HOMAGE IN THE MUSIC OF GYÖRGY KURTÁG

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by

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Homage in the Music of György Kurtág surveys and analyzes György Kurtág’s use of homage throughout his oeuvre. In Chapter 1, Kurtág’s homage compositions are placed both in historical context and in the context of his life and works, examining the circumstances surrounding the birth of homage in his music as well as the breadth of his use of musical reference: the wide range of sources he refers to, varying ways homage functions in music, and how his homage compositions may be received by audiences, performers and scholars alike. Chapter 2 presents a categorization of methods that Kurtág uses to pay homage to both musical and nonmusical sources. The categorization builds upon Sylvia Grmela’s earlier classification by creating a finer lens for understanding how reference functions in his music, bringing to light additional ways in which he borrows from and alludes to outside sources, and suggesting how individual works may contain several layers of homage. Chapter 3 uses many of the compositions analyzed in Chapter 2 as examples to examine how Kurtág maintains a personal musical voice throughout his homage compositions. Chapter 4 presents a detailed analysis of one of Kurtág’s longer compositions—Hommage à R. Sch. —showing that many of the categories of homage described in Chapter 2 are present in this work, and that multiple types of homage exist in single movements and over the course of the larger work.
BIOGRAPHICAL SKETCH

Works by Eric Nathan (b. 1983) have been performed in the United States and abroad at music festivals including Tanglewood, Aldeburgh Music (UK), Aspen Music Festival, Ravinia Festival Steans Institute, Banff Centre, Composers Now Festival at Symphony Space (New York), Shanghai Conservatory New Music Week, Toronto International Piano Competition, and the Spark Festival for Electronic Music and Arts. Ensembles who have presented Nathan’s works include Nouvel Ensemble Moderne, American Composers Orchestra, Aspen Concert Orchestra, Daejeon Philharmonic Orchestra (South Korea), Omaha Symphony Chamber Orchestra, Yale Symphony Orchestra, Aspen Contemporary Ensemble, and the Momenta Quartet.

Nathan’s music has been recognized with the ASCAP Foundation Rudolf Nissim Prize, four ASCAP Morton Gould Young Composer Awards, First Prize in the ASCAP/SCI National Student Commission Competition, BMI William Schuman Prize, American Academy of Arts and Letters Charles Ives Scholarship, the Aspen Music Festival’s Jacob Druckman Prize, League of Composers Competition, American Modern Ensemble Composition Competition, selection for the American Composers Orchestra Underwood New Music Readings, the Brian M. Israel Prize from the New York Federation of Music Clubs, New York Art Ensemble Young Composer Competition, Dean's Prize from Indiana University, and the Abraham Beekman Cox and Beekman Cannon Friends of Music Prizes from Yale College. Commissions include those from the Tanglewood Music Center, ASCAP/Society of Composers Inc., the Daejeon Philharmonic Orchestra, New York Youth Symphony Chamber Music Program, and the Atlantic Coast Conference Band Directors Association.
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Dedicated to my parents, Carl and Amy Nathan
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LIST OF ABBREVIATIONS

Interval class = ic

Measure = m.

Measures = mm.
CHAPTER 1
USES OF HOMAGE

György Kurtág is a contemporary composer whose distinct musical voice is enriched by a special characteristic of his music—his abundant and varied use of homage. Homage first appears in his work nearly forty years ago and continues to the present day. In his homages he draws on personal memories, encounters, and influences, sending musical messages to his honorees, both living and deceased. He has at least seventy published compositions and movements titled “Hommage à […]” and at least four more that are unpublished written in the period 2010-2011.¹ (See Appendix 1.) Some are only seconds long, while others are extended multi-movement works. He has numerous other published compositions and at least seven² unpublished, recent works entitled “in memoriam,” and many published works with the titles “Message to” and “Farewell to [...],” which he has said also function as a type of homage. There are also pieces that refer to music by other composers without using the above titles. For example, Kurtág notes that the opening of Stèle for orchestra references “a unison G from the beginning of the Third Lenora Overture.”³

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Kurtág’s use of homage serves many functions. Bálint András Varga, a Kurtág scholar, former head of promotion at Editio Musica Budapest\(^4\) (1971-1990), and close friend to Kurtág, forwarded to Kurtág a question I sent asking about his use of homage. This was his summary of Kurtág’s reply:

[...]

Kurtág’s use of homage is not restricted to musical reference; it can refer to, embody and comment on the personality of the dedicatee, and how his feelings towards the person change over time. Varga writes:

The first “Hommage à Petrovics” was meant as a portrait of the irascible composer Emil Petrovics. Now that Petrovics has died there is a new homage\(^6\) of an altogether different character.

The first “Hommage à Petrovics” is a work with an aggressive, almost pedantic, repeating melodic line, which can be seen to embody an enraged and irritable personality. Marino Formenti, a pianist, highly regarded as an interpreter of Kurtág’s music and a friend of the

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\(^4\) György Kroó writes that “today [1982] all the music of all the Hungarian composers is distributed by the publishing house of the Hungarian state, which is represented in most countries by Boosey and Hawkes. In view of the monopoly of Editio Musica Budapest, it prints practically every Hungarian composition irrespective of style and aesthetic considerations [...]” György Kroó, “New Hungarian Music,” *Notes* 39 (1982): 49.

\(^5\) Varga, e-mail message to author, November 10, 2011.

composer, adds, “Kurtág told me that Petrovics was a very enraged person, and this beginning is almost a banal biographic portrait of his character.”\(^7\) Stephen Walsh notes:

> Enigmatic programmatic subtitles rub shoulders with explicit *Hommages* (a favourite Kurtág genre) to composers, living or dead, other musicians, and even non-musicians, vacillating subtly between expressions of admiration and (one suspects without certainty) contempt.\(^8\)

Thus, the way Kurtág uses homage has tremendous breadth: not only does he draw inspiration from a wide range of sources, but the ways in which the homage is executed, the intention behind it, and its function all vary from piece to piece.

**Homage as biography**

Kurtág’s homages to classical composers reflect his intense interest in the classical tradition. He taught at the Liszt Academy in Budapest for many years as a chamber music coach, not as a composition teacher. That is one way in which he has kept in close contact with the classical tradition. Moreover, as Formenti notes:

> [...] we all can identify ourselves with Bach and Beethoven, our fathers. And he [Kurtág] particularly is a composer who does, as we both know, keep the past on his shoulder. In a very heavy, almost obsessive and almost desperate way.\(^9\)

Kurtág’s evocation of composers past and present is a central part of his musical expression, but is always filtered through his own experience. His music is about biography; it embraces his

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\(^7\) Marino Formenti, interview with author, November 8, 2011.  
\(^9\) Marino Formenti, interview with author, November 8, 2011.
influences and also seeks to speak to his influences or to those to whom he pays homage through his “messages.” Formenti thinks of Kurtág’s music as a type of “neo-biography”.¹⁰

This idea of paying homage to somebody else is absolutely part of this idea of sounds that are deeply connected not only to your own personality as a composer but also to the personality of somebody else you love or respect.¹¹

Formenti compares Kurtág to Schumann, one of Kurtág’s musical idols, who composed through multiple identities (Florestan, Eusebius, Raro), but who also wrote his wife, Clara Schumann, and his friends into his music.¹² Kurtág composed a piece entitled *Hommage a R. Sch.*, op. 15d, which pays homage to Schumann and each of Schumann’s three musical and literary identities. (See Chapter 4 for a discussion of this work and its use of homage.)

*Layers of homage*

Kurtág’s music contains many layers of homage and association, and multiple layers can be found in a single work.¹³ Pianist Jonathan Biss writes about Kurtág:

> […] working on his music has a peeling-the-onion quality—the feeling that each question answered, each problem solved, simply reveals another, more absorbing layer of problems and questions—which I used to associate with only the very greatest music of past centuries. How wonderful to be proven wrong!¹⁴

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¹⁰ Ibid.
¹¹ Ibid.
¹² Ibid.
¹³ Sylvia Grmela shows how different types of homage are present in Kurtág’s *Officium Breve in memoriam Andrea Szervánsky*, op. 28 for string quartet. Sylvia Grmela, “Exploiting Material to the Maximum: Pitch Structure and Recall in Kurtág’s Instrumental Music” (The State University of New York at Buffalo, 2004), 139.
Biss’s analogy lends itself well to the study of Kurtág’s use of homage. In the musical analysis in Chapter 4, I examine a work and peel back the “onion layers” of homage, showing the “labyrinthine” context of associations. These layers encompass many levels of reference, from musical borrowing of direct musical quotation, to allusion to musical phrases, textures and style, to nonmusical qualities, such as the character and personality of the person to whom Kurtág is paying homage, and other qualities about the honoree’s life. These homages may be direct or indirect—using musical characteristics of the dedicatee’s music, or using the music of another composer to comment on, and send a private message to the person named in the title.

The layered quality of Kurtág’s homages and the multiplicity of angles from which he can view memory in his music is highlighted by a speech he gave in Ligeti’s honor:

If I could compose memories like music I would have to tell them simultaneously—the chief strands in the middle—as if on a podium—and then imagine the scenes—for example, what Ligeti experienced earlier and I only know from his or others’ descriptions—let’s say high up—in a back corner—the consequences of the central events also somewhere at the side or the top center; and a series of merely illuminating incidents over the course of many years—so to speak—all around us.16

He continues in the speech to list various memories, continually changing the timeframe and narrative as he channels his speech from different points in the room. Like Schumann, Kurtág is a composer who engages with multiplicity in expression, but in his case he does not express this through multiple identities but through memories. The distinctiveness and power of Kurtág’s music extends far beyond his use of homage. As Biss notes, Kurtág’s music lends continual insight each time it is revisited.

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15 Marino Formenti, interview with author, November 8, 2011.
16 Varga, György Kurtág: Three Interviews and Ligeti Homages, 91.
The birth and development of Kurtág’s use of homage

Kurtág first started using the term “homage” in the titles of his works in 1975 in Volume I-IV of Játékok for piano, titling many of the works “Hommage à [...]” Since then, works entitled “Hommage à” have become a central feature in his work, one that Walsh has called a “genre” in Kurtág’s oeuvre. Varga feels that Kurtág introduced the use of this “genre” in Hungarian music. The emergence of homage as a topic in his works coincided with a major breakthrough in his compositions. In the early 1970s, the years immediately preceding the composition of Játékok, Kurtág experienced a period of compositional paralysis. Játékok sparked a new creative period and a change of compositional style. Kurtág notes,

Játékok became for me something of a new Opus 1. Suddenly, there is no system, there is no chromaticism, only a C in the middle of the keyboard. One can try to find notes around it.

While Kurtág did not explicitly use the word “Hommage” in titles of his works until 1975, early traces of musical reference are evident in works composed before 1975. Kurtág’s use of dedications and musical “visiting card[s],” recurring motifs that allude to the music of other composers, are two referential practices that begin during these early years and continue.

19 Varga, e-mail message to author, November 11, 2011.
20 During this period Kurtág could not compose, but instead created paintings, some of which are reprinted in Varga’s book. Varga writes, “Instead, he resorted to channeling his emotions, his impulse into actions where the subconscious took the upper hand over volition.” Varga, György Kurtág: Three Interviews and Ligeti Homages, 18.
21 Varga, György Kurtág: Three Interviews and Ligeti Homages, 58.
22 Varga, op. cit., 68.
throughout his career and later homage compositions. Also during these early years, Kurtág refers to and quotes other composers’ music in his own compositions without titling the works as homages. However, these early uses of reference appear to function more as an expression of the influence of other composers on Kurtág’s musical language than as acts of homage. Musical characteristics of Webern, Bartók and Stravinsky—a few of Kurtág’s early musical influences—appear in many of Kurtág’s early works, but only so much as to prove them as models for his own emerging musical language. Notably, in later works expressly written in homage to Webern, Bartók and Stravinsky, respectively, Kurtág brings to the fore the influences that these composers gave to his musical language in a more overt way, by quoting material, alluding to famous works by these composers and borrowing their compositional techniques.

Kurtág says that he cannot remember if his use of homage begins before *Játékok*.\(^{23}\) However, before composing *Játékok* he did dedicate some works to specific performers. Kurtág notes that his use of dedications to performers in earlier works could constitute a kind of homage, suggesting a broader view of homage in his work, one that encompasses dedications. Varga writes:

> He cannot remember whether he wrote homages before Játékok. To a certain extent, the dedication of early compositions to his performers (like that of the early viola concerto to the soloist of the world premiere, Imre Pataki) was a kind of homage.\(^ {24}\)

Kurtág has continued this practice of dedications throughout his life. The two most recent volumes (VII and VIII) of *Játékok*, published in 2003 and 2010 respectively, contain many pieces dedicated to individuals, including those that are also titled “in memoriam” and

\[^{23}\] Varga, e-mail message to author, November 10, 2011.

\[^{24}\] Kurtág’s published works show no evidence of the use of “Hommage à” titles prior to 1975. Varga, e-mail message to author, November 10, 2011.
“Hommage à [...]”. Almost every one of Kurtág’s recent unpublished works composed between 2010-11 include dedications in the inscription.

Another early use of reference is found in what Kurtág refers to as the “devil’s visiting card.” It is the interval of the major seventh and minor ninth used in a melodic context. He says he originally thought it was his own creation until he found it in Webern’s music, but has since used it with a reference to Webern in mind. Kurtág notes, “under Webern’s influence I used to stick rather rigidly to the minor ninth and major seventh.” Uses of this interval as a visiting card appears in earlier works such as The Sayings of Peter Bornemisza (1963-8) but also later works such as the Devil’s Jump and “thus it happened” in Játékok (volumes II and III, respectively). After 1975, Kurtág continues with the “visiting card” idea by creating one for his friend and colleague András Mihály. Mihály has been the focus of numerous homage pieces in Kurtág’s oeuvre. Kurtág notes,

I did write a new ending to Stele: the first notes of Mihály’s Cello Concerto (I call it his visiting card), reinforced by a bass—that was all. You see, the third movement of Stele is a blowup of In Memoriam András Mihály—just as the fifth microlude at the end of ...quasi una fantasia... I have used that visiting card in several other homages to Mihály as well.

It is possible that the use of “visiting cards,” starting with his use of Webern, functions as a harbinger to his later use of homage.

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25 List of recent unpublished works. Tünde Szitha (Editio Musica Budapest), e-mail message to author, December 18, 2011.
26 Varga, György Kurtág: Three Interviews and Ligeti Homages, 68.
27 Ibid.
28 Ibid.
29 Hommage a András Mihály: 12 Microludes for string quartet, Hommage à András Mihály in Játékok (volume III), In memoriam András Mihály in Játékok (volume VI), and in Stele for orchestra, among others.
30 I have been unable to find the visiting card in the compositions Kurtág mentions by looking at Mihály’s Cello Concerto. Varga, György Kurtág: Three Interviews and Ligeti Homages, 86.
In his works composed before 1975, Kurtág refers to and quotes the music of other composers, though he does so without referring to the work as an homage in the title. It is unclear if he thinks of these uses of reference as homage. In his diploma composition from the Franz Liszt Academy of Music, Movement for Viola and Orchestra (1953-4), Kurtág refers to Bartók’s Violin Concerto No. 2. Kurtág recalls:

That had a direct influence on the composition of my Viola Concerto. I even incorporated some musical materials, though the influence of the Concerto and other Bartók compositions is more obvious.

The Sayings of Péter Bornemisza, op. 7 (1963-8), a large song cycle that musicologist Sylvia Grmela calls the culmination of Kurtág’s “first compositional period,” also shows influence and reference to other composers. Kurtág states,

One other piece of music that had a big impact on me: Az embernek halála (For each man his own death) section of The Sayings of Péter Bornemisza is a direct response to Penderecki’s Threnody for the Victims of Hiroshima [1959-60]. The memory of the performance of the Hiroshima piece directly influenced the structure of the piano part of that section.

These early uses of reference, as seen in Movement for Viola and Orchestra and The Sayings of Péter Bornemisza, and the occasional “visit” of Webern are perhaps more of an example of a Kurtág arriving at a personal voice, one that is an amalgam of influences, than as acts of homage. Movement for Viola and Orchestra was indeed a student work—a work

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31 Movement for Viola and Orchestra (1953-4) is the first movement from the Viola Concerto. The second movement has been discarded. Varga, György Kurtág: Three Interviews and Ligeti Homages, 127.
33 Varga, György Kurtág: Three Interviews and Ligeti Homages, 5.
35 Varga, György Kurtág: Three Interviews and Ligeti Homages, 5.
imitating the style of a musical model, Bartók’s Violin Concerto, rather than speaking with Kurtág’s own mature voice. The mature voice that we see after 1959 is molded by influences from Bartók and Webern, but as Hungarian musicologist György Kroó notes—it is composed in a “wholly individual style.”

Prior to composing the String Quartet, op. 1 (1959), Kurtág studied Webern’s music and copied out all of Webern’s works by hand, internalizing Webern’s style and aesthetic. Examining Webern’s compositions and working with the psychologist Marianne Stein in Paris helped Kurtág through an earlier period of creative paralysis, resulting in the quartet and his initial stylistic shift towards a language of motivic economy and brevity of expression. Kurtág has said, “Even Webern did not influence me through listening but through study, the ‘interrogation’ of small details.” The influence of Webern on Kurtág’s early works has been discussed at length by other scholars, including studies by Margaret McLay, Richard Argosh and Stephen Walsh. McLay compares the brevity of Kurtág’s pieces to Webern’s aphoristic compositions calling Kurtág’s quartet “aphorsisms, complete microcosms in themselves.” McLay also discusses the similarities and differences in the use of timbre and dynamics in Kurtág’s String Quartet, op. 1, comparing it to Webern’s Op. 9 and how Kurtág’s use of 

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37 Willson, "Kurtág, György," in Grove Music Online.
38 A shift away from his Bartók-influenced student years to the style of his first compositional period (1959-1973) as displayed in the String Quartet, op. 1.
39 Varga, György Kurtág: Three Interviews and Ligeti Homages, 5.
44 Ibid., 37.
dodecaphony and tetrachords built on Webern’s models. Walsh shows similarities in Kurtág’s use of ostinato in the String Quartet, op. 1. Walsh remarks that while there are aspects reminiscent of Webern in Kurtág’s quartet, these aspects sound more like Kurtág than Webern.

Bartók was a formative influence on many Hungarian composers, including Kurtág, who has said, “My mother tongue is Bartók, and Bartók’s mother tongue was Beethoven.” Kurtág thus ascribes his musical lineage to Hungarian music but also the greater classical tradition. He has also noted,

The older I get, the clearer it is to me that my whole life constitutes a unity. Monteverdi is just as much part of it as Bartók or Webern. I have followed Ligeti all my life without ever imitating him […] One of my basic goals as a composer has been to create a unity out of these disparate influences.

