Russian Post-Minimalist Music:
A Semiological Investigation into the Narrative Approaches employed by Alexander Knaifel between 1978 and 1994

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Declaration:

I declare that the research presented within this thesis is entirely my own.

Tara Jane Wilson

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Acknowledgements:

Almost no research has been carried out in relation to Russian post-minimalist music to date. This is the case not only in the West but also, and perhaps more surprisingly, in its host location, the former Soviet Union. Of the limited secondary sources that do exist – mainly articles, with a few chapter-length studies – many are either generalist and/or in part inaccurate, with the majority of the music itself having never been published, publically performed or commercially recorded. In undertaking what is to my knowledge, therefore, the first serious, in-depth book-length study of this music in existence, I have had to rely almost exclusively upon the collection and collation of a wide variety of first-hand sources, without which it could not have been realized. As such, I am extremely grateful to a number of people who have given me not only their time and expertise but also resources of considerable artistic, cultural and personal value.

First, I wish to thank my subject Alexander Knaifel in allowing me almost unlimited access to his private archive (manuscripts, drafts, notes, letters, reviews, and visual and audio resources) over a period of several years. Granting me a privileged insight into his home, personal life and working practice, he has also given me four extensive and in-depth interviews: Brussels, 2002; St Petersburg, 2003; Amsterdam, 2005 and St Petersburg, 2012. I am also grateful to his wife, the soprano Tatiana Melentieva, for her own insights into her husband's approach, not least as the first interpreter of all of his works scored for soprano, as well as for her support and hospitality. Further thanks go to their daughter, the pianist Anna Knaifel, for her own insights and recollections, as well as to Mr Knaifel's personal assistant, Ekaterina Blazhkova, for providing me with additional resources and information.

Second, my thanks go to four other Russian post-minimalist composers: Vladimir Martynov, Sergei Zagny, Alexandre Rabinovitch-Barakovsky and Anton Batagov, all of whom have granted me interviews and provided me with a variety of resources. I am particularly grateful to Mr Martynov, also a specialist in literary theory, as well as to Professor Zagny, Director of Theory and Analysis at the Moscow Conservatoire, for their additional discussions on semiotics and music semiology, thus giving me an insight into the differing approaches to these disciplines currently in vogue in Russia and the former Soviet Union. Further thanks go to Galina Averina-Korndorf, widow of the Russian post-minimalist composer Nikolai

Notes on Translation, Transliteration and Terminology:

Translation:

      As is evident from the acknowledgments above, almost all those interviewed are native Russian speakers, many of whom are not fluent in spoken English. Whilst speaking, reading and writing Russian to A-level standard, I have, given the nature of the discussions involved, used an interpreter in every interview. He or she has carried out consecutive interpretation with both the original dialogue and its translation being recorded onto mini-disk. In every case but one, I have ensured that the interpreter is: a) a native Russian speaker, fluent in both formal and colloquial English; b) personally known to the interviewee; and c) specialized in music as well as acquainted with the repertoire under discussion. Details of all interviews – name of interviewee, role, name of interpreter, date and location – are given in *Appendix A*. Where I have cited interview material within the main body of the thesis, I have done so using the English translation, whilst referencing the interpreter in footnotes. I have also, in cases where the interpreter has made the odd grammatical error, corrected this for the sake of fluency. In carrying out all Russian–English translations from written sources myself, these have been proofread in all cases by one of four individuals: Dr Levon Hakobian, Dr Marina Buvailo, Dr Keith Hammond or Professor Alexander Ivashkin.

Transliteration:

      As regards transliteration, I have employed in all cases, the commonly recognized spelling rather than the literal: e.g. Rachmaninov, instead of Rakhmaninoff. In the case of citations, I have adhered to the spelling employed by the original author, thus potentially using two or more different spellings of the same term.

Terminology:

      Whilst being fully aware of the distinction between the American term 'semiology' and the European-based 'semiotics', I use the two interchangeably as is customary within current semiotic literature. Despite the fact that this thesis uses predominantly Peircean

semiological concepts, I also employ the terms 'signifier' and 'signified' when discussing meaning within a general capacity, for ease of reference.

