as well as electronic music and audiovisual media. At the same year I met Karlheinz Stockhausen in Kürten/Cologne and become acquainted with his concepts of spatialization. Between 2003 and 2004 I attended the composition master class of Klaus Huber at the University of Music in Basel. The following year I graduated with a Master's Degree in composition at Mozarteum with a musicological thesis entitled BEOBACHTUNGEN AN DEN AVENTURES VON GYÖRGY LIGETI (OBSERVATIONS ON AVENTURES BY GYÖRGY LIGETI). At the Darmstädter Ferienkurse in 2006 I encountered Helmut Lachenmann and Georges Aperghis for the first time.

From 2007 to 2010 I pursued my doctoral research with Michael Finnissy at the University of Southampton. The dissertation explores literary sources as an inherent polymedial element of music. From 2007 to 2009 I undertook musicological research at the Vienna University of Music and Performing Arts, examining the latest tendencies of intermediality in compositional works – in the focus of attention the opera DIE SOLDATEN by Bernd Alois Zimmermann and the staged work DIE ERSCHÖPFUNG DER WELT by Mauricio Kagel. The research carries the title ZEITGENÖSSISCHE MUSIK UND IHRE WAHRNEHMUNGSFORMEN IM KONTEXT VON POLYÄSTHETIK UND POLYMEDIALITÄT (CONTEMPORARY MUSIC AND ITS FORMS OF PERCEPTION IN THE CONTEXT

OF POLYMEDIAILITY AND POLYAESTHETICS). In the first quarter of 2008 I engaged in communications with Mauricio Kagel regarding this investigation.

The premiere of *A PAIR OF SCISSORS AND THOUSAND THREADS* for violin and a guitarist with two guitars by the Cambridge University New Music Society in 2002 was amongst my first important international performances. In the same year, my first musico-theatrical composition *MY EYES, ONLY YOU* for two actors was premiered at the Vienna Concert Hall of the Mozarteum Foundation in Salzburg. Since then, the inclusion of extra-musical elements at the forefront of creative processes has played a critical role in the development of the Concept of Polymediaility (see Chapter 2).

Accordingly, I began to be interested in music perception and cognition by attempting interdisciplinary approaches to existing pieces, thus employing multimedia staging for the performance of vocal and instrumental works. This resulted in the production of a concert trilogy: the staged portrait-concerts *BURNING MOTIONS* for seven actors and instrumental ensemble (2004), premiered at the Vienna Concert Hall in Salzburg, *REFURBISHED* for eighteen musicians (2005), premiered at the Central State Theatre Salzburg, and *DAS GEHEIMNIS DES KLEIDERBÜGELS (THE SECRET OF THE HANGER)* for five actors and twenty-two musicians, premiered at the Toihaus Theatre Salzburg (2005). A year later, *HYDOR*, for electroacoustic music and video, was performed at the Salzburg Easter Festival.

With the multimedia composition *STROPHES* for choir, instrumental ensemble, loudspeaker ensemble, and electronics, exclusively written for the Volkswagen Transparent Factory in Dresden (2003-4), I have introduced a new component into the music that has become essential in my practice: composing for uncommon performance spaces. Bringing music outside of opera houses and concert halls instigated a number of other polymedial works, such as the opera *AS TIME GOES BY*, premiered by the Hanover State Opera in the eight-storey building of the Ministry of Science and Culture of Lower Saxony (2005), the media opera *DIE REISE DES G. MASTORNA (THE JOURNEY OF G. MASTORNA)*, performed at the Salzburg Airport (Amadeus Terminal 2) within the frame of the Mozart Festival 2006, the vocal piece *AQUANAUTEN*, premiered in the gardens of the Mirabell Palace in Salzburg (2007), and the opera *DIE JAGD (THE HUNT)*, premiered by the Stuttgart State Opera in a large car showroom (2008).

From an antithetical viewpoint, unconventional 'instruments' are positioned on the stage of classical concert halls. In the case of *AUTOTRIO*, a composition for three

cars, fourteen car-musicians, and electronics (2010), the premiere took place in the 2,300-seat Rosengarten Mozart Hall in Mannheim.

For the finale of the celebrations of the 125th birthday of the automobile, I was commissioned from the City of Mannheim and the Agentur m:con-mannheim:congress GmbH to write the open-air multimedia symphony AUTOSYMPHONIC (2010-1). The one-hour symphony is scored for large orchestra, choir, children's choir, pop band vocal ensemble, 80 automobiles, 120 automobile players (percussionists), percussion octet, live electronics, and a 360-degree sound system. After a ten-month 'casting' whereby the sound possibilities of 120 cars were extensively explored, I created a car orchestra consisting of 80 automobiles of various types and eras – the symphony implies circa 800 car sounds. The premiere took place at the main square of Mannheim, Friedrichsplatz, and required 265 musicians (SWR Baden-Baden and Freiburg Symphony Orchestra, SWR Vocal Ensemble Stuttgart, Stuttgart State Opera Children's Chorus et al.), 17 conductors (3 main and 14 secondary), circa 75 technicians and 400 loudspeakers. It attracted an audience of 17,000 people. Synchronized to the music, a scenery construction of laser, lights, videos, urban screening, and 3D projection mapping was designed by Horst Hamann.

The mediation between the so-called classical and popular music gains increasing importance in my recent work, in terms of practical, aesthetic, and, not least, social issues. In AUTOSYMPHONIC, for example, 120 adolescents performed the 80 cars – they were selected in castings and trained a year long by the University of Popular Music Baden-Württemberg. In addition, part IV of the same piece, DER TRAUM (THE DREAM), is composed for symphony orchestra, choir, and the singers and rappers of the pop band Söhne Mannheims. Soul artist Xavier Naidoo sang the solo vocals.

Composing music for cultural events, for large audiences from different cultural backgrounds, is a challenge and a great opportunity at the same time. The challenge is to bring together high culture and a contemporary event in a dynamic tension. With the integration of familiar and everyday objects into a new context – such as the idiomatic exploitation of automobiles as 'instruments' – the opportunity lies in the definition of the term "cultural event" as an innovative and future-oriented artistic form.

For specific works, the employment of electronic media and advanced technology obtains a great role in the process of synthesis and realization. That is why I work closely with Nick Elia, producer of electronic music – for example, in the production of VERTUMNUS for electronic music, loudspeaker orchestra, and three-dimensional

interactive shadow puppetry, premiered on the big stage of the Macedonian Opera and Ballet in Skopje (2009). In AUTOSYMPHONIC, the whole Friedrichsplatz was transformed into a concert stage area of 65,000m². There were 12 stages placed all around the square (on one semicircle the car orchestra; oppositely positioned, the orchestra and choir and the four percussion platforms). In order to enable the projection of sounds at the positions where the musicians were located, a 360-degree sound system in 14.1 surround format was installed. Sophisticated hardware and software equipment supported the work's performance, including Matrix3, a multichannel digital audio mixing and processing system, and D-Mitri, a Gigabit network-based digital audio processing and distribution platform.

A quintessential focal point of my music concerns the approach of instruments in a percussive manner. This was initially applied in STAUBZUCKER for guitar quartet in 2007 – the same piece exists in a version for amplified Paetzold recorder trio or quartet (2010). The particular processing is of fundamental implication especially when composing for unconventional apparatuses, as in the case of the car sextet in the opera DIE JAGD and the car orchestra in AUTOSYMPHONIC. The cars are 'played' like percussion instruments. Similarly, most of the choral parts in HUMANS AND MACHINES, part III of AUTOSYMPHONIC, are composed in a percussive-mechanical way.

Another central concern involves hybridity, at this point not in terms of a musical amalgam, genre-like, but referring to original practices that comprise a diverse spectrum of hybridization processes. Some classification models of hybridity are:

- i. Hybrid instrumentation; between atypical instruments and voices with the enclosure of incongruous sound apparatuses (e.g. in C STORY, AKANTHAI, and DIE JAGD). In this context, to see heterogeneity not as the source of conflict, but as the promising condition for compositional practices – hybridity intervenes to enunciate a third-space acoustic identity, change its value and criteria of recognition.
- ii. Hybrid rendering; in EN PLO, for contrabass clarinet, double bass, electronic sounds, and loudspeaker orchestra (2007), five electroacoustic transducer groups of different kinds and types, distributed in space, provoke the projection of a timbre-mixed sonic character, whereas, in CURSED, for guitar solo – or for classical and electric guitar duet – (2009), only a single tone, E, is used – ten times, on all possible positions on the fingerboard.

- iii. Hybrid circulation; a cycle in which an existing mosaic structure or a mini hybridized particle is exploited in a new context, or serves to generate another hybrid assemblage – comparably, mixed structures of an instrumental/vocal work are being compiled into a new framework in another piece (HOLY BREAD, AKANTHAI, AUTOSYMPHONIC).

A number of works, like C STORY and WHITE BLACK, are composed as a response to the 1974 Turkish invasion, the cataclysmic event in contemporary Cypriot history. What here concerns me is, not the ethnic lines, but an attempt to exorcise the tragedy and, moreover, a general humanistic and antiwar commitment. The same qualities appear in the simplistic epigrammatic poems of Costas Montis whose verses are often traceable in my music. A central meaning here possesses the application of textual elements and vocality in instrumental works, like in HOLY BREAD, with the subtitle "Requiem for Costas Montis", for amplified string quartet (2004), ELPIS for accordion orchestra (2006-7), THALATTA, THALATTA! for mandolin and ensemble (2007), and AKANTHAI for large orchestra (2009).

The characteristic that often converges the critical perspective is achieved by the interjection of allegorical humorous elements. Influenced by the ancient Greek comedies and the idiom of the Greek-Cypriot dialect, the aspect of humour is particularly present in the vocal pieces (e.g. in TEMPUS TANTUM NOSTRUM EST for vocal ensemble and motorcycles).

Chapter 2

The Concept of Polymediality

My work encompasses compositions in diverse genres and settings for the opera and modern concert tradition, including multimedia and large-scale projects for cultural events. The central concept of this work is based on a qualitative polymediality that comprises two dimensions: the work-immanent compositional and polymediality (all the associated media) in the process of staging. In the first dimension, unconventional musical materials and music-extraneous media elements become *integral* components of the composition. In the second dimension, the composition steps (as entire) in interaction with other art forms and media.

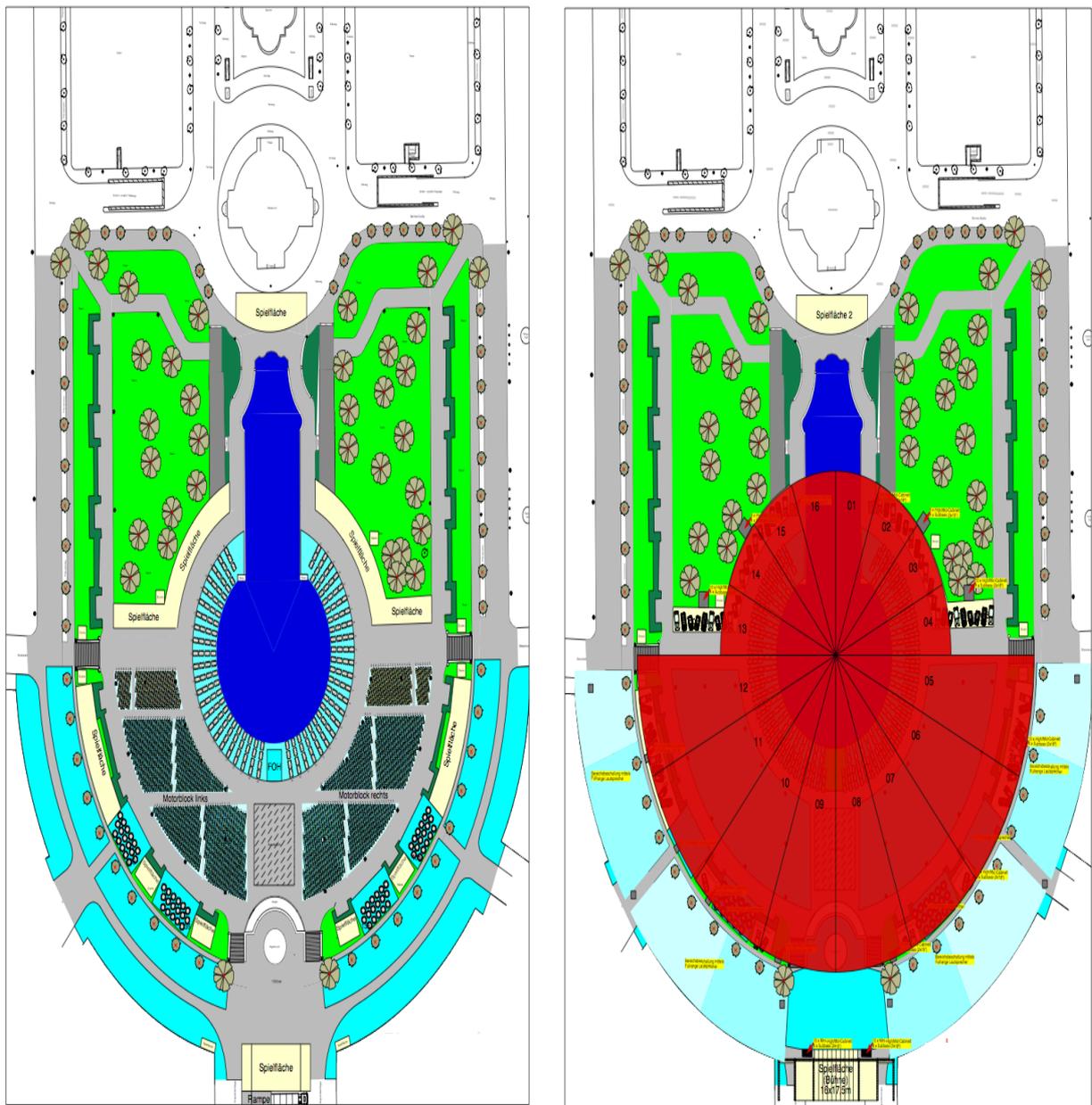
2.1. The Work-Immanent Compositional Dimension

On the plane of composition, polymediality involves, among others, the factor space – interior and outdoor spaces – in the musical and dramaturgical conception. The technical characteristics of the performance space are considered during the compositional phase and influence the construction of the work. In this context, as for the acoustic irradiation of the open-air square in AUTOSYMPHONIC and the two-floor car showroom in the opera DIE JAGD, a complex spatial system has been exclusively conceived in order to enable a surrounding effect, thus generating an 'amphitheatre' of acoustical events. Thanks to the spatial conception, the placement of musicians (Diagram 1), and the 360-degree audio rendering, the sounds are retained in three-dimensional form throughout. Therefore, a kind of sound holography emerges.

For the instrumental piece EN PLO, an electrically operated scenographic draft, which occupies both the stage and the audience area – and participates in the acoustical, theatrical, physical, and thematic environment of the work – is prescribed on the score: a device for vibrating the audience seating during the "collisions", two wind machines with powerful airflow (from the back sides; pointed towards the audience), a ship propeller, a capstan with anchor and steel chain, and so forth. In STROPHES, the extraordinary architectonic features of the Volkswagen Transparent Fac-

tory influenced the production of sounds. To demonstrate an example, the trumpet's part exploits the therein-existed huge glass-tower and glass-elevator, either as re-verboration effect transducer, damper, or pitch shifter. Such conceptions, however, are often unique and not repeatable, simply because they are designed in advance for a certain space.