Stravinsky was also an early influence on Kurtág, according to McLay, who notes how influences from Stravinsky, in addition to those of Webern and Bartók, are absorbed as Kurtág’s language. This influence is seen in Kurtág’s use of rhythm, harmony, symmetry, and ostinato.

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48 “Certainly he was intrigued by the conciseness and economy of Webern, by his avoidance of superfluity, even perhaps by that in some sense heroic quest for unity which underlay many of Webern's early linguistic and formal difficulties and determined the nature of the solution he attempted through serialism. But even this early Kurtág work does not really possess either the sound or the appearance of a Webern score; or, if there are certain pages which look and sound something like, say, Webern's quartet-pieces op. 5 or the Bagatelles op.9, the Webern of op. 28 is hardly evoked at all, even in those passages where the twelve-note writing is temporarily strict. The most obvious reminiscence of Webern appears in the use of a technique for which the Viennese master is less often remembered: ostinato.” Walsh, “György Kurtág: An Outline Study (I).” 12.
50 Varga, György Kurtág: Three Interviews and Ligeti Homages, 155.
51 McLay, op. cit., v.
Kurtág has composed direct homages to Webern, Bartók and Stravinsky that overtly reference the music of these composers. In Kurtág’s homage to Webern, *Officium Breve in memoriam Andrea Szervánsky*, Kurtág directly quotes and composes with “found material” from Webern’s Op. 31/VI. Mika Pelo suggests that *Hommage à Bartók* in *Játékok* may be referencing Bartók’s predilection for symmetry in creating a work where “the entire vertical structure is based on symmetry.” The piece also uses an additive “aksak” rhythm, grouping metrical units into uneven divisions of two and three, which is characteristic of Hungarian folk music. Much of Kurtág’s pitch material throughout his oeuvre derives from symmetries, most notably those found in “wedge-figure[s],” which are pitch collections generated by moving in contrary motion away from a pitch axis. Perhaps it is Kurtág’s way of tipping his hat to Bartók, highlighting an aspect of Bartók’s music that Kurtág has adapted. This fascination with symmetry may also show influence from Webern, who also composed with symmetries (both harmonically and formally). Kurtág’s homages to Stravinsky bring elements of Stravinsky’s music to the fore, through the reference to bell-like sonorities at the end of Stravinsky’s *Les Noces* in *Bells—Hommage à Stravinsky*, and melodies from *Petrushka* in *Hommage à Farkas Ferenc (3) (evocation of Petrushka)*. In these later homages to Webern, Bartók and Stravinsky, Kurtág brings each composer’s influence to the fore, perhaps as a way of acknowledging his musical heritage.

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52 In *Officium Breve in memoriam Andrea Szervánsky*, op. 28., Kurtág notes that it is an “homage to Webern” in the preface to the score.
53 Kurtág, *Hommage à Bartók*, in *Játékok*, volume I.
54 Kurtág, *Bells—Hommage à Stravinsky*, in *Játékok*, volume IV.
58 Ibid., 28.
Homage as a gift

Kurtág has composed homages to contemporary composer colleagues by whom he may have been inspired musically, but to whom he may also be indebted for success in his career. Pierre Boulez, who commissioned *Messages of the Late Mme. R.V. Troussova* for Ensemble InterContemporain, helped launch Kurtág’s international career.\(^{59}\) Thus, Kurtág’s *Hommage à Pierre Boulez* (in *Játékok*, Volume VII) may have served as an expression of gratitude. Pianist Marino Formenti has said, “In the homage to Boulez, Kurtág was absolutely thankful because Boulez did a lot for him, as a conductor.”\(^{60}\) In 2010, Kurtág composed a birthday gift for Boulez entitled “*Message-esquisse*” *chaleureusement à Pierre Boulez 85.*\(^{61}\)

Another example of a Kurtág homage possibly acting as a gift is in Kurtág’s *Omaggio a Luigi Nono*. Kurtág said,

\[
[...] when Nono heard the quartet microludes, he said I ought to write for chorus. That was my “commission.” A casual remark like that means more to me than an official commission.\(^{62}\)
\]

In this case, the homage was used merely as a thanks to Nono for his comment. McLay writes, “There is, however, no further influence of Nono upon the work, nor does it contain any reference to his music.”\(^{63}\) Varga notes that “Nono later responded by writing his *Omaggio a

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60 Formenti, interview with author, November 8, 2011.
61 Kurtág, “*Message-esquisse*” *chaleureusement à Pierre Boulez 85*, for piano. The work is unpublished and was composed March 1-3, 2010. Manuscript courtesy of Editio Musica Budapest. Tünde Szitha (Editio Musica Budapest), e-mail message to author, December 18, 2011.
György Kurtág.”⁶⁴ Kurtág and Ligeti may have also exchanged homages. Kurtág composed Hommage à Ligeti (in Játékok, Volume I) which was followed almost ten years later by Ligeti’s dedication to Kurtág of Étude 11: En suspens in the second book of Études pour piano.⁶⁵

In 1975, as a special present for Kurtág’s fiftieth birthday celebration, members of the Budapest New Music Studio (Zoltán Jeney, Péter Eötvös, Zoltán Kocsis, László Sary, and László Vidovszky) collectively composed a work entitled Hommage à Kurtág, a thirty-minute composition scored for harpsichord, cimbalom, electric guitar, tam-tam and tape.⁶⁶ This composition was one of the New Music Studio’s collective compositions […] works consisting of layers based on common, predetermined parameters, each layer composed separately by different people and adjusted when put together.⁶⁷

Kurtág may have reciprocated the New Music Studio’s gift of an homage piece with homages of his own. András Wilhelm writes:

The joint work occupied the whole of the second half of the concert. In the first half—as a kind of reciprocation—brand new compositions by Kurtág were played, from the Games series, which he too had written as an homage for the composers of the joint work. And a small piano piece he played himself, Szeretettel Dukay Barnabásnak [With Love to Barnabás Dukay] who did not take part in the joint composition […]⁶⁸

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⁶⁴ Varga, e-mail message to author, November 11, 2011.
⁶⁸ Wilhelm, op. cit.
Kurtág has also composed works in honor of his composition teachers. There are homages in *Játékok* to Ferenc Farkas,\(^{69}\) Pál Kadosa,\(^{70}\) Veress,\(^{71}\) and Ligeti\(^{72}\) (whom he considered more his teacher than Farkas and Veress).\(^{73}\) Kurtág’s homages to his teachers extend well beyond his student years, including birthday gifts and pieces in memory of his teachers as they passed away, as can be seen through titles of works in *Játékok*. Thus, Kurtág’s homages can be seen as more than symbols of affiliation; they may be signs of continued respect and friendship through his later years.

**Homage as a compositional aid**

*Játékok* grew out of a pedagogical commission from Marianne Teöke, a piano teacher who was seeking new works for children. At Teöke’s request, Kurtág composed *Elő-Játékok* between 1973 and 1974, which led him to begin *Játékok* in 1975. In finding a way to write for children, Kurtág was able to approach composing from a new angle, constructing his own graphical notation system that helps to “stimulate the performer (adult or child) to experiment with sound...”

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\(^{69}\) In *Játékok*—volume I: *The Stone-frog Crawled Along... (Hommage a Farkas 1)*; volume III: *Hommage a Farkas Ferenc (2) — (Scraps of a colinda melody-faintly recollected)*, *Hommage a Farkas Ferenc (3) (evocation of Petrushka)*, *Hommage a Farkas Ferenc (4) (Adoration, adoration, accursed desolation)*.

\(^{70}\) In *Játékok*—volume II: *Hommage à Kadosa—12 Microludes*; volume V: *Hommage à Kadosa 75, Farewell to Pál Kadosa*.

\(^{71}\) In *Játékok*—volume V: *Bell-fanfare for Sándor Veress*.

\(^{72}\) In *Játékok*—book I: *Hommage à Ligeti*.

\(^{73}\) “I have always been very late with everything and I mainly skipped composition lessons. As I felt I could not understand Veress and later Ferenc Farkas in the right way, I regarded Ligeti as my actual teacher.” Thomas Gerlich and Michael Kunkel, “‘Tempi passati’ or ‘Tempi da venire...?’: Seeking Melody in the Music of Sándor Veress and György Kurtág,” *Studia Musicologica Academiae Scientiarum Hungaricae* 43 (2002): 429.
and sensation rather than to analyse the score intellectually […].”\textsuperscript{74} The notation system includes symbols for a variety of lengths of rests and ways of notating pitch, such as different types of clusters. Kurtág scholar Rachel Beckles Willson notes that \textit{Játékok} has “formed a constant backcloth to all his compositional activity,”\textsuperscript{75} and that it functions as a diary.\textsuperscript{76} \textit{Játékok} not only includes references to a range of musical influences, but also to daily matters such as the telephone numbers of his friends, which he sets in pieces such as \textit{Hommage à Jeney (Phone Numbers of our Loved Ones I)}. After Volume V, Kurtág includes the following subtitle inscription in the score: “Diary entries, personal messages.”\textsuperscript{77}

These diary entries may have also served as a compositional aid, helping him break through a period of compositional paralysis. McLay writes,

\textit{Games} is full of these conscious and sub-conscious quotations since it is a compositional workshop where Kurtág accepts every idea which comes to him.\textsuperscript{78}

In addition, Kurtág says: “I hardly ever dismissed a single idea… I added other ‘snapshots,’ just like a musical diary in which I could jot down just what came into my mind.”\textsuperscript{79} However, these ideas that are written down may not all survive as finished pieces. Kurtág has noted that his works are still often discarded:

When I am as if paralyzed for months or years on end, the very fact that I can write anything at all is, in itself, a great joy. That alone is a gift. I am also quite aware that the first couple pieces are generally just a warming up, and they are discarded. Sometimes, I manage to make something good out of nothing quite by accident. But more often that not I don’t.\textsuperscript{80}

\begin{footnotes}
\item[74] Willson, "Kurtág, György," In Grove Music Online.
\item[75] Ibid.
\item[76] Ibid.
\item[80] Varga, György Kurtág: \textit{Three Interviews and Ligeti Homages}, 11.
\end{footnotes}
Kurtág has also stated how starting with other material has been helpful to jump start the creative compositional process:

I may be afraid of beginning with a fast movement and it is easier if I can fall back on one. To have quoted two measures from the second movement of Bartók’s Violin Concerto in one part of *What is the Word* came as something of a divine spark for me.\(^1\)

Kurtág’s homages constitute a major part of his *Játékok* diary entries. This raises the question whether his use of homage began as a response to compositional paralysis, as a way to jumpstart his composing. Kurtág has stated that he began composing homages by appending the phrase “Hommage à” after the fact if it reminded him of another composer’s music.\(^2\) Perhaps this honesty of admitting influence has been creatively inspiring to him. It is certain that over the course of his life Kurtág has embraced homage and he has not relegated it to diary entries, but composed larger works that use homage in the title for a collection of movements\(^3\) and written homage movements in an array of other works.\(^4\) Thus, regardless of the initial reasons for his use of homage, Kurtág has made homage a topic that pervades his compositions and is a central feature in forming the identity of his musical voice.

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\(^1\) Varga, op. cit., 72.
\(^2\) Varga, e-mail message to author, November 10, 2011.
\(^3\) Works including *Hommage à Mihály András: 12 Microludes* for string quartet, *Hommage à R. Sch., Omaggio a Luigi Nono, Officium Breve in memoriam Andreae Szervánsky, Rückblick (Hommage à Stockhausen).*
\(^4\) Movements including *Hommage à John Cage* (*Faltering words—violoncello solo with 2 bows*) in *Signs, Games and Messages* (for Violoncello); *Hommage à Jeney, Hommage à Schumann, Hommage à Pierre Boulez* in *Kafka-Fragmente* for violin and soprano; *Hommage à Mahler, Hommage à Alfred Schnittke,* and *Hommage à Kalmár László* in *Scenes of a Novel; Hommage à Hugo Wolff* in *Requiem for the Beloved.*
Homage in its historical context

There was only limited precedent for the use of “Hommage à” as a title in Hungarian music before Kurtág’s use. In 1951, Sándor Veress composed a piece entitled Hommage à Paul Klee for two pianos and strings, three years after Kurtág completed his composition studies with him. Zoltán Jeney, a Hungarian composer and co-founder in 1970 of the influential Budapest New Music Studio, which as we have seen Kurtág was familiar with, composed an orchestral work, Alef—Hommage à Schoenberg, in 1971-2. After Kurtág began composing Játékok in 1975, Ferenc Farkas, with whom he had studied earlier (1948-55), composed four homage compositions: Hommage à Alpbach (1979), Sonata Romantique: Hommage à Brahms (1985), Hommage à Rilke (1987), and Hommage à Trakl (1998). Bálint András Varga can recall no further examples of homage in Hungarian music of the “composers in the generation before Kurtág or his contemporaries.” Additionally, Varga writes, “Kurtág is not aware that other Hungarian composers’ practice of writing homages would have influenced him in any way.”

As noted earlier, in a 1975 birthday concert in Kurtág’s honor the Budapest New Music Studio composed a collective composition, Hommage à Kurtág, where Kurtág reciprocated with homage pieces dedicated to individual of the members of the New Music Studio. The New

87 Rachel Beckles Willson, Ligeti, Kurtág, and Hungarian Music During the Cold War (Cambridge: Cambridge University Press, 2007), 236.
88 Willson, "Kurtág, György," in Grove Music Online.
89 Varga, e-mail message to author, November 11, 2011.
90 Ibid.
Music Studio was important to Kurtág—he attended their concerts,\(^91\) and their improvisatory methods may have influenced Kurtág’s “liberating approach both to making music and to the piano itself,”\(^92\) an influence that Willson has described in Játékok.\(^93\) Varga notes, “I believe that you can truly claim that it is a ‘genre’ that has been established by György Kurtág—especially within Hungarian Music.”\(^94\) A search through Editio Musica Budapest’s catalog shows many additional compositions using the title “Hommage à” composed by other Hungarian composers after 1975.

An Internet search for titles including the words “Hommage à” in the Cornell University Library database (which searches through library listings worldwide), and from the catalogues of various music publishers (Boosey and Hawkes, Schirmer, Chester Music Ltd., Editio Musica Budapest) yields a number of homage compositions, but not before the twentieth century, reaching back only as far as a 1909 Hommage à Haydn by Claude Debussy. A similar search for the German word “Huldigung” (homage) returns a few compositions composed in the nineteenth century,\(^95\) but these seem to function primarily as dedications to patrons of the arts, and the dedicatee’s name does not appear in the title. Peter Burkholder has written thorough entries on “borrowing”\(^96\) and “allusion”\(^97\) in Grove Music Online. However, these give only passing

\(^91\) Willson, Ligeti, Kurtág, and Hungarian Music During the Cold War, 138.
\(^92\) Willson, “Kurtág, György,” In Grove Music Online.
\(^93\) Ibid.
\(^94\) Varga, e-mail message to author, November 11, 2011.
\(^95\) Compositions including Wagner’s Huldigungsmarsch (1864); Liszt’s Huldigungsmarsch (1853); Grieg’s Huldigungsmarsch, op. 56, no. 3. In Kennedy, “Huldigungsmarsch,” in The Oxford Dictionary of Music.
reference to homage, and there is no subject entry in *Grove Music Online* on homage as a topic.

Burkholder writes that the act of homage was present in the nineteenth century, though works were not titled as such:

Composers emulated works in the same genre in order to learn from their predecessors, as an act of homage, or out of rivalry […] Brahms's op. 9 variations (1854) use the theme of Schumann's own op. 9 and refer to other piano works of both Robert and Clara Schumann, in a gesture of homage towards his friends and advocates. 98

However, a recent dissertation 99 by musicologist Emily Green tackles the topic of composer-to-composer dedications, a topic that is useful to take into account for historical perspective on Kurtág’s use of homage. The dissertation examines the practice of composer dedications emerging in the late eighteenth-century. 100 Green shows that dedications have historically had many functions. Some served as “gifts” 101 that carried the expectation of reciprocation, 102 other types included those given from student to teacher as a form of thanks and respect for their studies. 103 She notes that these dedications were expected at the conclusion of composition studies, and that Beethoven’s omission of a dedication to Haydn in his op. 2 was

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99 Emily Green, “Dedications and the Reception of the Published Score, 1785-1850” (Cornell University, 2009).
100 Green notes that dedications began to emerge more frequently after 1785, though there are six that she has found prior to then, extending back to 1699. Green, “Dedications and the Reception of the Published Score, 1785-1850,” 2-3.
101 Ibid., 19.
102 Ibid., 26, 31-37.
103 Ibid., 26-29.
therefore noteworthy.\textsuperscript{104} In other instances, dedications were used to tie a younger, lesser-known composer to a more famous composer in order to bring prestige and credibility to the composition.\textsuperscript{105}

As described earlier, Kurtág has made similar use of dedications. He has composed homages that may function as gifts to Boulez, Ligeti and Nono. Kurtág has also composed works in homage to his teachers, and he has continued to do so late in life, well past his student years. However, unlike many instances in the eighteenth and nineteenth centuries, Kurtág’s tributes do not seem to have been done for self-advancement.