Abstract:

Russian post-minimalist music, unlike early American minimalist music, aims primarily to function as discourse. As a symbolic system, however, it is problematic in that its intended meanings are commonly not understood. Whilst a dichotomy between the 'poietic' and the 'esthesic' exists within all musics – due largely, Jean Molino asserts, to the nature of the Peircean sign – this dichotomy is heightened within Russian post-minimalist music due to certain specific and often paradoxical factors. For example, the highly reductive signifiers on the 'neutral' level actively prompt multiple interpretations and engender unwanted significations.

The post-minimalist music of Alexander Knaifel (b. 1943) is especially problematic in this respect. Whilst he attempts to convey complex allegorical narratives using ascetic forms limited in teleology, further difficulties arise in that he purposefully obscures meaning whilst attributing miscomprehension to 'passive listening' rather than to semiological, compositional or cultural factors. To date, no examination of his approach to discourse has been made. All analysis is formalist, rather than that which examines his oeuvre as a symbolic system.

In response, this research takes the form of a semiological investigation. Using Molino's 'tripartition' and theory of communication as an underpinning model, I examine and critique the 'poietic' – i.e. Knaifel's post-minimalist approach to discourse as established in 1978 – before discussing how this has developed through 1994. Focusing upon the inter-relationship between the 'neutral' and the 'poietic', I analyse three key works that exemplify these developments: *A Silly Horse* (1981), *GOD* (1985) and *In Air Clear and Unseen* (1994), with the aim of identifying the meanings intended and the principal codes and strategies employed to convey and obscure those meanings. My methodology is broadly structuralist within a Peircean framework. I identify paradigms (Barthes' classification) on the semantic syntagmatic axis before examining their corresponding musical paradigms, and the structural, intra-textual and inter-textual relationships involved.

(300 words)

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Materials in Accompanying Wallet:

Copies of recordings where available:[1]

E1 – A Silly Horse: Fifteen Tales for Singer (Female) and Pianist (Male) (1981) – Megadisc Records - MDC 7844; 1987 (Tatiana Melentieva, soprano; Oleg Malov, pianist);

E2 – In Air Clear and Unseen: Stanzas with Tyutchev for Piano and String Quartet (1994) – ECM New Series - ECM 1763; 2000 (Oleg Malov, pianist; Keller Quartet).

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[1] It should be noted that no recording currently exists of *GOD: Ode by G. R Derzhavin for Two Choruses* (1985).

I: Introduction:

1.1 Overview of Research:

'Music that is scarcely in praesentia may contain sophisticated references in absentia'.[2]

'To define us as "minimalist" is to miss the point. In Russia, we are "maximalists" – we are musical icebergs [...] the surface shows very little of the true meaning that lies beneath'.[3]

Russian post-minimalist music, as the term suggests,[4] is a postmodern, national and culturally-bound variant of (early) American minimalist music that first emerged in the Soviet Union during the mid-Seventies as a marginal faction on the Soviet underground scene. Propagated initially by a small body of composers – Vladimir Martynov (b. 1946), Nikolai Korndorf (1947–2001) and Alexandre Rabinovitch-Barakovsky (b. 1945)[5] in Moscow; Alexander Knaifel (b. 1943) in Leningrad (St Petersburg), and Georgs Pelecis (b. 1947)[6] in Riga, Latvia, to name the most prominent, all of whom had already established themselves as leading figures of the second ('post-Trinity') generation of the Soviet Avant-garde – Russian post-minimalist music has existed on the periphery of the contemporary Russian music scene in an almost identical manner for nearly four decades: that is with largely the same exponents and with little modification in either aesthetic or practice. A second (primarily Moscow-based) generation espousing a similar approach has also emerged and continued in parallel from the early Nineties onwards.

Russian post-minimalist music (in both generations) is characterized first and foremost, as would be expected, by clearly identifiable minimalist techniques. These include the use of ascetic material and textures within a homogeneous form, the employment of modal and/or tonal languages, the use of process-led structures often generated by repetitive techniques, the use of limited teleological development and stasis, and, less commonly, the employment of drones and/or extended periods of silence. Similarly, as with its (early) American counterpart, the variant engenders experiences which, due to the transparency and rigour of the forms

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[2] Tarasti, E. (1994). 'Minimalism and Anti-Narrativity' in *A Theory of Musical Semiotics*. Indiana: Indiana University Press, p. 277.

[3] Alexander Knaifel: Interview with author (Interpreter: Ekaterina Blazhkova): 18th June 2005, Amsterdam.