Diagram 1: AUTOSYMPHONIC, Open-Air Multimedia Symphony (2010-11), 360-Degree Positioning of Musical Groups (Yellow Areas)



Additionally, the music incorporates extraneous musical elements (unconventional sound producers, non-European and folk instruments, speaking and shouting choruses), electronic media and electroacoustic sounds, literary texts, theatrical and visual components. Through the exploitation of acoustic sources such as the automobile and machine parts in *DIE JAGD*, *STROPHES*, and *AUTOSYMPONIC*, the possibilities of sound creation and playing techniques are extended. The prospects in machinery are particularly unique. I systematically investigate this potential, which permits heterogeneous sound mixtures: On the one hand, a hybridity of diverse automobile sounds; on the other hand, a polyphonic setting of the automobiles with instruments and voices.

A new context materializes from the atypical approach to traditional ensemble formations, and vice versa, that is, atypical ensemble formations are given traditional parameters of music:

- i. In the case of *STAUBZUCKER*, the guitar quartet is treated as a quasi percussion group (Example 1b). The underlying idea is to downplay the traditional guitar playing, and transfer a selection of sounds that are commonly produced on percussion instruments on the guitar (Example 1a). For example: (a) snare drum via crossed strings, (b) wood blocks via hitting/tapping the sidewalls of the body with knuckles, fingertips, fingernails, and open hand, (c) temple blocks via pulling the string, with the left hand's thumb under the string, extremely high, and plucking, either with the edge of a bottle-neck or with the right hand's thumb flesh and left hand's middle finger, on the string's right and left side, respectively, (d) conga via hitting the back of the instrument with the fist (inducing the resonance of the low E string), (e) whistle via the little finger's nail run along the string, (f) pop-gun effect via Bartók pizzicato on muted string, and so on.
- ii. In the scene II of *DIE JAGD, NACHT, DAMALS (A)* [NIGHT, THEN (A)], the lights of the six cars have been rhythmically composed. This episode carries the description "LICHTMUSIK [Lichtrhythmus]" (Light's Music [Light's Rhythm], b. 59-75, Example 2).
- iii. The instrumentalists in *AKANTHAI* perform chanted elements that are textually assigned with expressive nuances.

Example 1a: STAUBZUCKER, List of Instrumental and Vocal Sounds, Score's Remarks, p. 2-3

A. Percussion Sounds (marked with "●")

The transfer of distinctive sounds normally produced on percussion instruments is applied on the guitar – the guitar as a percussive apparatus:

1. Snare drum (**SD**): crossed strings with L.H.
2. Wood blocks (**WB**): on the sidewalls of the sound board of the guitar (e.g. with knuckles, fingertips, fingernails, open hand)
3. Temple blocks (**TB**): pull string with L.H. thumb (under string) extremely high and pluck either with the edge of a bottle-neck or with the R.H. thumb (flesh) and L.H. middle finger on its right (**R.**) or left (**L.**) side.
4. Tom-tom (**TT**): on bridge (if not otherwise indicated)
5. Bongo (**B**): on front (**Bf**) or back (**Bb**) surface of body
6. Conga (**C**): Hit, with fist, the back of the instr. so that the low E string resonates by itself
7. Bass drum (**BD**): tambora (in front of bridge)

8. Marimba (**M**): pizzicato; with R.H. thumb (flesh)

9. Pop-gun effect (**PG**): Bartók pizz. explosively on the muted string, without definite pitch

10. Suspended Cymbal (crash) (**CC**): Bartók pizz. explosively on pitch: with definite pitch
11. Suspended Cymbal (bowed) (**CB**): play the strings with a bow, near the bridge

12. Bell (**Be**): clothespin on string
13. Gong (**G**): harmonic on concrete pitch
14. Wind chimes (Bamboo like) (**WC**): harmonics on one position (e.g. 12) over strings with continuous arpeggiando
15. Guiro (**G**): harmonics on highest position (e.g. 19) over strings with quick arpeggio
16. Flexitone (**F**): with L.H. pressed 1st string, over sound hole (ca. 12cm. from bridge); rapid finger tremolo with R.H.
17. Ratchet (**R**): either L.H. mutes all strings over sound hole; R.H.: continuous rasgueado, hard, flamenco like over six strings (e.g. b. 35) or, with R.H. i-m finger tremolo and L.H. harmonic touch on given string and fret (e.g. b. 1)

18. Whistle (**W**): e.g. by pinched string with middle finger and thumb (R.H.), along the string
19. Paper tearing (**PT**): Scratch noise (+ glissando) with nail/s (thumb) along the low E string

20. Vibraslap (**VS**): Long object (e.g. pencil) between (middle string) the 3 lower or 3 higher strings (centre of fret) with a bouncing effect
21. Maracas (**Ma**): quick tremolo rasgueado on 2 strings (interval: minor second)

22. Frame drum (wiping) (**FD**): with nails' surface or fingertips (flesh) rubbing a paper surface that is fixed (prepared) on the upper side part of the instr. (i) or with open hand rubbing the strings (ii)

Example 2: DIE JAGD, Opera for Nature and Cars (2008), Scene II, "LICHTMUSIK" [Lichtrhythmus],
 b. 59-75

3/4 ♩ = 40 [= Tempo der elektr. Klänge]

... "Wald-Erinnerung III"

[frei]
 Dennoch hatte ich bald ein Gefühl, ein Misstrauen ...

Isa Ssp

"LICHTMUSIK" [Lichtrhythmus]
Rhythmisch; Dauer und Artikulation präzise aufführen.

Auto 1

Auto 2

Auto 3

Auto 4

Auto 5

Auto 6

Elektr.

①

ppp sempre cresc.

The musical score is written for a soprano (Isa Ssp) and six autoharps (Auto 1-6), with an electric piano (Elektr.) part at the bottom. The tempo is 40 beats per minute in 3/4 time. The soprano part has the lyrics 'Dennoch hatte ich bald ein Gefühl, ein Misstrauen ...'. The autoharp parts feature a rhythmic pattern of eighth and sixteenth notes, with some triplets. The electric piano part consists of four chords marked with circled numbers 1, 2, 3, and 4, with a dynamic marking of *ppp sempre cresc.* (pianissimo, always crescendo).

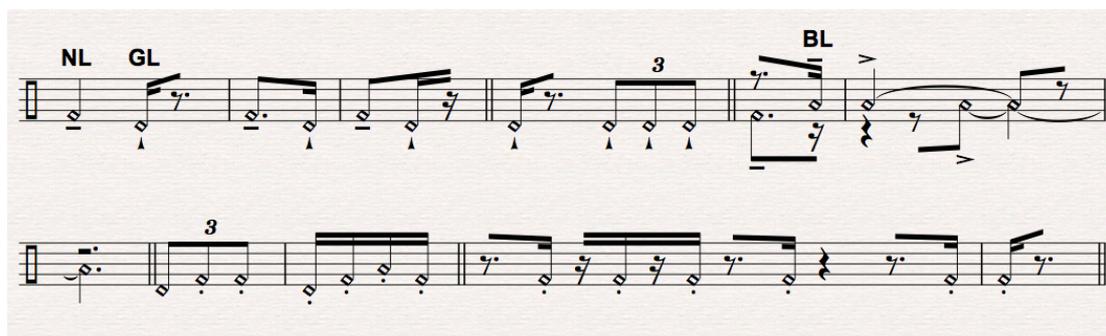
"LICHTTANZ"

This system of the musical score includes six autoharp parts (Auto 1 to Auto 6) and an electric guitar part (Elektr.). Each autoharp part begins with a 'BL' (basso continuo) marking. The parts feature a mix of eighth and sixteenth notes, with frequent triplet markings (indicated by a '3' above the notes). The electric guitar part consists of a series of chords, some of which are beamed together.



This system continues the musical score with six autoharp parts (Auto 1 to Auto 6) and an electric guitar part (Elektr.). The autoharp parts feature a dense, rhythmic pattern of eighth notes. The electric guitar part includes a section marked with the instruction *[Signal gebend]*, which likely refers to a signal or effect used during performance.

Example 3: DIE JAGD, Scene II, Fundamental Rhythmic Motifs of "LICHTMUSIK" [Lichtrhythmus]



The lights episode consists of a series of micro-time-phrases. Three rhythmic modules construct the first phrase, bar 59-61, each sliding from one voice to the next. Automobile 6 (Ford Mustang) performs a tenuto crotchet (NL) followed by a staccatissimo semiquaver (GL). Auto 5 (Ford Focus ST) counterpoints at the staccatissimo semiquaver of Auto 6, and so forth. The length of the tenuto note of each of the subsequent two rhythmic modules is a semiquaver less than its precedent: crotchet → quaver and semiquaver → quaver. The phrase crescendos at the tutti semiquaver of the high beam headlamps. At bar 62, there occurs a regular repetition of the high beam headlamp, on triplets. Auto 1 (Aston Martin DB9 Volante) begins on the first note of the triplet, then Auto 2 (Jaguar SKR) on the second, Auto 3 (Land Rover Defender) on the third, and so on. In short, the aspect of mobility finds various applications in the 'music' since 'sound' (= light) is set in motion in a rotating state.

Bar 62 is directly related to the central phrase of the lights section, "Lichtttanz", later in bars 66-70. Despite the fact that bar 62 does not appear side-by-side with the Lichtttanz, it functions as a preamble for the 'dance'. The generated graphic (Example 4) illustrates the manifestation of the staggered homophony of the triplets in bars 66-8. It distinctly depicts the same conception of regular movement passing through the voices by each note of the triplet (marked in orange) as in bar 62. Focussing on the overall structure, it emphasizes the irregular alternation between activity (notes) and rest, by which dramaturgy emerges.

In contextualizing the quotation "Lichtttanz" together with the time signature in 3/4, the compositional approach adopts traits of the waltz dance; but it attempts to subjectively interpret those traits by giving them a different semiotic form. As a consequence, the step sequence of the waltz danced in triple meter, on 1 (long) – 2 (short) – 3 (short), is reflected in the triplet figuration, the only rhythmic element in Lichtmusik's first three bars.

Example 4: DIE JAGD, Scene II, "Lichttanz", b. 66-8, Rhythmic Structural Cascade in Triplets

	1			2			3			1			2			3			1			2			3		
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
1	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
2	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
3	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
4	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
5	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
6	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■

There is always a degree of coherence between heterogeneous segments. Interrelationships are established on a technical and conceptual plane through the deployment of montage techniques: The short cello-piano phrase, which appeared earlier in bars 39-41, precedes the lights section. Similar to the Lichttanz passage (b. 62, 66-70), the progression is split up. What this implies is that a pre-composed segment is fractured and its parts are separately located within the score. The cello-piano phrase softly advances throughout in rhythmical unison, on semiquavers, resembling a repeated two-step movement (b. 56-8, Example 5). Thus, the cello-piano phrase and the waltz gesture of the car lights provide evidence of the uniform approach envisioned amidst the opera's widely divergent elements.

In respect of this context, the actress Isabel performs a complex rhythmicized narration during both parts. Her articulated libretto line "However, soon I had a suspicious feeling" ("Dennoch hatte ich bald ein Gefühl, ein Misstrauen") initializes the Lichtmusik section – a portrayal of the bizarre and imaginary forest in the music ("Wald-Erinnerung III", third forest recollection). The car ensemble represents a herd of forest creatures; the car lights, the eyes of these creatures in the darkness.

Example 5: DIE JAGD, Scene II, b. 56-8, Cello-Piano Sequence

The image shows a musical score for Cello and Piano. The Cello part is in the upper staff, starting with a rest and then playing a melodic line with a 'pizz.' (pizzicato) marking. The Piano part is in the lower staff, playing a rhythmic accompaniment. Both parts are marked with a piano (*p*) dynamic. The score is in 3/8 time and consists of three measures.

Example 6: Cello-Piano's Harmonic Development

The image shows a musical score for Cello-Piano's Harmonic Development. It consists of a single staff with a bass clef and a 3/8 time signature. The score shows a series of chords that develop harmonically over four measures. The chords are built on two perfect fourths (or two minor seconds): C - F, C# - F#.

Isabel's words "Were my forebodings misplaced? What could possibly happen next?" ("Waren meine Vorahnungen falsch? Sollte es einen Zustand danach geben?") signalize the closing of *Lichtmusik*. Immediately after, the boy soprano Benni sings a three-bar melody ("Reset") that is polyphonically repeated by the two instrumental groups. The pitch configuration applied is processed by the same method as the cello-piano's harmonic texture. It is based on two minor thirds, E - G and F - A \flat , at first sung linearly by the boy soprano and subsequently expanded in octave formations over four ranges by the instruments (Example 7), within a polyrhythmic context that resembles the structure of the car horns at the opera's culmination point in scene XIV, *ISAS JAGD*, bars 310-1 (see pp. 71-2, Example 27).

The harmonic texture of the cello-piano phrase is built on two perfect fourths (or two minor seconds): C - F, C# - F#. A quartal chord ensues, extended over two and a half octaves, consisting of the pitches, from lowest to highest: C - F# - C# - F - C - F# (Example 6). The interval succession places a continuous transposition and inversion of minor seconds over three octaves (Example 8).



2.2. The Vehicles-Cycle

DIE JAGD and AUTOSYMPHONIC are part of a larger cycle of works in which different vehicle types are employed as musical 'instruments'. Bicycles played in DER WEGWEISER (premiered at the Berliner Philharmonie, 2005), Harley-Davidson motorcycles in TEMPUS TANTUM NOSTRUM EST (premiered at the Salzburg Biennial, 2005), aviation elements in DIE REISE DES G. MASTORNA (premiered at the Salzburg Airport, 2006), and ship components in EN PLO (premiered at the Akademie der Künste Berlin, 2007) a sound-giving role. For the first time, the automobile, as a pivotal motive and artistic medium, was integrated into STROPHES in 2003.

2.3. The Dimension of Staging

Within the framework of staging, the music or, more precisely, the holistic nature of musical synthesis, interacts dynamically with other art forms and media, as in the case of DIE JAGD and AUTOSYMPHONIC.

The lineaments of holistic musical synthesis are systemic, synthetic, and summative. Included is the intellectual and intuitive grasp of the ideas behind the music, since it often attempts to render an extra-musical narrative, as well as all music-extraneous media elements that are integral components of the score. The significance of the smallest segments that might be considered units can only be understood in terms of their contribution to the significance of the whole. The latter is therefore epistemologically prior.

Holistic polymediality is not just the sum of the music and its staging, but the compositional effect of the summative image of the music being staged.

2.4. Quality Versus Quantity

The creative process embeds an all-encompassing dramaturgy and aesthetic consistency. The quantity of media is less important than the sense-establishing ratio of the music in its interaction with the other media and arts. I define my work on the basis of a synergistic (active and mutually stimulating) interaction between the music and the employed agencies. Although the media are entangled with one another, each retains its individuality.

Furthermore, the utilization of vehicles has a strong contextual reference: the themes of wanderlust, discovery, and adventure are central inspirational motives that incite the creation of associated sound structures. In AUTOSYMPHONIC, for instance, the history of the automobile, based on Carl Benz's autobiography, is mirrored in an idiosyncratic way in the symphony. Methodologically observed, the compositional procedure is construed as a permanent change of perspectives, thus reflecting a multifaceted movement.

Chapter 3

Literary Sources as an Inherent Polymedial Element of Music

3.1. The Implementation of Textual Elements and Vocality in Instrumental Works with Special Reference to the Orchestral Composition AKANTHAI

Several instrumental works, like AKANTHAI for large orchestra, STAUBZUCKER for guitar quartet, and THALATTA, THALATTA! for mandolin and ensemble, demonstrate that their creativity is influenced by indirect programmatic or extra-musical references. The overall musical outcome is, however, predominantly unaffected by this. Only certain pre-determined momentary contours might suggest direct programmatic evidence. In this case, the extra-musical narrative is rendered through the application of vocally focused passages. It is worth remarking here, that even inside the operatic composition DIE JAGD that embraces vocal soloists, singing and speaking choirs, instrumental groups are still used in a vocal fashion.