\textit{Methods for analysis and reception—\textit{for the performer, audience and scholar}}

Kurtág’s works that use homage may function on both private and public levels with regards to reception. Many of Kurtág’s homages are found in \textit{Játékok}, which he views as diary entries, and so Kurtág’s homages may be meant solely as private messages to the dedicatee, not to be interpreted by the public.\textsuperscript{106} Formenti observes:

\begin{quote}
I think that if there is one composer who does not think towards the audience when he writes, then it is Kurtág. [...] Actually Kurtág kept all his music in the closet—and it
\end{quote}

\begin{footnotes}
\item[104] Ibid., 28.
\item[105] Ibid., 43.
\item[106] Kurtág frequently performs \textit{Játékok} on an upright piano, which brings the sense of intimacy from the home into the public sphere of the concert hall, where grand pianos are more commonly used for recitals. Xak Bjerken notes that Kurtág also uses physical gesture to evoke a sense of intimacy. In \textit{Virág az ember}, scored for piano four-hands, “The pianists alternate notes of the motto, crossing hands and entwining each other in a seeming embrace. [...] the crossing arms beautifully evokes the intimacy of the Kurtágs themselves and it is what gives their performances of Games the quality of a personal ritual, as if there were no separation between the subjective music and their reenactment.” In Xak Bjerken, “Poetic Fragments: György Kurtág’s \textit{Játékok} for piano” (The Peabody Institute of Johns Hopkins University, 2001), 11.
\end{footnotes}
sounds like that. Music written for the closet. It is wonderful on stage of course, but it is music that is not only intimate but is highly private.\textsuperscript{107}

However, by publishing and performing these works in concert halls for audiences, Kurtág brings these works into the public sphere. He does not readily provide explanations for his works, and so it is up to the public (performers, audiences and scholars) and perhaps even his dedicatees to make of the pieces what they will, and to envision their own associations and meanings in these works if they so choose. If Kurtág’s \textit{Bells—Hommage à Stravinsky} were titled \textit{Hommage à Duke Ellington}, scholars could find many different layers of association. Formenti notes that:

\begin{quote}
If he had written \textit{Hommage à Purcell} or \textit{Palestrina} in the title then we would talk for an hour about the similarities to \textit{Palestrina}. Maybe it is also a kind of chess play, or like the children when they hide, and then they have to go find each other.\textsuperscript{108}
\end{quote}

The use of homage in Kurtág’s titles becomes a lens; analysis of this lens gives a window into Kurtág’s compositional world. In my analyses (Chapters 2, 3, 4), I will use the lens that Kurtág provides. I am not able to know exactly what he intended, or to whom or what he intended to refer, unless he has explicitly stated his intent. However, I can present an informed interpretation and analysis of his music, and provide possible ways of appreciating and understanding his music. I believe that the sources of reference in many of Kurtág's works can be apparent to the educated listener and scholar (such as many of the examples included in Chapter 2). Kurtág rarely gives interviews, and thus explicationary commentary on the meaning and sources of his works is scarce, although some does exist: statements coming from Kurtág and from those close to him who can attest to his wishes. I will rely on the cues that Kurtág provides in his titles and

\begin{footnotes}
\textsuperscript{107} Marino Formenti, interview with author, November 8, 2011.
\textsuperscript{108} Ibid.
\end{footnotes}
music, in addition to what he has said about his music, and suppositions of other Kurtág scholars.

In Chapter 4, I analyze Kurtág’s *Hommage à R. Sch.*, op. 15d, a work that pays homage to composer Robert Schumann. The individual movement titles of the work do not use the word “hommage” or “in memoriam” in their names, but each does draw on the names of various characters, personalities and other works of literature and music. When viewed through the lens of the entire work serving as an homage to Schumann, I draw associations between the points of reference that Kurtág provides and present one possible interpretation of how Kurtág’s various uses of homage function in a multi-movement work. It is my hope that this dissertation will allow light to continue to shine on the music and world of this unique composer.
CHAPTER 2
CATEGORIZATION OF KURTÁG’S USE OF HOMAGE

Overview

Kurtág uses homage in his works in different ways, and what is unique about his use of homage is the range it covers. Crucial for understanding his world of homage is to see the methods he uses to pay homage within his compositions, and the diversity of materials that he employs for these homages. The methods and the types of material can be placed in categories defined by what he is referencing (musical or nonmusical influences) and how he references (through quotation, allusion of gesture and texture). These categories can allow one to see how he uses multiple layers of homage within the same work or set of pieces.

Categories of homage

Sylvia Grmela, in her dissertation, “Exploiting Material to the Maximum: Pitch Structure and Recall in Kurtág’s Instrumental Music,” examines Kurtág’s use of musical association. She categorizes his use of “recall” into two categories: one where Kurtág borrows from other composers, and another where he borrows from his own music. (See Example 2.1.) In her dissertation, Grmela shows how these different types of reference are present in one piece, using Officium Breve in memoriam Andrea Szervánsky, op. 28, as an example.109

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109 Grmela, op. cit., 156.

What makes Kurtág distinct from other composers (such as Berio, Crumb, Ives and Rochberg) who quote and paraphrase other composers’ works, is that much of his homage does not contain direct quotation or paraphrase—it contains fleeting references, internalized and expressed in Kurtág’s own voice. These references may recall a texture, gesture, contour or the character of the music being honored. Moreover, his works may additionally refer to intangible qualities of the dedicatee—such as personality (as in *Hommage à R. Sch.*, op. 15d, and *Hommage à Petrovics*) and teaching style (in *Hommage à Mihály András*, op. 13). Kurtág’s homages are not only direct (referring to the composer’s music he is borrowing), but may be indirect (commenting on the dedicatee by referencing music of an altogether different composer). It is these additional types of references that engage with the dedicatee and display Kurtág’s skill at transforming influence into his own music, as opposed to solely appropriating music from other composers.

Thus, a more nuanced categorization is needed to fully appreciate Kurtág’s use of homage and how he may layer reference in his compositions. Additional categories can be added

<table>
<thead>
<tr>
<th>A: Borrowing from other composers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A_1</td>
</tr>
<tr>
<td>A_2</td>
</tr>
<tr>
<td>A_3</td>
</tr>
<tr>
<td>A_4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B: Self-reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>B_1</td>
</tr>
<tr>
<td>B_2</td>
</tr>
<tr>
<td>B_3</td>
</tr>
</tbody>
</table>
to Grmela’s table, and the headings broadened to include dedicatees who are not composers. For example, the category, “A: Borrowing from other composers,” would better serve Kurtág’s usage of homage by expanding its scope to: “A: Reference to other people and/or works.” In addition, the sub-category “Borrowing of a motive or musical gesture,” can be divided into sub-topics of borrowing as direct quotation, and use of a motive or gesture through allusion. The further division of these categories listed above and the inclusion of other new categories (See Table 2.1) allow for more a precise categorization of Kurtág’s use of homage throughout his works and highlights key aspects of his music, namely, how he uses many different methods to deal with a plurality of source materials—sources which may be musical material or nonmusical influences, such as a dedicatee’s personality. It then becomes possible to see that Kurtág uses multiple types of homage and refers to multiple sources within single compositions, showing that his use of homage is nuanced and helps create compositions rife with associations. Chapter 4 includes discussion of movements that contain multiple types of reference arising from more than one source of homage. Table 2.1 contains an amended list of categories, after Grmela’s initial classification. The focus of this dissertation is on homage and reference to others, not with self-reference. Thus, this amended classification will only expand on category A.\textsuperscript{110} (See Table 2.1.)

\textsuperscript{110} For a discussion and examples of self-reference in Kurtág’s music, see: Grmela, “Exploiting Material to the Maximum: Pitch Structure and Recall in Kurtág’s Instrumental Music,” 146-152.
Table 2.1: Methods of Homage (after Grmela\textsuperscript{111})

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A\textsubscript{1}</td>
<td>Arranging of entire movements by another composer</td>
</tr>
<tr>
<td>A\textsubscript{2}</td>
<td>Borrowing of a motive, musical gesture, texture or formal structure</td>
</tr>
<tr>
<td>A\textsubscript{2A}</td>
<td>Direct quotation</td>
</tr>
<tr>
<td>A\textsubscript{2B}</td>
<td>Allusion to motives, gestures, contour or texture</td>
</tr>
<tr>
<td>A\textsubscript{3}</td>
<td>Borrowing/allusion to a title of a work by another composer or author</td>
</tr>
<tr>
<td>A\textsubscript{4}</td>
<td>Borrowing/allusion to a composer’s characteristic compositional technique</td>
</tr>
<tr>
<td>A\textsubscript{5}</td>
<td>Allusion through instrumentation</td>
</tr>
<tr>
<td>A\textsubscript{6}</td>
<td>Influence of nonmusical elements (personality, teaching style, performing style)</td>
</tr>
<tr>
<td>A\textsubscript{7}</td>
<td>Influence of musical style and character</td>
</tr>
<tr>
<td>A\textsubscript{8}</td>
<td>Use of direct homage (using the above characteristics to comment on the dedicatee by referencing music or other qualities of the dedicatee)</td>
</tr>
<tr>
<td>A\textsubscript{9}</td>
<td>Use of indirect homage (using the above characteristics to comment on the dedicatee by referencing music of an altogether different composer)</td>
</tr>
</tbody>
</table>

Analysis

The section that follows contains brief analyses and examples from each of the above categories, examining Kurtág’s sources of influence from others. Chapter 3 discusses how Kurtág maintains a personal voice in his works despite his widespread use of homage and referencing other people and compositions.

A\textsubscript{1}) Arranging of entire movements by another composer

Grmela notes that in movement X of Officium Breve in memoriam Andrea Szervánsky, op. 28, Kurtág presents a “straightforward transcription of the final movement of Webern’s Cantata II,

\textsuperscript{111} Expanded on figure from Grmela, op. cit., 139.
op. 31 […]”.\textsuperscript{112} Movement XII from opus 28 is a transcription of the beginning of Szervánsky’s \textit{Serenade for String Orchestra}.\textsuperscript{113} Grmela notes that examples of transcriptions that span entire movements in Kurtág’s compositions are “rare”\textsuperscript{114} in his oeuvre. Kurtág has composed numerous transcriptions and arrangements of works by other composers, such as piano four-hands transcriptions of works by Bach and Machaut, but these transcriptions are not published as part of an original composition, as Kurtág has done in opus 28. However, Kurtág frequently performs his Bach transcriptions as interludes alongside performances of movements from \textit{Játékok} in what he calls a “composed program.”\textsuperscript{115} Thus, it is possible that these Bach transcriptions function similarly within the “composed program” as do the transcriptions in opus 28, because in each larger “composition” the order of movements is clearly defined.

A\textsubscript{2}) Borrowing of a motive, musical gesture, texture or formal structure

\textbf{a) Direct quotation}

Kurtág seldom quotes music by other composers directly. However, when he does so, he quotes it in ways that take the source material and absorb it into his own musical language. The ways that he transforms source material and makes it his own will be discussed in Chapter 3, but listed below are instances of direct quotation in his homage works.

\begin{footnotesize}
\begin{enumerate}
\item Grmela, “Exploiting Material to the Maximum: Pitch Structure and Recall in Kurtág’s Instrumental Music,” 157-158.
\item Ibid., 158.
\item Ibid., 157.
\end{enumerate}
\end{footnotesize}
In *Hommage à Verdi (sopra: Caro nome che il mio cor)*, Kurtág quotes from the opening soprano phrase of Verdi’s aria “Caro nome che il mio cor” in *Rigoletto*. [See Examples 2.2 and 2.3].

**Example 2.2:** Excerpt of *Hommage à Verdi (sopra: Caro nome che il mio cor)* from *Játékok*, volume I, page 4, “primo” part, mm. 1-5. [Copyright Editio Musica Budapest. Reproduced with permission.]

**Example 2.3:** Excerpt of Verdi’s “Caro nome che il mio cor,” from *Rigoletto*, mm. 8-16. [Re-engraved by the author from the first edition. Milan: Ricordi, 1914. Plate 113960.]

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Kurtág’s quotation maintains the phrasing and pitch order from Verdi’s original. Each of Kurtág’s measures is followed by a breath mark, dividing the pitch material into phrases that correspond to each of the four phrases of Verdi’s aria. However, Kurtág transposes the pitches from E major (the key Verdi used) to C-major and uses octave displacement to change the registers of the pitches, obscuring the original contour of the line. (See Example 2.4.)


Kurtág also alters the rhythm of the quotation, changing the rhythmic emphases of the phrasing. Each of the phrases of his homage similarly begin and end on notes that are metrically stressed, but instead of proceeding down the major scale with notes of equal value as does Verdi, he alternates the rhythmic values between whole-notes and eighth-note grace notes. As a result, a melodic line, which was once an epitome of Verdi’s masterful operatic style, becomes anything but singable in Kurtág’s rendition—a line spanning four octaves, with large leaps present throughout. The sixteenth-note ornamentation in Hommage à Verdi (measure 5) may correspond
to the trill ornamentations in the final statement by the soprano in Verdi’s aria, or to the leaping ornamentations in the woodwind introduction (See Examples 2.5. and 2.6.)

Example 2.5: Hommage à Verdi (sopra: Caro nome che il mio cor), from Játékok, volume I, page 4, mm. 3-7. [Copyright Editio Musica Budapest.]

Example 2.6: Excerpt of Verdi’s “Caro nome che il mio cor,” from Rigoletto, soprano line.
Kurtág’s use of breath-marks between each of the three sixteenth-notes in this penultimate measure of *Hommage à Verdi* brings a sense of humor to the homage. It takes a nineteenth-century ornamental figure, stretches it over multiple registers and delays the inevitable return to C (arriving as two C’s separated by four octaves).

In *Farewell to Pál Kadosa*\(^{117}\) Kurtág quotes a “folk melody with a special meaning to Kurtág”\(^{118}\) as a way of honoring his teacher Pál Kadosa. The lyrics of the folk melody are “We have lost the lamb, the lamb with the bell.”\(^{119}\) Xak Bjerken, a pianist who has worked with Kurtág, recounts that Kurtág states that this “melody became symbolic of the fact that he had lost his dear old professor.”\(^{120}\) Bjerken shows how the quotation is embedded into the middle voice of the piano chords beginning in m. 8. (See Example 2.7.)

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\(^{117}\) In *Játékok*, volume V, page 25.

\(^{118}\) Bjerken, “Poetic Fragments: György Kurtág’s *Játékok* for piano,” 13.

\(^{119}\) Ibid.

\(^{120}\) Ibid.

In an additional example of direct quotation, Kurtág’s *La fille aux cheveux de lin*—*enragée*\(^{121}\) refers to Debussy’s *La fille aux cheveux de lin* from *Préludes* for piano. Kurtág quotes one measure from Debussy’s piece, the pentatonic fragment that opens Debussy’s prelude. Measure 4 of Kurtág’s homage quotes the pentatonic gesture transposed up a perfect fourth. (See Examples 2.8 and 2.9.)

\(^{121}\) In *Játékok*, volume V, page 10.
Example 2.8: Excerpt of *La fille aux cheveux de lin – enragée*, from *Játékok*, volume V, page 10, mm. 4-8. [Copyright Editio Musica Budapest.]


Kurtág does not allow the quoted fragment to continue downward towards a cadence as it does in Debussy’s piece. Instead, he repeats the fragment, incessantly building tension with its repetition, leading the melody to arpeggiate upwards in a series of stacked thirds. The homage
alternates between this pentatonic fragment and “extravert” scalar passages and “chordal outbursts.” Kurtág quotes an additional measure from Debussy’s piece, found in the chords marked “poco stentato” and “pp, à la Debussy,” referring to m. 24 in Debussy’s prelude. Kurtág transposes the top melodic line up a minor third, maintaining the same intervallic contour as in the original. However, Kurtág reharmonizes the passage, changing the harmony to a series of stacked fourths moving in parallel motion. (See Examples 2.10 and 2.11.)

Example 2.10: Excerpt of La fille aux cheveux de lin – enragée, from Játékok, volume V, page 11, m. 9. [Copyright Editio Musica Budapest.]


123 Ibid.
In *Hommage à Tristan* (movement III in *Omaggio a Luigi Nono*, op. 16 for chorus), Kurtág refers to the gesture at the beginning of the Prelude to Richard Wagner’s *Tristan und Isolde*. In the soprano line at the beginning of *Hommage à Tristan*, Kurtág quotes, and then transposes, the opening three notes of the violoncello melody in Wagner’s work, maintaining the interval contour (a rising minor sixth followed by a descending minor second). Kurtág then breaks the quotation, continuing next to an F-natural, a descent of a minor sixth, instead of a minor second descent as occurs in Wagner’s work. The following entrance of the basses in *Hommage à Tristan* corresponds to the violoncello’s second entrance, quoting the contour of a rising major sixth followed by a falling minor second. However, Kurtág then continues the gesture upwards, breaking the quotation, creating a larger gesture with a similar overall contour to Wagner’s line. In the third phrase in *Hommage à Tristan*, Kurtág continues the same general rising and falling melodic contour, expanding the intervals and placing the sopranos and basses in contrary motion, creating a gesture with an inverted contour. Kurtág quotes the opening three notes from Wagner’s work but extends the gesture by composing a general imitation of the contour of Wagner’s line. (See Example 2.12.)

![Example 2.12: Hommage à Tristan, movement III in Omaggio a Luigi Nono, op. 16](image)

124 However, the pitches F and C (the fourth and fifth pitches in Kurtág’s score), refer to the G# and D# in the oboe and violoncello in Wagner’s score, respectively, displaced by an octave and voiced in succession instead of as sounding together.
A2) Borrowing of a motive, musical gesture, texture or formal structure

b) Allusion to motives, gestures, contour or texture

Similarly, in the majority of Kurtág’s works of homage, Kurtág takes influence from his musical sources by alluding to the general contour, gesture, texture and basic motives of the music that he references.

In *Hommage à Tchaikovsky*, Kurtág alludes to the basic motive, gesture and contour of the opening piano entrance in Tchaikovsky’s Piano Concerto No. 1, op. 23. In Tchaikovsky’s concerto, the pianist sounds three D-flat major chords in the low, middle and upper registers of the piano, respectively. Kurtág refers to this contour of heavy chords in the low, middle and high registers but obscures Tchaikovsky’s harmony by composing each chord as chromatic clusters, instead of as triads. (See Examples 2.13 and 2.14.)

![Example 2.13: Excerpt of Hommage à Tchaikovsky, from Játékok, volume I, page 21,](image-url)
mm. 1-4. [Copyright Editio Musica Budapest.]


As noted in Chapter 1, many of the works in volume I of Játékok were intended as pedagogical studies for young pianists. Thus, many pieces in this volume contain notational symbols, such as chord clusters, that allow the young pianist to engage with gestures of music that might otherwise be too difficult to perform. Hommage à Tchaikovsky allows the young pianist to experience the exhilaration of performing in the style of the famous Tchaikovsky concerto without needing the technique to accurately perform Tchaikovsky’s work.

Kurtág’s work also alludes to the more difficult arpeggiated passages in the Tchaikovsky concerto through the use of glissandi. Kurtág appears to refer to Tchaikovsky’s rising arpeggios with glissandi, humorously reducing a familiar work’s most virtuoso features to their basic gesture and contour. (See Examples 2.15 and 2.16.)
[Copyright Editio Musica Budapest.]

Example 2.16: Excerpt from Tchaikovsky’s Piano Concerto No. 1, op. 23, movement I, m. 41.  

In *Bells—Hommage à Stravinsky* for two pianists, Kurtág draws on the music of Igor Stravinsky through alluding to a memorable gesture and timbre in Stravinsky’s *Les Noces*. Katharina Weber observes this and notes that the upper voice of Kurtág’s homage, marked “Tempo di Walzer,” contains “a penetrating chord like that of the bells at the conclusion of
Stravinsky’s Les Noces.”\(^{125}\) Kurtág weaves this reference to Stravinsky into a new context. He sets the lower piano part in opposition to the waltz in the “primo” piano part, composing the “secondo” part at a slower tempo, marked “Tempo di Marcia solenne.” Weber notes that “As so often in Kurtág’s four-hand piano pieces, each voice follows a basic motion that is independent of the other, and yet both are co-ordinated [sic] in time.”\(^{126}\) Xak Bjerken writes that by the end of the homage, “the march comes to a close, but the waltz continues, slowing and evaporating into nothingness.”\(^{127}\) Stravinsky’s Les Noces ends with intensity, but Kurtág places the reference in a new landscape—one where the allusion to Stravinsky’s bells are but a memory that Kurtág can play with as he chooses. (See Examples 2.17 and 2.18.)