[4] The Russian variant has as yet no commonly agreed term of reference, thus it is variously known as 'Russian New Minimalism', 'Russian Maxi-Minimalism' or 'Russian Mystical Minimalism' to give a few examples. I use the term 'Russian post-minimalist music' for two reasons. First, the prefix 'post' gives an indication of its aesthetical, compositional and historical genealogy whilst emphasising its distinction from the early American variant. Second, the suffix 'music' distinguishes it from other media, although there is to date no Russian minimalist movement in the Fine Arts.

[5] Formerly known as Alexander Rabinovitch, he modified the spelling of his Christian name when moving to Paris in 1974, with his surname being extended in the early Eighties.

[6] Latvian composer Georgs Pelecis, despite being a non-Russian, is strongly associated with the group with his distinction in nationality being of little relevance here and of even less relevance during the time in question when both Russia and Latvia were former Soviet states.

involved, comprise not only a perceptibility of process as well as, conversely, a sustained focus on its inner structural components, but also a range of what might be termed 'psycho-acoustic phenomena': this including the gradual induction of a meditative state as well as in contrast, a heightened sense of impetus and momentum. Significantly, the variant also possesses a number of non-minimalist techniques that are commonly present within the oeuvre of every exponent, thus marking it as both historically and culturally specific. These include the use of greater harmonic complexity, the use of quasi-serialist or dodecaphonic micro-structures, the use, in contrast to say the early works of Philip Glass or Steve Reich, of a relatively slow tempo, as well as the tendency to utilize pastiche and/or quotation.

Russian post-minimalist music can also be characterized, however, by the fact that all of its exponents aim to utilize the (post-) minimalist form primarily as a mode of discourse. In this, a paradox exists in that whilst it is directly derived from (early) American minimalist music in compositional terms, its aesthetic is the direct antithesis of the (early) American minimalist aesthetic, given that the latter is based fundamentally upon the espousal of abstraction and non-referentiality. As will be seen, the Russian post-minimalists aim to convey a complex array of different types of meaning: first, constructing in relation to every work a symbolic web that comprises a range of imported (socially constructed) meanings. Second, they specify that the work – or to be more precise, the experiences that it engenders – should facilitate in the mind of the receiver significations that allegedly exist outside of the symbolic web: those which can be defined as 'esoteric' and/or 'existential'. In this, a second paradox exists in that the 'minimalist' form actively contrasts the 'maximalist' array of significations that are intended.

Russian post-minimalist music, whilst still relatively unknown in the West, is often disliked and, indeed, criticized in the former Soviet Union for several reasons, including its lack of progressive tendencies and its use of a so-called 'Western' style. The severest criticism against it, however, is that it allegedly betrays Russian and Soviet symbolic traditions in not functioning as an expressive or serious art form. This highlights a significant problem in that its compositional aesthetic and intentions of conveying meaning are evidently either not perceived or else not understood. Audiences, often mistaking the variant for something akin to its (early) American predecessor, commonly assume that it is likewise non-referential, and thus fail to recognize both its intended function and the extent of its cultural distinctiveness. More crucial, however, is the fact that even in cases where its aesthetic is acknowledged and

understood, the actual array of meanings that are intended are not communicated. The semantic content itself is not understood. Whilst all music can be said to be problematic in functioning as a mode of discourse – not least due to the Peircean model of the sign and to the related notion of the 'infinite interpretant' – this being the concept whereby the receiver brings unwanted significations to the work when coming into contact with it, thus rendering it a text for interpretation rather than one which is fixed in meaning, as will be discussed – there are, I suggest, certain semiological, compositional and cultural factors which are specific to this particular music and which render it especially problematic. A third dilemma exists in that despite its forty-year existence, almost no research has been undertaken in relation to it, either within the former Soviet Union or in the West, with existing analysis being almost entirely formalist as befits the minimalist form. Thus the academic community, in looking at structure and compositional style, has yet to focus upon what makes this music distinctive and indeed, problematic: i.e. its attempts to operate as a symbolic system and the dichotomy that exists between authorial intent and what is actually perceived and understood.