When a piece includes vocal elements, the foremost question that arises is that concerning the existence of a textual source. This may challenge the substance, contextualization, and modus operandi manifested within its musical structures. Therefore, in order to exemplify how the methodological perspective deals with texts, I will refer to AKANTHAI. Subsequent to a brief music-historical retrospective, there will be an outline of multiple approaches to literary sources as they occur in some other instrumental compositions of mine. This is in addition to a comparative discourse that testifies the impact of Greek chorus, Balinese kecak, and Cypriot folk music on a series of distinctive parts from AKANTHAI. The commentary aims at elaborating the hypothesis that musical and non-musical elements, such as the literary sources, are mustered with coherent principles. At the same time it is to question and investigate the *correlations in the 'repertoire' of the composition* out of exemplary score-cuts.

Throughout the commentary, I make use of the word "repertoire" separately from its conventional linguistic usage. The unique context encompasses the entirety of composed musical materials *plus* all built-in non-musical elements.

3.1.1. Historical Retrospective

In the history of twentieth- and early twenty-first-century music, there is frequently the requirement for instrumentalists to act vocally. A typical example is ANTIPHONEN for viola and twenty-five instrumentalists by Bernd Alois Zimmermann (1961-2). In the fourth antiphon, instead of playing, the musicians have to speak an eight-lingual text montage out of world literature (inter alia the APOCALYPSE OF JOHN in Greek, Dante Alighieri's DIVINE COMEDY in Italian, and James Joyce's ULYSSES in English). The multifariousness of the employed languages evokes a universalistic superelevation that elicits the question, whether therein lies the decisive selection criterion for those texts. Zimmermann maintained the argument that the chosen texts encompass semantic and phonetic functions (e.g. the acoustic and expressive properties inherent in the original language). The structurally precise organization of the composition models the sound in its antiphonal, pluralistic ramification, and polymorphism: Sound colour occurs as a result of the musical material's strict concentration; vocal inserts as 'orchestral' colours. Understanding the words from the instrumentalist-speaker's interpretation is not of primary, but of secondary importance. The consequence of the vocal insertions is analogous to the instrumental sound colouration.

It is no coincidence that the transition of the music in the language appears at the moment of the soloist's cadence. This becomes the convergence point where the integration of external elements follows. Zimmermann perceived the use of linguistic material as a natural tangent of the verbal emanating from the non-verbal, being an escalation of the absolute music in the language – comparable to Beethoven's SYMPHONY NO. 9 where Schiller's words are first sung during the final movement by four vocal soloists and a chorus.

A further example is Mauricio Kagel's ANAGRAMA for soloists, speaking chorus, and chamber ensemble (1957-8), which utilizes a speaking phase for the instrumentalists, albeit limited to a few moments. The key difference between Kagel and Zimmermann lies in the fact that Kagel incorporated the theatrical aspect of performance itself – the instrumentalists' vocal actions – as a new compositional parameter in a traditionally non-theatrical genre (so-called instrumental theatre). In contrast,

Zimmermann concerns himself more with the perspectives of suggestion and gesture than of actual action.

It seems conceivable that the vocal insertions of the instrumentalists construe a continuation of the propensity coined by Mendelssohn's *SONGS WITHOUT WORDS*; namely, letting texts resonate in flux between the physical and the imaginary (compare also Charles-Valentin Alkan's *CHANTS* and Edvard Grieg's *LYRIC PIECES*). On a related note, the symphonic (Franz Liszt) or tone poems (Richard Strauss) imply an orchestral piece in free form whose music is evoked by a poetic or narrative text.

3.1.2. Multiple Approaches of the Employment of Literary Sources in Instrumental Compositions

C STORY for tenor, mixed western and non-western instruments (2006) (Example 9) is inspired by the short poem *CYPRUS HISTORY* by Costas Montis:

"Endless years of slavery – their slap and their kick.

We stick there: Olive trees and carob trees on top of their rock!"

Χρόνια σκλαβικίες ατέλιωτες – τομ πάτσον τζαι τον κλώτσον τους.

Εμείς τζαμαί: Ελιές τζαι τερατσιές πάνω στον ρότσον τους!"

Let's focus on the tutti emergent gestalts, which appear strongly from within the composition, in an ephemeral manner. These are a musical gesture corresponding to the words "slap" and "kick". Such examples of germane sound impulses embrace the snare drum rimshot, the marimba dead stroke, the Bartók pizzicato (slapping) and martellato (hammered) of the strings, the pan flute's slap, the beating on a leather case with the birch, the percussively voiced "Ha" through the megaphone, and so on. The inserted vocal particles – either performed soloistically by the supplementary tenor, or homophonously by the entire instrumental ensemble – do not deliver any textual ingredients of the poem. Alternatively, sonically contrived reproductions of the inherent dynamism of the words – through non-semantic phonetic expressions and instrumental sounds – expose Montis's central message of persistent resistance.

Example 9: C STORY for Tenor, Mixed Western and Non-Western Instruments (2006), b. 41-5

The employment of textual elements in THALATTA, THALATTA! for mandolin and ensemble (2007) (Example 10) is somewhat different. Impulsive words, people's names, and numbers are vocally interjected as purely acoustical expressions. They do not emanate from any concrete external reference; they are devised after a relocation of events initially depicted in Xenophon's literary and historic narration ANABASIS (a memoir written around 400 B.C.). Additionally, the composition absorbs the antithetical words "anabasis" (ascent) and "katabasis" (descent), and transfers them to a plethora of sound events. Hence, within bars 1-6, (a) the glissando directions (rising or falling), (b) the groups of ascending and descending tones and microtones, (c) the arpeggio scales, (d) the bow transition from bridge to fingerboard, and vice versa, (e) the expeditious register change from extremely high to extremely low (piano et al.), (f) the air flutter-tonguing downwards of the bass clarinet, and (g) the elastically springing element of the mandolin and violoncello yield a subjective acoustical aura of the related nouns.

TOTES KLEID (DEAD DRESS) for recorder and sewing machine (2005) owes (a) its threnodic-hinted character (e.g. expressed via the diverse vibrato types, or the partly colouring of the vibrato sound by means of unison vocalizations direct in the instrument), (b) the utilization of the sewing machine, and (c) the playing method of two simultaneous soprano recorders in the reflection of a Cypriot folk song/text, entitled FOUR AND FOUR (ΤΕΣΣΕΡΑ ΤΖΑΙ ΤΕΣΣΕΡΑ).

Turning to CICADAS for amplified piano (2005) (Example 12), the initial antecedent is an extract from the radio drama of same name by Ingeborg Bachmann (Example 13, Text 1). During the composition's preparation stage, a second text of a radically divergent form than Bachman's is created (Text 2). Subsequently, a kind of cryptographic text message develops (Text 2, marked in bold). The alphabet letters of the latter are liberally substituted with a series of notes. Each letter corresponds to a specific pitch, thus a piano key. The piano is envisioned as a typewriter, on which the cryptographic text is 'documented'. All typewriter sound effects are reproduced analogously with extended piano techniques.

Example 12: CICADAS for Amplified Piano (2005), b. 8-10

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Example 13: CICADAS, Textual Transformation

Text 1 – DIE ZIKADEN (Ingeborg Bachmann)	Text 2 – ZIKADEN (Marios Joannou Elia)
<p><i>Denn die Zikaden waren einmal Menschen. Sie hörten auf zu essen, zu trinken und zu lieben, um immerfort singen zu können.</i></p> <p><i>Auf der Flucht in den Gesang wurden sie dürrer und kleiner, und nun singen sie, an ihre Sehnsucht verloren – verzaubert, aber auch verdammt, weil ihre Stimmen unmenschlich geworden sind.</i></p>	<p>Die Menschen werden zu essen auf...hören, zu <i>trinken, lieben</i> auf...hören, um immerfort singen zu können.</p> <p>Auf <i>der</i> Flucht in den Gesang werden sie dürrer und kleiner, in einer Streichholzschachtel schlafen. Zugleich werden sie singen, an ihre Sehnsucht verloren – verzaubert, dazu verurteilt, weil ihre Stimmen unerträglich sein werden.</p> <p>Das Wasser im Meer wird süß. Es werden keine Märchen mehr an Kindern er- zählt werden, weil, eines Tages, die Menschen verwandeln sich in Zikaden!</p> <p>Jetzt sind sie im Reisekoffer. Das ein oder andere Mal hören sie, entfernt, das Sin...gen.</p> <p>Und wenn sie keinen Mund haben werden? Sparren sie das Salz, die Zik-Adern!</p>

3.1.3. Comparative Motives

Between bars 102 and 106, the score of *AKANTHAI* requires from circa fifty-five instrumentalists to perform the vibrant vocal passage "But... when the aging poplar is cut down" (Example 14). This section, which flows in rhythmical unison, is not unintentional; it is linked to four verses of the epic poem *THE 9TH OF JULY 1821* by Vasilis Michaelides, written in the Greek-Cypriot dialect in 1893:

"(...) but be warned that when the aging poplar is cut down
all around it three hundred new sprouts shoot up.

The ploughshare while ploughing the earth, thinks the earth is wasted,
but it is itself that's always wasted and itself that's worn out."

"(...) αμμά 'ξέρε πως ήλαντρον όντας κοπή καβάτζιν
τριγύρω του πετάσσονται τρακόσια παραπούλλια.
Τό 'νιν αντάν νά τρώ' τήγ γήν, τρώει τήγ γήθ θαρκέται,
μά πάντα τζείνον τρώεται τζιαί τζείνογ καταλυέται."

Once the orchestral musicians act vocally, they embody a large oral choir. This metamorphosis, that is, transmutation of the instrumental sound corpus to a vocal one, is comparable to the chorus's function and its musical properties in the ancient Greek theatre.

The fact that all performers of classic Greek drama were simultaneously trained as singers and dancers signifies a hybrid function. Choral lyrics were choreographed and sung in unison to melodically and rhythmically complex musical accompaniment. The chorus was a group of minor actors – often led by a coryphaeus (leader) – that could portray any character. In many regards, it expressed what the protagonists could not voice, such as their hidden fears or secrets. Tragedy and comedy were born out of improvisational beginnings. According to Aristotle, tragedy developed from the dithyramb; a Dionysian hymn (ecstatic, wild choir song) that was sung and danced in circular formations by a chorus of up to fifty men, boys, or maidens. Dance movements included row formations with interweaving movements, acrobatic leaps, splits, processions, and dances of victory, defeat, and madness.

The tight and sometimes obscure syntax of some choral songs, especially by Sophocles, provides evidence that their words must have been nearly always distinctly heard, for otherwise they would have been unintelligible to many. To this ex-

tent, and as the Greek amphitheatres were outsized, the chorus's actions had to be exaggerated and their voices clearly projected, in order to be acoustically and visually perceivable to everyone. Techniques commensurate with synchronization, echo, ripple, and physical theatre attained the latter.

Example 14: AKANTHAI, Version for Large Orchestra (2009), Study Score, b. 102-7

The study score for 'AKANTHAI' (b. 102-7) is a complex orchestral arrangement. It begins with a tempo marking of $J = 36$ and a dynamic of *sempre molto accel.*. The score is divided into measures 102 through 107. The vocal line, which is shared by multiple voices, features the lyrics: "Dist. when the / a-ging-pop-ler is cut do-wn / lah". The orchestration includes woodwinds (Flute, Oboe, English Horn, Clarinet, Bassoon), brass (Trumpet, Trombone), percussion (Percussion 1, 2, 3), and strings (Violin, Viola, Violoncello, Contrabass). The score contains numerous performance instructions, including dynamics like *p* (piano) and *mf* (mezzo-forte), and articulation marks such as accents and slurs. The overall texture is dense and rhythmic, reflecting the 'acoustically and visually perceivable' nature of the music described in the text.

It is remarkable that characteristics of the ancient Greek chorus are traceable in the east, and, more precisely, in the chorus of the Balinese music drama called *kecak*. Although the modern form of *kecak* originates in the 1930s, the present mode is a result of a cross-cultural interaction between its roots (ancient Hindu "Ramayana" epic) and Western influence (for a German film making, *kecak*'s traditional forms were liberally remodelled). *Kecak* is nicknamed monkey chant, because the percussive chanting that accompanies the performance sounds like the chattering of monkeys. Moreover, the sound can be regarded as a vocal imitation of the gamelan orchestra. Hence, the voice is processed instrumentally. In other words, the chant, that is, the speaking choir, is to be heard as an analogue to instrumental music.

Originally, *kecak* was a trance ritual: a trance-inducing exorcism dance accompanied by male chorus. This large chorus of more than a hundred bare-chested young men sit close together in a concentric circle and vocalize a complex rhythmic chant. With changing speed and volume, they call "cak-cak-cak" or "kecak kecak cak-a-cak". Such vocal expressions are reminiscent of the Dada movement, which had its heyday in the late 1910s and early 1920s, and the Dadaistic poems with their expressive meaningless combination of sounds signaling, in a similar vein to Futurism, a return to nature and primitivism. *Kecak* includes choreographic elements in common with the Greek chorus. The chanters accompany their human orchestra with group movements, sometimes quickly fluttering their fingers with outstretched arms, sometimes moving their shoulders back and forth, or with isolated and staccato gestures as they turn their heads from side to side together with hands on waists. Body percussion, like hand clapping, is additionally incorporated into the performance. *Kecak*'s vocal music is a mixture of regular and irregular rhythmical patterns. The regular vocal forms use even beat rhythms based on short repeated patterns or *ostinati*. The irregular vocal forms, typically sung monophonic, are characterized by the practice of uneven beats in the singing, along with sounds that imitate expressive voices and nature (wind, animals, birds, etc.). A chorus leader, comparable to Greek *coryphaeus*, coordinates the complex and multilayered incantation alongside the basic chanters. He gives signals by hand clapping, calling, and shouting.

The integration of vocal inserts within *AKANTHAI* alludes to the chorus's characteristic features of ancient Greek drama and Balinese *kecak* in several respects. For a paradigmatic example of practical applications of the contemplation, refer to the passage between bar 88 and bar 92 (see Sections 3.1.5. and 3.1.7., Example 18). At this singular juncture, the underlying word "Kyprianos" is not to be found in Michaelides's

verses. Although it is not the instrumentalists' first vocal entry, it is the first noticeable semantic text element on the score.

In pursuing the appearance of vocality in chronological order, this begins in an acoustically shaded manner, almost unnoticed, in bar 71. Here, the vocality's function is to serve merely as spoken impulse (simultaneous to air blowing) for playing the mouth organ. Uninterrupted until bar 78, the vocal performance consists of wordless chant, vocalized with sounds such as "tu=ku" (rapid reiteration between "tu" and "ku" in alteration), "tu" (in vibrato), "tr (u)" (rolling "r" with the mouth modelled in a u-shape), or "tu-ku tu-ku" (in variable, approximated speaking pitch levels). The group of syllables consisting of a vowel (syllable nuclear) and consonants are executed in a percussive, mechanic-like, and repetitive fashion that resembles *kecak*'s chanting.

Similar sounds are also present in the ancient comedies, like in the plays *THE FROGS*, *THE BIRDS*, and *THE WASPS* of Aristophanes. In *THE FROGS*, for example, the refrain of frog chorus begins with "Brekekekex koax koax", intending to imitate the croaking of frogs. Hence, the sounds of the frog chorus, likewise of *kecak*, imitate or suggest the source of the sound that they describe (onomatopoeia). In *AKANTHAI* nonetheless, "tu-ku-tu-ku" has a purely auditory quality.

Equivalent syllable formations construct the text material of the hunting choir, *Jagdchor*, the juvenile vocal ensemble in *DIE JAGD*'s scene IV, *GERÄUSCHE* (NOISES). Contiguous to "tu-ku", all its vowel variations, ta-ka, to-ko, te-ke, ti-ki, constitute the 'lyrics' of the percussive chant-like sequence in bars 60-7 (see pp. 58-9, Example 23). The juvenile vocal ensemble incorporates woodland creatures; the scene being situated amidst the forest. As a result, these non-semantic combinations of sounds become allied with the hunting choir's peculiar physiognomy, in concert with its concealed onomatopoeic origin.