Example 2.17: Excerpt of Bells—Hommage à Stravinsky, from Játékok, volume II, opening measures. [Copyright Editio Musica Budapest.]


\(^{126}\) Ibid.


In Hommage à Farkas Ferenc (3) (evocation of Petrushka), Kurtág alludes to the gestures, textures and contour in scenes from Stravinsky’s ballet Petrushka. Bjerken notes that the music cuts between “the naïve, pan-diatonic folk music from the opening and the bold trumpet call […] in Part Three.”128 The trumpet call Bjerken refers to is at figure 132 of the fourth tableau in Petrushka, where the trumpets play a fanfare in major- and minor-second dyads. Kurtág opens his homage with fanfare-like music in major-second dyads. However, Kurtág only uses the influence of Stravinsky’s fanfare as a starting point, as the gestures Kurtág uses are recomposed and extended from Stravinsky’s model. The diatonic sixteenth-note sections in Kurtág’s homage, marked “Vivacissimo,” have similarities to the oscillating chords in the French horns and violins at the end of Petrushka. (See Examples 2.19 and 2.20.)

**Example 2.19:** Excerpt of *Hommage à Farkas Ferenc* (3) (evocation of Petrushka), from *Játékok*, volume III, page 30 [page 31 not shown]. [Copyright Editio Musica Budapest.]

The descending melodic motive in the upper notes of the right hand in the “Vivacissimo” sections of Kurtág’s homage also recall the motive found in the “Danse des Nounous” scene in *Petrushka* (found in the first violin part). The sixteenth-note pattern in Kurtág’s homage recalls the rapid sixteenth-note orchestral accompaniment in this dance (found in the bassoon parts). (See Example 2.21.)

In *Hommage à Farkas Ferenc (3) (evocation of Petrushka)*, Kurtág does not quote directly from Stravinsky but alludes to *Petrushka* while making it his own piece. Bjerken hypothesizes:

[…] by alternating these textures in his homage, Kurtág effectively brings the puppet back to life. He blends the reality of the trumpet call […] with the dream world of the diatonic music that follows, played at the top of the piano, bathed in pedal.\textsuperscript{129}

In an additional instance of alluding to texture, gesture and contour, Kurtág references György Ligeti’s large orchestral clusters in *Hommage à Ligeti*. Kurtág alludes to the texture of Ligeti’s *Atmosphères* with the use of forearm clusters at a soft dynamic. Ligeti’s piece begins with a massive texture of a full chromatic aggregate, a “fifty-nine-note cluster”\textsuperscript{130} chord sounding at a soft dynamic. Ligeti uses “timbral phasing,”\textsuperscript{131} shifting between clusters in different registers and instruments, as a way of creating continuity in the work. Kurtág writes three forearm clusters in different registers, mimicking Ligeti’s use of different registers. (See Examples 2.22 and 2.23.)

\textsuperscript{129} Bjerken, “Poetic Fragments: György Kurtág’s *Játék* for piano,” 5.
\textsuperscript{131} Steinitz, op. cit., 107.
Example 2.22: Hommage à Ligeti, in Játékok, volume I, page 20, mm. 1-4. [Copyright Editio Musica Budapest.]
In measure 3 of *Hommage à Ligeti*, Kurtág writes a *fortissimo* chord at the upper range of the piano, promptly followed by a cluster chord at the lowest range of the piano. *Atmosphères* also has a moment like this (between mm. 39 and 40), juxtaposing the highest range of the orchestra against the lowest. (See Example 2.24.)

**Example 2.24:** Excerpt from Ligeti’s *Atmosphères*, mm. 38–42. [Copyright 1963 by Universal Edition A.G., Wien. Renewed. All rights reserved. Used by permission of European American Music Distributors Company, U.S. and Canadian agent for Universal Edition A.G., Wien.]
Other works by Ligeti in this time period include *Lontano*, which contains a similar juxtaposition between high and low.\textsuperscript{132} Many of Ligeti’s later works also contain this juxtaposition, notably his piano etudes, composed in the 1980s. In the 1970s, when Kurtág composed the homage, *Atmosphères* was already a well-known work, one that brought international recognition to Ligeti.\textsuperscript{133} Kurtág’s homage could in a sense be seen as a reduction of Ligeti’s work and of the compositional techniques that Ligeti was using at the time—paying respect to Ligeti as a musical colleague.

As a final example, *Hommage à Nancy Sinatra* also shows how Kurtág alludes to basic motives, textures and gestures. Kurtág’s homage may reference Nancy Sinatra’s popular song, *These Boots Are Made for Walkin’* (1966). A notable element of Sinatra’s song includes a descending base line that occurs at the end of each verse. (See Example 2.25.) Kurtág places a chromatically descending phrase in a similar eighth-note rhythm near the end of his homage. However, he places the descending line in the middle voice, instead of the bass line. (See Example 2.26.)


\textsuperscript{132} In Ligeti, *Lontano*, measure 145.
\textsuperscript{133} Steinitz, *György Ligeti: Music of the Imagination*, 111.
Example 2.26: Excerpt of *Hommage à Nancy Sinatra, Játékok*, volume II, page 43, mm. 5-11. [Copyright Editio Musica Budapest.]

The steady eighth-note rhythm in Kurtág’s homage also imitates the texture of Sinatra’s song, recalling the repeating eighth-note drum-beat that continues behind Sinatra’s vocals. Kurtág may also allude to the physical walking gesture implied by Sinatra’s title. Kurtág composes the same triads alternating between the pianist’s right and left hands. This alternation mimics the gesture of feet walking implied by the title of the song. A video of Nancy Sinatra’s performance of the work from 1966 shows her walking steadily across the stage. Kurtág’s homage achieves its full effect only in performance, where it can become apparent that the pianist’s physical gestures may reference the lyrics (and performance)\(^\text{134}\) of Sinatra’s song.

\(^{134}\) I do not know if Kurtág ever saw a video or broadcast of a performance by Sinatra—however the image of boots walking is apparent in the lyrics, and so seeing Sinatra performing the work would not be necessary.
A3) Borrowing/allusion to a title of a work by another composer or author

Kurtág sometimes uses titles that recall or directly quote titles of works by other composers. While Kurtág may not include the words “Hommage à […]” in these titles, the works may still function as homage in a broad sense. Kurtág’s pieces that recall other works through their titles may include additional types of homage through musical reference—such as through musical quotation or through borrowing gestures and other musical elements (types A_{2A} and A_{2B}).

For example, as discussed earlier, Kurtág’s *La fille aux cheveux de lin – enragée* quotes the title of Debussy’s prelude, *La fille aux cheveux de lin*. Within Kurtág’s piece, there lies a quotation (homage type A_{2A}) of two fragments from Debussy’s piece. In *Hommage à R. Sch.*, op. 15d, Kurtág’s third movement, “(...un wieder zuckt es schmerzlich F.* um die Lippen...),” recalls the ninth piece in Schumann’s *Davidsbündlertänze*, entitled “Hierauf schloss Florestan und eszückte ihm schmerzlich um die Lippen.” Here too, Kurtág’s movement appears to use additional types of homage through evoking the personality of Florestan (type A_{6} homage) but also possibly referencing musical elements from Schumann’s movement (see Chapter 4 for further discussion of this piece and examples of musical reference). Kurtág’s unpublished piano piece *Valse sentimentale—Hommage à Ravel*\(^{135}\) contains the words “Hommage à” in the title but also brings to mind the title of Ravel’s composition *Valses nobles et sentimentales*.

\(^{135}\) Kurtág, unpublished, composed in 2011. Tünde Szitha (Editio Musica Budapest), e-mail message to author, December 18, 2011.
A4) Borrowing/allusion to a composer’s characteristic compositional technique

Grmela includes this category in her classification system, noting that “In this category, only the overall structure of the piece is affected.”¹³⁶ As examples, she lists two Kurtág movements as being influenced by another composer’s compositional technique. The first example is in Kurtág’s *Hommage à R. Sch.*, op. 15d, where the final movement, “Maestro Raro découvre Guillaume de Machaut,” may use “an isorhythmic pattern”¹³⁷ to organize the rhythm—one that alludes to the use of isorhythm in Machaut’s music. (See Chapter 4 for further analysis.) The second example is found in *Officium Breve in memoriam Andrea Szervánsky*, op. 28, where in Movement VI Kurtág “translates Webern’s double canon technique into Kurtág’s own microcosmic music world.”¹³⁸ Other movements in this work also refer to Webern’s canons from op. 31. The fifth movement is subtitled “Fantasie über die Harmonien des Webern-Kanons,” which is a “fantasy on the harmonies found in Webern’s cantata,”¹³⁹ and the seventh movement is subtitled “Canon a 2 (frei, nach op. 31/VI von Webern),” which “reduces Webern’s double canon to a simple two-voice canon, while the remaining two voices freely accompany the canonic voice pair.”¹⁴⁰

Additional examples include *Hommage à Farkas Ferenc (3) (evocation of Petrushka)*, discussed earlier, a piece that uses a collage-like compositional technique like those Stravinsky employed in *Petrushka*. In *Petrushka*, most notably in the first tableau, Stravinsky cuts back and forth between contrasting musical materials in short succession. Likewise, in *Hommage à Farkas*

¹³⁷ Ibid.
¹³⁸ Ibid.
¹³⁹ Grmela, op. cit., 157.
¹⁴⁰ Ibid., 157.
Ferenc (3) (evocation of Petrushka), Kurtág creates his musical form by juxtaposing contrasting materials in quick alternation. Edward T. Cone developed the concept of “stratification, interlock and synthesis,”¹⁴¹ which he specifically applied to Stravinsky’s *Symphonies of Wind Instruments* but proposed could also be extended to other works by Stravinsky. Using this concept, one can think of the material in abruptly juxtaposed sections as strands that continue in time even when they are silent and can later be synthesized as complete strands from their parts. Cone writes:

> When the action in one area is suspended, the listener looks forward to its eventual resumption and completion; meanwhile action in another has begun, which in turn will demand fulfillment after its own suspension.¹⁴²

Similarly, in Kurtág’s homage, two strands of material alternate and develop over time. For example, the length of the first strand (the fanfare motive in dyads, first found in m. 1), shortens with each repetition, and the second strand (the diatonic sixteenth-note texture, first found in mm. 2-3), lengthens each time it reappears. (See Example 2.19.)

*Hommage à Tchaikovsky* alludes to classical form of the nineteenth century. It is composed in a ternary form, reminiscent of sonata structure. Kurtág marks “D.C. al fine” at the end of the piece, instructing the performer to reprise the opening section—a practice uncommon in twentieth-century contemporary music but one that was frequently used in music from the nineteenth century, including works by Tchaikovsky.

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¹⁴² Ibid.
Allusion through instrumentation

Grmela proposes that Kurtág alludes to Schumann in Hommage a R. Sch. by composing for the same instrumentation as Schumann’s Märchenerzählungen (clarinet, viola, piano). She also proposes that the movement “Hommage à Stockhausen” from Rückblick was chosen for two of Stockhausen’s family members and two close friends, alluding to Stockhausen’s own habit of arranging earlier pieces or composing new pieces for immediate family and friends to perform.

Further investigation may perhaps uncover other examples in Kurtág’s oeuvre that use allusion through instrumentation.

Influence of nonmusical elements (such as personality and teaching style)

Kurtág alludes to nonmusical elements in his Hommage à Petrovics, creating a portrait of the irritable character of Hungarian composer and former classmate, Emil Petrovics. Varga notes that the homage was “meant as a portrait of the irascible composer Emil Petrovics,” and he has described Petrovics as follows:

He does not mince words, never mind the sensibilities he might be hurting […] Recently, he published a two-volume autobiography, which beyond demonstrating his flair for writing […] has also managed to enrage many people in the music profession, including those of the generation of his erstwhile pupils.

144 Ibid.
145 In Játékok, volume III, page 27.
146 Varga, e-mail message to author, November 10, 2011.
Kurtág’s homage, published in 1979, contains sudden shifts in dynamics, alternating measures marked \textit{subito p} and \textit{subito f} (mm. 13-17) at a tempo marked “Presto.” The work also contains sudden outbursts of dissonances. The pianist’s right hand plays a pedantic diatonic figure that repeats ten times in the twenty-measure work, and the left hand occasionally injects accented chromatic neighbors, at a \textit{forte} dynamic into the texture. These sudden shifts of dynamic and chromatic outbursts creates music of an irritable character, one peppered with outbursts of temper, perhaps referring to Petrovics’s stinging insults and “irascible” nature. (See Example 2.27.)
Example 2.27: Excerpt of *Hommage à Petrovics*, in *Játékok*, volume III, page 27, mm. 1-17. [Copyright Editio Musica Budapest.]
After Petrovics passed away in 2011, Kurtág composed another homage, *In memoriam Emil Petrovics*. Varga writes of Kurtág’s relationship with Petrovics:

Kurtág and Petrovics were in the same class, studying composition with Ferenc Farkas. Initially, they got on very well; later, Petrovics showed growing animosity towards Kurtág, probably out of jealousy, as K’s career was taking off world-wide. In his autobiography, Petrovics launched a vicious attack against his erstwhile friend. Kurtág was nevertheless fond of him and appreciated it when at a concert where "A Flower for Dénes Zsigmondy" was being played, Petrovics—who was sitting in the next row—turned round and shook Kurtág’s hand.

*In memoriam Emil Petrovics* is not pedantic, but portrays Petrovics’ character in a different light. The opening, marked “Agitato,” contains sharply accented chords but also a sense of grandeur, perhaps referring not only to Petrovics’ personality but also to his music, which Petrovics has described as being more conservative (though he admits he does not like to think of himself as such) than his Hungarian contemporaries. (See Example 2.28.) The final ten measures of Kurtág’s second homage to Petrovics abruptly switch to a very different character. Marked “lontano,” “quasi organo,” and set at the dynamic of *pppp*, this final section suggests a chorale, one that may serve to place Petrovics peacefully at rest—a memorial moment of peace for his former classmate. (See Example 2.29.)

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149 Varga, e-mail message to author, December 14, 2011.
150 For solo piano, composed July 6-26, 2011, currently unpublished. Tünde Szitha (Editio Musica Budapest), e-mail message to author, December 18, 2011.
151 “Even if I do not think I am a conservative, I am one of the preservers. It would give me no pleasure to be a pioneer, I do not rummage in places which are outside my competence. You can devise new means, I have also devised some if I am not mistaken, but that kind of spiritual effort does not amuse me. It would bore me if I had to find something new all the time.” Varga (quoting Petrovics), in *Three Questions for Sixty-Five Composers* (Rochester, NY: University of Rochester Press, 2011), 204:
152 Varga, op. cit., 200, 204.
In *Hommage à Mihály András: 12 Microludes*, op. 13, for string quartet, Kurtág may also be alluding to nonmusical elements. McLay notes that there are no references in the work to Mihály’s music: “Some of Kurtág’s homages to composers include allusions to the music of the dedicatee, but this is not the case with opus 13.”¹⁵³ Rachel Beckles Willson proposes that the homage may serve as both a general sign of admiration for Mihály as an advocate for Kurtág’s music but also as a response to Mihály’s qualities as a chamber music teacher:

This ‘hommage’ gives pause for thought [...] Mihály was also Head of the Chamber Music Department at the Liszt Academy, and was greatly admired for his teaching, thus Twelve Microludes is just as much a reference to Mihály’s teaching as it is to his other activities. Perhaps it is specifically that, for Mihály was a model to Kurtág as a teacher in the period in which he wrote the Twelve Microludes: Kurtág audited his teaching of Beethoven and Schubert String Quartets throughout the 1970s. At the very least, the ‘hommage’ gesture displays Kurtág’s involvement with teaching anew.¹⁵⁴

Mihály András was a respected Hungarian composer, cellist and conductor, founder of the Budapest Chamber Ensemble¹⁵⁵ and professor of chamber music at the Liszt Academy (the chair of the department in which Kurtág also taught). He was instrumental in facilitating the premiere of Kurtág’s String Quartet, op. 1, a work that Kurtág’s former teacher Pál Kadosa tried to prevent from being performed, believing it would require “a hundred rehearsals.”¹⁵⁶ Mihály’s expert coaching showed that the work could indeed be successfully performed. Kurtág’s wife, Márta Kurtág, recalls that “Mihály did wonders.”¹⁵⁷ I posed this hypothesis to Bálint András Varga, who replied, not confirming or denying the source of the homage, but adding additional context:

Kurtág and Mihály were very close, especially after Mihály saved the String Quartet Op. 1 by rehearsing it with his students some fifty times, to prove that it was playable. The world premiere convinced Kurtág that he was on the right path after all: he should go on composing rather than embark on a career as a pianist. Mihály’s determination to premiere the piece thus played a key role in Kurtág’s career [...] But Kurtág also respected Mihály for his profound knowledge of music and they would often meet and talk about Mozart and other composers.¹⁵⁸

Violist Jonathan Brown, a member of the Casals Quartet, who has worked with Kurtág in preparing *Hommage à Mihály András: 12 Microludes*, op. 13, for performance, recalls:

¹⁵⁴ Willson, *Ligeti, Kurtág, and Hungarian Music During the Cold War*, 159-160.
¹⁵⁵ The Budapest Chamber Ensemble premiered Kurtág’s *The Sayings of Peter Bornemiscza* in Budapest and at Darmstadt under Mihály’s leadership. Willson, op. cit., 138.
¹⁵⁷ Ibid., 60.
¹⁵⁸ Varga, e-mail message to author, December 14, 2011.
He [Kurtág] did not talk about András as a composer or performer, but he did talk about
the Mikroludien as twelve etudes for string quartet […] he did explain that they are
etudes, and that each one is designed to highlight a different aspect of quartet playing,
aside from their inherent musical value.\(^{159}\)

By functioning as etudes for string quartet, the work may in turn pay homage to Mihály’s expert
coaching skills. Kurtág’s work challenges a quartet’s abilities in terms of playing as an ensemble,
the very qualities that Mihály’s coaching helped instill in the students that premiered Kurtág’s
String Quartet, op. 1. Willson writes that the first movement of the quartet
can be approached not simply as the chromatic elaboration of a perfect cadence that it is,
but also as a study in voicing and listening to the subtle elaboration of a cadence from
within. Each player shifts at a different moment and is encouraged, by the carefully paced
harmonic shifts, to listen with great attention to his or her position within the ensemble of
four.\(^{160}\)

Brown adds (referring to the first movement) that Kurtág “often talks about how notes should
listen to each other. This is a perfect etude for how the notes should listen to each other.”\(^{161}\)

Brown recalls that Kurtág had the Casals Quartet practice the final chord of the movement by
“working out all of the different chords that are embedded there […] C major, E major and B
major with an F appoggiatura […]”.\(^{162}\) Such a chord may have pedagogical value, allowing the
quartet to experiment with different ways of tuning and balancing it as an ensemble. (See
Example 2.30.) In the fourth movement of opus 13, Kurtág asks the quartet players to hocket a
motive at the sixteenth-note, a task very difficult for the quartet to achieve as an ensemble: (See
Example 2.31.)

