

Festival Maribor

1–11 September 2011

Nit časa
Timeline

Festival of
SERIOUSLY
fantastic
MUSIC

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Nit časa Timeline



Festival Maribor

**Koncert št. 16,
Dvorana Union ob 19:30**

NIT ČASA

**Concert No. 16,
Union Hall at 19:30**

TIMELINE

ORKESTER FESTIVALA MARIBOR/FESTIVAL MARIBOR ORCHESTRA

Richard Tognetti – vodstvo, solo violina/conductor, solo violin

ZBOR HRVAŠKE RADIOTELEVIZIJE/ THE CROATIAN RADIO TELEVISION CHOIR

Tonči Bilić – umetniški vodja/artistic director

Luka Vukšić – zborovodja/artistic director

Sodelujejo/Featuring:

Dejan Lazić – klavir/piano

Marija Skender – klavir/piano

Tomaž Sevšek – čembalo/harpsichord

Dragan Dautovski Quartet

in številni drugi/and many others.

Oblikovanje zvoka/Sound Design - Danilo Ženko

Videast/Video Assistant - Louis Thorn

Video - Allcomb d.o.o.

Program:

Glasba avstralskih **aboridžinov**, cerkveni **gregorijanski koral**, **Bach**, **Beethoven**, **Wagner**, **Satie**, **Ligeti** in **Cage**. **The Beatles**, **Nirvana**, **Michael Jackson** in **Lady Gaga!** Gregorijanski koral in Lady Gaga?

Na prvi pogled velika zmešnjava, a pri glasbi nikoli ne gre soditi na prvi pogled. Vse skupaj je namreč precej bolj enostavno kot se zdi ... Trije elementi: ritem, melodija in basovska linija. Morda še četrti element: besede. Tako je bilo 40.000 let pred našim štetjem, tako je danes. Začelo se je z eno samo, preprosto linijo, nato so postopoma v ospredje stopale vse kompleksnejše strukture – a prej našteti štiri elementi so ostali. In takto bi, če bi na primer želeli glasbo Lady Gaga opisati gluhi osebi, morali začeti pri njih. Kot tudi, če bi želeli razložiti gregorijanski koral ...

GLASBA. V času. In po Niti časa.

Aboriginal music, ecclesiastic Gregorian chant, Bach, Beethoven, Satie and Cage. As well as the Beatles, Nirvana, Michael Jackson and Lady Gaga! Gregorian chant and Lady Gaga?

At first glance it may seem so, but music is not (or at least it shouldn't be) about first glances. It is about three things, basically: rhythm, melody and bass line. Four things, if you add words. It was like this 40,000 years ago, and it is still like that today. It all developed from a single line, then, gradually the more complex structures took over, but the four elements remained. So, if you wanted to describe Lady Gaga to a deaf person, you would have to start with those four things. And if you wanted to explain the Gregorian chant – well, again, the same four things apply.

MUSIC. Throughout time, throughout the Timeline...

- -40,000 BC Australian Aboriginal: Songs of Aboriginal Australia and Torres Strait, Nyangumarda
- 4000BC Macedonian: Dragan Dautovski Quartet
- 3500-2000 BC Mesopotamian: Melechesh: The Scribes of Kur Sumerian Music
- 1400 BC Hurrian Hymn
- 1000 BC Siamese (arr. Walker): Kham Hom
- 600 AD Gregorian (arr. Walker) Ave Maria Offertorium
- 1100 Hildegard von Bingen (arr. Walker): O Vis Aeternitatis
- 1150 Troubadours, Marcabru (arr. Walker): Pax in nomine
- 507-711 ?? Anonymous: Sephardic folk song "Yo era nina"
- 1200 Perotinus (arr. Walker): Viderunt Omnes
- 1260 Anonymous (arr. Walker): Sumer is icumen in
- 1340 De Machaut (arr. Walker): Messe de Notre dame, (Introitus, Kyrie)
- 1400 Dufay (arr. Walker): Rondeau Ce jour
- 1497 (Renaissance) Josquin des Prez (arr. Walker): Ave maria
- 1496 -1570 Johann Walter (arr. Walker): Aus tiefer Not
- 1560 Gesualdo (arr. Walker): Tenebrae Responsories for Holy Saturday, No. V - O vos omnes, Moro Lasso
- 1562 Palestrina (arr. Walker): Missa Papae Marcelli - Agnus Dei II
- 1600 Praetorius (arr. Walker): Terpsichore, Bouree xxxii a 4
- 1563 -1626 John Dowland (arr. Walker): Lachrimae Antiquae
- 1610 Monteverdi (arr. Walker): Vespers Responsorium, Opera in Orpheus (Opening)
- 1653 – 1713 Corelli: Concerto Grosso op6 no 2, I. Vivace (excerpt)
- 1710 Vivaldi: Gloria RV 589
- 1720 Bach: Partita No.2, Chaconne, Musical Offering, Fuga Canonica in Epidapent, Brandenburg Concerto (excerpt)
- 1737 Rebel: Les Elements
- 1739 Rameau: Dardanus, Tambourins
- 1773 CPE Bach: Symphony No.2 in B flat (excerpt)
- 1762 Haydn: Quartet No. 1 in B major, Op. 1, No. 1 (excerpt)
- 1787 Mozart: Eine Kleine Nachtmusik (excerpt)
- 1772 Haydn: Symphony No. 44, (excerpt)
- 1788 Mozart: Symphony No.41 "Jupiter", I. Allegro vivace (excerpt)
- 1807 Beethoven: Coriolan Overture (excerpt)
- 1825 Beethoven: String Quartet Op.130 "Cavatina"
- 1853 Clara Schumann: Three Romances for violin and piano, Op.22, No.1
- 1859 Wagner: Tristan and Isolde, Prelude to Act 1 (excerpt)
- 1860 Brahms: Sextet No.1 in B flat, IV. Rondo (excerpt)
- 1888 Satie: Gymnopédie 1
- 1894 Debussy: Prelude to the afternoon of a faun (excerpt of beginning)
- 1899 Schönberg: Verklärte Nacht

INTERVAL

- 1906 Charles Ives: Unanswered Question
- 1909 Webern: Five Pieces for String Orchestra, III. Ser lebhaft
- 1910 Charles Ives: Symphony No. 4: IV Allegretto (excerpt)
- 1920s Marlene Dietrich: Berlin
- 1914 Stravinsky: Three Pieces for String Quartet: I. Dance (excerpt)
- 1928 Stravinsky: Apollo, Apotheosis

- 1923 Janacek: String Quartet No.1 “Kreutzer” I. Con moto (excerpt)
- 1939 Bartok: Divertimento, IV. Allegro assai (excerpt)
- 1930s Robert Johnson: Crossroad Delta Blues (excerpt)
- 1945 Strauss: Metamorphosen (excerpts)
- 1945 Cage: Sonatas and Interludes no. 5 (excerpt)
- 1945 Boulez: Notation 12
- 1952 Cage: 4'33" (excerpt)
- 1952 Willie Mae »Big Mama« Thornton: Hound Dog (excerpt)
- 1958 Miles Davis: Ascenseur pour l'échafaud (excerpt)
- 1958 Verese: Poème électronique (excerpt)
- 1958 Modugno - Nel blu dipinto di blu “Volare” (excerpt)
- 1964 Coltrane: A Love Supreme (excerpt)
- 1967 Ligeti: Lontano (excerpt)
- 1967 The Beatles: Lucy in the Sky with Diamonds (excerpt)
- 1968 Stockhausen: Stimmung (excerpt)
- 1974 – 1975 Pink Floyd (arr. Tognetti): Shine On You Crazy Diamond (excerpt)
- 1976 Bernard Hermann (arr. Walker): Taxi Driver
- 1977 Sex Pistols: God Save the Queen (excerpt)
- 1983 Xenakis: Shaar (excerpt)
- 1983 Michael Jackson: Billy Jean (excerpt)
- 1990 Ligeti: Violin concerto movement I
- (1978) Ligeti: Hungarian Rock
- 1990 Tupac Shakur: Hit 'em up (excerpt)
- 1993 Nirvana: Milk It (excerpt)
- 1992 Aphex Twin: Didgeridoo (excerpt)
- 2008 Mariah Carey: Touch my Body (excerpt)
- 2009 Lady Gaga: Bad Romance (excerpt)
- 21st Century: Radiohead (arr.Tognetti): How To Disappear Completely
- Päärt: Excerpt