In response, this research takes as its subject Alexander Knaifel (b. 1943), the exponent to whom these concerns most readily apply. One of Russia's leading post-minimalists and, indeed, one of the country's leading composers per se, Knaifel is the only exponent to have rejected the use of the more commonly employed repetitive technique in favour of protracted, highly ascetic structures, whilst also being the most proactive in his use of experimental and/or Avant-garde techniques. Constructing an output that is by all accounts – including his own – especially problematic when functioning as a mode of discourse, his works utilize symbolic webs that are far more complex than those employed by any other exponent, in direct contrast to the least amount of signifiers. His highly static forms also, I would argue, engender the kinds of perceptibility that are actively at odds with the cognition needed to perceive and understand semantic import. Furthermore, all of his output is narrativic; this again being perversely at odds with the use of a musical structure that is severely limited in teleology. Most significant, however, is the fact that he alone, purposefully (and, I would even argue, contrarily) attempts to obscure the significations that he intends to convey in the belief that the receiver's search for meaning must be arduous; that as with the Gnostic tradition, 'truth' must be hidden and revealed gradually in order for it to have validity. Often criticized for taking an elitist approach – an accusation which he strongly refutes, asserting that his music is for all and that any lack of comprehension is due to 'passivity' on the part of the listener rather than to any semiological, compositional or cultural factor – Knaifel's post-

minimalist music is also the least researched among those of the first generation, with there having been, to date, no attempts to examine either his post-minimalist aesthetic or his related oeuvre as a symbolic system.

This research, operating therefore as the first semiological investigation into Knaifel's post-minimalist music, takes what can be considered as a structuralist approach contextualized within what are the boundaries between 'hard core' and 'soft core' music semiotics. Rejecting Ruwet's (and indeed, Jean-Jacques Nattiez's) formalist ('neutral level') analysis in favour of examining music as a more holistic symbolic system, it utilizes as an underpinning model Jean Molino's poietic–neutral–esthesic 'tripartition', alongside his Peircean-based theory of non- communication. Within this context, it focuses, in the absence of any other semiological investigation, on the poietic: this being necessary, I assert, prior to any investigations which are post-structuralist or hermeneutic. Examining Knaifel's post-minimalist aesthetic with a view to providing, despite the poietic focus, a serious critique of his approach to discourse and narrative (and to this end taking my own esthesic position as the analyst), it examines his post-minimalist oeuvre from 1978[7] to 1994, with the aim of identifying the (types of) meanings intended as well as, more significantly, the types of codes and strategies employed to both convey and obscure those meanings.

1.2 Background and Context:

1.2.1 (Early) American Minimalist Music:

Minimalism,[8] as is commonly known, is a creative concept realized within a wide variety of mediums and genres, most notably those associated with the artistic cultures of the second half of the twentieth century. The term 'minimal', whilst first applied to the musical examples emerging in America during the late 1960s and early 1970s[9] can also be attributed

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[7] 1978 is the completion date of Knaifel's first post-minimalist composition, *Jeanne: A Passione for 13 groups of Instruments (56 Players)* (1970–78).

[8] I use wherever possible the term 'minimalist art' or 'minimalist music' rather than the more concise term 'minimalism' in order to specify the medium in question. In cases where this is not possible, I use the convention employed by Keith Potter in his book, *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass* (Cambridge: Cambridge University Press, 2000), of using 'Minimalism' (upper case) to denote the phenomenon itself as well as its use within the Fine Arts, and 'minimalism' (lower case) to denote it in its musical medium.

[9] Potter discusses how the term 'minimal' was first employed by Michael Nyman in October 1968, in connection with a review of British-based experimental music, including that of Cornelius Cardew and Henning Christiansen. Potter goes on to discuss the term's usage in America; it first being employed by Tom Johnson in March 1972, in reference to the music of Alvin Lucier (Potter, 2000: 2).