Referring back to *AKANTHAI*, the non-instrumental elements begin with hand clapping, bar 68, signaling the beginning of the tu=ku-passage in bar 71. The action takes place within a series of percussive timbres – before the Bartók pizzicato, whip, and ratchet, and after a glass smashing noise of two bottles that are flung with full power against an iron plate. Hand clapping occurs anew in bar 110, setting a dynamic accent to the previously evolved fingertips tremolo on the corpus of the strings (Example 19). Paper bags burst explosively and tongue clicks follow as imitation variants of hand clapping, thus forming a *transsegmental kinetic chain* and an *esemplastic image* that emanates from a series of dissimilar sound sources.

The kaleidoscopic range of percussive timbre is integrated with a great variety of special sounds produced by the entire orchestra. Apart from instrumental and vocalized material, AKANTHAI makes use of unconventional sound apparatuses, like corporal percussion, water surfaces, mouth organs and whistles, smashing bottles and vocal effects. Generally speaking, the inclusion of extraneous components in music is nothing uncommon. It is, for instance, evidenced in Cypriot folk music. An additional introduction of (often self-made) sound producers that may not necessarily be musical instruments is employed in the Cypriot tradition of folk instrumentarium. Typical examples include whistles, conch shells, shepherd's bells, carnival rattles, and wooden or metal bars struck with a hammer. Moreover, the dance rhythms are accompanied by hand clapping, finger snapping, foot stomping, or with whistling and non-semantic, vocally expressed fillips. Time and rhythm is occasionally beaten out on cooking utensils.

From the perspective of contemporary music, such sound sources are comparable to the devices used by Mauricio Kagel. Since 1960s Kagel has particularly explored and expanded the concept of musical instruments. My research, however, is not simply aiming to achieve an alternative instrumentation and develop substitutional playing techniques. In fact, it intends to incorporate an extended instrumentarium in a mixture and juxtaposition with traditional materials; not to neglect the musician's fundamental technical skills, but to construct thereon. Accordingly, the 'repertoire' employed presupposes an implication of heterogeneous elements.

Heterogeneity means that two objects may not share common properties. Their microstructures are different, thus instead of homogeneous notes, we speak of heterogeneous sound objects. Contextualizing the concept of a musical note, just before Kagel's experiments, in the late 1950s Pierre Schaeffer defined a short sound from any origin as "objet sonore". The notion of sound object, as Curtis Roads says, generalizes the note concept in two ways: (a) "Certain sound objects may function as unique singularities. Entire pieces may be constructed from nothing but such singularities." (b) "It discards the notion of static, time-invariant properties in favour of time-varying properties" (Curtis, *MICROSOUND*, p. 19).

In relation to AKANTHAI, a sound constituent, independently of the source it is produced or performed from, usually tends to accommodate its identity – without neglecting its diacritic character – into a homogeneous texture/mixture. The transition implies the *model of imitative interaction*, affected by the timbral property of the generating sound cell. The mimetic principal, a procedure derived from Aristotelian mimesis, is primarily an autonomous interpretation method that rests on source material (see Section 3.1.7.).

Example 15: DIE JAGD, Scene IV, GERÄUSCHE, b. 59-62

♩=36

The musical score is organized into several systems. The top system includes the vocal line (Vc) and the accordion (Akk). Below this are the horn (Hrn) and tinet parts. The middle section contains the percussion instruments: Piccolo Drum, Bass Drum, Small Drum, and Tom-Tom. The vocalists are represented by Maria, Andy, and four vocalists (Vok 1-4). The electric part (Elektr) is at the bottom. The score is annotated with performance instructions such as 'mit Besen', 'provokierend', and 'ins Mundst. flüsternd'. Dynamic markings like mp, ff, and f are used throughout. The score is divided into three measures, with the first measure containing the vocal and instrumental parts, and the second and third measures focusing on the vocalists and their specific sound effects.

3.1.4. AKANTHAI and THE 9TH OF JULY 1821

AKANTHAI integrates a *pendulous*, transient recitation of the four selected verses of the 9TH OF JULY 1821 by Michaelides. Comparing the orchestra's attitude before, during, and after the text passages, the Michaelides's insertions possess a considerable measure of outbursts. A programmatic musical fabric results from the immense emotional and energetic potential that is contained in the dramatic narration: The 560 verses of the epic poem by Michaelides (here v. 183-6) describe the incidents surrounding the struggle for independence of the Hellenic population of the island of Cyprus that culminate in the arrest, conviction, and hanging of Archbishop Kyprianos on July 9, 1821.

AKANTHAI portrays the inconceivability of the act of the execution by way of the infused confusion of the text. The employed strategy articulates this dimension as an expressive component, like in bar 132 (Example 17): syllable/letter splitting; partially intensified verbal elements; individually as-fast-as-possible; and tutti dynamically exaggerated. Hence, the sound itself is subject to a dramatic manifestation.

Michaelides's poetry serves as a catalyst for augmenting the traditional comportment of the orchestra – for example, the vocal fragments enhance the orchestra by expanding its material. At the same time, the primary character of the orchestra as an instrumental ensemble remains intact – it is considerably intensified with colouristic and artificial semantic chant particles.

The stanza extracts epitomize the resistance of Archbishop Kyprianos against the Ottoman pasha Kucuk Mehmet, whose vigorous contradiction becomes immersed in the symbolism of the words. The sound in *AKANTHAI* is treated as an *increase* of text and its content-related idiosyncrasies (native speech formation and sound, emotions, and images). The compositional work *with* text implies that the text is concurrently materialistic and a reference point.

3.1.5. The Synergetic Interaction Within *AKANTHAI*'s Heterogeneous 'Repertoire'

AKANTHAI's work-immanent compositional polymediality pre-eminently implies transfer of information by the medium of literature to music. Literary and musical elements are inextricably interdependent and interwoven in the inner construction of the musical constellation, yet each element retains its individual identity. What does this pragmatically mean?

AKANTHAI incorporates a heterogeneous 'repertoire', the components of which are not just structurally positioned via fusion or combination, but by way of *contextualization*, and from the resistance or antithesis that exists amongst them. The statement therefore entails:

- i. That unconventional instrumental elements become the focus of attention and have a distinct existence from the orchestra's sound. This is evidenced by the rhythmical clapping of the hands, followed by the whip, in bars 68-9;
- ii. That the orchestral sound maintains an equally intense degree of interaction with the vocal inserts, as illustrated by the gradual increase of the sequence's volume in bars 170-6 (Example 16);
- iii. That sporadically vocal inserts attach more weightiness than instrumental sounds, like the speaking choir soloistic sequence in bars 132-4 (Example 17);

Example 17: AKANTHAI, b. 129-31 → 132-4 → 135-8

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sub. $\lambda = 46$ $\lambda = 120$ sub. $\lambda = 72$ $\lambda = 120$ sub. sub. $\lambda = 52$ $\lambda = 120$ sub.

Fl. I-3
Ob. 1
Ob. 2
Eng. Hrn.
Cl. 1
Cl. 2
Cl. 3
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Hrn. 5
Tpt. 1
Tpt. 2
Tpt. 3
Perc. I-3
Vln. I
Vln. II
Vc.
Cb.

[Conductor: Each one independently from one another]

[Conductor: Each one individually (irregular, mysterious)]

[Conductor: Tutti synchronously]

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$\text{♩} = 46 \text{ sub.}$

[Conductor: if necessary for the instruments change, then fermata on the first beat]

$\text{♩} = 36$

The score is arranged in a standard orchestral format. The top section includes woodwinds (Oboes, English Horn, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones). Below these are the Percussion section with three parts, Piano, and the string section (Violins, Viola, Cello). The score is divided into measures, with measure numbers 131, 136, 137, and 138 indicated. Dynamics such as *ff* and *mf* are used throughout. Performance instructions include "stop suddenly as though time off" and "roll". Specific percussion instructions include "large suspended cymbal", "Tubular bell", "Timpans", "Cymbal", "Tom-tom", "Snare drum", and "Ratchet".

- iv. That the polyphonic orchestral sound migrates to absolute vocal monophonic texture, and vice versa. In other words, the instrumental sound prolongs the chanting/vocality, and, depending on the interaction, the chanting/vocality 'continues' the instrumental sound – as featured in the orchestral progression before (b. 124-131) and after (b. 135-8) the previous example;
- v. That the text conserves an independent line within an orchestral polyphonic architecture, as exemplified by the five-bar fragment of "Ky – prrri, a – a – a – a – a, nos! nos! nos!" in bars 88-92 (Example 18);
- vi. That the text, or fragments thereof, remain recognisable, not necessarily acoustically, but traceable on the score. The phonetics of the language, versus the actual content of the text, profits from the inherent autonomous musical intensities. In this instance, the words are as an entity or in part semantically unintelligible, as demonstrated in the preceding passage from "Kyprianos". Alternatively, the short selective phases of the distinct utterance of words provoke vocal emphasis and semantic transparency, as illustrated by the intense and repetitive consecution of the words "The share" at the composition's closing section (b. 170-7, Example 16);
- vii. That vocal and instrumental lines are homogenously designed, as evidenced by the chant sequence "But... when the aging poplar is cut down" and the apposed strings, percussion 2, and piano phrase in rhythmical unison, bar 102-6 (Example 14). Here, the vocal emerges as instrumental; the instrumental suggestively transmutes into spontaneous vocality;
- viii. That vocality assumes an instrumental quality and hence it behaves purely instrumentally – like in the series of alternating instrumental and vocal blocks of timbral analogy, built (a) on trombones'/bassoons' flutter-tonguing (lowest register) and on zarbs' tremolo (at first bass tone, then high sound), (b) on lips tremolo produced with the index finger (highest vocal range), (c) on trumpets' multiphonics plus flutter-tonguing (middle reg.), and (d) on lips tremolo achieved by the rapid right-left turning of the head (highest vocal range), bars 121-3 (Example 22);
- ix. That vocal effects 'replace' instrumental effects by employing imitative strategies – and vice versa, like the application of the tongue clicks instead of the col legno battuto of the strings (= striking the instrument with the wood of the bow from above the string), and the bowing tremolo on the corpus of the instruments instead of the breath sound (b. 111-3, Example 19);

Example 18: AKANTHAI, Kyrianos passage, b. 88-92 → 93-101

$\text{♩} = 46 \text{ sub.}$

sempre molto accel. tempo accel. sempre

Fl. 1-3, Ob. 1-2, Eng. Hrn., Cl. 1-2, C. 3, Bsn. 1-3, Hn. 1-4, Tpt. 1-3, Tbn. 1-3, Perc. 1-3, Pho., Vln. 1-2, Vla., Vc., Cb.

tempo
sempre rit. tempo
..... acced. sempre

Fl. 1 mechanically slap mp - [rhythmical unisono with celists] mechanically slap mp - [rhythmical unisono with celists] mechanically slap mp - [rhythmical unisono with celists]

Fl. 2 mechanically slap mp - [rhythmical unisono with celists] mechanically slap mp - [rhythmical unisono with celists] mechanically slap mp - [rhythmical unisono with celists]

Fl. 3 mechanically slap mp - [rhythmical unisono with celists] mechanically slap mp - [rhythmical unisono with celists] mechanically slap mp - [rhythmical unisono with celists]

Cl. Bb Contrabass (Clarinet in Bb) non vito transition to oscillations... Extrem "vib.-brightness" transition to oscillations... Extrem "vib.-brightness" oscillations rhythmic curve

Bsn. 1 Contrabassoon non vito transition to oscillations... Extrem "vib.-brightness" oscillations rhythmic curve

Bsn. 2 Contrabass non vito transition to oscillations... Extrem "vib.-brightness" oscillations rhythmic curve

Trbn. 1 Contrabass Trombone non vito transition to oscillations... Extrem "vib.-brightness" oscillations rhythmic curve

Trbn. 2 Contrabass Trombone non vito transition to oscillations... Extrem "vib.-brightness" oscillations rhythmic curve

Perc. 1 [Tampino] quasi "slaps" ppp

Perc. 2 [Washboard] low and tun mf

Pno. 1 mechanic [loco] p - [loco] [loco] ppp - mp

Con. Contrabass non vito transition to oscillations... Extrem finger "vib.-brightness" oscillations rhythmic curve

- x. That vocality ensues from the instrumental texture. Regarding the rhythmic vocal design in bars 102-6; its accelerating mood (over quarter, quaver, triplet, and quintuplet) is adopted by the foregoing rhythmized oscillations of the lower instruments (b. 96-101, Example 14). The instruments embark on a polyphony of independent vibrato lines parallel to the rhythmical vocal activity. Throughout the vibrato interpretation, encompassing slow and bright (hypovibrato) to exceedingly fast and narrow (hypervibrato), there exists an immanent expressivity;
- xi. That noise-based sounds – generated by Western classical or unconventional instruments – suggest a textual or a pictorial-to-text-associated reference. Such examples comprise (a) the percussionist's rubbing of two iron bars (equivalent to the notion of sharpening a knife, which stands for a semantic sound connoting a threatening gesture) (b. 169) and (b) the air noise of the winds, followed by the white noise of the strings (corresponding to the breathing process). The latter involves the act of exhaling that

- represents the idea of dying as an acoustical expression of the text's content – in an onomatopoeic sense: Kyprianos's dying breath (b. 178-9);
- xii. That as a consequence of musical interpretation, immanently accessible theatrical capacities shift towards the foreground, as shown (a) by the rhythmical hand clapping progression, (b) the powerful flinging of a large glass bottle against an iron plate, (c) the pressing of the bow-hair on the body of the instrument at the very beginning of the work (strings, b. 1-4), and (d) permanently in the course of vocal insertions;
 - xiii. That in bars 79-81, in contrast to the hitherto applied tone colour of strings, the sudden and non-recurring electric amplification of the double basses, bowed at the frog (*au talon*), initiates a new timbre effect. Besides, the necessity for amplification becomes apparent from the vibrant milieu (*forte* to *fortississimo*): fifty whistles, castanets, sonic horn, ratchet, tambourine with jingles, horns, and trombones.

Such a complex non-hierarchical organization, whose line of development is predictably limited, is neither the result of a pre-arranged formal model or of a ready-made plan. The music accrues on a manifold network of interrelated structures that are, due to their complexity, *prima facie* opaque or non-transparent. Mobility and openness, rather than stability and closure, are emphasized. Based on an open-ended conception and on the perpetually renewable potential of the structures, the emergent structures are characterized by continuous, incremental, and seamless development – the composed timbre functions representatively for the structural responsibility. The moment is not a 'victim' of structure, but acts with its fleetingness as the motor of the entire process. In doing so, the focus does not contain the definitive *structural suction*. The 'ungrounded' structures are held in suspension and the moment is prolonged.

The shape's contour is seized before the compositional decision, and subsequently becomes meticulously notated. While the fleeting structured moments are assembled, the loss of structural relevance can be perceived painfully. An interesting phenomenon takes place at this juncture: If the structural tension that links the sound fields is dropped or weakened, the *cynosure* immediately moves on to another plane. Accordingly, the tension translocates *between* the planes.

In spite of the meticulous notation of all parameters in the score, the impression of a permanent escape from the definiteness of decision emerges. The inclination of adumbrating and instantly abandoning things occurs throughout, from the first drafts up to the ending of the work – comparably, the musicalization of the text mate-

rializes in close proximity with and concurrently detached from the literary source. This yields contradictions that are provoking: The sound events, in which the homogeneous gesture dominates, unfold in the interstices. They oscillate – homologously to a virtual loudspeaker – between the worlds of word, image, and sound. In Michaelides's verses 181-90, a poly-pictographic sequence is constructed through the fleeting antithetical images of massacre, blood, small watercourse, billy goats, aging poplar, three hundred new sprouts, ploughing the earth, armed combatants, and peaceful bishops. In short, sound is expressed as an intensification and accumulation of words and images.