NIT ČASA

»Zgodovino pišejo zmagovalci.«

Winston Churchill

Glasbene kronologije ne moremo primerjati z ravno puščico, temveč bolj z zavozlanimi špageti. Glasba – kot tudi ostali človeški podvigi – namreč nima ene zgodovine, ima jih mnogo, mnogo razhajajočih in stekajočih se zgodb. Zgodovino glasbe prav tako ne moremo označiti kot »razvoj« ali »evolucijo«, ni posebnega gibanja od manj kompleksne k bolj kompleksni, ni cilja, mnogo je poljubnega, čudaškega ali vodenega s strani zunanjih dejavnikov.

Zapisana zgodovina glasbe se prične okoli leta 700 n.št., vendar pa mučni drobci zapisov iz časa Mezopotamije pred 3.400 leti pričajo o alternativni glasbeni zgodovini, ki je na kratko zadonela pred tisočletji tišine na to temo.

-60.000 do -3.700

Naša vrsta, homo sapiens sapiens, je stara približno 800.000 let, vendar so izvidniki prvotnih ljudi iz Afrike prispele vse do Jave (človek iz Jave – homo erectus erectus je star okoli 1,8 milijonov let). So te prve oblike vrste homo že izvajale glasbo? Tega ne moremo z gotovostjo vedeti, vendar pa je malo verjetno. Pred 200.000 do 50.000 leti se je velikost človeških možganov pričela opazno večati, verjetno skladno z našo sposobnostjo, da lovimo in se hranimo z živalmi (dodatni proteini so povzročili večanje možganov). Menimo, da je homo sapiens pred približno 75.000 leti, na začetku dolge ledene dobe, nenadoma zelo napredoval. Ljudje so postopno zapuščali Afriko in se razkropili po celiem svetu. Ti ljudje so se poklanjali svojim umrlim (70.000 let nazaj je bil v Uzbekistanu pokopan deček z darom – kozjimi rogovi, kar so znaki bolj strukturirane družbe in verskih prepričanj, jasni znaki jezika. Danes bi ob pogledu nanje v njih prepoznali sami sebe. Orodje, okrasje, poslikave in kipi ter glasbila so si relativno hitro sledili. (Če zgodovino pišejo zmagovalci, piše paleantropologijo čisto naključje: večina artefaktov, ki bi lahko pripovedovala o tem, kaj so ljudje izdelovali in počeli, je že zdavnaj izginila. Znanstveniki morajo sestaviti sestavljanke le s peščico koščkov.)

Tudi glasba je jezik in je, enako kot govor, vprogramirana v naše možgane. Vsak naš prednik, ki je poznal jezik, je prav tako ustvarjal glasbo, in tako kot besed naših prednikov, tudi glasbe, ki jih je spremljala, nimamo posnete.

Avstralski aboridžini so bili približno 40.000 do 60.000 let relativno izolirani, potem ko so postopoma potovali navzdol po Aziji po velikem človeškem napredku. Bogate in raznolike kulture, ki so se razvile v Avstraliji, imajo glasbeno tradicijo, ki se je (in se še) iz roda v rod prenašala vse do danes. Beseda »umetnost« je preplehka, da bi z njo lahko opisali glasbo in poslikave/skulpture aboridžinskih ljudstev. Slike na stenah galerij in domov, ki jih občudujemo zaradi njihovega prefijenega abstraktnega impresionizma, pravzaprav povzemajo svete zgodbe o nastanku sveta: so nekakšni duhovni zemljevidi dežele. In še glasba, ki opisuje dogodke iz predzgodovinskega časa z imenom »Dreaming« (za avstralske domorodce neke vrste utelešenje stvarjenja, ki daje vsemu pomen), ko so duhovi ustvarili živali, rastline, ljudi in sveto zemljo.

Izbrali smo aboridžinsko glasbo s severa Avstralije kot približek najzgodnejše glasbene tradicije pred zapisi, vendar je tukaj pomembno poudariti, da ta glasba ni stara 60.000 let. Ko so ljudje prispeali v Avstralijo, se čas in evolucija seveda nista ustavila, torej je ta glasba, če smo natančni, tako moderna kot mi. Vendar pa je najstarejši primer glasbene tradicije, ki se razteza dlje kot spomin kateregakoli posameznika ali celo katerekoli kulture. Mnogim predstavljajo zvoki didžeriduja in palčk z napevom resnično prvoten zvok Avstralije, če ne kar zemlje nasploh. Toda to je le ena glasba ljudstva, ki je živilo na kontinentu, ki se razteza vse od tropskih otokov pa do milih deževnih pragozdov v Tasmaniji.

Okoli leta 3.700 pr.n.št. je bilo območje rodovitnega polmeseca, predel Mezopotamije okoli rek Tigris in Evfrat, ki se širi vzdolž Sredozemskega morja v Egipt, zibelka začetkov Zahodne civilizacije.

Danes so v tem predelu države Irak, Iran, Izrael, Palestina, Sirija, Jordanija in Libanon. Bogastvo zemlje je omogočilo razcvet trdne agrarne družbe, kar je omogočilo veliko prostega časa za iznajdbo pisave (priročno predvsem za knjigovodstvo ter postavljanje zakonov, t.i. birokracijo), kot tudi za različne umetnosti. Umetniki so upodabljali glasbenike tistega časa (tukaj najdemo nekatere prve primere tradicije upodabljanja muziciranja, ki je danes tako popularno). Igrali so harfe, lutnje, lire, piščali in bobne, ki so sorodniki instrumentov, ki jih uporabljamo dandanes. V Sumeriji, južnem delu Mezopotamije, je cvetelo 18 mest s tudi do 50.000 prebivalci, ki so s svojim kulturnim bogastvom in iznajdljivostjo tekmovala z Egiptom. Po vsej verjetnosti so iznašli kolo in pozneje tudi zlogovno vrsto pisave (kot japonski silabarji - hiragana), medtem ko so v Egiptu uporabljali sistem piktogramov – hieroglife. Sumerci so Babiloncem zapustili osnovni 60-številčni sistem (na kar so Babilonci ure razdelili v 60 minut, kar uporabljamo še danes).

Plošča iz žgane gline, ki je nastala okoli leta 1.400 pr.n.št. (pred 3.400 leti), vsebuje najstarejši obstoječi glasbeni zapis. Najdena je bila v petdesetih letih prejšnjega stoletja v palači mesta Ugarit na območju današnje Sirije. Hurijska himna je hvalnica Nikkal-wa-lb, boginji sadovnjakov. Nobeno presenečenje ni, da je najstarejši glasbeni zapis religiozne narave – kot bomo videli pozneje na Zahodu, so izobraženi izvajalci bolj čislali religiozno kot ljudsko glasbo. Veljalo je mnenje, da je religiozno glasbo »vredno« zapisati. Koliko posvetne glasbe je bilo v starem Babilonu in kako je zvenela? Tega ne bomo nikoli vedeli.