to an approach that appeared a decade or so earlier in the Fine Arts, characterized in practice by an acute reduction in means, as well as by a clarity in line and uniformity in contour from which the work derives its austere and geometric guise. Taking a reactionary position against what art critic Kenneth Baker describes as 'the artist's activity as a metaphor for human self-definition' (Baker, 1988: 34) whilst also seeking to override the gestural excess found within the non-figurative but yet subjective angst-ridden forms of Abstract Expressionism, the Minimalist aesthetic is governed essentially by two inter-related principles. First, there is the attempt in relation to the work's compositional aspect to demystify the design process; to purposely draw attention to how it has been constructed. In this, its producers aim to foreground the medium's fundamental properties, thus heightening the structural aspects of the work, which under normal circumstances are not perceptible. Thus Minimalist Art, also referred to as 'Primary Structures', 'Reductive Art' or 'ABC Art', can be characterized essentially by its formalist approach as exemplified in works such as Robert Rauschenberg's 'White Painting' (1951), comprising three identical white rectangular panels, or Sol Le Witt's 'Five Models with One Cube' (1965), a ladder-like sequence comprising five white squares, the second of which is projected as three-dimensional. Second, its aesthetic is governed, in relation to the work's semantic aspect, by abstraction and non-referentiality. Stripping it of its content and poetic qualities, including that of intentional aesthetic beauty, its producers actively reject the traditional elements of expression and association, historicism and narrativity and construct the work as object rather than as subject. In this, Minimalism is characterized at least to an extent by the concept of negation, with this drawing further attention to its formalist qualities, which are starkly and brutally isolated in the absence of other (intended) significations: a fact alluded to in 1966 by Frank Stella in his now infamous slogan: 'what you see is what you see'.[10]

In challenging the viewer to confront actualities such as shape, space, line and texture rather than to interpret subject or narrative, Minimalism actively attempts to harness art's sensory and experiential potential and to engender a deeper and more acute perception, thus aiming to realize what Russian Formalist Victor Schklovsky, speaking in the 1920s, referred to as 'defamiliarization' when stating that 'art exists to help us recover the sensation of life, it exists to make us feel things, to make the stone, *stony* […] to give a sensation of the object as

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[10] Frank Stella, quoted in Bruce Glaser (1966) 'Questions to Stella and Judd', *Art News*, 65/6, republished in Gregory Battcock (1968) *Minimal Art*: *A Critical Anthology*. London: Studio Vista, p. 158.

seen, not as recognized'. [11] This issue of increased perceptibility leads us, however, to another consideration: that Minimalism has, despite its aesthetic of non-referentiality, ironically, a far greater potential than referential art to engender a range of non-intended meanings, given its foregrounding of the signifier and simultaneous rejection of the signified. The viewer, when faced with transparency and negation, is forced – to coin a phrase, Potter asserts, by Baker (as cited in Potter, 2000: 14) – to 'complete the work', with this very aspect – the potential for infinite significations – counteracting its simplicity of form and seemingly 'meaningless' existence. It is also, one can note, a prime example of Peirce's aforementioned 'infinite interpretant'.

Edward Strickland, in *Minimalism: Origins*, discusses the difficulties not only in defining Minimalism in practical terms but also in dating it historically, given the diversity and scope that the above aesthetic engenders in practice (Strickland, 1993: 6). Citing the monochrome canvases of Ellsworth Kelly and Frank Stella that date from the mid-1950s as being the prototype in the two-dimensional examples, with Minimalist sculpture (with which the term would become more readily associated) being established a decade later, analogies can also be made, Strickland asserts, between Minimalist art's 'inexorable reductiveness' and what he calls the 'final stage of the dehumanisation of art' (Strickland, 1993: 7) which appeared as early as the 1920s in relation to the Russian Formalist movement. Further parallels can also be drawn, he continues, between the Minimalist principles of emphasizing and indeed, re-emphasizing stark design and the post-Formalist school of the 1930s in their placing in the background what had previously been in the foreground. A further connection can be made, David Lodge asserts, between Minimalist art and Realist art, with the theorist stating of the latter that 'the material ceases to be transparent, but calls attention to itself by the brilliant reflections glancing from its surfaces' (Lodge, 1981: 16): this clearly having analogies with minimalist's focus on perceptibility and the aforementioned notion of 'completing the work'.