\(^{159}\) Jonathan Brown, interview with author, October 25, 2011.
\(^{160}\) Willson, *Ligeti, Kurtág, and Hungarian Music During the Cold War*, 161.
\(^{161}\) Jonathan Brown, interview with author, October 25, 2011.
\(^{162}\) Ibid.
Example 2.30: *Hommage à Mihály András: 12 Microludes*, op. 13, movement I. [Copyright Editio Musica Budapest.]

Example 2.31: Excerpt of *Hommage à Mihály András: 12 Microludes*, op. 13, movement IV. [Copyright Editio Musica Budapest.]

The sixth movement tests the quartet’s skills at balancing and tuning. In the first eight measures of the sixth movement, Kurtág has the first and second violin play an F-major triad
together using three strings between both players, alternating the voicing between the two players in every measure. (See Example 2.32.)

Example 2.32: Excerpt from *Hommage à Mihály András: 12 Microludes*, op. 13, movement VI, mm. 1-7. [Copyright Editio Musica Budapest.]

The alternating voicing of the triads creates difficulties in maintaining a balance between the two violins as the chord voice shifts. The open-string A’s in the triad also create tuning difficulties. Typically, the third of a major triad is lowered to allow a major chord to ring properly, but when the third of the chord is an open string which cannot be tempered lower, it forces the players to raise the fundamental and the fifth, which creates intonation problems for the other notes for the rest of the quartet. Brown calls it “an ideal intonation exercise”\(^{163}\) and explains that however the quartet decides to tune as a group to allow the F-major chords to sound best,

\[\ldots\text{the instrument doesn’t ring quite right. If you choose an F bass on the A-string, then if you play a C it doesn’t feel right and the C feels too high and so it is a very awkward key, and I’m sure he knows that. So I don’t think it is by chance that it is F major. Every}\]

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\(^{163}\) Jonathan Brown, interview with author, October 25, 2011.
F major chord is written in a different way. And it is very difficult to play those chords in tune, the way he writes the doubles stops, etc. 164

Additionally, in the eleventh movement, Kurtág composes a chorale for the quartet in which the soprano and bass notes switch between instruments in every measure. Brown explains:

We worked a long time with him on making clear who has the bass note, and who has the soprano note. In every chord it shifts. 165

Brown further explains that Kurtág views the highest note of each chord as the soprano note and the lowest as the bass note. 166 The way this movement is orchestrated creates voice-leading challenges for the quartet. The quartet must work together to create the allusion that the soprano and bass notes sound as if they are each a melodic line, when the notes are in fact divided between each of the players. (See Figure 2.33.)

164 Ibid.
165 Ibid.
166 Ibid.
Example 2.33: Excerpt of Kurtág, *Hommage à Mihály András: 12 Microludes*, op. 13, movement XI, mm. 1-11. [Copyright Editio Musica Budapest.]

*Hommage à Zenon (Achilles and the tortoise—or overtake your other hand...) also uses nonmusical reference as a method for homage. The work is most definitely an homage to Zeno of Elea, the author of many paradoxes, including the story of “Achilles and the tortoise.”*\(^{167}\) In this homage, Kurtág takes the story of the paradox and creates a musical game out of the narrative. The act of a race between Achilles and the tortoise is translated to the two hands of the pianist, one continually overtaking the other. (See Example 2.34.)

Example 2.34: Excerpt from *Hommage à Zenon (Achilles and the tortoise—or overtake your other hand...)*, in *Játékok*, volume III, page 20, opening. [Copyright Editio Musica Budapest.]

A7) Influence of musical style and character

Kurtág’s reference of musical style and character is more difficult to pinpoint. In *Hommage à Domenico Scarlatti* it is possible that Kurtág pays homage to Scarlatti by referring to the character of Scarlatti’s music. Pianist Marino Formenti included *Hommage à Domenico Scarlatti* in his recording project *Kurtág’s Ghosts*, and as research for the project he read through all 588 sonatas by Scarlatti and came to the conclusion that “there is not a single one that is as typically Scarlatti-like” as Kurtág’s homage. Formenti notes:

[…] this erratic quality, these rests—that’s pure Scarlatti, but none of his sonatas brings it to the point quite like Kurtág’s homage does.¹⁶⁰

Formenti further explains that it is

[…] as if he made a distillation of Scarlatti, reduced to the very essence of it […] is a case for me where absolutely, clearly the spirit of music is not depicted but inherited in the music.¹⁷¹

¹⁷⁰ Ibid.
¹⁷¹ Marino Formenti, interview with author, November 8, 2011.
Kurtág’s homage alternates between two types of material in close succession: a section consisting of pitch clusters “making large, powerful intervallic leaps—an homage to the boldness of Scarlatti’s keyboard writing”\(^{172}\) (in mm. 1-3), and a section containing fragments of a plaintive folk-like tune “allud[ing] to Scarlatti’s melodies”\(^{173}\) (in mm. 4-10). Kurtág evokes the character of Scarlatti’s music but uses harmonic materials that are common throughout his works, such as the use of clusters and a focus on the use of intervals of the minor ninth (in mm. 13-14) and perfect fifth (in m. 4). (See Example 2.35.)

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\(^{173}\) Ibid.
Example 2.35: Excerpt of *Hommage à Domenico Scarlatti, Játékok* Book III, page 40, mm. 1-14.

As will be discussed in Chapter 4, in *Hommage à R. Sch.*, op. 15d, Kurtág’s reference to Schumann’s alternate identities of Florestan and Eusebius not only references the two personalities, but references the character of the music Schumann composes associated with them.
A₈) Use of direct homage

Kurtág’s use of direct homage includes any works that employ categories A₁-A₇ to reference the dedicatee, that is, using the music or other qualities associated with the dedicatee. Such is the case with *Bells—Hommage à Stravinsky, Hommage à Tchaikovsky, Hommage à Verdi*, and *Hommage à Ligeti*; all are works that directly reference the dedicatee mentioned in the title.

A₉) Use of indirect homage

Kurtág’s works that use indirect homage use categories A₁-A₇ to comment on the dedicatee by referring to the music of an altogether different composer. As discussed earlier, in *Hommage à Farkas Ferenc (3) (evocation of Petrushka)*, Kurtág overtly draws on Stravinsky’s music in an homage dedicated to his former composition teacher Ferenc Farkas. Additionally, in *Hommage to Farkas Ferenc (2)—scrap of a colinda melody—faintly recollected*, Kurtág composes an homage to his former composition teacher by referencing a colinda melody, a “type of Romanian Christmas music […]”¹⁷⁴ (See Example 2.36.)


In this homage, the original colinda melody is never quoted in full; instead it is only “faintly” remembered. Fragments of the original tune rise to surface at various points in the piece, but the fragments only approximate the original tune; the tune is never fully quoted. (See Examples 2.37 and 2.38.)

Example 2.37: Excerpt of Hommage to Farkas Ferenc (2)—scraps of a colinda melody—faintly recollected, in Játékok, volume III, page 28, mm. 1-10. [Copyright Editio Musica Budapest.]
Example 2.38: Excerpt of *Hommage to Farkas Ferenc (2)—scraps of a colinda melody—faintly recollected*, in *Játékok*, volume III, page 29, closing measures. [Copyright Editio Musica Budapest.]
Kurtág instructs the pianist to perform the work with “the index fingers of both hands, as if a child were picking out the notes on a piano.”\textsuperscript{175} Bjerken notes that the original melody’s “shape is only hinted at in the very last line of the work.”\textsuperscript{176} Kurtág explains:

One program I had was to have it like cutting a film, montage, where you imagine the rest of the line that is not there—there is always an intervention. Another program was like…in a dream, I try to remember something…I lose it always, and find always another thing. I lose the tonality, and then I find [sic] the tonality but lose the beginning of the melody for instance. In the end, I have only one false representation of the whole melody.\textsuperscript{177}

Bjerken proposes that this work “traces the act of remembering itself.”\textsuperscript{178} It is an instance of indirect homage that also shines a light into how Kurtág uses memory in his music. The homage not only indirectly refers to Ferenc Farkas by using the colinda melody, but the colinda melody itself is only quoted indirectly, through faltering memory. Kurtág calls this homage his “symphony”\textsuperscript{179} and typically concludes his performances of Játékok with it.\textsuperscript{180} It is perhaps no coincidence that he ascribes such importance to it, as it traces his act of taking a musical influence and expressing it through his own experience, creating music that, as Marino Formenti describes, “sounds terribly like Kurtág.”\textsuperscript{181}

\textsuperscript{176} Bjerken, “Poetic Fragments: György Kurtág’s Játékok for piano,” 14-15.
\textsuperscript{177} Ibid., 15.
\textsuperscript{178} Ibid., 14.
\textsuperscript{179} Varga, György Kurtág: Three Interviews and Ligeti Homages, 55.
\textsuperscript{180} Bjerken, op. cit., 28. Bjerken notes: “The order of the Kurtágs’ program of Játékok has been fairly well set since 1988, and always begins with Virag az ember and ends with the Hommage à Ferenc Farkas (2)—scraps of a Colinda melody, faintly recollected [sic].”
\textsuperscript{181} Marino Formenti, interview with author, November 8, 2011.
As discussed in Chapter 2, Kurtág’s use of homage references the music of other composers in various ways. In an oeuvre filled with musical reference, Kurtág maintains a personal voice throughout. References are subtly woven into his music. Grmela describes:

One might at first associate the extensive use of repetition and recall with a post-modern aesthetic. But with post-modern composers, the focus is placed on juxtaposing unrelated quotations and on placing the quoted material in unfamiliar surroundings in an effort to transform it into something new. Kurtág’s practice of repetition and recall emphasizes traditional unity and coherence […] the borrowed materials are transformed into organic pieces that are then carefully put together to create a unified whole.\footnote{Grmela, “Exploiting Material to the Maximum: Pitch Structure and Recall in Kurtág’s Instrumental Music,” 175.}

Kurtág absorbs influence into his music and expresses it as his own, using various approaches:

1) When using direct quotation (type A_{2A} homage), Kurtág takes the source quotation and absorbs it into the fabric of his piece, by using harmonic and structural features characteristic of his own musical language (as can be observed throughout his works). Such features of his own musical language include the use of preferred interval classes 1 and 5; preferred melodic intervals of major seventh and minor ninth; a striving to complete the aggregate; and the use of “wedge-figure”\footnote{McLay, “The Music of György Kurtág: 1959-1980,” 29.} devices to structure his use of pitch. These characteristics are described more fully later in the chapter.
2) When referring to the music of other composers through allusion to gestures and contour (type A_{2B} homage), Kurtág uses his own pitch material within these borrowed gestures. He also sometimes uses the borrowed material as building blocks from which he builds his own works anew.

3) Kurtág takes basic elements from a quotation (type A_{2A} homage) or the character from the music of another composer (type A_{7} homage), reduces these influences to their basic elements and then uses them to compose his own music.

4) Kurtág borrows or alludes to another composer’s characteristic compositional technique or devices (type A_{4} homage) but uses his own pitch material (characteristic of his compositional language) within these devices.

5) Kurtág uses influences that are nonmusical (type A_{6} homage) and expresses them through the harmonic and structural features characteristic of his musical language.

*When using direct quotation (type A_{2A} homage)*

When Kurtág directly quotes another musical source in his homages, he embeds the quote within his own compositional language. As discussed in Chapter 2, *Hommage à Verdi (sopra: Caro nome che il mio cor)* quotes from an aria in Verdi’s *Rigoletto* and obscures the quotation through octave displacement and by shifting the metrical emphases. However, he absorbs it into his own language through his choice of intervals, and through the way he divides the aggregate between the two pianists performing the work.
Kurtág has said that one of his “preferred interval[s]”\(^{184}\) is the perfect fifth, and that from the influence of Webern, he frequently uses the minor ninth and major seventh in his music.\(^{185}\) Sylvia Grmela analyzes the “essential features”\(^{186}\) of Kurtág’s harmonic language and cites his use of interval-class (ic) 1 and ic 5 as a central feature of his use of pitch. Within each measure of the “primo” piano part of Hommage à Verdi, Kurtág’s use of octave displacement creates a melodic contour that progresses almost exclusively by ninths, sevenths, and fourths/fifths (extended by octaves in some cases). The “primo” part is entirely diatonic, using the “white notes” of the piano, and so he uses major ninths and minor sevenths to stay within the diatonic context. Kurtág divides the pitch aggregate between the two piano parts: the primo part contains only the white notes of the piano, and the secondo part uses the black notes of the piano. This partitioning of the aggregate into the diatonic collection (white notes of the piano) and pentatonic collection (black notes of the piano) is another feature of Kurtág’s harmonic language.\(^{187}\) (See Examples 3.1 and 3.2.) Kurtág also partitions the aggregate between the pianist’s hands in this way in Hommage à Christian Wolff.\(^{188}\) Kurtág may have developed his use of this method of portioning the aggregate from the influence of Bartók.\(^{189}\)

\(^{184}\) Varga, György Kurtág: Three Interviews and Ligeti Homages, 68.

\(^{185}\) Varga, op. cit., 68-69.


\(^{187}\) Grmela, op. cit., 15.

\(^{188}\) In Kurtág, Játékok, volume III.

\(^{189}\) Bartók partitions the aggregate between “white” and “black” notes of the piano keyboard in works including Bagatelle Op. 6, No. 6, and Mikrokosmos No. 101.
Example 3.1: Excerpt of primo part from *Hommage à Verdi (sopra: Caro nome che il mio cor)*, from *Játékok*, volume I, page 4.

Example 3.2: Excerpt of secondo part from *Hommage à Verdi (sopra: Caro nome che il mio cor)*, from *Játékok*, volume I, page 4.

Another common feature in Kurtág’s music is his use of “wedge-figure[s]”\(^{190}\) with regards to pitch. Many Kurtág scholars have noted his use of wedge structures, using various terms to describe them. McLay calls them “wedge-figures” and Diana Lentsner names them “wedge circle[s],”\(^{191}\) describing them as a “symmetrical expansion of the pitch- or pitch-class content, a process I call a ‘wedging-out-from.’” In wedging-out from a pitch axis, Kurtág


\(^{191}\) Diana Lentsner, “Playing with Circles: A musico-poetic study of György Kurtág’s *Scenes from a Novel*, op. 19 (1979-1982)” (The Ohio State University, 2002), 93.
constructs his harmonies and introduces pitches by moving in contrary motion away from the pitch axis. Grmela call these constructions “funnel shapes”\textsuperscript{192}; Argosh and Bjerken call them “spiral”\textsuperscript{193} forms. Lentsner notes an extensive use of wedge figures in \textit{Scenes from a Novel},\textsuperscript{194} and Argosh\textsuperscript{195} and Grmela\textsuperscript{196} show their use in a number of pieces from \textit{Játékok}. Whatever the terminology, each scholar discusses a similar feature that is prominent in Kurtág’s music.

Bartók’s use of a similar kind of symmetrical wedge in pieces such as \textit{Bagatelle} Op. 6, No. 2 (as shown in an analysis by Richard Taruskin\textsuperscript{197}), may also have served as an influence for Kurtág’s widespread use of wedges.

Kurtág uses a wedge-like construction as a way of embedding the quotation of a folk melody into his \textit{Farewell to Pál Kadosa}. As discussed earlier, in this piece he includes a quotation from a folk song as a middle voice in the phrases beginning in measure 8 (see Example 2.8). This middle voice is embedded in an expanding double-wedge pattern. In measure 8, the left hand expands as in a wedge from an axis of middle C. In the right hand, the axis of C is repeated and held as a pedal through the end of the work. The quotation descends stepwise away from the axis as if it were the lower side of a wedge. In each hand the intervals of the dyads also increase in size as the phrase progresses, from major seconds to a minor seventh. The next phrase

\textsuperscript{192} Grmela, op. cit., 110.
\textsuperscript{194} Lentsner notes the use of wedges in movements 2, 4, 11, 12, 13, and 14 of \textit{Scenes from a Novel}. Lentsner, op. cit., 95.
\textsuperscript{195} Argosh notes a similar use of spiral figures in Kurtág’s \textit{Elegy for the Left Hand, Shadow-Play (4)}. Argosh, op. cit., 82-88.
\textsuperscript{196} Grmela shows spiral shapes in pieces in \textit{Játékok} including: \textit{Hommage à Bartók} (volume I), \textit{Hommage à Christian Wolff} (volume III), \textit{Verés} (volume I), \textit{Virag ez ember} (volume I). Grmela, op. cit., 110-118.
beginning in m. 9 continues in a general wedge-like shape, the folk melody quotation descending away from the axis of C and the bass line in the left hand ascending away from the axis of C (though displaced by two octaves). Both hands move in contrary motion from the other. Kurtág uses the structural and harmonic device of the wedge to absorb the quotation into his own language. (See Example 3.3.)

Example 3.3: Wedge Diagram. Farewell to Pál Kadosa, measure 8.

In La fille aux cheveux de lin – enragée, Kurtág incorporates his one-measure quotation of Debussy’s prelude into a new harmonic fabric. (See Example 3.4.)
Example 3.4: Excerpt of La fille aux cheveux de lin – enragée, from Játékok, volume V, page 10, mm. 1-8.

The quotation, found in the right hand in m. 4, is comprised of thirds stacked on top of each other, creating harmonic fields that in a sense also function as wedges (expanding by third in contrary motion, upwards and downwards, instead of chromatically). In the opening (mm. 1-8) and closing (10-19) sections of the homage, Kurtág creates three harmonic fields constructed by vertically stacking thirds. In m. 1, he creates two separate stacks of thirds, one in the right hand
(Field 1a) and one in the left hand (Field 1b). These two stacks of thirds overlap by a major second—between F3 and G3. Every pitch in this first measure fits within the two harmonic fields with the exception of the final D1 of the measure (I will return to why this might be). Within Field 1a, Kurtág embeds the quotation of Debussy, which could be thought of as an axis for the wedge structure of stacked thirds. (See Example 3.5.)

Example 3.5: Fields 1a and 1b. *La fille aux cheveux de lin – enragée*, measure 1. Pitches are respelled enharmonically so as to make the stacking of thirds more apparent.