Plošče prav tako opisujejo način izvedbe skladbe, tonski sistem (sedemtonska diatonična lestvica) in inštrumentacijo (vokal v spremljavi devetstrunske lire). Glasba, ki se po dešifriranju odlomkov razleže je nedvomno slišati izredno stara: vokal se giblje v omejenem razponu, lira sledi liniji melodije glasu v spodnjih terci, tako kot pri srednjeveškem organumu. Brezčasen zvok glasov, ki potuje po vzorednih poteh, odmeva skozi več tisočletij in skozi več kultur.

Stari Grki so od Vzhoda prevzeli mnogo inovacij, verjetno tudi babilonski tonski sistem, najdemo pa tudi drobce poznejšega grškega notnega zapisovanja. Večino grške poezije sestavlja spevi. »Homer« bi svoje epe pel ob spremljavi forminks lire – ene prvih grških lir. Grki so bili tudi odlični izdelovalci glasbil, med drugim so iznašli hidravlj ali vadne orgle, ki so bile zelo podobne bolj znanim orglam s piščalmi. Grška umetnost je polna upodobitev muziciranja, vendar pa se je ohranilo prese netljivo malo glasbe. Zapustili so nam metode (lestvice), ki tvorijo osnovno zahodne glasbe, kot tudi veliko drugih teoretičnih preučevanj, ki so jih ponovno na plan privlekli učenjaki srednjega veka.

Čeprav se nam zdita Grčija in Babilon sedaj verjetno nepredstavljivo oddaljena in eksotična, to še toliko bolj velja za daljni Vzhod, kjer se je v relativni izolaciji razvila raznolika in imenitna glasbena tradicija (nikdar ni bila popolnoma izolirana, saj so se rimske trgovske poti raztezale vse do Indije in na Kitajsko, ker so svila in druge eksotične novosti v Rimu dosegale zelo visoke cene). Tajska je bila na razpotru mnogih cest in je prevzemala glasbene instrumente in vplive tako iz Indije, Kitajske, Perzije kot tudi Sredozemlja. Do leta 1.000 pr.n.št. so Siamski orkestri gongov, ksilofonov, pihal in godal že igrali svečano in zapleteno glasbo.

Ko se približujemo samovoljni prelomni točki, letu 1 n.št., smo v glasbi, ki smo jo do lahko slišali po svetu, našli tudi hebrejske spevne recitale, ki oblikujejo nepretrgano glasbeno linijo od časa faraonov pa do danes. Ali pa začetke tradicije indijske klasične glasbe, ki še danes cveti. Toda noč in tišina sta se zgrnila nad Zahodom. In Rim se je zlomil.

SAECULUM OBSCURUM

Mračni srednji vek? Odvisno:

1. Mračen v primerjavi s »svetlostjo« klasične antične umetnosti.
2. Mračen le v Zahodni Evropi. Budizem se je pojavil in krepil ter širil od Indije vse do Japonske. Leta 600 n.št. je bilo mesto Tiahuanaco v Boliviji veliko urbano središče z ogromnimi kamnitimi stavbami. Kitajska je bila že zastarella, vendar je dinastija Tang vanjo ponovno vnesla blišč.
3. Mračen le v retrospektivi, pojmem je bil namreč skovan v 17. stoletju.
4. Niti ne tako mračen. Petrarca: »Med grozotami so stali štirje nadarjeni možje; njihove oči niso bile nič manj zavzete, čeprav jih je obdajala tema in gosta žalost.«

5. Mračen za protestante in neprosvetljen za katolike.
6. Mračen – nejasen – za zgodovinarje. Le malo je bilo zabeleženega.

SUMER IS ICUMEN IN (“Poletje je tukaj”)

In nato se zdi, da je nekdo v sedmem stoletju povečal glasnost. Stvari se sedaj odvijajo hitro. Z izumom, ki je omogočal prenašanje glasbe s pomočjo papirja, namesto z ustnim izročilom, so se ideje lahko širile, izmenjavale in spreminjale.

Gregorijanske korale, ki temeljijo na tistih modelih »starih Grkov«, so izvajali že v petem stoletju, kodificirali so jih v sedmem stoletju in jih leta 930 n.št. prevedli v neume. Legenda pravi, da je Gregorja Velikega glasbo učila božja grlica in on je iznašel način, kako jo zapisati.

Glasba je ponovno postala oblika osebne izpovedi. Žareče, zanesene pesmi nemške nune Hildegarde von Bingen so ljubezenske pesmi bogu in čudovite, edinstvene dodelave gregorijanskega korala. Trubadurji, moški in ženske južne Francije so pisali prave ljubezenske pesmi v zelo stiliziranih oblikah. Arabci so zavzeli južno Španijo in nam zapustili, poleg vrtov in arhitekture, kitaro in strastni melizem »cante jondo«. Arabski način življenja in glasba sta močno zaznamovala Sefardske jude v Al-Andalusu, dokler ni Španija ponovno osvojila svojega zemlja in jih izrinila.

Glasba francoskega mojstra Perotina je ohranjena v knjigi z naslovom Liber Magna iz zbirke pariške katedrale Notre Dame. Je nekakšna zakladnica polifonije 12. stoletja, Ars Antiqua – umetnost spletanja večih glasov – v čemer je bil Perotin odličen. Viderunt Omnes je bil napisan za božič leta 1198 – predstavljalje si njegove zapletene, spojene ritme z njegovim igrivo natančnim filigranskim zvokom v zimski temačnosti te velike cerkve.

Prvi del, kjer se pojavi duh vsakdanjega človeka, je kanon (ozioroma »rota«, kot so ga imenovali v trinajstem stoletju) Sumer Is Icumen In. To je tudi prvi kanon. Tako kot je Chaucer naenkrat predstavil cel svet poln odmevajočih likov, je ta mala nedolžna pemsica odprla vrata v pomladne proslave in prizemljen humor angleškega življenja v letu 1260, ko se je glasba ustvarjala za zabavo. Zdi se, da so postalni nekoliko bolj podobni nam: The bullock stirs, the stag farts, merrily sing, Cuckoo! (Vol se razburja, jelen prdi, veselo zapoj, ku-ku!)

ARS NOVA/PREPOROD

Nova svoboda, nova prefirjenost se počasi steka v posvetno glasbo, ki začne uporabljati tehnike svete polifonije, toda s povečano intenzivnostjo in ekspresivnostjo. Skladatelji motetov 14. stoletja, kot sta bila Phillippe de Vitry in Guillaume Dufy, uporabljajo zapletene postopke pri usklajevanju intonacije in ritma in tako nastanejo zapletene glasbene strukture lahkotne miline. Skladatelji kot Webern so se v 20. stoletju veliko naučili od te »nove umetnosti«.

To je naučena glasba, namenjena pismenemu občinstvu – občinstvu, ki se ob izdaji prve tiskane knjige pisatelja Williamma Caxtona (1475) naenkrat poveča. Toda literatura ni edina, ki se je širila, širile so se tudi nevarne ideje in glasba. Leta 1473, 20 let po tem, ko je Gutenberg izumil tisk s premičnimi kovinskimi črkami, je Ottaviano Petrucci izdal prvo strojno natisnjeno glasbeno knjigo (prehitel je celo Caxtona – za dve leti) z naslovom Harmonices Musices Odhecaton A (spletна notna baza imslp.org je ovekovečila Petruccijevu inovacijo).

Neizbežno je kompleksnost nove skladateljske šole sprožila nasproten odziv, ki jo je tokrat vodila cerkev, kjer je novi poudarek na podajanje verskih idej zahteval novo vrsto glasbe z razumljivim besedilom. Protestantska in katoliška cerkev sta imeli o tem začudoma isto mnenje. Luteranski korali, ki so bili za petje namenjeni cerkveni skupnosti (in ne dobro šolanim cerkvenim pevcem) predstavljajo to novo preprostost. Štirglasna harmonizacija, večinoma ritmično usklajena ter kratke, z lahkoto odpete fraze so značilnosti številnih hvalnic Johanna Walterja, na primer Aus Tiefer Not. Poznejši skladatelji kot na primer Bach so koralne harmonizacije povzdignili in jih preobraziljiv v prava arhitekturna čuda – v glasbene ekvivalente bele notranjosti protestantskih cerkva: čudovite, toda skromne.