Example 19: AKANTHAI, b. 108-13

How does mobility evolve within the sound space? It evolves infrequently through the pitch configuration, due to the material's diversity and inhomogeneous qualities. Therefore, proceeding with absolute pitches imposes a limited or irrelevant methodology vis-à-vis the construction of a mostly homophonic type of movement. As already observed, the coherence between elements is generated through processual analogy, and not by substance. The production of analogies is a method that triggers non-uniform motion, while the synthesis of such movements propels the development of a spatiotemporal continuum.

A process of multifaceted juxtaposition and superimposition of sounds replaces the traditional notes setting in the score. By dint of implication and parallel existence of pitches with organic, artificial, noise, and electronic sounds, the primacy of pitch is relativized. Hence, the ratio between the priorities of sounding and silence settle the central field of tension.

The expansion in the interior of the structure is essential. The differentiation of the versatile sound plasticity succeeds in the micro sphere, whose enlarged reflection is the complex movement of the entire composition. In this regard, by virtue of the soloistic treatment of the parts, the sound apparatus behaves similarly to a centipede: the tension changes permanently between utmost individualization and maximal integration of single elements. Both the high information density and the velocity of succession of the extremely short sound events, repeatedly require from the interpreter an expeditious transition from one moment to the next. For example, a shift transpires from the significant foreground to the immense degree of diversity within the fluctuating areas.

To illustrate the facet of mobility involving textual citation, instrumental structures, and vocal topoi in *AKANTHAI*, I will adduce one explicit place where the orchestra mutates into an absolute chant formation – bar 132 (Example 17). At this juncture, an isolated poem's verse is fragmented, partially alienated, and diversified modelled: "spoken with increasing enthusiasm (Three hun - dred new spou-) → imitation of shooting noise ([u]ts) → continuing the beginning's mood (shoo-) → strong accented t with pressed air → shout strongly, secco (up)". It is evident that the language elements become materialized into a musicalized purpose – like the soundwise expression of shooting that precedes the word "shoot", and placed on the syllable "[u]ts". Further on, the nuances on "t" and "up" pulverize the semantic property of their literary context, and convert it into an instrumental-orientated and explosive auditory expression. The dismantling and explosive gesture is here understood as an acoustic transfer/consequence of Michaelides's words "new" and "shoot". A textual-

instrumental interface emanates from the vocality that is composed at that point of intersection where the text and instrumental idiom converge.

Regarding "Three hundred new spouts shoot up", "But... when the aging popular is cut down" (b. 102-6), and "The share" (b. 170-7), the textual fragmentation is prerequisite, and not consequential (though this operation does not remain consistent). During the work's blueprint, the inner gesture of composing is extrovertedly directed, and not conversely. The fragment loses its connection with the source that results in the interruption of the text's continuity. The outcome establishes a transfer of creative drive on the peripheral, but absolute corporeality of sound. Ergo: the continuum emerges between the planes of the literary text and organized sound; in one and the same plane manifests discontinuity.

Bar 132 functions as the generative nucleus for the successive two bars. Upon analysis, the aesthetic properties of the vocal sequence together with the preceding and succeeding instrumental constellations display interactive contiguity. On the one hand, the individual tempo indication "as fast as possible" of vocality (b. 132) stands in close correlation with the strings pizzicati (b. 139-42); on the other hand, in contrast to the accurately (winds: b. 124-31, winds/percussion/piano: b. 135-8) and spatially/freely notated (vocality: b. 133) polyrhythmic passages. Moreover, again, the vocal and strings episodes consist of homogeneous material and with comparable dynamics. With respect to harmonic practise, variegated cluster-like textures occur:

- i. In bars 124-31, the winds implement in vertical and horizontal space a microtonal cluster.
- ii. In bars 132-4, due to the individual male and female pitch level of the voices of the orchestra musicians, the vocal monophony forms inevitably a homophonic timbral cluster.
- iii. In bars 135-8, the orchestral passage is initially built horizontally on tone cluster conception, and thereafter vertically on a chord comprising pitches of a chromatic scale.
- iv. In bars 139-42, once the first bar of each string part is repeated, transpositions of horizontally widespread tone clusters are shaped. In performance practice, however, the (dashed) bar-lines are abolished (each one performs "as fast as possible" regardless of the others), causing intersections (individual pitch rows merge into one another).

3.1.6. The Varying Conditions of Integration and Individualization

The strategy of implicating chant segments into instrumental music is situated in the varying condition of individualization and integration. Vocal elements render a collective accent; otherwise the instrumental parts are acutely individualized. Consequently, the vocal application in *AKANTHAI* is treated:

- i. As constant voluminous mass in rhythmical unison (b. 88-92, 102-6, 122-3, 134);
- ii. In rhythmical unison (b. 102-6) and in synchronous secco moments (b. 90-2) with the instruments;
- iii. With gradually increasing mass (b. 170-7);
- iv. As organized mass in chaotic motion (b. 132-3);
- v. In high-density disparity (b. 88-92) as well as concurrently antithetical tempo and rhythmic figuration (*accelerando* / *ritardando*, b. 118) with the instruments;
- vi. Surrounded by polyphonic instrumental textures (b. 88-92, 102-6, 170-7);
- vii. Infiltrated into a linear instrumental sequence (b. 111-3);
- viii. In timbral dialogue with the instruments (b. 122-3);
- ix. In kinetic friction with the orchestral sound (b. 170-6).

The characteristic vocality is always implemented homophonically – in fact, monophonically with multiple voices and indefinite pitch. This tactic reverts back to the plausible conundrum that the instrumentalists (a) might hesitate to perform any extra-instrumental components, or (b) without the expected vocal-expressive quality. For these reasons it is legitimate to appoint a separate, professional speaking choir. The work's initial intention, however, will be contrastingly exposed, acoustically and theatrically, inciting a falsification. Then again, an extra speaking choir next to the orchestra gains a different interpretational form and perceptual appearance for the piece.

Bernd Alois Zimmermann also anticipated, prior to the premiere of *ANTIPHONEN*, that the integrated speaking passages would instigate protests. He still considered it as appropriate material, because the use of language arises out of the climax of the antiphonal principle: at that place where the apogee of the viola soloist is achieved, the action of the orchestral musicians is being juxtaposed by that of language.

As for the propriety of the (collective) spoken passages in *AKANTHAI*: With reference to the courageous attitude of Archbishop Kyprianos in Michaelides's verses,

and reminiscent of the major chorus temperament in the ancient plays of Aeschylus, it is interpretable that it figuratively assumes the role of a decisive and resistive demonstrating crowd. This propounds a testimonial in a momentary flashback, whereby humanistic engagement has an effect on the work's emotional disposition. Although the verbal insertions set semantically accentuated points in the music, the hidden motive does not emerge directly. Their context becomes allegorical; the quotation remains arcane. Since music expresses autonomously a rich contrasted network of gestures, the actual motive of the poem naturally adopts a more general perspective.

The concluding sequence of "The share" begins immediately after the percussionist's solo of rubbing two iron bars together (b. 169). Postscript: By use of artistic license, this action serves as an acoustic metaphor for the execution of Kyprianos (such artistically created sonic icons are subjective and function only within the dream world that memory produces – compare the memory conception in the literature of Marcel Proust). In the following bars, the polyrhythmic structure in staccato articulation of the instrumental tableau, with the in-between interleaved vocal ostinati, causes an interfacial tension (b. 170-7, Example 16). The resulted vocal-instrumental interaction, with the contributing groups gradually growing in size and the voices emotionally electrifying the episode, is an evocative rendition of the reaction pertaining to the sentence of Kyprianos. The energy charge of the execution scene is reflected by the instrumental sound, while the continuous repetition of "The share" of the chorus emphasizes the momentousness of the event.

3.1.7. The Polydimensional Articulation of Homogeneity

The articulation of homogeneity in *AKANTHAI* is polydimensional. First of all, it is to differentiate between parallel and horizontally progressed homogeneity. The parallel plane suggests a sequence of consecutive and single sound objects (e.g. b. 68 and b. 110-1, Example 19). The horizontal plane is then developed within a successively synthesized polyphonic context – as at the very beginning of the composition (introduction), where the bow-hair of the strings is pressed on the instrument's back, and rubbed with velocity-varied rotary movements of the wrist (b. 1-4, Example 20).

A stretched form of simultaneous parallel and horizontal homogeneity exists in bars 164-8 (Example 21). In this case, the flutes' triad constellation depends on a subtraction and abstraction of its consisting notes ($F\# / E \rightarrow D\# \leftrightarrow D\flat / A \rightarrow B \leftrightarrow C$). While the pitch is kept on a steady note value, the enharmonic variations, E 1-2-3, deviate from equal-tempered tuning. Likewise, though with a different set of harmonically related notes, that is, fixed quarter-tone chord with individual enharmonic changes, the trombones' progression unfolds. Moreover, the timbre of the amplified cymbalom (perc 2) stands in an imitative relationship with the pizzicati sul ponticello (vc 4-6, cb) and the pizzicati that are either performed ordinary or behind the bridge (vl I-II, vla, vc 1-3), so demonstrating a homogeneous mixture.

Two types of imitation form the homogeneous structure.

On the one hand, the introductory passage of the strings depends on timbral mimesis, in the sense of exact replication, and on an imitative pattern: violas' dux. The latter is the generating sound cell.

On the other hand, the generating sound cell is onwards represented. Simulations take on modes of representation that are not so literal. To put it another way, simulations are dynamic constructs of representation. This form of delineation I call *procedural representation*. The term "procedural" is shorthand for the process-based ways that sounds (can) signify: The sonic character of the strings is depicted (a) on percussion with the friction drum and big paper cement bag, (b) on piano with the rubbing of the lowest string, (c) on trumpets with the multifrequency/distorted tone, and (d) on bass clarinet with the 'spread', 'broken' note (a form of distortion produced by simultaneous non-harmonic pitches). Subsequently, the inflowing block-like structure of the winds, a micropolyphonic surface shaded with air noise (blown with flutter-tonguing and tremolo through instruments, b. 5-6), attempts to imitate the strings' effect.

Not least, the opening of AKANTHAI is subject to an additional type of imitation: a rhythmical canon (strings, perc 2; comes 1-6).

Example 20: AKANTHAI, b. 1-6

Commissioned by the German Radio Philharmonic Orchestra Saarbrücken-Eisensteinen

AKANTHAI

for large orchestra

Marios Joannou Elia

A "Rhythmical canon"

$\text{♩} = 32$

$\text{♩} = 46 \text{ sub.}$ tempo *moltis. rit.*

Flute 1: only air noise: with colour change

Flute 2: only air noise: with colour change (Also Flute)

Flute 3: only air noise: with colour change (Bass Flute)

Oboe 1: without mouthpiece only air noise: with colour change

Oboe 2: without mouthpiece only air noise: with colour change

English Horn: without mouthpiece only air noise: with colour change

Clarinet in Bb 1: with opened mouth: only air noise: with colour change

Clarinet in Bb 2: with opened mouth: only air noise: with colour change

Clarinet in Bb 3: "opened, baritone" tone

Bassoon 1: without mouth: "to his step" (Hilfsgesetz)

Bassoon 2: without mouth: "to his step" (Hilfsgesetz)

Bassoon 3: without mouth: "to his step" (Hilfsgesetz)

Horn in F 1: with reversed mouthpiece only air noise: with colour change

Horn in F 2: with reversed mouthpiece only air noise: with colour change

Horn in F 3: with reversed mouthpiece only air noise: with colour change

Horn in F 4: with reversed mouthpiece only air noise: with colour change

Trumpet in Bb 1: mouthpiece noise

Trumpet in Bb 2-3: [in low as possible] "distorted" tone

Percussion 1: **Waldschloß (fictional drum)**

Percussion 2: **big paper cement bag**

Percussion 3: **Schreibholz** in rotation

Piano: holding string with 2 pluckings, slowly and irregularly (each pluckings is done independently) *rub. rubbing multi acc.*

Violin 1: With the bow: Lay the bow hair on the back of the seat, and then with the tip of pressure from the bow stick... *comes 5'* *rub. quick entry motions*

Violin 2: With the bow: Lay the bow hair on the back of the seat, and then with the tip of pressure from the bow stick... *comes 4'* *rub. quick entry motions*

Viola: *comes 3'* *rub. quick entry motions*

Violoncello: *comes 3'* *rub. quick entry motions*

Contrabass: *comes 2'* *rub. quick entry motions*

Violin 1: *rub. on edge (Group) of the seat. entry motion acc.*

Violin 2: *rub. on edge (Group) of the seat. entry motion acc.*

Viola: *rub. on the back of seat. entry motion acc.*

Violoncello: *rub. on the back of seat. entry motion acc.*

Contrabass: *rub. on the back of seat. entry motion acc.*

Violin 1: *divisi 1-2 pizz. 3-4 10-12*

Violin 2: *divisi 1-2 pizz. 3-4 10-12*

Viola: *divisi 1-2 pizz. 3-4 10-12*

Violoncello: *divisi 1-2 pizz. 3-4 10-12*

Contrabass: *divisi 1-2 pizz. 3-4 10-12*

Example 21: AKANTHAI, b. 162-9

$\text{♩} = 56$ $\text{♩} = 46$ **sempre molto accel.**

Fl. 1 ca. 10"
 Fl. 2 ca. 10"
 Fl. 3 ca. 10"
 Tbn. 1 ca. 10"
 Tbn. 2 ca. 10"
 Tbn. 3 ca. 10"
 Perc. 1 ca. 10"
 Perc. 2 ca. 10"
 Perc. 3 ca. 10"
 Pho. ca. 10"
 Vln. 1 ca. 10"
 Vln. 2 ca. 10"
 Vla. ca. 10"
 Vcl. ca. 10"
 Cb. ca. 10"

Duration can be longer according to the solo interpretation ca. 10"
 Solo with increasing dramaticity increasing with different speeds and wood column including organic and rubato explosive moments.

2 metalion bars rubbed together

An examination of the circa ten-seconds percussion solo part in bar 169 (rubbing of two iron bars) and the score's adjoining sound constituents at the beginning of section E (b. 154 et seq., Example 21) reveals a variety of analogous relationships: (a) the violins and violas alternate in rapid glissando shiftings dovetailing with the tremoli (b. 154-6¹, though preceded at the end of section D in b. 150 and 152), (b) the gradually multiplied lines of violins I (1 → 1-3 → 1-6 → 1-9 → tutti), violins II (1 → 1-2 → 1-3 → 1-7 → tutti), violas (1 → 1-2 → tutti), and violoncellos (1 → 1-2 → 1-3), (c) the tremoli of piccolo wood-blocks and amplified cymbalom, (d) the trilled sound of flexaton, and (e) part of the wind section that changes enharmonically (b. 156²-61). Even if these elements are not aligned successively in the score in terms of a timbral sequence, they have been either vertically interleaved or positioned horizontally apart.

The customized formation as well as integration of vocality into the orchestral structures evolves in the light of mimesis. By way of example, the individual tempo marking "as fast as possible" is an indication of the vocal passage in bars 132-3 (Example 17), which is later applied for the strings (b. 139-42). Comparing the structure of these extracts, a form of musematic repetition is common for both sections – a museme is a minimal sound unit, analogous to a morpheme in linguistics (the smallest semantically meaningful unit in a language). In AKANTHAI's case, the minimal unit consists of a bar's material as a module, used to generate a structural framework. Notwithstanding that the same material is iterated, each repetition is slightly differentiated: the content-related parameters are manipulated. The duplicated bars are not identical, but similar, and therefore they do not remain precisely the same – reshaping AKANTHAI from chamber (composed in 2006) to large orchestra conforms to this principle. Here, imitation takes place within the context of the reproductive process. Thus, repetition is reflected with the intention of imitation.