In measure 3, Kurtág creates Fields 2a and 2b, which are in effect a transposition of Fields 1a and 1b up a minor second. (See Example 3.6.)
Example 3.6: Fields 2a and 2b. *La fille aux cheveux de lin – enragée,* measure 3. Pitches are respelled enharmonically so as to make the stacking of thirds more apparent.

In measures 4-8, Kurtág creates harmonic Field 3a and Field 3b. Field 3a also has the Debussy quotation embedded in it. (See Example 3.7.)

Example 3.7: Fields 3a and 3b. *La fille aux cheveux de lin – enragée,* mm. 4-8. Pitches are respelled enharmonically so as to make the stacking of thirds more apparent.

Both of these fields (Fields 3a and 3b) contain non-chord neighbor tones. Inclusion of more non-chord neighbor tones may be a development of the non-chord tones present in Fields 1b and 2b.
(the pitches D1 and E-flat 1). These non-chord tones are part of a cadential motive that returns at the end of each field (and at the end of the entire piece). The cadential motive, an arpeggiation of ic 4, can be found as the final two eighth-notes in mm. 1 and 3. Measure 8 contains similar ic 4 arpeggios and is the final measure of Field 3. In the final three measures of the piece, Kurtág repeats this motive a number of times. (See Example 3.8.)

Example 3.8: Excerpt of *La fille aux cheveux de lin – enragée*, from *Játékok*, volume V, page 11, final measures.

As mentioned earlier in Chapter 2, Kurtág further alludes to Debussy’s prelude by quoting another phrase from Debussy’s piece, this time, however, harmonized in stacks of perfect fourths. (See Example 2.11.) Thus, in *La fille aux cheveux de lin – enragée*, Kurtág quotes two fragments from Debussy and builds his own piece around them as if they were found objects—analyzing their intervallic and motivic properties and building an entirely new composition with an original compositional logic, one that is of Kurtág’s own construction.
When alluding to gestures and contour (type $A_{2B}$ homage):

In *Hommage à Mussorgsky*,¹⁹⁸ Kurtág appears to allude to aspects of the “Catacombae” movement in Mussorgsky’s *Pictures at an Exhibition* but creates new material from it. It is as if he takes Mussorgsky’s material, shakes it in a box and rearranges it to form his own piece informed by Mussorgsky’s structure. Kurtág borrows gestures and contour, as well as a few selected chords. (See Examples 3.9 and 3.10.)

Example 3.9: *Hommage à Mussorgsky*, from *Játékok*, volume III, page 35.


Kurtág alludes to the alternating loud and soft dynamics found in Mussorgsky’s movement. Each note in Kurtág’s homage has a different dynamic and his use of $fff$ to $ppp$ creates a greater dynamic range than Mussorgsky’s movement. The general falling contour of the basic gesture is also present in Kurtág’s homage (see mm. 1-2 in the Mussorgsky; m. 1 in Kurtág’s homage). In Mussorgsky’s movement, each repetition of the basic falling gesture descends in register in the upper and lower staves (see mm. 1-2, mm 12-13, mm. 23-24). In Kurtág’s homage, in many instances only the upper voice descends—the lower voice moves in contrary motion, moving up in register, creating an inverted wedge-like motion. For example, both hands move in contrary motion, with regards to register, in measures 1, 5 and 11.

Both Kurtág’s homage and Mussorgsky’s piece have a similar structural contour, proceeding to a climax at a point two thirds through the composition and ending in a soft dynamic. Kurtág also alludes to Mussorgsky’s chromatically descending bass line in his homage.
In mm. 4-8 in “Catacombae,” the bass line descends chromatically, moving from D to F#. In mm. 1-2 of Kurtág’s homage, the pitch class content descends from D-flat to F#. In the final three measures of Kurtág’s homage the pitch classes descend chromatically from C (m. 13) to B-flat (m. 15). Kurtág also borrows chords from Mussorgsky’s movement. Kurtág borrows the E-flat major chord at the climax of the Mussorgsky (m. 23) and includes it, preserving the first inversion voicing, at the climax of his homage (m. 11) marked at $fff$, the loudest dynamic in the work. However, in this measure Kurtág also references the descent from major to minor that occurred earlier in Mussorgsky’s movement. In mm. 12-13 in Mussorgsky’s work, a chromatic descent changes the G-major chord in m. 12 to a G-minor chord in measure 13. Kurtág uses a similar descending motion, changing the quality of the E-flat major chord on the downbeat of m. 11 to E-flat minor with the addition of the F# on the second beat. Kurtág takes two separate events in Mussorgsky’s piece (occurring at mm. 12-13 and m. 23) and merges them into a single event in his work (m. 11).

While Kurtág alludes to gestures and contours from Mussorgsky’s piece, he fundamentally changes the harmony, absorbing it into his own compositional style. Many of Kurtág’s chords are built around symmetrically spaced trichords and tetrachord clusters. Measures 1, 2 and 13-15 each contain a symmetrical trichord pitch collection, $[012]$. Measure 5 includes another symmetrically spaced tetrachord, $[0134]$. Also similar to Kurtág’s style, the chords are voiced using his most preferred intervals: minor seconds, major 7ths, minor ninths, and perfect fifths. For example, in measure 5, the D# and E create an extended minor ninth and the C# and C form a major seventh. The dyads in m. 1 form octaves, minor seconds, major sevenths and minor ninths, and the G and A-flats in m. 2 form octaves and minor ninths.
Kurtág’s *Valse sentimentale—Hommage à Ravel*, composed in 2011 and unpublished, recalls the title of Ravel’s *Valses Nobles et Sentimentales*. (See Example 3.11.) It is unclear if any of the music references Ravel’s piece directly. However, the homage is an additional example of Kurtág maintaining his own harmonic language in an homage to another composer. Kurtág maintains the harmonic identity of his music by using the tetrachords [0145] and [0167], two pitch collections that he frequently uses.199

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McLay notes that a frequently used tetrachord in Kurtág’s music is [0145]—a chord she refers to as the “Perfection-chord,” one that “has a special significance for Kurtág, representing perfection, or perhaps purity.” McLay adds that Kurtág “referred to this as a major chord, which reveals something of his attitude to tonality.” The tetrachord has a symmetrical spacing—two ic 4’s separated by an ic 1, or two ic 1’s separated by an ic 4. Another of Kurtág’s commonly used tetrachords is [0167], another symmetrically-spaced chord. Grmela notes that Kurtág has a preference for the intervals ic 1 and ic 5 in the pitch collections he uses, as is evident in [0167].

In *Valse sentimentale—Hommage à Ravel*, Kurtág uses the tetrachords [0145] and [0167] extensively in the first five measures. Kurtág alternates these pitch collections with [0347]. In contrast to [0145], [0347] contains two minor thirds separated by a minor second (as opposed to major thirds in [0145]). Example 3.12 shows a harmonic analysis of the first five measures of the homage:

**Example 3.12:** Analysis of mm. 1-3 in *Valse sentimentale—Hommage à Ravel.*

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201 Ibid.

202 Grmela notes: “There is a tendency throughout Kurtág’s music to use sets that can be generated and described in at least two ways.” Grmela, op. cit., 20.
Reducing music to its basic elements

Kurtág’s *La fille aux cheveux de lin – enragée* is a prime example of Kurtág taking the basic elements of a quotation fragment and building a new piece with his own material around it—such as his creating harmonic fields of stacked thirds from a Debussy quote that contained thirds. In addition, as discussed in Chapter 2, *Hommage à Domenico Scarlatti* can be seen as a “distillation”\(^{203}\) of the style of Scarlatti’s keyboard works. Kurtág pays homage to the character of Scarlatti’s music by composing in his own style—a style comprised of short fragments juxtaposed in quick alternation, and a harmonic language that uses simple diatonic melodies\(^{204}\) (mm. 4-9), pitch clusters and the intervals of the minor ninth, major seventh, and perfect fifth as central structural elements of the piece. (See Example 2.37.)

When borrowing compositional devices (type \(A_4\) homage)

As Friedmann Sallis notes, in the final movement of *Hommage à R. Sch.*, “Meister Raro discovers Guillaume de Machaut,” Kurtág uses an “isorhythmic technique” similar to those used by Guillaume Machaut to structure the rhythm in the movement.\(^{205}\) Kurtág alludes to the isorhythmic technique but uses his own motives and pitch material. See Chapter 4 for an analysis of *Hommage à R. Sch.* and a discussion of Kurtág’s use of pitch in this movement.

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\(^{203}\) Marino Formenti, interview with author, November 8, 2011.

\(^{204}\) Grmela notes that the use of simple diatonic melodies is a common feature in Kurtág’s works. Grmela, op. cit., 12.

When using nonmusical influences (type A₀ homage)

As discussed in Chapter 2, *Hommage à Petrovics* (see Example 2.27) uses Emil Petrovics’ fiery personality as the source of homage. In this piece, Kurtág imitates Petrovics’ character in the music but, as he does also in *Farewell to Pál Kadosa*, Kurtág embeds his reference to Petrovics in a chromatic wedge pitch structure. The wedge centers on the axis of G. As new pitches are introduced into the piece they enter in chromatic contrary motion above and below the axis, chromatically filling out an interval of a major sixth, C# to B-flat (with an exception of a missing E-flat). Kurtág’s use of this wedge is not entirely systematic, as the chromatic neighbors to G (F# and G#) do not enter until mm. 3-4, after the whole-step neighbors, F and A, have already entered. However, after m. 4, new pitches are introduced in order, following the outline of the chromatic wedge. (See Example 3.13.)

![Example 3.13: Chromatic Wedge in Hommage à Petrovics.](image)
LAYERS OF HOMAGE—AN ANALYSIS OF Hommage à R. Sch., op. 15d

In Hommage à R. Sch., Kurtág uses multiple layers of homage to create a work with many levels of meaning and association. Over the course of the six movements, various types of homage can be found, including types \(A_{2B}, A_3, A_4, A_5, A_6, A_8,\) and \(A_9\).\(^{206}\) In addition, two or more types of homage can be found within single movements. This chapter analyzes Kurtág’s uses of homage in each of the movements of Hommage à R. Sch., uncovering Kurtág’s intricate “network of relationships”\(^{207}\) that characterize his unique compositional world.

Hommage à R. Sch. was composed between 1975 and 1990. The dates of composition are included in the score at the end of each movement, revealing that some movements were sketched and revised multiple times over the fifteen years.\(^{208}\) Friedemann Sallis, in his article The Genealogy of György Kurtág’s Hommage à R. Sch., op. 15d, notes that material in a number of the movements appears as sketches and in other guises prior to their use in Hommage à R. Sch.\(^{209}\) For example, movement I first appears as a sketch intended for Játékok (originally titled Hommage à R. Sch.),\(^{210}\) but it is not published. A sketch for a piece, setenkédes-rajtaütés, found in Játékok (Volume II), was composed in the opposing page of Kurtág’s sketchbook and appears

\(^{206}\) See Table 2.1 for the definitions of each type of homage.
\(^{207}\) Sallis, “The Genealogy of György Kurtág’s ‘Hommage à R. Sch,’” op. 15d,” 313.
\(^{208}\) The information listed following the double bar in movement I shows an initial date of composition in 1973, with subsequent revisions in 1977, 1986 and 1990.
\(^{209}\) Sallis, op. cit., 313.
\(^{210}\) Ibid.
to be inspired\(^2\) by the opening gesture of the *Hommage à R. Sch.* sketch.\(^2\) Movement II, “E.*: der begrenzte Kreis...,” is an adaptation of “Der begrenzte Kreis”\(^2\) from *Kafka Fragmente* (for soprano and violin), but with a piano part added to the score.\(^2\) Kurtág keeps Kafka’s text from *Kafka Fragmente* under each of the clarinet’s notes in the adaptation. Movement IV is a reworking of an unpublished piano piece entitled “Felhő valék, már süt a nap...”\(^2\) and the material in the sixth movement appears earlier in an unfinished work for trombone and piano, *Nagy Sirató*, and in a discarded version of *Grabstein für Stephan*.\(^2\) Thus, it is unclear if Kurtág initially had Schumann in mind in composing movements II, IV and VI. However, the way that Kurtág groups together these movements composed over fifteen years into an homage to Schumann lends new meanings to the individual movements and to the work as a whole. The six movements work together motivically, providing contrast and unity through the uses of texture and pitch material. Titling the larger work *Hommage à R. Sch.* may be the unifying element that allowed Kurtág to find these orphaned movements a proper home. Combining a number of disparate movements into a unified whole is in itself Schumannesque. John Daverio notes that a number of Schumann’s works—*Davidsbündlertänze*, op. 6, *Carnaval*, op. 9, and *Kreisleriana*,

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\(^2\) Sallis writes, “[...] the melodic gesture at the beginning of this piano piece conforms with the initial pitch structure in the sketch of ‘merkwürdige Pirouetten des Kapellmeisters Johannes Kreisler’ [...]” Sallis, op. cit., 314.

\(^2\) Ibid.

\(^2\) In *Kafka Fragmente*, Part III, No. 6.

\(^2\) Sallis, op. cit., 312.

\(^2\) Ibid.

\(^2\) Sallis notes: “In 1989 Kurtág completed an entirely new version of this work, which now appears in his work list as *Grabstein für Stephan*, p. 15c for guitar and groups of instruments.” Sallis, op. cit., 317.
op. 16—also combine seemingly unrelated movements to create a larger work with new meaning:

Thus it is in these sets of character pieces that Schumann approached Schlegel’s structural ideal—the form that is fragmentary in form and content. They represent a musical equivalent of an artfully contrived collection of aphorisms [...] Taken as individuals, many of the fragments are not very impressive; some even fail to make much sense. They only take on a special meaning when related to other fragments [...]\(^2\)

As Grmela infers,\(^3\) Hommage à R. Sch. may allude to Schumann’s music through its choice of instrumentation (type A\(_5\) homage). The instrumentation of clarinet, viola and piano is the same as Schumann’s Märchenerzählungen. Other performers have noted this similarity as well, pairing Kurtág’s work with Märchenerzählungen on a compact disc recording.\(^4\)

The following sections in this chapter examine Kurtág’s various uses of homage in each of the six movements.

**Movement I: “(merkwürdige Pirouetten des Kapellmeisters Johannes Kreisler)”**\(^5\)

The title of Kurtág’s first movement refers to Johannes Kreisler, a doppelganger character in E.T.A. Hoffmann’s writings, including the book Johannes Kreisler, des Kapellmeisters musikalische Leiden.\(^6\) Kurtág’s evocation of Kreisler may function as a type A\(_6\) homage,

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\(^2\) Ibid.
\(^6\) Sallis, op. cit., 312.
alluding to the personality of E.T.A Hoffmann’s character. Hoffmann’s writings were influential to Schumann’s works. Eric Sams explains in *Grove Music Online* that Schumann’s

[...] identification with Hoffmann’s eccentric Kapellmeister is hardly surprising; both Schumann and Kreisler alternated between depression and rapture, and both were confirmed devotees of Bach. Kreisler’s abrupt shifts of mood find a musical parallel in the contrast between daredevil virtuosity and gentle lyricism [...] 223

In addition, E.T.A. Hoffmann’s writings about Kreisler inspired Schumann’s creation of his own alternate personalities of Florestan and Eusebius—two characters that feature prominently in Schumann’s compositions and literary writings in *Der Davidsbündler* and *Neue Leipziger Zeitschrift für Musik*. 224 Sams notes that shortly after being “enthralled by the ‘new worlds’ revealed to him in E.T.A. Hoffman’s writings,” 225 Schumann wrote in his diary:

It sometimes seems … as if my objective self wanted to separate itself completely from my subjective self, or as if I stood between my appearance and my actual being, between form and shadow [...]. 226

In *Davidsbündlertänze*, op. 6, Schumann signed the movements with either an E. or F., indicating that the movements were composed by one of these two personalities—Eusebius or Florestan. 227 The character of the movements correspond to the respective personalities of Eusebius and Florestan—Eusebius being more “introvert[ed],” 228 calm and contemplative, and

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225 Ibid.
226 Ibid.
228 Ibid.
Florestan being more “extrovert[ed],”\textsuperscript{229} aggressive and prone to outbursts of temper. In the titles of movements II and III of \textit{Hommage à R. Sch.}, Kurtág similarly includes the initials “E.” and “F.” to refer to Schumann’s doppelgangers. Schumann wrote an homage to Johannes Kreisler in the piano work \textit{Kreisleriana}. As Harmut Lück notes, Kurtág’s first movement may also “relate to [...] Schumann’s piano cycle \textit{Kreisleriana},”\textsuperscript{230} and may also function as an indirect homage (type A\textsubscript{0}) to Schumann through referencing Kreisler. As mentioned earlier, the opening gesture of movement I first appears as a sketch for piano with the title \textit{Hommage à R. Sch.}\textsuperscript{231}

Kurtág has stated that he was inspired by Schumann’s music in composing the gestures in movement V; similar rising and falling, arpeggiated gestures are found in movement I, and so it is possible that these may also function as gestures that allude to Schumann. In movement I, the alternation of dreamy arpeggiated gestures with playful staccato figures is particularly Schumannesque. (See Example 4.1.) Daverio’s theory of the “\textit{Arabeske}” in Schumann’s music—which Daverio notes as “humorous, witty, or sentimental digressions that intentionally disturb the chronological flow of a narrative”\textsuperscript{232}—can also describe the quick juxtaposition of character within Kurtág’s movement. Furthermore, Daverio notes that Schumann uses “motto[s]”\textsuperscript{233} to refer to other composers, notably in Fantasy, op. 17, which refers to Schubert’s setting of Schlegel, which in turn recalls Beethoven.\textsuperscript{234} Daverio writes, “[...] the Schlegel motto at the beginning of the Fantasy is not merely a fanciful poetic citation—it is the key to a dense web of musical allusions.”\textsuperscript{235} Similarly, Kurtág’s Schumann-like gestures function in a network of

\textsuperscript{229} Ibid.
\textsuperscript{230} Lück, op. cit.
\textsuperscript{231} Sallis, op. cit., 312-313.
\textsuperscript{232} Daverio, “Schumann’s ‘Im Legendenton’ and Friedrich Schlegel’s ‘Arabeske’,” 151.
\textsuperscript{233} Ibid.
\textsuperscript{234} Ibid.
\textsuperscript{235} Ibid.
associations. However, in creating these gestures, Kurtág maintains his own compositional identity. The opening gesture in movement I contains the hallmark intervallic syntax of much of Kurtág’s music, showing a symmetrical stacking of intervals, from bottom to top: 1-1-8-1-8-1-1. The clarinet gesture in the third system also contains symmetrically spaced intervals: 1-6-1-6-1. (See Example 4.1.)
Example 4.1: Excerpt of movement I in Hommage à R. Sch., page 1.
Movement II: “\((E.\,\ast: \text{der begrenzte Kreis...})\)\(^{236}\)

The “E.” in the title of movement II refers to Eusebius, one of Schumann’s literary and musical personalities. The musical material in the clarinet and viola parts is a quotation from a movement in Kurtág’s *Kafka Fragmente*, and the piano part is composed anew and added to this self-quotation. (See Examples 4.2 and 4.3.)