V Italiji je Tridentinski koncil (1545–1563) močno udaril po kontrapunktnem skladanju cerkvenih skladateljev kot tudi protestanskih herezijah z najbolj obsežnimi doktrinarnimi spremembami protireformacije. Zgodba prioveduje, da je Palestrina napisal svojo Missa Papae Marcelli kot odgovor na kritiko cerkvene glasbe: njegov namen je bil pokazati, da se kontrapunkt lahko uporablja za prenašanje oziroma poudarek pomena besedil. Izražanje pomena besed s pomočjo glasbe je bila relativno nova ideja. Glasba je lahko zelo dobro izražala božanskost – pomislimo na vse tiste sijajne zvočne loke pri Plestrini ali Perotinu – toda, kako je bilo bolečino, trpljenjem ali celo poželenjem?

Mojstri zgodnjega baroka, kot sta bila tudi Carlo Gesualdo (1566–1613) in Claudio Monteverdi (1567–1643), so si upali in uspeli. Gesualdova zborovska dela sodijo med najbolj harmonično zapletena in spačena, z disakordi, prekinittvami in razvoji, ki so še dandanes nekaj posebnega, vse to pa z zelo čustvenimi besedili. Monteverdi je »izumil« opero, kar pomeni, da je izpopolnil nastajajočo umetniško obliko za svoj čas in to tako, da je izkoristil moč besed in glasbe ter ju združil z zgodbo in igralci. Velja za Shakespearjeva opere. Cerkev je imela veliko srečo, saj je Monteverdijev smisel za dramatiko pripravil k stvaritvi izredno teatralnih sakralnih mojstrovin, kot je Vespers iz leta 1610, ki velja za prispodobu beneškega baročnega blišča. Glasbo iz dela Vespers najdemo celo v njegovih operi Orfeo, in sicer v fanfarah, ki otvajajo obe deli ter nekako sporočajo, da je Monteverdi videl le majhno razliko med teatralnostjo religije in odrskim gledališčem. Podobno lahko tudi Bachove pasijone razumemo kot prikrite tragične opere.

V 16. stoletju je postala glasba bolj komercialna in sekularizirana (seveda so glasbo že od nekdaj pisali v posvetnih okoljih, toda nihče ni imel možnosti niti želje, da to spravi na papir). Poleg zabavne glasbe, ki jo je Monteverdi pisal za aristokracijo, je imel angleški pevec in tekstopisec John Dowland mednarodno kariero po evropskih dvorih – bil je nekaj med trubadurjem in rock zvezdnikom. Njegov edinstven smisel za melanoljijo in virtuoznost igranja na lutnjo sta bila še posebej priljubljena na Danskem.

Sedaj se bomo sprehodili po balkanizaciji glasbenih zvrsti: razvijejo se nacionalni značaji – francoski, italijanski, nemški – vsak s svojim značilnim zvenom in pravili. Bogato okrašen in virtuozen italijanski »vokalni« stil predstavlja Corelli in Vivaldi. Predstavnika ekspresivnega, plesnega in čustvenega francoskega stila sta Rebel in Rameau (izvrstna pisci harmonije in orkestracije, ki sta bila zgled Berlioza, Debussyja, Ravela, Messiaenu, Boulezu in drugim). Nemški stil s svojo resnostjo in izrazitostjo kontrapunktov predstavlja Bach, ki ga imajo mnogi za neprimerljivega mojstra fuge. Chaconne iz Sonate za violino v d-molu je ena izmed viškov instrumentalne glasbe – epsko delo za solo violino, veličastno v svojem obsegu in zvoku.

VIHARNIŠTVO (Sturm und Drang)

Bachov sin Carl Phillip Emmanuel je bil tisti, ki je premostil prepad med baročno čustvenostjo in bolj sproščenim klasičnim načinom, ki sta ga zagovarjala Haydn in Mozart. Njegove zanimive simfonije za godala s svojimi kalejdoskopskimi spremembami razpoloženja poudarjajo občutke in presenečenja – za čisti užitek ob tem, kako glasba vpliva na naša občutja –, to ustvarja ozadje za filozofijo »glasba zaradi glasbe«, ki se je pojavila v pozmem 18. stoletju. Raziskovanje čustvenega potenciala glasbe same (besede niso več potrebne) je nadaljeval Haydn v svojih simfonijah z naslovom Sturm und Drang, v globokem patosu počasnega tempa simfonije »Trauer«, ki velja za pomemben mejnik na poti do romanticizma.

Mozartove simfonije, še posebej prečudovita 39., 40., in 41., širijo zmožnosti te oblike. Počasi bo simfonija postala najpomembnejša oblika, ki jo lahko ustvari skladatelj – nekaj, česar se ni možno lotiti z luhkoto ali prepogostokrat.

Ludwig van Beethoven je imel veliko glasbenih načinov – od viharništva in retorike Coriolanove uvertture do preproste božanske glasbe Cavatine iz Godalnega kvarteta št. 13. Tako je Beethoven skladateljem zapustil mnogo načinov izražanja.

MEJE GLASBE

Virginia Woolf je nekoč dejala, da »je bila ženska v večini zgodovine anonimna«, kar še posebej velja za glasbo, kjer ženski vokal, razen redkih izjem – Hildegarde, Barbara Strozzi – ni bil del kanona.

Clara Schumann, Robertova žena, je bila virtuozna pianistka in skladateljica, katere dela, ki v primerjavi z moževimi niso bila avantgardna, si zaslužijo izvedbo po svojih lastnih kriterijih. Njene romance za violino in klavir so tipične za 'nežne genialnosti', ki jo je opazil njen mož. Clara se je pri 36 letih prenehala ukvarjati s skladanjem. »Nekoč sem verjela v to, da imam kreativni talent, toda to idejo sem opustila; ženska ne sme izražati želje po skladanju – do sedaj to še ni uspelo nobeni. Ali naj pričakujem, da bom prva?«

Med skladatelji, ki jih je Clara podpirala kot pianiste, je bil Robertov mlajši priatelj Johannes Brahms. Spodbuda Schumannu mu je omogočila, da je prerasel v enega izmed največjih nemških popularnih komponistov svojega časa, ki se lahko primerja z glasbo Bacha, Haydna, Mozarta in Beethovna. Toda tukaj je bil še en nemški skladatelj, katerega dela so potiskala glasbo do meje mogočega: Richard Wagner. Tristanov akord iz opere Tristan in Izolda iz leta 1859 je glasbena podoba umetnosti njegovega časa. Čeprav so že obstajali zmanjšani septakordi, je Wagner želel razložiti – ali raje NE razložiti – akord, ki je spremenil glasbo. Tristan in Izolda je štirurno raztezanje zapoznelih razvez, metafora za neutešljivo hrepenenje glavnih oseb. Gre za hrepenenje po popolnosti, ki jo občinstvo deli preko čustvene, z erotiko napolnjene atmosfere harmonije, v katero jih poglobi glasba.

Če je Wagnerjeva glasba izrazito in neizogibno epska, potem je glasba Erika Satie čisto nasprotje – ena prvih reakcij proti romanticizmu. Je preprosto diatonična, občutljiva in s pridhom popularne glasbe Francije s konca stoletja. Erik Satie je bil neke vrste »outsiderski umetnik, ki so ga iz francoskih popularnih akademskih krogov odstranili Franck, D'Indy, Saint-Saëns in ostali, medtem ko ga je druga generacija skladateljev, kot sta Ravel in Cocteau, občudovala. Ljudje, ki ne vedo, kdo je bil čudaški skladatelj, niti kako retrospektivno radikalna bo njegova glasba, ljubijo njegove prefijne Gymnapodieje.