Referring to the second mimetic type, procedural representation, another section that contains an imitative interaction between instrumental and vocal sounds occurs in bars 121²-3, at which point a *spatiotemporal crossover* between the two emerges (Example 22). The horn multiphonics with the instrument's bell on snare drum's surface subsist in relation to the performance of the trumpets on water's surface. Equivalent to horns and trumpets, the lips tremolo using the index finger and the lips tremolo supported by rapid turnings of the head to either side achieve an associated effect. The vocal-instrumental progression is initiated by the hybridization of flutter-tonguing on bassoons and trombones, together with the tremoli on zarbs (Persian percussion instrument). The intention is to create a uniform amalgam between both

sections, zarb solo and wind instruments, and to achieve a variation of the character of horns. It is worth mentioning that the transitions at this juxtaposition pass through the entire ambitus like a flash – from extremely low (bassoons, trombones) to middle (horns, trumpets) and highest position (voice).

For producing a catalyst between heterogeneous material, the same procedure links the score's previous succession (b. 119-20, Example 22): The vocal effect of tongue clicks signifies a relationship between the *col legno battuto* of the strings (hit with bow's wood) and the high-pitched sound of the zarb. Hence, it follows that vocality functions as the pivotal point of transition between two discrete instrumental timbres – at the end of strings' *decrescendo* and beginning of zarbs' *crescendo*. Similarly, the timbre associated with tongue clicks is the balloons bursting to mark the turn to a contradistinctive section (end of b. 123).

AKANTHAI ends with a three-piece progression of blowing air without pitch through the wind instruments, violins and violas bowing on bridge (white noise), and violoncellos and double basses bowing on instrument's corpus (b. 178-9). These sounds stand together in a direct mimesis, in sound colour liaison, but also in timbral connection with the whispering nuance of the voices at the entry of "The share".

Regarding the content of the last three passages (b. 119-20, 121²-3, 178-9), all sounds are developed entirely by extended techniques. In other words, unconventional, unorthodox, or non-traditional skills of voice and instrumental playing produce sonorous-expressive unities. As already indicated, the composition process with tones is replaced by a synthetic course of action consisting of an expanded 'repertoire'. It is not the pitches or ratios of the chords, but the ratio between the manifold sonic events, their linked interaction, and contrast degree, which settle the poles of composition. The work's focus is determined not only by the sonic result, but to a greater degree by the concrete situation of the substantive and energetic conditions of the work's repertoire. In this particular context, as a result of exploiting versatile imitation-based practices and manifestations of imitation in individual behaviours, the *model of homogeneous gesture* dominates. On the one hand, it interlocks a series of heterogeneous microsounds, and so develops polyphonic formations as well as a linear continuum. Singular components merge into one another. At the same time ensues a beatless, flowing feeling. On the other hand, it acts as a linkage tool between sequential sound spheres.

Even if this commentary mostly concentrates on musical materials that represent a deviation from traditional practice, it must be underlined that harmonic concepts are concomitantly present. To deviate from deviation itself, a purely harmonic

structural field follows a purely unconventional topos of timbral organization – and vice versa (e.g. Example 15 and 17). Besides, they both coexist (e.g. Example 12 and 21).

Example 22: AKANTHAI, b. 119-23

The vocal insertions are introduced predominantly monophonic. The same motif is duplicated, effecting a collective synchronized action. Synchronization, which implies homorhythm (simultaneous use of the same rhythm), renders an optimized homogeneous topology in the music. In the following, a close analysis of two score excerpts explicates certain aspects of monophony. Concurrently, the study comments on a series of issues concerning the employment of vocal interjections and their impact within the instrumental setting.

The first extensive vocal sequence is located in section C, bars 88-92 (Example 18). At this juncture, the concerted structure consists of four layers (quadripartite): horns, trumpets, trombones, and chant (rhythmic speaking of words and sounds). All instrumental groups are linearly evolved on a duplication mode, either in a homophonic (moving together in harmony; horns, trumpets), or in an enharmonically varied relationship (trombones). Each instrumental line, nevertheless, possesses a soloistic design, since the muted and open (unmuted) indications as well as the enharmonic changes are individually composed. Besides, the polyrhythmic phrasings of horns and trumpets require personal interpretation.

Monophonic notation transubstantiates, through the process of interpretation, into a homophonic mass of sound: All monophonic vocal passages are notated with an indefinite pitch, connoting that their performance depends on everyone's speaking pitch level, male and female. That is why the speaking choir does not become manifested in unison, but emerges on the basis of a timbral chant cluster. A similar phenomenon arises when several wind instruments execute simultaneously individual air sounds on indefinite pitches (quasi a timbral air-sound cluster, b. 108-10; Example 19). Consequently, a kind of *composed improvisation* becomes an inherent feature of interpretation.

In the abovementioned excerpt, Kyprianos, the Archbishop's name, offers the rudiments for the incurrence of percussive-like vocality. Its sounds and syllables are split apart, within the space of five bars: "Ky – prri, a – a – a – a – a, nos! nos! nos!". The graphemes of the word are fragmented and separately musicalized. Despite their fragmentation and partly repetitive components, the semantic continuation is not dropped away because the graphemes order is retained. It is more likely that the phonemes are remodelled, that is, the word's segmental units of sound are employed in order to form, *de novo*, a musico-dramatic expression.

How is the reciprocal action between the vocal and the three instrumental groups materialized? Once more, the process involves the method of procedural representation. The voiced rolling "r" stands as an analogue to the flutter-tonguing and

mute's tremolo of the winds. Syllables and single vowels are mainly appointed as short, 'dry' moments, always in a vertical synchronization with instruments, which brings to mind the style of *secco recitativo*. The sequence's climax ends with a tutti dynamic accent of the vocal and instrumental forces. Only then, a double wah-wah-tube vibrato (perc 1, 3) elicits as a contrasting component; this is the liaison module between the Kyprianos's and the following echo-like progression that still retains the *secco* character (b. 93-6).

Throughout the Kyprianos's passage, the formation of the vocal part is comprised of two regularly repetitive sound cells: "-a-" and "-nos!". Repetition can be understood as a duplication of the material in the horizontal axe, quasi as a horizontally shifted monophony. It is graphically viewable by turning the score's page size from portrait orientation to landscape.

Temporal regularity is suspended however, due to the sequential indications of *sempre molto accelerando* → *tempo* → *accelerando sempre*. A similar spatiotemporal shift unfolds in the duplicated major second interval of horns in bars 89²-9⁶. During the repetitions of the triplet figure, the duration of every flutter-tongued note lasts a semiquaver longer than its precedent. Analysis of the harmonic superstruction above the duplicated linear line discloses a homophonic texture, consisting of a co-existing minor and major second, as well as minor and major third. The major second interval is designed with alternating stopped and open notes (+/o). Additionally, the linear plane is ornamented with trills that consist of a pulsating oscillation between minor and major thirds apart (C#₅ / E₅, B₄ / G#₄, C₅ / G#₄ [A ♭₄]).

Employing the technique of hand-stopping for the French horns, likewise the mutes for the brass, effects the modification of timbre and pitch: the sound is not projected through the bell but through the vibrating tube, which darkens the timbre and raises the pitch by a minor second. The closing of bell/mute associates phonetically with the stop or plosive consonants, such as "B(ut)" or "p(o)p(lar)". The opening correlates with the vowels that are pronounced with an agape vocal tract.

The second score excerpt is made up of a stylized recitative succession based on the verse "But (...) when the aging poplar is cut down" (b. 102-6, Example 14). In terms of the clerical derivation of Archbishop Kyprianos, the core principle of repetition is mirrored in a form of mystical prayer called Hesychasm. In the Orthodox Church, Hesychasm includes a continual repetition of the Jesus Prayer. Via repetition, the Michaelides's verse in *AKANTHAI* obtains a certain stillness and emptiness.

Then again, by modifying the sound parameters of the recurring textual elements, a balanced equilibrium to the benefit of musical dramaturgy is gained.

In musicalizing the verse's syllables, an artificially vocalized form of verbal expression is evoked. In the course of recirculation, units of the verse are gradually omitted. In that way, the focus is shifted towards the inside:

"But... when the a-ging pop-lar is cut do-wn
when the a-ging pop-lar is cut do-wn
a-ging pop-lar is cut do-wn
-lar is cut do-wn".

Dismembering the building blocks of language, the words, in addition to the irregular rhythmical patterns, results in the suspension of the stress of the syllables. Hence, the speaking choir stresses atonal syllables or rhythms of unequal metre – a facet that also transpires in some Cypriot demotic songs. The whole issue is further exaggerated by the accentuated mark on every syllable and beat respectively, together with the superimposed dynamics. Syllables are treated as distinct sound units analogous to instrumental tones. In this case, again, quintessential is not the concrete pitch, but the idiosyncratic sound.

In AKANTHAI, as well as in other compositions like DIE JAGD, the affinity of repeating single phonemes, vowels or consonants, syllables, words or verses, corresponds to the rhyme notion derived from homeoteleuton. Homeoteleuton, first identified by Aristotle in his RHETORIC, is a rhyme technique that denotes repetition of endings in words.

Likewise in the poem of Michaelides, the third and fourth verse end with a perfect rhyme – the stress is on the penultimate syllable of the words, where the latter phonetic is identical ("θαρκέται" and "καταλύεται"). Since rhymes sound the same, they are homogeneous. In respect to the musical nature of rhyme, attention is transferred from the semantic content of the words to a criterion of purely acoustic linkage. As a consequence, the rhyme has a sense of abstraction, which can be musically taken advantage of. This characteristic is extensively exploited by Cypriot folk music. For instance, the song THREE OLIVES AND ONE TOMATO (ΤΡΕΙΣ ΕΛΙΕΣ ΤΖΑΙ ΜΙΑΝ ΤΟΜΑΤΑΝ) uses the first verse only as an auditory rhyme with the second. A linguistic meaningful connection simply does not exist: "Three olives and one tomato, I love a woman with black eyes" ("Τρεις ελιές τζαι μιαν τομάταν, αγαπώ μια μαυρομμάταν"). Interestingly, the flow of the lyric is kept consistent alongside the entire song, so that the first verse always rhymes with the second, and all first lines of the rhyming couplets are interlinked with one another: "Three olives and one pepper, I love her but

she doesn't know it" ("Τρεις ελιές τζι έναν πιπέριν, αγαπώ την τζι εν το ξέρει"), and so forth. The rhyming material that usually consists of one to three syllables is comparable to the concept of sound object. To this extent, within a polyphonic instrumental diversity, the monophonic repetition of the phonemes in ΑΚΑΝΘΑΙ, as in the (Kyri)-a-nos's passage, materializes in the sense of acoustic correspondence.

3.1.8. Conclusion

Once a musical composition makes use of a literary source, the general discussion of musico-literary intermediality is raised. However, to my strategic thinking, there is no intermedial relationship between the initial text and the one used in the musical piece. The specific standpoint signifies that the medium text is being *represented* by the medium of music, since, in the progress of *transformational intermediality*, the medium text appears at first throughout the composition's score and subsequently the score's performance in order to 'manifest'. In other words, the text is an integral component of the music by which it is represented. Insofar as the music is not a bearer of an intermedial relationship, it referentially points to the literary text. Essential differences make it possible to define the dissimilarities between the representing and the represented medium. These differences epitomize a transformation that can be ontologically determined by the composition's morphological consistency.

According to the score's remarks, all transitions should be very discreet, with rapid changes from one sound event to the next. Special attention is to be given to the coordination of sound and silence within a sense of unfading hovering. Seeing that the instrumental and vocal microstructures continuously and subtly change their timbre, they are elaborately notated and designated with detailed explanations, densely differentiated, nuanced and entangled, the distinguishing clarity might be thwarted in several places. In addition, ΑΚΑΝΘΑΙ achieves the impression of *fragility*, thereby obtaining a reinforced pronunciation. This is accomplished via (a) the application of both traditional and extended instrumental techniques, (b) the extra-instrumental apparatuses (e.g. sonic horn, mouth organs, whistles, and horns playing with the bell above the surface of a snare drum), (c) the unconventional percussion material (friction drum, waterphone, bullroarer, bottle smash, wooden and aluminium wardrobe doors slamming, etc.), (c) the auxiliary acoustical actions (like hand clapping), (d) the

electric amplification, as well as (e) the vocal components (chant in disparate formations and vocal extended techniques).

Due to its heterogeneity, AKANTHAI's 'repertoire' implies a deviation from the conventional orchestral instrumentation. The encompassing elements converge via inter-communication and mutual influence into a unified whole. This unifying total consciousness is linked to the concept of *polyaesthetics*: Derived from the Aristotelian sensorium commune (common sense), *polyaesthetics* is here understood only within the compositional context, in terms of the work's polymedial content; the sensory perception and cognitive reception of music are completely excluded. Concerning the prefix "poly", this does not denote a quantitative, but a *qualitative paradigm shift* – not a quantitative "much", but a qualitative "more". In the broadest sense, regardless of the media quantity and the amount of extraneous materials, the meaningful ratio between the conventional orchestral and unconventional-, non-orchestral elements then plays the central role.

AKANTHAI partially retains the presence of the four verses of THE 9TH OF JULY 1821. The unexpected flickering and quick disappearance of verbal insertions concern the technique applied to heighten dramatic tension, as well as to convey the concealed text (and subtext). Yet, in the majority of cases, the music advances as a carrier of an autonomous dramaturgic expressiveness – the longer the words remain absent, the more the tension escalates. The apparent 'loss' of certainties, such as the semantics of the text, is compensated by an increase in aesthetic complexity in terms of musical production. Within an invisible and multidimensional acoustic space emerges the enactment of drama. Hence, the bottom line is that the *envelopment of the text* serves the revelation of the music.

Because of the lack of confidence in the self-control of time, my own time is being carried, whereby, as if guided by a sense of fatalism, music gains in *directness*. That is why there does not exist a pre-arranged formal plan. The fleetingness and volatility of the moment is the driving force of the entire compositional process whilst the focalizing perspective permanently fluctuates between the structural layers and the textual reference. Being perpetually in motion involves staying and resting in tandem, so that in spite of the high rate density and the renewal potential of the sound events, the result – reminiscent of the static solemnity of Byzantine icons – is located on the meta-level of the sense of time.

3.2. The Situative Conditions Resulting from the Abrupt Omission of the Relationship to the Literary Source, on the Basis of Exemplary Excerpts from the Operatic Composition DIE JAGD

There are several places in the music where the relationship to the literary source is entirely omitted. In other words, an associated musico-literary idea is completed purely for the benefit of musical creation.

A concrete literary character trait or component unit evokes either (a) the first musical motif or acoustical idea of a texture, or (b) a new extra-musical or programmatic impulse, from where then the core motif or fundamental sound module is induced. In the first case, music and text are placed on the opposite ends of a scale; the compositional process devises various ways to traverse that scale. In the second case, the particular motif or sound module function as a window that displaces the focus *outside* the literary frame of reference. The momentary abandonment of the text is completed by the inserted musical 'opening', and is then followed by the return to the text, at which juncture the order of events narrated in the literary source continues.

In a similar approach to the second case, the plot of Wolfgang Amadeus Mozart's opera buffa LE NOZZE DI FIGARO is diverted by an aria. At supposedly insignificant occasions of the opera, like the aria of Susanna in the second act (no. 13, "Venite, ingi nocchiatevi"), Mozart has made this space for the objective of a solo part (Susanna combs the hair of Cherubino). Susanna's aria not only describes single affects or emotions, but also articulates physical acting and interacting. Mozart repeatedly sets prosaic processes into music, like the measuring of a room, the disguising of the page, the writing of a letter, and the seeking of a needle.