Example 4.2: Movement II from *Hommage à. R Sch.*

\(^{236}\) In the published score, the asterisk refers to a key at the bottom of the page that reads: “\(*E. =\) Eusebius.”

The text written underneath the clarinet line, “…der begrenzte Kreis ist Rein…,” translates as “The Delimited Circle is Pure.” The text is a quotation from writings by Franz Kafka, whose novel *Metamorphosis* is about a human who awakes transformed into a giant insect. Kafka’s writings have been influential to Kurtág; in an earlier period of compositional paralysis in 1956, he said he felt himself “as in a worm-like state, totally diminished in humanity,” and that “the world had literally collapsed around me—not just the external world but my inner world too.” He created a composition describing this feeling entitled “The cockroach seeks a way to the light.” Thomas May notes that Kurtág “rediscovered the allure of Kafka (especially via a close reading of *The Metamorphosis*)” while in Paris in treatment with the psychologist Marianne Stein, and that his *Kafka Fragmente,* op. 24 was dedicated to Stein, the person who helped him end his paralysis and discover a new compositional identity. In *Hommage à R. Sch.,* Kurtág’s

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237 Lück, op. cit.
239 Ibid., 6.
240 Ibid., 7.
referencing of Kafka in an homage to Schumann may also be another indirect form of homage—one that refers to Kafka in order to recall similarities in the metamorphoses of identity. Schumann and Hoffman display their various identities in their works, and Kurtág’s shift of identity and compositional style in 1957 may be a point of kinship with Schumann and Hoffmann.

The movement also contains homage to nonmusical traits (type A₆), through referring to Schumann’s personality of Eusebius. Kurtág’s movement is calm, featuring a delicate canonic treatment of a the clarinet melody, marked at dynamic levels of ppp to p. The movement may doubly serve as an homage of musical character (type A₇), referencing the calmer music Schumann composed attributed to Eusebius.

Movement III: “(...und wieder zuckt es schmerzlich F. * um die Lippen...)”

Movement III contains multiple layers of homage. The title to Kurtág’s movement quotes directly from the title (type A₃ homage) of the ninth piece in Schumann’s Davidsbündlertänze: “Hierauf schloss Florestan und es zückte ihm schmerzlich um die Lippen”. Kurtág not only refers to nonmusical traits of Florestan’s personality (type A₆ homage), but also the character (type A₇ homage) of Schumann’s music associated with Florestan—fiery, aggressive and virtuosic music. Kurtág marks his movement “Feroce, agitato,” and the accented minor ninth grace-note figures, marked marcatissimo, create music with a biting edge. Here a reference to Webern’s “visiting card” is brought to the fore. The intervallic melodic motion in the movement

242 In the published score, the asterisk refers to a key at the bottom of the page that reads: “*F. = Florestan”
is made up almost entirely of minor ninths and major sevenths—the interval Kurtág refers to as the “devil’s visiting card.” 243 (See Example 4.4.)

Example 4.4: Excerpt of movement III from Hommage à. R Sch., mm. 1-2.

The vertical harmonies in the softer section at the end of measure 3—marked pp minaccioso, febrile—are constructed of stacks of minor ninths. The intervals between the clarinet and viola notes are minor ninths, and the piano chords contain layered ninths. The first chord is two ninths superimposed; the final chord is similarly constructed. The four-note phrases in the clarinet and viola also form two [0167] tetrachords, harmonies common in Kurtág’s music. (See Example 4.5.)

Kurtág evokes the “devil’s interval” throughout a movement that functions as an homage to the fiery personality of Florestan. Just as Kurtág depicts the irascible personality of Petrovics in *Hommage a Petrovics*, here too Kurtág alternates between dynamic extremes, perhaps as a way of showing outbursts in temper, or heightening the effect of the loudest registers. He alternates extremely quiet music at the end of measure 2—marked “febrile” with *marcatissimo* attacks marked *ff* and flutter tongue low notes in the clarinet in measure 3 to end the movement.

The movement may also contain a layer of homage as an allusion to musical gesture (type A₂ homage), in reference to the movement’s namesake in *Davidsbündlertänze*. In Schumann’s movement, the dotted-eighth, sixteenth-note rhythm pervades the piece. (See Example 4.6.)
Example 4.6: Excerpt of No. 9 from Schumann’s *Davidsbündlertänze*, mm. 1-4.

A similar rhythmic gesture pervades Kurtág’s homage. In Kurtág’s movement, the grace-note rhythm in the clarinet entrance in measure 1 could be viewed as a compressed version of Schumann’s dotted rhythm—compressing the sixteenth-note to a grace-note. In measures 1 and 4 of Schumann’s piece, the melodic line alternates between a minor second interval, leading from the sixteenth-notes to dotted-eighth notes marked *sf*. This minor second motif is prominent in Schumann’s piece and recurs numerous times throughout the short movement. In measures 1 and 4, the grace-note rhythm in the clarinet entrance in measure 1 could be viewed as a compressed version of Schumann’s dotted rhythm—compressing the sixteenth-note to a grace-note. In measures 1 and 4 of Schumann’s piece, the melodic line alternates between a minor second interval, leading from the sixteenth-notes to dotted-eighth notes marked *sf*. This minor second motif is prominent in Schumann’s piece and recurs numerous times throughout the short movement. The majority of the gestures in Kurtág’s homage are also constructed from ic 1. Comparing Kurtág’s opening measure to Schumann’s, one can see that Kurtág’s version may not only evoke Schumann’s model through a compression of rhythm, but also by expansion of the minor second interval to a minor ninth. (See Example 4.4.)

I have not found evidence of Kurtág attesting to whether or not his movement references the gestures of Schumann’s *Davidsbündlertänze* (although he has said that the fifth movement draws on Schumann’s gestures from *Fantasiestücke*, op. 73). However, regardless of whether Kurtág intended to refer to Schumann’s gestures in movement III of *Hommage à R. Sch.*, his act of directly quoting from Schumann’s title invites comparison on many levels between the two works.

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244 In mm. 17, 21, 25-26, 29-30.
245 Sallis, op. cit., 312-313.
Movement IV: “(Felhő valék, már süt a nap...)

The fourth movement contrasts with the third in character: the fourth is marked “calmo, scorrevole,” contrasting calm music to the “agitato” music of the preceding movement. The melodic contour of the lines, dynamic markings, and legato texture of the fourth movement also recall the motives, texture and gestures of the second movement, a movement that refers to Eusebius. (See Example 4.7.)

Example 4.7: Movement IV from Hommage à R Sch.

Sallis notes that the fourth movement “is an adaptation of a previously composed” unpublished work for piano of the same title. He also notes that the title is taken from a poem by Attila József, a poet whose texts Kurtág has frequently set. The title translates to: “I was a cloud,

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246 Ibid., 312.
now the sun shines…”²⁴⁷ The title may function as a programmatic homage to Schumann’s changing personalities, moving from Florestan’s temper to Eusebius’s calm. The title also has a literal meaning in the context of Kurtág’s work, the “cloud” in the title referring to the ferocity in movement III, and the “sun shines” referring to the calmer music in movement IV. While movements II and IV were composed at different times and in different contexts (movement II was composed in 1985 for Kafka Fragmente and Movement IV as a piano solo in 1986), they may not have been chosen to bookend the third movement by coincidence. The texture and gestures in movement IV recall those in movement II, possibly referring us back to the personality of Eusebius, the subject of the second movement.

**Movement V: “In der nacht”**

Friedemann Sallis notes in his article on Hommage à R. Sch. that Kurtág reveals in an interview that “the fifth movement, ‘In der Nacht,’ is filled with ‘Schumann’schen Zügen’ (Schumann-like gestures) taken from the Fantasiestücke (op. 12) for clarinet and piano.”²⁴⁸ The fifth movement also shares its title with the sixth movement of Schumann’s Fantasiestücke, op. 12.²⁴⁹ Kurtág’s movement brings to mind a similar “romantic turbulence”²⁵⁰ but also contains analogous gestures with rising and falling contours. (See Example 4.8.)

²⁴⁷ Ibid., 312.
²⁴⁸ Ibid., 312-313.
²⁴⁹ Ibid., 312.
²⁵⁰ Ibid.
Example 4.8: Excerpt of movement V from Hommage à R Sch., m. 3.

Thus, Kurtág uses a type A$_2$B homage in the movement, alluding to the gesture, contour and texture of Schumann’s music. Kurtág takes Schumann’s influence as a departure point and expresses it using his own compositional voice, using both his penchant for intervallically symmetrical harmonies and for using ic 1 as a central structural motive. Schumann’s gestures are rooted in tonality—the harmony in the opening measures of “In der Nacht” in opus 12 alternate between arpeggios in the key of F minor (two beats in the tonic followed by two beats of a fully diminished seventh chord on vii). Kurtág strays away from tonality but keeps his gestures rooted in triadic-based harmony. Kurtág’s ascending gestures—arpeggios that permeate the piano writing throughout the movement—consist of two augmented triads separated by a minor third.
The intervallic spacing of the ascending gesture is symmetrical, consisting of an interval-class progression of 4-4-3-4-4. (See Example 4.9.)

Example 4.9: Excerpt of movement V from Hommage à. R Sch., m. 3, beat 1.

Kurtág uses ic 1 as another primary motive in the movement. The opening two measures are constructed entirely from a melodic use of ic 1. Each slurred, four-note gesture contains an oscillating minor second motive. The gestures move across registers on every beat through leaps of minor ninths and major sevenths. (See Example 4.10.)
Example 4.10: Excerpt of movement V from *Hommage à. R Sch.*, mm. 1-2.

In measure 6, Kurtág combines the two intervallic motives: the symmetrical, third-based arpeggios with the ic 1 motive. This point of confluence of both motives can be seen in the piano part, where the arpeggiated thirds rise in parallel major sevenths (ic 1). A second instance of combining the motives occurs in the rocking melodic fragment marked “in rilievo” in the clarinet and viola parts, which combines the minor second and minor and major third motives into one melodic gesture. (See Example 4.11.)
Example 4.11: Excerpt of movement V from *Hommage à. R Sch.*, mm 6-7 [interval class labeling added by the author].

This rocking rhythm also recalls the melodic line in the ninth movement of *Davidsbündlertänze*, mentioned earlier, which refers to Florestan’s personality (See Example 4.6). The viola cadenza in measure 13 also combines both intervallic motives. In the cadenza, Kurtág juxtaposes the ic 1 motive (seen in the oscillating minor seconds between A and G#) and a cascading series of symmetrically spaced thirds. (See Example 4.12.)

Example 4.12: Excerpt of movement V from *Hommage à. R Sch.* m. 13 [interval class labeling added by the author].
Movement VI: “Abschied (Meister Raro entdeckt Guillaume de Machaut)”

Multiple layers of homage can also be found in movement VI: category A_4 (through alluding to a compositional technique common Guillaume Machaut’s music), category A_6 (through referring to nonmusical elements such as the character of Schumann’s fictional personality, Raro), and category A_3 (through borrowing the title of the final movement in Schumann’s Waldenscenen, op. 82). This final movement carries additional weight as it is longer than the other movements put together.

Sylvia Grmela\textsuperscript{251} and Friedemann Sallis\textsuperscript{252} have both suggested that in movement VI Kurtág alludes to the “isorhythmic technique” of the fourteenth-century composer Guillaume Machaut. Kurtág’s title, translated as “Farewell (Master Raro discovers Guillaume de Machaut),”\textsuperscript{253} suggests a connection to Machaut’s music through the mention of Machaut’s name. Kurtág has composed arrangements\textsuperscript{254} of other Machaut pieces since the 1970s, demonstrating an enduring interest in his music.\textsuperscript{255} Sallis shows how the composite rhythm of the opening measure in the piano part constitutes a “talea”\textsuperscript{256} that repeats for the first eight measures. (See Examples 4.13 and 4.14.)

\textsuperscript{251} Grmela, “Exploiting Material to the Maximum: Pitch Structure and Recall in Kurtág’s Instrumental Music,” 145.
\textsuperscript{252} Sallis, op. cit., 314-315.
\textsuperscript{253} Ibid., 312.
\textsuperscript{255} Sallis, op. cit., 314-315.
\textsuperscript{256} Ibid., 315.
Example 4.14: Excerpt of movement VI from *Hommage à R Sch.*, page 12.
Sallis writes,

Whereas the rhythmic figure is repeated exactly, once in each of the first eight bars, the pitch content changes continuously, evoking relationships of continuity and variety which do characterize the *talea* and *color* in 14th-century isorhythmic structures. Indeed exact rhythmic repetition combined with diastematic variation constitute one of the basic compositional techniques employed at the beginning of this movement. Notice how the clarinet and viola parts are also organized in two-bar groups of repeated rhythmic figures while the pitch content changes continuously.\(^{257}\) (See Figure 4.14—the mm. 1-8)

Sallis shows that after measure 9, the isorhythmic technique begins to break down as Kurtág begins to deconstruct the talea “by foreshortening it by one beat and in the following section (bars 11-14) he rearranges its constituent elements.”\(^{258}\) In this apparent use of homage of a compositional technique, Kurtág may be referring to Machaut’s technique but assimilates it into his own compositional language by using pitch material common to his compositional style. The pitch material in the piano part is entirely constructed from interval class 1, a Kurtág favorite, both in the vertical stacking of chords and in the melodic intervals between pitches.

Kurtág’s movement also contains a layer of homage referring to Raro (type A\(_c\)), evoking another of Schumann’s invented personalities in the title of the movement. Schumann used the identity of Raro in his writings, in addition to those of Florestan and Eusebius, as a level-headed personality, a counterbalance to Florestan and Eusebius. In 1854, Schumann writes:

> In order to express different points of view on artistic matters, it seemed appropriate to invent contrasting artist-characters, of whom Florestan and Eusebius were the most important, with Master Raro occupying a mediating position.\(^{259}\)

\(^{257}\) Sallis, op. cit., 315.  
\(^{258}\) Ibid., 320.  
\(^{259}\) Daverio and Sams, op. cit.
In movement VI, musical references to Florestan and Eusebius are recalled within a new context. It is as if Kurtág musically depicts Raro’s character as a union of Florestan’s and Eusebius’s personalities, placing echoes of Florestan’s “marcatissimo” motives and Eusebius’s introverted lines within the regularity of Machaut’s isorhythmic processes. The slurred, eighth-note motive in the left-hand of the piano talea recalls a similar motive in Kurtág’s second movement (see the opening measure of movement II, piano part)—a movement dedicated to Eusebius. In both movements, the piano parts are marked $ppp$, and display a similar introspective character. Measure 13 contains aggressive, grace-note gestures and large intervallic leaps reminiscent of the “marcatissimo” gestures, and use of ic 1, which marked the third movement’s allusion to Florestan. (See Example 4.15.)

Example 4.15: Excerpt of movement VI from *Hommage à. R Sch.*, m. 13.
Sallis also proposes that another reference to Raro is evident through the evocation of Machaut. Sallis translates a Davidsbündler article where Schumann writes using Raro identity:

[…] I have encouraged you to study the ancients. The master painter sends his students to Herculaneum, not to sketch every torso, but to gain strength from the bearing and the dignity of it as a whole, and to observe, enjoy and imitate art works in their authentique [sic] environment. In the same way, I have encouraged in you that attitude, not that you might muster erudite astonishment at every minute detail, but that you might learn to trace the expanded artistic means of today back to their sources, and to discover how they can be intelligently employed.\(^\text{260}\)

As Schumann’s quote shows, Kurtág’s imitation of Machaut’s technique and “employment” of it in a contemporary context is a reflection of the kind of artistic study that Raro endorses. Kurtág is a composer who is in constant contact with music of the past—through his chamber music coaching but also through composing transcriptions and arrangements of music by Bach and Machaut, and his extensive use of homage throughout his oeuvre. Through referring to Machaut in the context of an homage to Schumann, Kurtág may also be expressing kinship to Raro, and thus to Schumann.

Finally, Kurtág’s use of “Abschied” in the title of the sixth movement recalls the title of the final movement of Schumann’s *Waldenscenen*, op. 82.\(^\text{261}\) “Abschied” translates as “farewell,” and so this concluding movement may function as a memorial to Schumann. As discussed at the beginning of Chapter 4, the musical material in the piano part of this final movement lived earlier in two unfinished pieces: *Nagy Sirató*, and in a discarded version of *Grabstein für Stephan* (Tombstone for Stephan). Both works are memorial compositions: the word “Sirató,” as Sallis notes, refers to “the Hungarian version of the age-old, oral tradition of expressing bereavement through song,” (319) and *Grabstein für Stephan* was dedicated “in

\(^{260}\) Sallis, op. cit., 320.
\(^{261}\) Sallis, op. cit., 312.
memoriam” to psychologist Marianne Stein’s husband. Harmut Lück describes the repeating
talea in the final movement as creating the feel of a “funeral march, a weighty procession with a
mighty crescendo that slowly sinks into nothingness at the end.”262 At the end of the movement,
Kurtág instructs the clarinetist to leave his or her instrument and softly strike a bass drum to put
to the movement to rest. The use of a bass drum to conclude a funeral march brings to mind the
pianissimo bass drum note at the end of the second movement of Gustav Mahler’s Symphony
No. 5—a note which brings to end the “first part” of Mahler’s symphony, one that included a
funeral march (movement I) and a cry of despair and loss (movement II).

262 Lück, op. cit.
Kurtág has absorbed the idea of homage into his own language, and over the course of his life it has become a central mode of expression in his music, existing on multiple levels and under many guises. How can one gauge the success and importance of his use of homage?

Some audiences may find Kurtág’s compositions successful if they can gain a sense of how Kurtág paid homage to the person honored in the title. Many of Kurtág’s homage compositions prove “successful” in this regard—they contain musical references that are clearly apparent upon hearing. Such compositions include *Hommage à Farkas Ferenc* (3) (evocation of *Petrushka*), *Hommage à Tchaikovsky*, *La fille aux cheveux de lin – enragée*, *Hommage à Mussorgsky*, *Hommage à Ligeti*, and *Hommage à Nancy Sinatra*. However, being able to hear the musical references in these pieces is subjective and wholly dependent on a listener’s musical knowledge. Someone who is unfamiliar with the music of Igor Stravinsky or Nancy Sinatra may not hear the references. The homage references in others of Kurtág’s compositions are more difficult to uncover, even for a musically educated listener without intimate knowledge of Kurtág’s life and acquaintances. *Hommage à Petrovics* is such a work, one that comments on the personality of Emil Petrovics. Those without personal knowledge of Petrovics may not understand how Kurtág’s piece refers to him.