Če že ne s Satiem, se je obdobje moderne glasbe gotovo začelo z Debussyjevim zasanjanim solom na flavti iz dela Prélude à l'après-midi d'un faune iz leta 1894. Nadaljeval je tam, kjer je Wagner končal, ter skozi harmonijo, kolaž (razvoja kot takega ni) in nežno orkestralno barvo ustvarjal čustveno atmosfero v tej glasbi. Morda je »impresionizem« tisto obdobje, s katerim lahko povežemo to glasbo, toda vtisi so zelo konkretni – glasba govori o hrepenenju (še posebej, ko nanjo pleše Najinsky, ki se vzburljivo trese v nimfinem prosojnem spodnjem perilu). Hrepenenje – tukaj pretvorjeno v odrešitev – je tudi predmet Schoenbergovega dela Verkläte Nacht. Tukaj občinstvo na njihovi poti ponovno spremljajo nerazvezana harmonija, orkestriranje (samo godala) in kipeči vrhunci. Glasba ni več šport za gledalce – zdaj smo tudi udeleženci.

20. in 21. stoletje sta predstavljena kot kolaž začneče se glasbe. Najverjetnejše se prvi kolaž začne z delom Charlesa Ivesa The Unanswered Question (Neodgovorjeno vprašanje). Ameriški ikonoklast je napisal več del, kjer različni glasbeni elementi naključno trčijo drug na drugega. Posledica tega je očitna poljubna poravnava ali glasbeni kaos, ki iz tega sledi (v bistvu pa je razvoj zelo natančno nadzorovan). Delo Unanswered Question je alegorija dela Transcendentalist thought: solo trobent sproži obširno bivanjsko vprašanje, kvartet flavt išče »nevidni odgovor« v vedrem kozmičnem toku godalnega orkestra – igranje glasbe, ki zveni kot koral.

Ives je pokazal tudi zanimanje za ameriško popularno glasbo (z vključitvijo priljubljenih melodij, kot so »Hello My Baby«, v skladbo Central Park in the Dark), toda zdi se, da je bil v njegovem novoangleškem okolju prikrajšan za jazz. Jelly Roll Morton je bil eden izmed prvih izvajalcev, ki je izvajal glasbeno zvrst, ki jo danes poznamo po imenu jazz (pred tem je prevladovala glasbena zvrst ragtime; izvivalent termin »jazz« so začeli postopoma uporabljati pri več zvrsteh glasbe in je imel rahlo negativen prizvok). Jelly Roll je rad improviziral, in jazz so lahko začeli poslušati v širših krogih šele, ko se je pojavila snemalna industrija, ki je lahko ujela takšne izginjajoče dogodke. Tehnologija je tej glasbi omogočila napredtek. Tako je tudi Robert Johnson, predstavnik Delta bluesa, v svojo oporoko zajel tudi odlične posnetke, ki jih je naredil ob koncu 30. let.

V Evropi so se nadaljevali poskusi doseganja meja v glasbi. Schoenbergova učenca, Alban Berg in Anton Webern sta ubrala dve različni poti. Bergova ga je popeljala nazaj do stila – oziroma

do več vrst stilov –, kjer bi lahko vključili tonaliteto, medtem ko je Webern vztrajal pri ekstremih kompresiji. Ko je bil najbolj ekspresiven, je pisal dela, katerih stavki so trajali nekaj sekund in celotna dela le nekaj minut, vendar pa igrajo v njegovih delih tudi tišine veliko vlogo.

Nacionalizem, tema, ki se je skoraj nismo dotaknili, je bila osrednjega pomena za Janačka, Stravinskega in Bartoka. Ti skladatelji so iskali inspiracijo globoko v svoji rodni zemlji – vendar je to premila beseda za vrsto poistovetenja, ki ga je Bartok čutil do madžarske glasbe. Njegova glasba prerašča ljudsko »citiranje«, glasba, ki jo je pisal, je bila povsem ista kot prava ljudska glasba.

Še zadnjič se vpliv romanticizma pojavi v letu 1945 z žalostno himno smrti nemške kulture Richarda Straussa z naslovom Metamorphosen (Metamorfoze). Venem bolečem, neskončnem stavku je podoživeta vsa nemška glasba od Beethovna (ki je citiran), Wagnerja in Straussa. Za mnoge umetnosti po vojni in po dogodkih v Hirošimi ne bo več nikdar ista.

Vistem letu sta John Cage in Pierre Boulez nazorno prikazala, kakšna naj bi bila glasba prihodnosti. Glasba Cagea se ziba na robu kaosa in vsebuje naključja od vržene kocke, Knjige sprememb do razporeditve startov v galaksiji. Periodična dela Pierra Bouleza skušajo urediti in uzakoniti vsak dogodek – vrstni red, trajanje, dinamika, register in višina vsakega tona so pod nadzorom skladatelja. Zanimivo je, da je glasba pri obeh procesih tako nepredvidljiva do poslušalca, da je že skoraj samovoljna.

V obdobju od 1950 in 1960 se je povečala priljubljenost avantgarde, ki so jo podpirali LP-ji in inteligentna domišljavost pop bendov, kot so The Beatles, ki je na ovitek svojega albuma Sgt. Pepper natisnil globokoumnega filozofa/skladatelja Karlheinza Stockhausna.

Tudi jazz glasbeniki so prevladovali v avantgardi. Miles Davis je bil v tej skupini vedno korak dlje od ostalih – prvi je začel izvajati zvrst jazza (modalni jazz), kar je privedlo k zmanjšanju odvisnosti od menjavanja akordov in posledično do bolj svobodne metode improvizacije okrog skupine not, lestvice ali tonskih načinov. Njegove muhaste atmosfere so ustvarile odličen zvok za francoski new wave film The Ascension to the Scaffold, ki se tukaj prekriva z glasbo Edgarja Veraseja, čigar glasba je rezultat zvokov, ki nas obdajajo. Gre za banalno, a vendarle čudovito pesem posvečeno modernemu življenju.

Popularna glasba poznega 20. stoletja je veliko bolj učinkovita pri dokumentiraju družbenih prevarotov tistih časov, kot katera kolikoli zahodna glasbena zvrst (čeprav obstaja nekaj primerov). Ti primeri so: Psychedelia od The Beatles-ov in Pink Floyd izvirajo iz hipiskskega vokalnega dela Stimmung skladatelja Stockhausna (gre bolj za »performans« kot pa koncertno delo). V miselnem preskoku v toku zavesti nespodobna glasba, ki podprtje asocialno potovanje Travisa Bickleja v pekleni New York, prekine punkovska himna God Save the Queen (The Sex Pistols), ki udari v delo Shaar Iannisa Xenakisa. To je glasba, ki sama sebe na agresiven način potiska proti »mainstreamu«, proti pešcu. Zahteva, da jo ljudje poslušajo.