In Baroque opera, the aria is a self-contained musical unit: the composer's response to both the dramatic situation and the librettist's formal choices. In addition to recitative, Claudio Monteverdi introduced the aria as a more lyrical type of monody (expressive solo singing to simple accompaniment; synonym for monophony), a medium thought to approximate the singing of the ancient Greek theatre. Whereas a recitative advances the plot, an aria usually brings the action to a halt. And whereas a recitative often involves a rapid delivery of the text, an aria works through the text

at a more leisurely pace (words are repeated and vowels are extended by means of vocal melismas).

The opera DIE JAGD (THE HUNT, 2008), written for four singers (coloratura soprano, boy soprano, countertenor, and bass), three actors, juvenile vocal ensemble, two speaking choirs, twenty recorded voices, instrumental ensemble in two groups, car sextet, and electronics, is based on an original libretto in German by Marianne Freidig and Andreas Liebmann. Because of the delayed delivery of the libretto, numerous musical structures were composed prior to the existence of any textual references. Furthermore, the operatic work possesses a broad spectrum of original ideas beyond the libretto. In this regard, the present section concentrates on the analysis of some paradigmatic features and fundamental production mechanisms of the music, generated out of the libretto. At the same time, the research elucidates certain processes of transition from one medium to the other, and delineates the methodological course of action concerning the musical 'openings'.

DIE JAGD's script galvanized the invention of multifarious extra-textual elements. Commencing with the libretto's description of the woodland's nature in the scene IV, GERÄUSCHE (NOISES); it proceeds in the manner of an inverted depiction – exempli gratia: "how the *birds creek*, and the *trees sing*" ("wie die Vögel knirschen, und die Bäume singen"; see Libretto Extract below). This bizarre description instigated the formation of the juvenile vocal ensemble (female vocal quartet plus two male speaking voices), thereby embodying the hunting choir (Jagdchor).

In the same scene, an auxiliary chant ensemble is notated in the score as the woodland tribe (Waldvolk). Since the woodland tribe is not contained in the libretto's conception, its actual presence is reserved and imaginatively articulated through the music. Due to the unfeasible inclusion of a separated large speaking choir at the work's premiere, the chant ensemble was embodied by a group of instrumentalists (vc, accdn, hp, pf). Its appearance is situated in the middle of the scene (b. 67-72, Example 23), equivalent to the encounter of the tribe in the midst of the forest. At this point, the chant ensemble is blended with the juvenile vocal ensemble. Their vocal behaviour is instrumentally treated, although they proceed differently. Each one has a strict homophonous architecture that interleaves with the percussion and brass. Analysis of the involved groups shows that they are mutually composed in a percussive way: The strong inhalations/exhalations of the chant ensemble stand in rhythmical and timbral relationship with the air blown through the brass instruments resembling a damp machine (b. 67-8¹). Concurrently, the juvenile vocal ensemble (Vok 1-4)

implements a downwards/upwards figure in alternation (ta=ka / to=ko, te=ke / ti=ki), while the percussionists execute either scraping-tremoli on variant metal instruments (small and Turkish cymbal, Chinese and Wuhan tam-tam), or rubbing two sandpaper blocks with resonant box together.

In the subsequent bars 68²-71 ensues a polyrhythmic progression, which consists anew of the aforementioned four layers: chant ensemble, juvenile vocal ensemble, percussion, and brass. Atypically, the chant ensemble (woodland tribe) is here transformed into a corporal percussive group, carrying out hand clapping and foot stomping with the heels clumping on resonating wood boards. Postscript: This corresponds to the Maori haka, a form of communication, which maximizes the corporeality of language – Haka is a genre of vociferated text accompanied by vigorous body movements in which the differing parts of the body represent the diverse instruments. A timbral cocktail of the corporal sounds materializes along with the so-called marching men effect-instrument performed by the first percussionist, whilst the second one strikes on membranophones or hits two drumsticks together.

Despite the superimposed sounds pair of hand clapping / snare drum / hitting drumsticks together and foot stomping / tom-tom (alternatively the use of the marching men effect-instrument) shares a common set of parameters, it occurs independently. Without letting the individual sound object identities dissolve, a hybridized acoustical outcome is produced. Moreover, the coexisting juvenile vocal ensemble is intertwined with the overall concoction of sounds, primarily because of the fact that they altogether occupy the same locality in the score. The juvenile vocal ensemble with capricious microstructural elements possesses an individual material and configuration in comparison to the others, so that, via differentiation and collocation of heterogeneous planes, a separate form of connectivity is attained.

Looking more closely at the structure, however, it becomes apparent that a series of communicative procedures links the juvenile vocal ensemble and the rest planes. The juvenile vocal ensemble's breathe sound "Ha" insets into the inhale-exhale line of the chant ensemble, as well as in the brass's sequence of air sounds. Some lips tremoli appear synchronous with the snare drum tremoli. The juvenile vocal ensemble's rhythmic profile is built on semiquaver units, and so are the structures of chant ensemble, brass, and percussion.

Vc
Akk
Hr
Tinstr
[mit Trommelstick/Kon] Stg 1
[mit Trommelstick] Stg 2
Trp
Hrn
Pos
Tba
Maria
Andy
Vok 1
Vok 2
Vok 3
Vok 4
Elektr

HOLZ-TAM-TAM
quasi Fußstapfen → R L R L R L R
sim. Wabel auf Metalband - ond.

KL. TRUMMEL [Saiten ab]
quasi Handklopfen in diversen Klangfarben → nur Trommelst. gegenseitig schlagen... Wabel auf fell
auf Metalband - - - - - auf fell - - - - - Trommelst. gegenseitig - - - - -
ff

Vokalnoten:
Zung-them links-rechts
Lippenthem.
mit Zeigefinger Lippenthem.
Zung-them links-rechts
Lippenthem.
mit Zeigefinger Lippenthem.
Zung-them links-rechts
Lippenthem.
mit Zeigefinger Lippenthem.
Zung-them links-rechts
Lippenthem.
mit Zeigefinger Lippenthem.

In view of the chant ensemble's sequence, a horizontal and a vertical aspect determine its configuration. The brass group performs with air sounds a kind of free ostinato throughout the entire passage. This is the horizontal connecting component between the section's first (b. 67-8¹) and second part (b. 68²-71). The section ends with the interrogative word "Wie?" ("How?"), realized on a forceful chant tutti (corresponding to the vertical aspect) by all instrumentalists and the chant ensemble, except the juvenile vocal ensemble. At this moment, "Wie?" signifies the completion of the temporarily embedded musical 'opening'. The relation to the libretto is therewith reconstructed. "Wie", without question mark, is the initiation word of the ensuing verse "Wie die Dachse plätschern" ("How the badgers gurgle"), enunciated – also chanted; rhythmically spoken – by the singing roles of Andy and Maria.

Example 24: DIE JAGD, Scene IV, GERÄUSCHE (NOISES), Libretto

Andy: Komm, wir machen einen Waldspaziergang (Come, let's take a forest walk).

Maria: Unglaublich, wie die Vögel knirschen (Unbelievable, how the birds creak).

Andy: Und die Bäume singen (And the trees sing).

Andy / Maria:

Wie die Gräser heulen (How the grasses howl).

Wie die Dachse plätschern (How the badgers gurgle).

Wie die Bächlein quieken (How the streams squeal).

Maria: Wie die Füchse knacken (How the foxes creak).

Wie Äste knurren (How the branches growl).

Andy: Wie die Dachse plätschern (How the badgers gurgle).

Wie die Bächlein quieken (How the streams squeal).

Woher hast du eigentlich deine Phantasie so plötzlich? (From where do you actually stimulate your fantasy?)

Maria: Schon immer (As always).

Andy: Da ist irgendwas neu (There is something new) –

Wer setzt dir diese Flausen in den Kopf? (Who puts a bee in your bonnet?)

Hast du einen anderen? (Do you have a lover?)

An ensemble of six cars establishes an extraordinary apparatus in the conception of DIE JAGD (Aston Martin DB9 Volante, Jaguar XKR, Ford Shelby Mustang, Ford Focus ST, Volvo S80, and Land Rover Defender). This peculiar formation is exploited both instrumentally and visually: (a) Sounds, such as the running motor engine with varied accelerator pedal pressure (tone frequencies commensurate to revolutions per minute), the car horn, and the opening and closing of car doors, in addition to (b) automotive lighting, like the night and stop light, the headlamp, or the directional indicators (scene II, NACHT, DAMALS (A), "Lichtmusik"), count among the material compo-

nents employed in the opera. Besides, the implication of cars has a contextual and conceptual status in the plot. Based on the 'technologized' description of the forest, its artificial nature, and its transformational changes depicted in the libretto's words (scene IV, GERÄUSCHE, Example 24), the car ensemble represents forest creatures (Waldwesen).

Apart from the hunting choir (juvenile vocal ensemble), the woodland tribe (chant ensemble), and the forest creatures (car sextet), a secondary group, mixed speaking choir, named "Stadtstimmen", the voices of the city, appears. The city's voices emerge instantly and signify the internal space, that is, associated to the ancient Greek chorus, the thoughts of the central figures. They represent the metaphor of the city, from which the protagonists cannot elude. As the city expands, and the number as well as the intensity of the interpolated voices gradually increases, the more the family (Andy, Maria, Isabell [Isa], Benni) inclines towards the attraction of the illusion of nature.

Although the libretto presupposes a singing choir for the twenty city voices, the composition conceives two dissimilar approaches that are optionally combinable: (a) a pre-recorded version of every voice projected via the car speakers and supported acoustically by the spatial loudspeaker system, and/or (b) a legion of spear carriers, minor acting characters, that emerge in the background.

The dramatis personæ Andy, Maria (parents), and Isabell (daughter) are listed and handled as single protagonists within the libretto. At the same time, the drama's plot concerns the antithetical poles of nature and technology, past and present, reality and imagination. To the credit of additive melodramatic complexity, the compositional procedure reflects this bipolarity by doubling the leading roles as a dramaturgical technique: Andy and Maria are simultaneously personified by a singer and an actor. In the case of Isabell (actress), however, there is no doubling figure. Instead, a new role comes into existence: Benni (boy soprano), Isabell's brother – Isabell and Benni always appear hand in hand. All vocal acting parts, whether singers or actors, are explicitly notated on the score.

The forest's delineation in the libretto lines, as in the GERÄUSCHE scene, influenced the selection of the instrumentarium. This is coupled with the types of the instruments, their playing methods, and techniques.

- i. The peculiar sound scenery of the forest involves instruments like (a) the musical saw, (b) the theremin, (c) the friction drum (Waldteufel), (d) the

lion's roar, (e) the outsized cowbell, (f) the flexaton, (g) the bass monochord, (h) assorted types of hand-operated bird calls, (i) the birds' ratchet, (j) the bubbling water effect (produced by blowing through a tube immersed in water, or emulated instrumentally by the lowest brass), (k) a superball mallet that is dragged across the head of the bass drum, (l) an upside-down cymbal that is placed upon the drumhead of a pedal timpano and rolled while executing a glissando, and so forth.

- ii. Alternatively, violoncello, accordion, harp, and celesta reproduce birdlike whistling trills (b. 42-3, 44-6); the trumpet player performs with the bell partially touching the water surface (b. 26).
- iii. As hitherto pointed out, certain ways of proceeding with the musical material enlighten the high degree of *systematic exploration* of instruments and objects, regarding their sound possibilities and qualities. Correspondingly, vocally generated actions in the brass section obtain unconventional sounds. In a distinctive manner, for the lowest brass, such examples include (a) the creaking of indefinite pitch (e.g. over the gradual transition of the phonetic sequence y [according to the tongue position: close front] → ɔ [open-mid back] → u [close back], b. 23), (b) the head voice with rolled "r" (e.g. pr / wr / br, b. 28), (c) the whispering tremolo ts≡k (b. 23-4), and (d) the breathed, voiceless impulses tʃi-ki / tʃœ-kœ / tʃo-ko / tʃe-ke / tsa / tso / tsa (b. 30-3).
- iv. Supplemental to the instruments, the atypical sonic palette of the forest encompasses the vocal elements of (a) creaking voices, (b) birdlike lips tremoli, (c) simultaneous breathing and whistling, (d) whistle-trilled glissandi, (e) bilabial and tongue clicks, (f) Amerindian screams, and wah-wah effects.
- v. The introductory part of Maria bears a birdlike singing attribute (Example 25). That is why – devised out of the libretto verse "Unglaublich, wie die Vögel knirschen" ("Unbelievable, how the birds creek") – its literary substance is pulverized. This is context-bound: For example, the sounds "l" or "r", surrounded by other words and syllables, sound like the letters "l" or "r"; on the contrary, when they are sang tremolando, surrounded by the polyphonic tremoli of harp, accordion, cimbalom, cembalo, and cello, in the high register, sound like an instrumental element unrelated to language. There are further steps in this scale: The rapid circulation of the syllables "kni-wie-die-bli" (see underlining above) – similar to a tongue twister – is not semantically connected to language. On the one hand, it

The importance of the associations established between the libretto and the music becomes clear in the scene V, NACHT, DAMALS (B), albeit the compositional development advances self-directed. For the first time, Cem enters the stage. Throughout the scene, however, he remains voiceless. Cem's silence is denoted in the libretto with a descriptive account of his actions:

"Cem turns up. He moves around in the garage, and occasionally tests a car by sitting in it and stepping on the gas."

"Cem taucht auf. Er läuft in der Garage herum, und prüft auch mal ein Auto, indem er sich reinsetzt, und aufs Gas drückt."

Cem is the character that simultaneously impersonates the role of the car dealer (on the plane of reality) and the devil/seducer (within the imaginative world). Firstly, his name – comparable to the names of Kyprianos in *AKANTHAI* (b. 88-92) and Zhedros, Zakos, Drakos, Lenas in *THALATTA, THALATTA!* (b. 63) – provides the textual material for a quasi-onomatopoetic progression (a quasi-*metonymy of presence via semiotic sound elements*). Secondly, since Cem has a direct relationship to the automobiles, the onomatopoetic reference suggests the acoustic impression of a motor engine, produced by the choral chanting of sounds such as the percussive attacks over "CEM – m-m-m m – CEM – m – CEM" (Cem-Chant; tutti instruments / juvenile vocal ensemble, b. 13-9, Example 26).

The figure of Cem is additionally depicted by the brass quartet (trumpet, horn, trombone, tuba) and the metal percussion instruments – the element metal serves as representative for the automobiles (metal shares many of the attributes of the element air, and for that reason breath and airy sounds are frequently traceable in the music [a *second-degree metonymy of presense*]). The brass quartet opens the scene V, prior to the Cem-Chant sequence. Furthermore, it incessantly accompanies Cem over the entire work, as later on in the scene XIV, ISAS JAGD (ISA'S HUNT, b. 153/4 et seq.). Subsequent to the Cem-Chant ensues a brass quartet short interlude, and the scene continues to a new chanting consecution of equal length: "Er läuft... und drückt [...]" (b. 38-51, Example 27). At this point, the above-mentioned scenic commentary of the libretto, the stage directions, which is textually of secondary importance, becomes compositionally essential. Inspired by machinery and mechanical

processes, the text is thereby newly moulded. To cite one example: "Er läuft – und – drückt [...] drü-drück – drü_ck – tü-drü-tü – drückütück" along with its phonemic variation "ru-ru-ru – dru-cku-tuck".

By signifying Cem's identity, the functional perspective of the choral chant is to provide information relevant to the plot's events. This is reminiscent of the ancient Greek chorus, which expresses what the main characters do not straightforwardly deliver. From the acoustical viewpoint, it is somewhat akin to the calls of the Balinese kecak chant and the refrain of the frog chorus in THE FROGS by Aristophanes (see Chapter 3.1.3.).