In a wider socio-cultural context, the Minimalist aesthetic clearly bears its closest analogies with modernist ideals in its search for abstraction and autonomy as well as in its propagation of form and process. However, given its simplicity as well as its rejection not only of literal and symbolic representation, but also of what might be referred to in modernist terms as 'grand narratives', the Minimalist work also serves paradoxically, as an early post-modernist

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[11] Victor Schklovsky, as quoted in David Lodge (1981) 'Modernism, Antimodernism and Postmodernism' in *Working with Structuralism: Essays and Reviews on Nineteenth and Twentieth Century Literature.* London: Routledge, p. 9.

critique of the complexities and high cultural status with which modernism has become identified. Having associations with American consumer culture as a result of its reasonably effort-free and industrial-like production, its serialized inner components as well as the fact that it is often constructed from pre-existing (and industrial) materials, Minimalist art not only also draws attention to the post-structuralist issue of the normative definition of art and the notion of authorship but also more importantly, to the issue of the relationship between receiver and art object. If we consider theorist Mikhail Epstein's definition of post-modernism as: 'a search for ways out of an analogous revolutionary past' (Epstein, 1999: 5), it can be seen that Minimalist art both complies with and rejects the modernist principle; its protagonists adopting their own 'revolutionary' stance, and taking on the *position* of the Avant-garde, whilst rejecting its actual aesthetics. Becoming one of the first expressions in a climate of 'post-industrial' and indeed, post-modernist consciousness, Minimalism can be viewed as a movement that sought to recreate a sense of 'civilization' and re-grounding; re-clarifying 'formalist' meaning in contemporary terms. In doing so, it challenges the viewer to re-evaluate their own role within the artistic experience whilst also highlighting its own opposition to past traditions, both in artistic terms as well as in its questioning of the wider cultural ethos.

Emerging in America during the late 1950s and early 1960s,[12] Minimalism in its (early) *musical* guise – evolving largely from the above and thus having clear parallels to it in both aesthetic and practice – is characterized first and foremost, in compositional terms, by two principal aspects: first, by asceticism; by a limitation in material that can be seen, relatively speaking, as a reduction comparable with 'the norm'. This applies in relation to the work's texture, its harmonic organization as well as in a more abstract sense, to its melodic components and its use of a modal and/or tonal language, with this prompting one of American minimalist music's initial exponents La Monte Young to coin the style's most fundamental definition: 'a minimum of means'. Governed in a structural capacity by what Potter terms the working out of the 'Basic Unit',[13] the minimalist form is also, and indeed, I would suggest more crucially, defined by a limitation in syntax and teleological

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[12] Although arguably one could give earlier examples of works that exhibit minimalist tendencies such as *Trio for Strings* (1958) by La Monte Young, the most commonly recognized work which established the phenomenon in mass cultural terms, is Terry Riley's *In C* (1964).

[13] I borrow the term 'Basic Unit' from Keith Potter (2000) who uses it to define the initial modal fragment that is subsequently developed by means of either a drone and/or a compositional process.

development,[14] rejecting largely, although not entirely, directionality through the use of either drones or more commonly, a gradual process dominated primarily by musematic[15] repetition. Thus, in relation, the minimalist music aesthetic is also governed, as with that above, by two inter-related principles. First there is the intention to foreground what Robert Francès terms 'objective judgments' (Francès, 1958: 259–60); that is, judgments of a technical nature about the properties of the musical stimulus: i.e. its form, structural configurations, compositional language and so on. In the case of minimalist music, this involves not only drawing attention to music as object but, more specifically, emphasizing as its governing principle, the innards of the musical process, be it its micro-structure or its individual pitches. Composers such as Terry Riley, Reich and Glass not only acknowledge (within their earlier works) music's inherent capacity for intrinsic referring, but moreover, actively attempt to utilize (and indeed promote) what would otherwise be considered as imperceptible compositional or even 'pre-compositional' procedures and properties: those that exist under the surface but yet which have been foregrounded here with the aim of engendering a closer scrutiny. Second, in relation – and again drawing parallels with Minimalist art above – is the deliberate negation of any intentional extrinsic or extra-musical significations. In this, (early) minimalist music espouses abstraction and non-referentiality, although again there is, I would argue, a far greater potential than in many other musical styles to engender a range of non-intended meanings, given minimalist music's asceticism, its foregrounding of structure and simultaneous negation of any intended semantic import. There is also, finally, in connection with both of these principles, the rejection of what Francès again refers to as 'nominative judgments' (Francès, 1958: 60): that is 'personal evaluations or judgments of taste', although it could be argued, in relation to the form's potential for engendering non-intended meanings, that the notion of musical 'beauty' (or any other aesthetic judgement) is always present as a signification in the mind of the receiver regardless of the producer's intention; a notion suggested by Eduard Hanslick (Hanslick, 1854: 60), and one which Nattiez also refers to in stating that 'there is no musical fact that does not engender an evaluative reaction' (Nattiez, 1990: 140).