Giorgy Ligeti spremeni čembalo, ki velja za enega najnežnejših glasbenih instrumentov, v madžarski rock glasbi v smrtonosno orožje, ki prekaša celo rap glasbo Tupac Shakurja, hip-hop MC-ja, čigar pesmi govorijo o rasnem in domačem nasilju, zlorabi drog in ostalem zlu, ki je prizadelo ZDA. Čeprav je leta 1996 umrl za posledicami strelnih ran, je še vedno eden izmed najbolje prodajanih glasbenih izvajalcev. Nihilizem in odtujitev mladine iz devetdesetih (Generacija X) sta prikazana v komadu »Milk it« grunge skupine Nirvana. Nihilizem se lahko primerja samo z bahavo nesramnim zvenom skupine Aphex Twin, katerih glasba velja za tipično glasbo devetdesetih, le da se lahko nanjo pleše. Radiohead, ki veljajo za pristne pop ikone, so zapolnili praznino z lepoto in obliko v komadu »How To Disappear Completely«. Predstavniki prazne in neuporabne glasbene pop kulture 21. stoletja so Mariah Carey, katere osladni in daleč predolgi komadi zasedajo prva mesta lestvic (ima jih več kot katerikoli drugi glasbenik), ter popolno nasprotje, Lady Gaga, katere samosvoj način izstopanja iz avantgarde (obleke iz mesa, nerazumljiva umetnost in brezvezni videospoti) prikriva dobro izoblikovano konvencionalnost njene glasbe.

K brezčasno svetu se vračamo s palčkami in napevi, toda naredili smo spiralo, ne krog. »Star« glasba, ki jo poslušate, je delo Arvo Pärta iz leta 1977. »Sarah Was Ninety Years Old« se vrača k začetnim načelom – glas, utrip – osnovni zvoki človeštva.

TIMELINE

»History is written by the victors.«

Winston Churchill

A timeline of music is not so much an arrow as a tangle of spaghetti. Music – like any human endeavor – doesn't have one history, it has many, diverging and converging stories. Nor is a history of music a 'development' or 'evolution', there is no particular movement from less complex to more complex, there is no goal, there is much that is arbitrary, whimsical or controlled by outside factors.

The written history of music begins in about 700 CE, though tantalizing fragments of notation from Mesopotamia 3,400 years ago hint at an alternative musical history that briefly resounded before millennia of silence on the subject.

-60,000 to -3,700

Our species, *Homo sapiens sapiens*, is perhaps 800,000 years old, but advance guards of proto-humans had made it as far from our African cradle as Java ('Java Man' *Homo erectus erectus* is about 1.8M years old). Did these earlier iterations of *Homo* make music? It is impossible to know, but it is unlikely. Between 200,000 and 500,000 years ago, the human brain began to markedly increase in size, perhaps in lock-step with our ability to hunt and consume animals (the additional protein powering more enhancements to the brain). We think that about 75,000 years ago, at the beginning of a long glacial period, *Homo sapiens* suddenly seemed to take the Great Leap Forward. Successive waves of humans came out of Africa and spread across the globe. These people displayed reverence for their dead (70,000 years ago a child in Uzbekistan was buried with an offering of goat horns), indications of a more structured society and of religious beliefs, sure signs of language. These are people who, if we encountered them today, we would recognize as us. Tools, adornments, and painted and sculptural art and musical instruments followed in relatively close succession. (If history is written by the victors, paleoanthropology is written by blind chance: most of the artifacts that would indicate what people were making and doing are long gone. Scientists must create try to work out the image of a jigsaw puzzle with only a couple of the pieces.)

Music is language too, and like speech, is hardwired into our brains. Any of our ancestors who possessed language probably also made music, and just as the words of our ancestors are not recorded, neither is the music that must have accompanied them.

Aboriginal Australians had existed in relative isolation for some 40,000 – 60,000 years, after travelling down through Asia in successive waves after the Great Leap Forward. The rich and varied cultures that developed in Australia have a musical tradition that has been carried down to this day. The word 'art' is too shallow to describe music and paintings/sculptures of Aboriginal people. The paintings on the walls of galleries and homes that we admire for their sophisticated abstract impressionism are in fact retellings of profoundly sacred stories about the creation of the world: they are spiritual maps of the land. So to the music, which revises events from the super-historic time of the Dreaming, when spirits created animals, plants, people and sacred landforms.

We have chosen Aboriginal music from the Northern part of Australia to 'stand in' for the earliest, pre-literate musical traditions, but it is important to stress that this music is not 60,000 years old. When people arrived in Australia, time and evolution did not stand still, so this music is, strictly speaking, as modern as we are. It is, however, the latest exemplar of a musical tradition which stretches back far beyond the memory of any individual or even any one culture. To many,

the sound of the didjeridu and sticks, with chant, is the primal sound of Australia, if not the earth. Though again, this is just one of the musics of a people who inhabited the length of a continent which stretches from tropical islands to temperate rainforests in Tasmania.

Circa 3,700 BCE, the Fertile Crescent, the area of Mesopotamia surrounding the Tigris and Euphrates rivers and extending around the Mediterranean into Egypt, cradled the beginnings of Western Civilisation. This area today includes Iraq, Iran, Israel, Palestine, Syria, Jordan and Lebanon. The richness of the land permitted a stable agrarian society to flourish – giving ample leisure time to invent writing (handy for accountancy and recording laws, i.e. bureaucracy), as well as the arts. The artists documented the musicians of the day (some of the first examples of a tradition of depicting music-making that thrives today). They played harps, lutes, lyres, pipes and percussion that are obvious relatives to instruments that we still use today. In Sumer, the southern part of Mesopotamia, 18 cities flourished, some as large as 50,000 people, which rivaled Egypt for their cultural richness and ingenuity. They probably invented the wheel and later a kind of writing that used a syllabary (like Japanese hiragana) rather than pictograms (like Egyptian hieroglyphs). The Sumerians bequeathed the Babylonians a base 60 counting system (and then the Babylonians divided hours into the 60 minutes we still use).

One baked clay tablet from around 1,400 BCE (3,400 years ago) contains the oldest extant piece of musical notation. It was excavated in the 1950's from the palace in the city of Ugarit, in present-day Syria. This Hurrian Hymn is in praise of Nikkal-wa-lb, the goddess of the orchards. That the earliest recorded music was religious is not really surprising – as we'll see later in the West, religious music was privileged by its literate performers over demotic, or folk music. Religious music was felt to be 'worth' writing down. How much music performed in ancient Babylon was secular and what did it sound like? We will never know.

The tablets detail the method of execution of the piece, the tuning system (a seven note diatonic scale) and the instrumentation (voice accompanied by a nine-stringed lyre). The music produced by decoding the fragments certainly does sound ancient: the voice moves within a limited range, the lyre basically follows the contour of the vocal melody at the interval of a third below, rather like the mediaeval technique of organum. The timeless sound of voices travelling parallel paths resonates across thousands of years and through many cultures.

The Ancient Greeks adopted many Eastern innovations, including, perhaps, the tuning system of the Babylonians, and there are also fragments of a later Greek musical notation. Most Greek poetry is in fact song. 'Homer' would have sung his epics to the accompaniment of the phorminx (one of the earliest of the Greek lyres). The Greeks were also ingenious instrument makers, inventing among other things, the hydraulis or water organ, very similar to our familiar pipe organ. Greek art abounds in depictions of music-making, but surprisingly very little music survives except what they bequeathed us: the modes (scales) that form the very foundation of Western music, as well as much other theoretical thought revived by scholars in the Middle Ages.

While Greece and Babylon might seem impossibly remote and exotic to us now, what of the Far East where diverse and refined musical traditions developed in relative isolation (never complete isolation, Roman trade routes extended into India and China for silks and other exotica were highly prized in Rome). Thailand was at the crossroads of many routes and absorbed the musical instruments and influences of India, China, Persia and the Mediterranean. By 1,000 BCE Siamese orchestras of gongs, xylophones, winds and strings were performing stately and intricate music.

As we close in to the arbitrary turning point of 1 AD, the music you might have heard around the world includes the Hebrew cantillation that forms an un-broken musical line from the times of the Pharaohs to today. Or the beginnings of an Indian Classical music tradition that still thrives. But night and silence is closing in on the West. Rome falls.