Example 26: DIE JAGD, Scene V, NACHT, DAMALS (B), Cem-Chant Sequence (Excerpt), b. 13-6

The musical score for the Cem-Chant Sequence (Excerpt), b. 13-6, is a complex orchestral arrangement. It features a rhythmic pattern of eighth notes across all instruments. The score is divided into four measures. The first measure is marked "Rhythmisch" and "secco, scharf". The second measure is marked "secco, scharf". The third measure is marked "secco, scharf". The fourth measure is marked "plötzlich leicht". The score includes various dynamics such as "sfz", "f", and "p". The score also includes performance instructions such as "mit Weichem Filz" and "Schrei ins Inset.".

Example 27: DIE JAGD, Scene V, NACHT, DAMALS (B), "Er läuft... und drückt [...]" (Excerpt), b. 49-51

$\text{♩} = 46$ sempre accel.

Wie eine Maschine, die allmählich zum Laufen beginnt

UDU-DRUM
Bodysound: Schlag der Finger auf den Korpus.

Basston:
Bodysound

mit Plunger

durchgehend homogenes gliss.

durchgehend homogenes gliss.

durchgehend homogenes gliss.

durchgehend homogenes gliss.

Tutti Blechbläser: Das Gliss. soll extrem "gleitend" aufgeführt werden; ohne erkennbare Tonwechsel

Regardless of whether the score gives utterance to vocal actions that are formulated with or without the libretto, it transmutes the semantics of the literary text – either the semantic value of isolated lexemes or the semantic interpretation of larger units – into autonomous semantics of musical creation (sound elements are *endogenously* interrelated to form a coherent whole). Ergo, the vocal capability and the human phonetic practice outreach a more vivid expressivity than clearly articulated words.

In everyday life, people employ an endless number of sounds, like auditory expressions and non-lexical vocables, without semantic, but purely expressive roles: laughter, warning signals, pain screams, anxiety vocals, suppressed yearning, and threnodial melody resembling constructs, to name but a few. In particular, the element of laughter, towards its phonetic features and conceptual interpretation, appertains to the inherent dramatic quality of DIE JAGD. To exemplify briefly the manifold facets and types of the applications of laughter composed within the score, refer to the vocal passage in the scene XIV, ISAS JAGD, between bars 298-311 – a topos of major significance in the opera's plot (Example 28). The passage encloses five dissimilar laughter formations, each graphically and meticulously notated in an individual way. Textually delineated above the stave lines, expression nuances like irony, explosiveness, laughing oneself to death, stylization, provocation, mechanization, hysteria, delirium, and so on, proclaim the diversity of the incorporated laughter modes. Postscript: In Fyodor Dostoevsky's novel CRIME AND PUNISHMENT exist abundant explicit references to laughter. To describe laughter, alike in DIE JAGD, Dostoevsky employs – besides the onomatopoetic syllables "ha-ha!"/"ha-ha-ha!" and "he-he!"/"he-he-he!" – a varied and extensive vocabulary (e.g. "to burst out laughing", "loud, bellowing laughter", and "brittle, cackling laughter" [Spiegel, DIMENSIONS OF LAUGHTER IN CRIME AND PUNISHMENT, p. 13]).

DIE JAGD's episode with laughter begins with a virtuosic monorhythmic sequence of Maria (coloratura soprano) and Andy (countertenor) on contrasting pitches, based on the sounds Ha, Ho, Hu, and He (b. 298-304¹). Laughter is usually made up of repeated pulses of sound, as in the first bar: Ha-Ha-Ha-Ha. Nonetheless, in the following bar, the naturalness morphs abruptly in an artificial commixture of the syllables in succession. Carried out by the singers Maria and Andy and the juvenile vocal ensemble, the second sequence undertakes (a) rapid repetitive laughter impulses on a steady pitch level with (b) irregularly interspersed singing-laughter outbursts on varied tone levels (until b. 308). The actors Maria and Andy perform the third sequence explosively in a stylized and provocative posture; the juvenile vocal ensemble adopts the fourth one, built upon artificial laughter in sundry glissando curves. The singers Maria and Andy implement the fifth sequence mechanically, with

as-fast-as-possible repetitive laughter and staccato articulation along with exact rhythmical glissando directions and accentuations.

At the second sequence's penultimate bar, the hitherto shaped laughter's polyphonic structure is superimposed by the unanticipated polyrhythmic formation of the car sextet's horns. Whilst the horns extend their vibrant presence up to the end of the episode, Maria, Andy (both singers and actors), and the juvenile vocal ensemble gradually impose a distinctive laughter configuration. Hence, with the absence of any libretto intonation, the dramatization and dynamic reciprocity of the musicalized laughter and the car horns maximize tension and generate a sharpened sense of intensity. The episode with laughter functions as the cumulative method for reaching the plot's culmination point, that is, Benni's scream-like singing at his highest register (G#₅, b. 312 et seq.). In other words, the instrumental insert of the car horns magnifies the laughter progression. This is a typical tactic behind my compositional *modus operandi*: the moment is superheated until it is energetically compelled to jump to another state (in the manner of a quantum leap in particle physics).

Charles Baudelaire emphasizes the double nature of the comic mode, stemming from the diabolical origins of the sense of humour. Comparatively, Cem, who personifies the double role of the car dealer and the devil/seducer, tends towards an ironic laughing attitude, as it appears by his first vocal proclamation in the scene XIV, ISAS JAGD ("Ha - Ho - Ha"; b. 163-4, 171-2). Cem's stance lies between reality and imagination. Contrary to this, Andy's and Maria's viewpoint is monodirectional, that is, it merely circulates within the dimensional space of reality. The only family person able to recognize the forest's transformation and face Cem is the daughter Isabell.

The composition concerns the opposing standpoints of truth and falsehood, cognition and misunderstanding, humans and animals. This is supplementary to the (aforementioned) antithetical pairs of the plot, cohesively to the boundaries between reality and imagination. Aristotle observed that only the human animal laughs, for it is cognizant of its mortality. And Umberto Eco mentions that the humans began laughing, because they comprehend that they are mortal. Except from the act of collecting plentiful hunted animals and the three hunting scenes of Andy, Maria, and Isabell (IX, XII, XIV), the facet of death is not fundamentally adduced in DIE JAGD. The key moment of the plot occurs right before the laughter episode, at the tragic awareness of Isabell (b. 289):

"This forest ground is not our forest ground? But this deer antler, it is our deer antler."

"Dieser Waldboden ist kein Waldboden? Aber dieses Hirschgeweih, ist unser Hirschgeweih."

1 3
4 4

Musical score for Auto 1 through Auto 6 and Elektr. The score is written in a 12-measure system with three measures per bar. Each Auto part has a circled 'H' above it. Auto 6 includes the instruction 'steigend →' with an arrow pointing right. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. Some notes are marked with 'x' and 'z'.

1 3
4 4

Musical score for vocalists and set pieces. The vocalists are Isa, Maria (Sopran), Andy (Sopran), and Benni. There are four vocal parts (Vok 1-4) and two set pieces (Set 1, Set 2). The score includes dynamic markings such as *sim.*, *fff*, and *sfz*. Performance instructions include 'explosiv einsetzen; sich totlachen. unregelmäßig, stilisiert, provozierend, unnatürlich' and 'Künstliches Lachen' with 'gliss.' and 'sfz' markings. The notation features dense rhythmic patterns, often represented by vertical lines, and some melodic lines.

Auto 1
Auto 2
Auto 3
Auto 4
Auto 5
Auto 6
Elektr

Isa
Maria
Maria Ssp
Andy
Andy Ssp
Benni
Vok 1
Vok 2
Vok 3
Vok 4
Set 1
Set 2

mechanisches Lachen
Wahnsinnig, hysterisch werdend

gesungen
ekstatisch, ohne Bewusstsein

umwartet aufhören

plötzlich fortsetzen

*
gesungen
ekstatisch, ohne Bewusstsein
[Falsetto]

*
gesungen; wie ein Scharf

*
assia: eine Oktave tiefer

Künstliches Lachen
gliss.

Chapter 4

The Original Text-Related Parameters and the Consequences of Theatricality of the Music in AKANTHAI and DIE JAGD

In a retrospective study of the aspects demonstrated in the previous chapter, the compositional processes illustrate multiple applications concerning the connection between the artistic media of music and literature. It has been evidenced that within these processes the literary elements obtain an original interpretation and implement an atypical methodology. The scope of the final chapter is to highlight three further text-related parameters of the music in conjunction with their aesthetic issues: (a) the titles of the works, (b) the delineated expressive nuances, as well as (c) the descriptive commentaries and textual depictions found on the score. In addition to this, the consequences of two-dimensional theatricality and meta-theatricality will be outlined.

On the one hand, a title exhibits the leitmotif of the metaphorical associations or incorporates a self-pictorial and allegorical dimension. In the orchestral piece AKANTHAI (THORNS), according to the program notes:

"The composition is not envisioned as a requiem for Archbishop Kyprianos, but rather as a type of double-sided 'thorns dress': On one side, the thorns stand with the tips outward for defence; on the other side, the tips are directed as an attack and mortification for the body. 'Biting' and 'skewering' is regarded as an act of symbolic consequence."

"Die Komposition ist nicht als Requiem für Erzbischof Kyprianos gedacht, sondern als eine Art doppelseitiges 'Dornenkleid': Auf der einen Seite sind Dornen, die mit den Spitzen nach außen zur Abwehr stehen und auf der anderen Seite sind die Spitzen als Angriff und Kasteiung zum Körper hin gerichtet. Das 'Zerstechen' und 'Aufspießen' wird als inszenierte Handlung von symbolischer Tragweite gesehen."

On the other hand, a number of titles mirrors the approximation of the production process undertaken during the synthesis development, in the sense of reflecting the composition's biographical evolution. At the same time, the title conveys the origin and quintessence of the work. Collectively with the program notes, the opus's overall aesthetic qualities are thus enriched; the perception form still retains an overt interpretational notion.

Why does DIE JAGD portray the subtitle "Opera for Nature and Cars" ("Naturopfer mit Autos")? From the conceptual standpoint, the answer lies in the consideration of the antithetical poles of nature and technology, reality and imagination. The opera is composed and premiered for a unique performance space: a large two-floor car showroom. The transformation space, where the realistic dimension (equals the showroom) metamorphoses itself into the imaginary (equals the forest), emanates from the ordinary character of the car showroom. The forest stands as a symbolic motif of desire towards its own natural existence, and towards a native state that becomes lost in the conflict with the technical world. Technology is the sole portal to recapture the natural condition. In the basic sense, it materializes by way of an outing into the forest. Therewith technology itself, the technologized condition, becomes the secondary state of nature.

Besides what the title DIE JAGD (THE HUNT) intimates for the story, it encompasses an in toto compositional strategem in two different exigencies. Firstly, the sound is *hunted*; that is to say, the sound is interminably pursued through the individual vocal-instrumental parts. This is an implementation that involves the incurrence of the copious microstructures, based on the methodological advancement upon the proceedings of the model of permanent fleetingness. Secondly, the feature of the hunt is related to the gestural schema of linear sound wandering within the score's spheres: Identical sound impulses slide in space from one musician to the next, as eventuates in NACHT, DAMALS (A) with the words "auf null gefahren" ("driven to zero") and "Reset" of the juvenile vocal ensemble (b. 20-3). Hence, space rotations and sound circulations emerge with varied complexity.

The aspect of permanent mobility (see 3.1.5.) finds de novo application and becomes effective by the plenitude of subtle expressive nuances that are textually implemented in both vocal and instrumental sections. Additional to the standard parameters of musical notation, at narrowest distance and often within a polyphonic or homophonic structure, these uncommon textual indications are provided identically

as well as divergently. For example, observing the scene VIII of DIE JAGD, WALDEN (LIFE IN THE WOODS), the modulation of Andy's singing sequence changes in bars 46-55 and follows the association fields of ironic and mocking → irritation → with inner anger → dolce → delirium → hysteria → delirium → accusing (Example 29). Thus, in a manner pertinent to serial thinking, a broad palette of sound colour differentiations and expressive gradations is instigated. In this context, mobility turns out to be variably advantageous: (a) as a certain negation of clear contours, (b) it imparts an anti-naturalistic quality, (c) it suggests an expressive mood direction that is always construed differently, (d) it aims at stimulant reinforcement and dramatic increase of the performer's interpretation, and (e) it inevitably evokes theatricality.

Textual depictions are not to be understood as illustrative or programmatically binding. On the contrary, associative leeway is given to effect *fine acoustic differentiations*. They pursue a conceivable description of certain sound qualities that are impossible to be notated by solely traditional means of notation. Next to the familiar and basic musical colouration, there occurs a new and supplementary coalescence. For example:

- i. The singers convey descriptions such as "martially, like a rifle" ("Kriegerisch, wie ein Gewehr"; in: WALDEN, b. 104-5), or in a self-multi-voiced approach analogous to "multiphonics" ("Mehrklang"; in: ibidem, b. 80-2).
- ii. The instrumentalists transmit verbal specifications such as "birdlike" sonorities with the cello, accordion, harp, and celesta ("vogelartig"; in: GERÄUSCHE, b. 42-3), "bubbles" with the trombone and tuba ("quasi Blubbern"; in: ibid., b. 38), "like a car horn" ("wie eine Autohupe"; in: ISAS JAGD, b. 61) and "like a large pendulum" ("wie ein großes Pendel"; in: NACHT, DAMALS [A], b. 43-55) with the brass quartet.

The articulation of textual depictions and expressive nuances are collateral to the fundamental auditory attributes of sound. This adds an additional degree of complexity. Providing an enriched image of notation does not, however, connote complication. The score is not a directory of sound atoms, signs, textual instructions, and explanations. On the contrary, it establishes the possibility to mutably combine and integrate a variety of basic notational parameters. Moreover, it focuses upon active synthesis, fluent transitional transformation, multifaceted shadings, and fields of convergence and divergence. The composite sound-fields architecture serves the clarification of construction, but also benefits from ambiguity.

By virtue of the dramatic property of the specified expressive nuances, it is hereby not a histrionic situation that is sounding; it is the constructed sound structure that becomes theatrical. The theatrical element is not parallel to the sound, but rather emerges from the sound as a new layer – it is a profound component of the music. Postscript: Listening to music implicates seeing how this is performed, in order to grasp how heterogeneous series connect diverse sound producing media and techniques. The inherent theatricality is conveyed by the articulation of the sound that happens in the brains of the musicians, in the vertiginous interplay between dream, memory, alertness, trauma, and so on. In other words, the theatrical gesture is formed by the collision of different inner processes and different states of consciousness that tangentially alternate. Depending upon the interpretation of the musicians, these inner processes turn inside out. Interior and exterior, audible and inaudible, visible and invisible, sound and silence intercede, as they are not opposites. Furthermore, especially for the opera singers, the scenic parameter profits from a two-dimensional theatricality. One that is inborn in the music (referring to the work-immanent compositional polymediality), and another one that accrues out of the staged conception (corresponding to this polymediality on the plane of staging).

Generally speaking, the sound complexes possess a self-constructed gestural plasticity and an eloquence of narration. They suggest an inwardly expanded, meta-theatrical, and invisible acoustic space. In so doing, a double fictional corollary concurrently comes to light: One, related to the libretto and the staged events, and a second that is utterly adduced by the music's deportment.

Reminiscent of the ancient Greek tragedy, the play does not offer a real struggle on stage, that is, it manifests off-stage. In a comparable manner, the music prevents any direct, obvious rendering of the literary source. In actuality, it signifies the interaction and confrontation between the two media. The poem's and libretto's elements are thereby an integral component of the musical synthesis by which they are represented. As in *AKANTHAI*, the piece, exclusively scored for instrumentalists with acoustically oriented figurative processes, implicates vocal insertions. This particular procedure aims to supplant Aristotelian mimesis, the idea of imitating an action. It evokes a quasi-imitation of the text. The composition, being an acoustical self-reflection of the literary source, constructs a clustered network of musical topoi, thus revealing a complex intertwining of meta- and connotative-layers.

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