Composers cannot control how audiences will receive their work. There is no knowing listeners’ criteria for appreciating pieces. Especially in works such as these “homage” compositions, listeners’ evaluation of success may hinge on their hearing musically how the composer paid homage to another musical figure, or the assessment may have no bearing at all.
on whether the use of homage was heard or understood. Music is left for the audience to decipher. Even if one is unable to hear the personal musical references in one of Kurtág’s homage pieces, the pieces themselves stand firmly on their own despite the tantalizing hints of possible deeper meaning contained in their titles. In all these homage pieces, Kurtág maintains his unique original voice.

However, uncovering aspects of how he uses musical homage in these compositions is not only good musical sport, it can also help in understanding more about Kurtág and his compositional world. The explorations into his use of homage in this dissertation can open a window to a better understanding of how Kurtág’s compositions are constructed, conceived, layered and historically relevant, demonstrating that there are many ways to appreciate his music. It can be especially useful to the performer interpreting Kurtág’s music to have a deeper and more nuanced appreciation of Kurtág’s musical world and language. Analysis unpeels a few layers of his musical onion, providing a way to explore the depth and complex meanings that make this unique composer’s work so fascinating.
Appendix 1: List of compositions composed by Kurtág in 2010-2011. Provided by Tünde Szitha at Editio Musica Budapest in e-mail message to author.
# Kurtág – New compositions

## For piano/pianino

<table>
<thead>
<tr>
<th>Title</th>
<th>Instrument</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Babysitterek tánca a nagyszőnyegen [Babysitters' dance on the living room carpet]</td>
<td>piano</td>
<td>2010. 09. 06-23.</td>
</tr>
<tr>
<td>Kedves 2 (d) azaz Kedves Kettő (d) Mártai 80 [Dearest 2 namely Dearest Two - this title is a play on words, can not be translated]</td>
<td>Pianino con supersordino</td>
<td>2007. 09. 17-24.</td>
</tr>
<tr>
<td>… és még egy levél Éötvös Péternek [yet another letter to Péter Éötvös]</td>
<td>Pianino con supersordino</td>
<td>2010. 11. 27-29.</td>
</tr>
<tr>
<td>Hommage à Scarlatti [2. változat] [2nd version]</td>
<td>piano</td>
<td>Rev. 2011. 01. 30-31</td>
</tr>
<tr>
<td>„Message – esquisse” chalemeusement à Pierre Boulez 85</td>
<td>piano/pianino con sordino</td>
<td>2010. 03. 1-3.</td>
</tr>
<tr>
<td>In memoriam László Ferenc</td>
<td>piano/pianino con sordino</td>
<td>2010. 03. 24-27.</td>
</tr>
<tr>
<td>… un pezzo silenzioso … - To László Dobszay</td>
<td>Organo or pianino</td>
<td>2011. 04. 1-2.</td>
</tr>
<tr>
<td>Valse sentimentale - für Maria Husmann and Christoph Hein</td>
<td>Pianino con supersordino</td>
<td>2011. 05. 27-28.</td>
</tr>
<tr>
<td>... dalotska julus 4-re és Vera nevére… [Little song for 4 July and on Vera’s name]</td>
<td>Pianino con supersordino</td>
<td>2011. 06. 22-27.</td>
</tr>
<tr>
<td>Fábérezől – Varga Bálint 70 [Dialogue – For Bálint András Varga’s 70th birthday]</td>
<td>Piano, right hand</td>
<td>2011. 09. 03.</td>
</tr>
</tbody>
</table>

## Solo pieces for strings

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<thead>
<tr>
<th>Title</th>
<th>Instrument</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>… for Steven...</td>
<td>violoncello</td>
<td>2010. 07. 24-09. 01</td>
</tr>
<tr>
<td>Capriccio (con reminiscenze dell’Aida) - Hiromiak 1/20-ra</td>
<td>violin</td>
<td>2010. 08. 24-09. 05</td>
</tr>
<tr>
<td>Ombres – pour Joël</td>
<td>Viola da gamba</td>
<td>2010. 05. 01-17.</td>
</tr>
</tbody>
</table>

## Vocal

<table>
<thead>
<tr>
<th>Title</th>
<th>Instrument</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angelus Silesius: Die Ros’</td>
<td>Voice, cor. ingl.</td>
<td>2010. 12. 28-</td>
</tr>
<tr>
<td>Hommage à Heinz Hellinger</td>
<td></td>
<td>2011. 01. 01.</td>
</tr>
</tbody>
</table>
Appendix 1 (continued):
**Chamber**

<table>
<thead>
<tr>
<th>Title</th>
<th>Instrument</th>
<th>Date</th>
</tr>
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<tr>
<td>Versetto (Apokrif organum) Dobszay Lászlónak [New version!] → Brefs messages, op. 47</td>
<td>Cor ingl., bass clarinet</td>
<td>2010. nov.</td>
</tr>
</tbody>
</table>

**Chamber ensemble**

<table>
<thead>
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<th>Title</th>
<th>Instrument</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Fanfare à Olivier Cuendet → Brefs messages, op. 47</td>
<td>Tr I (Tr. 2 ad. lib.), Trbn</td>
<td>2010. 08. 19.</td>
</tr>
<tr>
<td>Ligatura Y → Brefs messages, op. 47</td>
<td>Cor. Ingl., Cl., Bcl. Cor, Tr, Trbn, Vl, Vla, Vc</td>
<td>2010. 08. 17.</td>
</tr>
<tr>
<td>Bornemissza: Az hit... → Brefs messages, op. 47</td>
<td>Cor. Ingl., Cl., Bcl. Cor, Tr, Trbn, Vl, Vla, Vc</td>
<td>2010. 08. 19-24.</td>
</tr>
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</table>
WORKS CITED


A PORTFOLIO OF THREE WORKS

A Dissertation
Presented to the Faculty of the Graduate School
of Cornell University
In Partial Fulfillment of the Requirements for the Degree of
Doctor of Musical Arts

by
Eric Timothy Nathan
May 2012
BIOGRAPHICAL SKETCH

Works by Eric Nathan (b. 1983) have been performed in the United States and abroad at music festivals including Tanglewood, Aldeburgh Music (UK), Aspen Music Festival, Ravinia Festival Steans Institute, Banff Centre, Composers Now Festival at Symphony Space (New York), Shanghai Conservatory New Music Week, Toronto International Piano Competition, and the Spark Festival for Electronic Music and Arts. Ensembles who have presented Nathan’s works include Nouvel Ensemble Moderne, American Composers Orchestra, Aspen Concert Orchestra, Daejeon Philharmonic Orchestra (South Korea), Omaha Symphony Chamber Orchestra, Yale Symphony Orchestra, Aspen Contemporary Ensemble, and the Momenta Quartet.

Nathan’s music has been recognized with the ASCAP Foundation Rudolf Nissim Prize, four ASCAP Morton Gould Young Composer Awards, First Prize in the ASCAP/SCI National Student Commission Competition, BMI William Schuman Prize, American Academy of Arts and Letters Charles Ives Scholarship, the Aspen Music Festival’s Jacob Druckman Prize, League of Composers Competition, American Modern Ensemble Composition Competition, selection for the American Composers Orchestra Underwood New Music Readings, the Brian M. Israel Prize from the New York Federation of Music Clubs, New York Art Ensemble Young Composer Competition, Dean's Prize from Indiana University, and the Abraham Beekman Cox and Beekman Cannon Friends of Music Prizes from Yale College. Commissions include those from the Tanglewood Music Center, ASCAP/Society of Composers Inc., the Daejeon Philharmonic Orchestra, New York Youth Symphony Chamber Music Program, and the Atlantic Coast Conference Band Directors Association.
Eric Nathan received his M.M. from Indiana University and his B.A. from Yale College. He also attended The Juilliard School Pre-College Division and has received fellowships to the Tanglewood Music Center, Aspen Music Festival and the Wellesley Composers Conference. At Cornell University he studied composition with Steven Stucky, Roberto Sierra and Kevin Ernste.
ACKNOWLEDGMENTS

I would like to give my sincere thanks to my composition mentors, Professors Steven Stucky, Roberto Sierra, Kevin Ernste, Claude Baker and Sven-David Sandström for sharing with me their wisdom, insights, support and encouragement. I thank Professors Xak Bjerken and Carol Krumhansl for inspiring collaborations. I also thank the many performers and organizations whose support helped bring these three works into existence, and have kept them alive through repeated performances: pianists Xak Bjerken, Adam Kent, Mei Rui and Hui Wu; sculptor Arthur Ganson for his remarkable kinetic sculptures that have inspired many of my pieces; conductors Donald Crockett, Dominic Donato, David Dzubay, Sydney Hodkinson, Cynthia Johnston-Turner, Alexander Prior, and Ernest Richardson; and the ASCAP Foundation, Aspen Music Festival and School, Hudson Valley Music Club, Indiana University New Music Ensemble, League of Composers/International Society of Contemporary Music, Omaha Symphony, Purchase College Contemporary Ensemble, Tanglewood Music Center, University of Southern California Contemporary Ensemble. Lastly, I give my heartfelt thanks to my parents, Carl and Amy Nathan, for their unwavering support and love along the road leading to the completion of these compositions.
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<td>Score</td>
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## THREE BY THREE

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<tr>
<td>Score</td>
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## ONE VOICE

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<td>Score</td>
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WALLS OF LIGHT

(2009)

Composed for the Aspen Contemporary Ensemble

Selected as a winner in the 2011 League of Composers/ICSM Composition Competition

Awarded a 2010 ASCAP Morton Gould Young Composer Award
PROGRAM NOTE

Walls of Light is inspired by different kinds of light—flickering, fluttering, dancing, glowing, refracting and gradually shifting light. The work also owes its inspiration to Sean Scully’s series of paintings, entitled Wall of Light, which I saw at the Metropolitan Museum of Art in New York. The first movement explores flickering, fluttering and glowing kinds of light, imagining a candle flame or light dancing upon a wall.

The second movement relates directly to Sean Scully’s series of paintings, which abstractly depict light as it shines on ancient Mexican stone walls. Scully divides the canvases into horizontal and vertical rectangles of different colors. This movement is inspired by the angular nature of the paintings, imagining refracted light jumping from one color to the next. The music is jagged but also lyrical, pushing and pulling the music in different directions while also offering a moment of peace when we may focus on a single rectangle, and explore the subtlety of Scully’s hues.

The final movement is inspired by a sunset, the many colors of the sky glowing and gradually merging from one into the next. The piece was composed for the Aspen Contemporary Ensemble of the Aspen Music Festival and School.
INSTRUMENTATION

1 Flute

1 Clarinet in B-flat (doubling Bass Clarinet in B-flat)

1 Percussion: vibraphone, marimba, three triangles (pitched low, medium, high), two suspended cymbals (pitched low and high), tam-tam (small)

1 Piano

1 Violin

1 Violoncello

Total duration: 7 minutes

Score is written in C
13 Agitated, in the same tempo (in 6)
- Walls of Light, 1 -

accel.

22 Brilliantly $\frac{1}{2} = 72$

morendo
Jagged, yet lyrical \( \frac{4}{4} \) = \( \frac{1}{16} \)

Solo line - to the fore
- Walls of Light, II -

Jagged, yet lyrical \( \text{\textemdash} \text{116} \)

Solo line - to the fore
III.

Contemplative, insistently unfolding \( \dot{=} 120 \)

- **Flute**
- **Bass Clarinet**
- **Percussion** (Triangle [mod], Marimba, tam-tam, triangles)
- **Piano**
- **Violin**
- **Violoncello**

- **Fl.**
- **Bs. Cl.**
- **Mrb.**
- **Pno.**
- **Vln.**
- **Vlc.**
- Walls of Light, III -

23 with intensity, broadening

rall. _______________________

22

Fl.

Bs. Cl.

Mrb.

Pno.

Vln.

Vlc.

26

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vlc.

Susa Cymbals (high/low) + Tam-tam (small)

Tam-tam

29 Susp. Cymb. (high/low) + Tam-tam (small)

Tam-tam

2 Triangle (high/med/low)

Triangle beaters

Walls of Light, III -

ppp

pp

pp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp
- Walls of Light, III -

Fl.  
Bs. Cl.  
Perc.  
Pno.  
Vln.  
Vlc.  

34  \( \frac{\text{bpm}}{\text{q}} = 120 \)

**Flute**

- P cannabile
- mf

**Bass Clarinet**

- P cannabile
- mf

**Percussion**

- (Triangles)
- Susp. symb. (low)
- w/yarn mallets
- Susp. symb. (high)
- Tambourine (small)

**Piano**

- p sempre
- p

**Violin**

- ppp

**Cello**

- ppp

**Marimba**

- w/yarn mallets
- Walls of Light, III -

Fl.
Bs. Cl.
Perc./Mrb.
Pno.
Vln.
Vlc.

65

72

70 = 60

pf

pp

a tempo

rit. . .

2 Susp. Symbols (high/low) + Tam-tam (small)

niente

niente

ppp

ppp

ppp

ppp

ppp
THREE BY THREE

(2009)

Composed for, and dedicated to pianist Mei Rui

Awarded a 2011 ASCAP Morton Gould Young Composer Award

The second movement, originally titled “Meditation,” was composed as part of a larger, sixteen-minute, three movement work for solo piano, piano trio and choir, entitled Centennial: A Celebration, and was commissioned by the Community Unitarian Church of White Plains, NY for pianist Adam Kent to perform at the occasion of the church’s centennial celebration. The movement will remain available under the title “Meditation” as well as “II. Lontano” in Three by Three.
PROGRAM NOTE

*Three by Three* is a set of three pieces for piano, each roughly three minutes in duration. The first movement, “I. Moto perpetuo, Presto,” opens with a burst of hushed energy, whirling sixteenth-notes and a syncopated twittering melody that fights to bubble to the surface. The energy builds perpetually until it finally disintegrates, vanishing as quickly as it began.

The second movement, “II. Lontano,” is a meditation on Arthur Ganson’s kinetic sculpture, “Machine with Artichoke Petal.” The sculpture consists of a machine, which through the use of electricity and various levers and gears, allows a tiny, yet sturdy, artichoke petal to gracefully “walk” atop a large, slowly rotating metal disc. The sculpture has a fragile beauty, juxtaposing the delicate artichoke petal with the imposing rotating metal disc. The music meditates on the graceful beauty of the artichoke petal peacefully walking and the continuous cycles of the disc forever turning.

The final movement, “III. Vivace, Molto Robusto,” concludes the set with a return to the lively - a playful sprint with a rollicking swagger. *Three by Three* was composed for pianist Mei Rui. The three movements may either be performed as a set, separately or in pairs.
PERFORMANCE NOTE

All sforzandi should be performed $f$ if the prevailing dynamic is less than $f$ (i.e. if the prevailing dynamic is $p$, sforzandi should be played as $f$). If the prevailing dynamic is $f$ or greater, sforzandi should be played relative to the prevailing dynamic—$più f$ in $f$, and $più ff$ in $ff$ dynamics.
INSTRUMENTATION

Piano solo

Duration: 9 minutes

Score is written in C
To Mei Rui

THREE BY THREE

I.

Moto perpetuo, Presto $\text{\textit{\textdagger}} = c. 138+$

Eric Nathan (b. 1983)

Copyright 2009 - Eric Nathan. All rights reserved.
- I. -
II.

Lontano $d = c. 50$

rit. ------------------ a tempo

pp --- poco

ppp p

p --- ppp

p --- mp sub. p

pp --- mp sub. pp

mf

pp
III.

Vivace, molto robusto \( \frac{j}{4} = c.160-192 \)
- III -

Gently, fondly, a touch slower

(cresc.)

Solo cantabile

Solo sempre

p

Solo sempre

(p sempre)

Solo

mp

poco

mp

poco

Solo sempre

f

Solo

p

p

pp
come prima, tempo primo

- III. -
ONE VOICE

(2008, rev. 2011)

Dedicated to Claude Baker, with gratitude

Commissioned for the Indiana University New Music Ensemble through funding from the
Indiana University Dean’s Prize in Composition
PROGRAM NOTE

In my piece, the concept of one voice is central to the work, referring to one voice among many and many voices uniting as one. The work begins with a solo violin playing a single note, a note which then inspires the other instruments of the ensemble to join in one by one until the entire ensemble is clamoring with sound. A soaring melody then emerges which reappears throughout the work in various guises. At numerous places over the course of the work the entire ensemble converges at focal points, sounding as one voice at a unison pitch, and at others, the instruments each compete for prominence or work together to pass around winding melodic lines between the instrument families. *One Voice* was composed for the Indiana University New Music Ensemble.
INSTRUMENTATION

1 Flute (doubling Piccolo)
1 Oboe
1 Clarinet in B-flat (doubling Bass Clarinet)
1 Bassoon

1 Horn in F
1 Trumpet in C
1 Trombone
1 Tuba

1st Percussion: xylophone, crotales (full upper octave), glockenspiel, two suspended cymbals (pitch high and medium), splash cymbal, sizzle cymbal, China cymbal, two bongos (pitched high and low), four tom-toms (pitched high to low), piccolo snare drum, bass drum (shared with 2nd Percussion)

2nd Percussion: vibraphone, marimba (range used: D3-E6), two mounted triangles (small and large), tambourine (small), bass drum (shared with 1st Percussion), three suspended cymbals (pitched high, medium and low)

Harp

Piano
2 Violins
1 Viola
1 Violoncello
1 Double Bass

Duration: 7 minutes

Score is written in C. Instruments that sound at the octave or double octave are notated at their written pitch.
5

Fl.

Obs.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Passionato (l'istesso tempo)

- One Voice -

Fl.

Ob.

B- Cl.

Bsn.

C Tpt.

Pno.

Tbn.

Tuba

Susp. cymb (high)

Vla.

Ob.

Hp.

Pno.

Vln. 1

Vln. II

Vio.

Vc.

D.B.

Passionato (l'istesso tempo)

Solo - to the fore

(Violin ends - but still very present throughout section)
C Animato (come sopra)

- One Voice -
- One Voice -
- One Voice -
- One Voice -
Picc.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.

(con sord.)

pp

pp

with bow

Shake

(con sord.) (straight)

(ped.)
- One Voice -

Picc.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*Highest note possible

Tambourine (small)

Shake

(xyl)
"One Voice -"
- One Voice -

Picc.

Ob.

B. Cl.

Ban.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. II

Vla.

Vc.

D.B.
- One Voice -
- One Voice -

Picc.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba

(susp. cymb)

Perc. 1
Perc. 2

Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
D.B.
Subito tranquillo (l'istesso tempo)

- One Voice -

Picc.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
"One Voice"