SAECULUM OBSCURUM

Dark Ages? It's relative:

1. Dark by comparison to the 'light' of classical antiquity
2. Dark only in Western Europe. Buddhism arose and flourished, spreading from India to Japan.
Tiahuanaco, in Bolivia, was a major urban centre, with monumental stone buildings in 600 CE.
China was already ancient, but the Tang dynasty renewed its splendor.
3. Dark only in retrospect, the term was coined in the 17th century
4. Not really that dark. Petrarch: *Amidst the errors there shone forth men of genius; no less keen were their eyes, although they were surrounded by darkness and dense gloom.*«
5. Dark if you were Protestant and regarded Catholics as benighted
6. Dark – obscure – to historians. There is much that isn't recorded.

SUMER IS ICUMEN IN

In the seventh century, it's as if the volume was suddenly turned up. Things move quickly now. With the invention of a way of communicating music on pieces of paper, rather than aurally, ideas can be transmitted, exchanged and mutated.

Gregorian chant, based on those 'Ancient Greek' modes, began to be performed as early as the 5th century, were codified in the 7ths and by 930 CE they could be translated into neums. The legend has it that Gregory the Great was taught the music by a sent dove from God, and invented a way to transcribe it.

Music again began to become a form of personal expression. The ardent, ecstatic songs of the German nun, Hildegarde von Bingen are love songs to God are glorious, unique elaborations on Gregorian Chant. The troubadours, men and women of Southern France wrote actual love songs in highly stylized forms. Arabia occupied Southern Spain, leaving us, along with their gardens and buildings, the guitar and the passionate melisma of canto jondo. Arabic life and music coloured that of the Sephardic Jews in Al-Andalus, until the reconquering of Spain pushed them out.

The music of the French master, Perotin is preserved in a book called the Liber Magna, from the collection of the Cathedral of Notre Dame in Paris. It is a treasury of 12th century polyphony, Ars Antiqua – the art of weaving together multiple voices – at which Perotin excelled. Viderunt Omnes was composed for Christmas 1198 – imagine its intricate interlocking rhythms with their joyously precise filigree sounding in the winter dimness of that church.

Perhaps the first piece where something of the spirit of the common man appears is the round (or as they would have called it in the 13th century, 'rota') Sumer Is Icumen In. It is also the first round. In the same way that Chaucer suddenly brings into focus a whole world teeming with vibrant characters, this innocent little ditty opens a window onto the springtime celebrations and earthy humour of the English living in 1260, making music just for fun. They seem a little more like us: The bullock stirs, the stag farts, merrily sing, Cuckoo!

ARS NOVA/REBIRTH

A new freedom, a new sophistication begins to seep into secular music, which begins to borrow the techniques of sacred polyphony but with an increased intensity and expressiveness. The motets of 14th Century composers such as Phillippe de Vitry and Guillaume Dufy use complex procedures to organise pitch and rhythm but result in intricately structured music of effortless grace. Composers like Webern in the 20th century learned much from this 'New Art'. This is learned music, intended for a literate audience – an audience that, with the publication of the first printed book by William Caxton (1475),

could suddenly become much larger, and it was not only literature that was disseminated, dangerous ideas and music could be too. In 1473, 20 years after Gutenberg invented the moveable type press, Ottaviano Petrucci published the first machine-printed music book (gazumping even Caxton by two years), the Harmonices Musices Odhecaton A (the online sheet music database imslp.org immortalises Petrucci's innovation).

Inevitably, the complexity of the new school of composition lead to a counter-reaction, this time led by the church, where the new emphasis on communication of religious ideas demanded a new kind of music where texts were intelligible. The Protestant AND Catholic Churches were, strangely, united on this front. The Lutheran Chorale, intended for the congregation to sing (rather than highly trained choristers) embodies this new simplicity. Four part harmonisation, mostly rhythmic unison and short, easily sung phrases are the hallmarks of the numerous hymns composed by Johann Walter, such as *Aus Tiefer Not*. Later composers like Bach would carry chorale harmonisation to heights of beauty that make them architectural marvels, the musical equivalent of the whitewashed interior of a Protestant church: sublime but humble.

In Italy, the Council of Trent (1545-1563) came down hard on the contrapuntal concoctions of church composers as well as Protestant heresies in the most sweeping of the Counter-Reformation doctrinal changes. The story goes that Palestrina composed his *Missa Papae Marcelli* in response to the critique of church music: his intention was to show that counterpoint could be used to convey -- nay -- amplify the meaning of the texts. Expressing meaning the meaning of words through music was a relatively new idea. Music could express the numinous quite well - think of those luminous arches of sound in Palestrina or Perotin - but what about pain, suffering or even, daringly, desire? The masters of the early Baroque such as Carlo Gesualdo (1566-1613) and Claudio Monteverdi (1567-1643), dared and succeeded. Gesualdo's choral works are some of the most harmonically tortuous and tortured, with dischords, suspensions and progressions that are surprising to this day, all in service of highly emotive texts. Monteverdi 'invented' opera, which is to say, perfected the nascent art-form for his time by harnessing the power of words and music in the service of story and character. He is the Shakespeare of opera. But happily for the Church, Monteverdi's dramatic instincts also flowed into the creation of highly theatrical sacred masterpieces such as the Vespers of 1610, the epitome of Venetian baroque splendour. The Vespers even shares music with his opera, *Orfeo*, in the fanfares that open both works, signalling perhaps that Monteverdi saw little difference between the theatre of religion and the stage. Similarly, Bach's passions are tragic operas in disguise.

The 16th Century saw the increasing commodification and secularization of music (of course, music had always been made in secular contexts but nobody had the means, or the will, to commit it to paper). In addition to the entertainments created by Monteverdi for the aristocracy, the English singer-songwriter John Dowland had an international career in the courts of Europe, somewhere between a troubadour and a rock-star. His unique brand of melancholy and virtuoso lute playing were especially popular in Denmark.

We accelerate now through the balkanization of musical style: national characters develop - French, Italian, German - each with their own sounds and conventions. The florid, virtuosic 'vocal' style of Italy is represented by Corelli and Vivaldi. The expressive, dancing and emotive style of French music by Rebel and Rameau (both brilliant harmonists and orchestrators, setting the example for Berlioz, Debussy, Ravel, Messiaen, Boulez et al). The German style with its studiousness and emphasis of counterpoint is exemplified by Bach, the unmatched master of fugue. The Chaconne from the Violin Sonata in D Minor is one of the high-water marks of instrumental music - an epic journey for solo violin, utterly majestic in its scope and sound.

STORM AND STRESS

It was Bach's son Carl Phillip Emmanuel who bridged the gulf between the Baroque sensibility and the more relaxed Classical style of Haydn and Mozart. CPE's scintillating

string symphonies, with their kaleidoscopic changes of mood, place an emphasis on sensation and surprise - for a pure delight in how music makes us feel - that sets the scene for the music-for-music's-sake philosophy of the later 18th Century. This exploration of emotional potential of music alone (words are no longer necessary) was continued by Haydn in his *Sturm und Drang* symphonies, in the deep pathos of the slow movement of the 'Trauer' symphony, important milestones along the path the Romanticism.

Mozart's symphonies, especially the magnificent 39th, 40th and 41st, expand the possibilities of the form. The symphony starts to become the most important statement a composer could make - not something to be embarked upon lightly or too often.

Ludwig van Beethoven had many musical manners - from the storm and stress and rhetoric of the Coriolan overture to the simple celestial grace of the Cavatina from the String Quartet No.13. Beethoven left the means of expression available to composers infinitely richer.