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[14] Wim Mertens in his book *American Minimal Music* (Brussels: Kahn & Averill, 1983) describes 'external directedness' in music (*Absicht/Purpose*): i.e. 'the expression of feelings, the symbolization of situations and the imitation of actions. It has a representative function. This is distinct from internal directedness (evolution of music from the inside) and not relating to any external narrative or intent of narrative. A distinction can be made between the external and internal action' (Mertens, 1983: 17).

[15] The distinction between 'musematic' and 'discursive' repetition is made by Richard Middleton who asserts that musematic repetition is: 'at the level of the short figure, often used to generate an entire structural framework. [Discursive repetition is] at the level of the phrase or section, which generally functions as part of a larger-scale argument' (Middleton, 1990: 269).

These aspects – the propagation of 'objective judgments', alongside the rejection of traditional harmonic and functional schemas, in particular – suggests that minimalist music's genealogy lies with the modernist aesthetic and, in practice, with serialist and dodecaphonic methods. Whilst this is in part the case, its rejection not only of the traditional but also of structural complexity, alongside the isolation and foregrounding of sonic properties, places the minimalist aesthetic closer to that of Cage and his contemporaries in its striving not for deconstruction but for a cleansing and re-direction of musical thinking. The principles stemming from the Eastern philosophy of Zen that are seen in the experimental aesthetic – whereby one aims for the liberation and co-existence of differing sound sources, and whereby non-intention and the use of indeterminate techniques (allegedly) free the work from what Cage himself refers to as 'individual taste and memory'[16] – can be seen as a direct precursor to minimalist music with its own striving for non-referentiality and for autonomy in construction. Commenting in 1958, the composer Christian Wolff states, in reference to the experimental, that 'one finds a concern for a kind of objectivity, almost anonymity – sound comes into its own. The music is a resultant, existing simply in the sounds we hear, given no impulse by expression of self or personality' (as cited in Nyman, 1974: 30). This is an assertion bearing a strong resemblance to the minimalist aesthetic in its focus upon sound as an entity within itself, in contrast to (and as a reaction against) its more traditional role of constructing inner compositional relationships.

What is significant, however, is that the actual experience engendered when coming into contact with the minimalist work comprises *more* than might be expected, due ironically to the simplicity and transparency of the form itself. It is an experience that is potentially both complex and multi-faceted. Unlike in serialist and experimental musics in which the processes or procedures employed (rigorous but complex in the first, and simpler but arbitrary in the second) are not aurally discernible, those utilized within the minimalist work take on a significance emphasized by the work's transparency, thus becoming both the 'music's object-subject in one' (Hillier, 1997: 15). It is this experience that Reich famously emphasizes in his now seminal essay 'Music as a Gradual Process' (1968), when he states that 'I am interested in perceptible processes. I want to be able to hear the processes happening throughout the sounding music'.[17] In this, the receiver is drawn into the graduations that occur; they become highlighted in the absence of any textural density or

[16] Cage, J. (1961). *Silence: Lectures and Writings*. Middletown: Wesleyan University Press, p. 57.
[17] Reich, S. (2002) [1968]. 'Music as a Gradual Process', as cited in *Writings on Music 1965–2000* (ed. Paul Hillier). Oxford: Oxford University Press.

harmonic development, leading the music analyst Arnold Whittall to state that 'by relying on the repetition and development of motivic material and textural patterns to make the shape of structures perceptible, the absorbing evolution of shapes […] can carry a distinctive musical coherence, even in the absence of traditional harmonic strategies' (Whittall, 1999: 326).