MUSIC'S LIMITS

Virginia Woolf said that 'for most of history, Anonymous was a woman', and that is certainly true of music, where but for a few early examples - Hildegarde, Barbara Strozzi - the female compositional voice is not part of the Canon. Clara Schumann, Robert's wife, was a virtuoso pianist and composer, who's works, while not avant-garde like her husband's, deserve performance on their own merits. Her Romances for violin and piano are typical of the 'tender ingenuity' that her husband noted. Clara gave up composition at the age of 36: »I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose — there has never yet been one able to do it. Should I expect to be the one?«

Among the composers that Clara championed as a pianist was Robert's younger friend Johannes Brahms. The Schumann's encouragement allowed him to bloom into one of the leading mainstream German composer of his day, very much in the tradition of Bach, Haydn, Mozart and Beethoven. But there was another German musician whose works were pushing music to the edge of its possibilities: Richard Wagner. The Tristan Chord from his 1859 opera *Tristan und Isolde* is the musical emblem of his epochal art. While there had been half diminished seventh chords before, it was the way that Wagner chose to resolve -- or rather NOT resolve -- this chord that changed music. *Tristan und Isolde* is a four-odd hour-long stretch of eternally delayed resolution, a metaphor for the unquenchable longing of its title characters. It is a longing for consummation that the audience shares, through the voluptuous, erotically-charged atmosphere of the harmony that the music immerses them in.

If Wagner's music is emphatically and inescapably epic, the music of Erik Satie is pointedly and intentionally the opposite - one of the first reactions against Romanticism. It is naively diatonic, delicate and inflected by the popular music of fin-de-siecle France. Erik Satie was a kind of 'outsider' artist, at a remove from the academic French mainstream of Franck, D'Indy, Saint-Saëns and the rest, but championed by the next generation of composers and artists such as Ravel and Cocteau. His delicate Gymnopedies are loved by people who have little idea of who their eccentric composer was, nor how retrospectively radical his music would be.

Modern music began, if not with Satie, then certainly with Claude Debussy's languorous flute solo from the *Prelude to the Afternoon of the Faun*, 1894. Taking up where Wagner left off, the sensuous atmospherics of this music are created through harmony, collage (there's no development as such) and delicate orchestral colour. 'Impressionism' might be the label that this music has been stuck with, but the impressions are very concrete - this is music about desire (especially when danced by Najinsky, who shuddered climactically into a nymph's gauzy underthings). Desire - but here transfigured into redemption - is also the subject of Schoenberg's *Verklärte Nacht*. Again, unresolved harmony, airy orchestration (for strings alone) and surging climaxes involve the audience on the journey. Music is no longer a spectator sport - we are now participants.

The 20th-21st Centuries are presented as collages of overlapping music. It's apt then that the first collage begins with Charles Ives's *The Unanswered Question*. The American iconoclast composed several works where disparate musical elements smash haphazardly against each other, with an apparent devil-may-care disregard for their alignment or the resulting musical chaos (actually, proceedings are very tightly controlled). *The Unanswered Question* is an allegory of Transcendentalist thought: a solo trumpet poses the perennial question of existence, a flute quartet seeks the 'Invisible Answer' against the serene cosmic flux of a string orchestra - playing music that sounds like a chorale.

Ives took a close interest in the American musical vernacular (incorporating popular tunes like 'Hello My Baby' into Central Park in the Dark) but in his New England milieu seems to have missed out on jazz. Jelly Roll Morton was one of the first performers to perform in the style that we'd recognize today as jazz (its ancestor ragtime was the dominant sound prior to this and the risqué term 'jazz' was loosely applied to several kinds of music, in a vaguely pejorative way). Jelly Roll was an improvisor, and jazz, as an inherently performative art could only begin to become widely heard when with the advent of recordings that could capture these evanescent events. Technology enabled this music to flourish. Likewise, the Delta bluesman Robert Johnson's last will and testament are the incredible recordings he laid down in the late 30s.

In Europe, the experiments into the limits of music continued. Schoenberg's pupils Alban Berg and Anton Webern pursued two different paths. Berg's led him back to a style - or range of styles - that could incorporate tonality while Webern pushed on into extremes of compression. At his most pithy, movements might last for seconds and whole works just a few minutes, though even the silences in these pieces seem to hold enormous significance.

Nationalism, a theme which we've barely touched upon, was central to the music of Janacek, Stravinsky and Bartok. These composers dug deep into the soils of their native countries for inspiration - though that is too weak a word for the kind of identification that Bartok made with Hungarian music. His music transcends folk 'quotation', the music he composed was as authentically folk-like as the real thing.

Romanticism's last outpouring came in 1945 with Richard Strauss's grief-stricken hymn to the death of German culture, *Metamorphosen*. In one aching, endless phrase all German music from Beethoven (who's quoted) to Wagner and Strauss is relived. For many, after the war and after Hiroshima, art could never be the same again.

In the same year, John Cage and Pierre Boulez, demonstrated what the music of the future might be. Cage's music teeters on the edge of chaos, embracing randomness from the roll of the dice, to the I Ching, to the distribution of stars in the galaxy. Pierre Boulez's serial works seek to organise and legislate every event - the order, duration, dynamic, register and pitch of every note are under the control of the composer. Intriguingly, both processes result in music that is so unpredictable to the listener as to be arbitrary.

In 1950s and 1960s saw the mainstreaming of the avant garde, aided by LPs and the intellectual pretensions of pop bands like The Beatles who put the abstruse philosopher/composer Karlheinz Stockhausen on the cover of their *Sgt Pepper* album.

Jazz musicians led the charge into the avant-garde too, Miles Davis was always ahead of the pack in this regard, pioneering a form of jazz (modal jazz) that moved away from a dependency on chord changes to propel the music to a more atmospheric method of simply improvising around a set of notes, a scale or mode. His moody atmospherics were the perfect sound for the French new wave film *The Ascension to the Scaffold*, which here cross fades into the *musique concrete* of Edgar Varese, whose music seems to coalesce from the sounds that surround us. It is a banal yet beautiful poem to modern life.

The popular music of the late 20th century is far more efficient at documenting the social upheavals of the times than any Western Art Music (although there are some examples). Now in quick succession, Psychedelia from The Beatles and Pink Floyd emerges from the hippy-ish vocal work Stimmung by Stockhausen (it's more of a happening than a concert work). In a stream of consciousness leap, the sleazy music that underscores the antisocial Travis Bickle's journey into a hellish New York is interrupted by The Sex Pistols' punk anthem God Save the Queen which smashes into Iannis Xenakis's searing Shaar. This is music that thrusts itself aggressively against the mainstream, the pedestrian. It demands to be heard.

*Gyorgy Ligeti makes the harpsichord, that most genteel of instruments, into an assault weapon in Hungarian Rock, which underscores the rap of Tupac Shakur, a hip-hop MC whose songs are documents of racial and domestic violence, drug use and the other social ills afflicting urban America. Although shot in 1996, he remains a top-selling artist. The nihilism and alienation of 1990s youth (Generation X) are hymned by grunge band Nirvana in 'Milk It', a nihilism matched only by the ostentatiously abrasive sound of Aphex Twin, whose music is the *musique concrete* of the 1990s, only you can dance to it. Emptiness is given beauty and form by Radiohead, one of pop's true originals, in their haunting 'How To Disappear Completely'. The vacuous disposable musical pop culture of the '00s is represented by Mariah Carey, whose treacly songs are perennial number one hits (she has more than any other artist) and her gothic opposite, Lady Gaga, whose brand of safe avant-garde acting out (meat dresses, bafflingly arty and incoherent video clips) disguises the well-crafted conventionality of her music.*

We return to the timelessly sacred with sticks and chant, but we have made a spiral, not a circle. The 'ancient' music you hear is by Arvo Pärt from 1977. 'Sarah Was Ninety Years Old' returns to first principals - the voice, a pulse - the elemental sounds of humanity.

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