In relation, the lack of teleological development on the surface negates linear listening almost immediately with the act of following a repetitive and unit-based structure engendering a 'static' experience in which time becomes 'anti-narrativic'. As actively intended not only by Reich but also by Riley, Glass and others, this experience becomes the dominant aspect in the whole producer–text–receiver scenario, with the emphasis also being, paradoxically, not only upon the process-led form but also upon the displacement of temporal perception which it produces. Of this, Glass states that 'The music is placed outside the usual time-scale substituting a non-narrative and extended time-sense in its place […]. When it becomes apparent that nothing "happens" in the usual sense, instead, the gradual accretion of musical material can and does serve as the basis of the listener's attention, then he can perhaps discover another mode of listening – one in which neither memory nor anticipation […] have a place in sustaining the texture, quality or reality of the musical experience'.[18] In this, the minimalist work gives rise to a second type of aural phenomenon: what Paul Hillier refers to as a 'focus on the internal qualities of sound', and calls the 'point aspect' of minimalism (Hillier, 1997: 16). Both the isolation and/or simultaneous repetition of single, sustained pitches (or units) leads to a heightened awareness of their inner sound properties, a factor which is also compounded by the continuum in tempo and metre, modality and pitch, and timbre and dynamic range. The equilibrium of these elements enables a clearer perception alongside the breakdown and repetition of known musical elements, thus resulting in a reassessment of the material employed and ultimately of the experience as a whole. Again Whittall, making reference to this, states that 'the sustained single intervals or slowly, changing small-scale patterns of the purer minimalist works allow time for the ear to dig deeper into the subtleties and complexities of the individual sonorities. […] Even though the ear cannot construct a traditional, evolutionary, goal-directed musical experience from these spectra, the aural response is not necessarily more positively passive than in the case of complex works' (Whittall, 1999: 326). Potter, reiterating the above, also asserts that '[minimalist music] goes much further […] in taking as fresh look at single pitches, modal fragments, regular rhythmic structures and – in its later developments –

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[18] Philip Glass, writing in relation to *Music in Twelve Parts* (1971–74), as cited in Mertens (1983, p.79).

chords and simple chord progressions. By selecting some of the oldest and most familiar building blocks of music, and subjecting them to the radical scrutiny afforded by remorseless repetition, it takes on the challenge of revitalizing the most hackneyed and debased musical currency available' (Potter, 2000: 13). In this, the aforementioned definition of Art as given by Schklovsky seems particularly appropriate: the receiver, abandoning what Glass refers to as 'memory and anticipation', is left to comprehend (or indeed re-comprehend) the values, functions and representation of sounds that are known but now reawakened within a very different context.

Within both of these situations, the receiver is required to be much more pro-active in bringing a certain psycho-sociology to the very act of listening. He or she is forced to become a participant in the experience and to focus either upon the qualities found 'outside' the work – or, more specifically, upon those that are 'inside'. In drawing attention to the effects and possibilities that this type of music engenders, this raises issues as to the 'role' involved and to the choices that the receiver has to make in becoming involved in what is either an intensely concentrated and apparently fast-moving experience, or one that is seemingly static, in that neither can be perceived simultaneously. Theorist Peter Kivy, writing in 2001, discusses the issue of whether or not minimalist music in fact adheres to the prescriptive code that says 'Pay close attention to the formal properties of the music and nothing else' (Kivy, 2001: 63), claiming first that its reduction is too pronounced for it to function that extensively in an aural capacity. Kivy goes on to state, however, that:

> The point is not to defeat the prescriptive code: the point is to push it beyond its previous limits […] the point of this music is to increase the listener's sensitivity to minute changes, by placing them within a structure of extreme redundance. And far from this defeating close and undivided attention, it requires such attention to a degree beyond that, indeed, required by (say) The Art of the Fugue, or even twelve-tone serialism […] Minimalism, far from being a rejection of the prescriptive code is, rather, a celebration of it. (Kivy, 2001: 63).

Whilst these two very different aural experiences have been actively cultivated by the likes of Glass, Reich and others, there are, in addition, a wide range of other phenomena – what might be termed psycho-acoustic phenomena – engendered by the minimalist form. Referred to by Reich as a 'by-product', since for him (as well as seemingly for Glass and others), their realization was initially unintentional, these phenomena fall, broadly speaking, into two categories, both of which are engendered by extreme repetition and/or continuum within a

distorted temporality. In the first, the aforementioned stasis creates, over an extended period, a phenomenological experience; a meditative and existential state that transcends the more common aural experiences engendered by more complex and teleological structures. A sense of timelessness occurs and overtakes the ontological time in which the receiver is occupied in listening. As such, the minimalist work becomes an artistic experience that is as much psychological as it is about audible comprehension and cognition. Second, paradoxically, the same techniques can, under a slightly different composite, produce a much more dynamic experience. An apparent forward motion is created, derived from the multiple repetition (and possible phasing) of short structures; a pulsating energy that seemingly travels forward in complete contrast to the stasis and internal focus produced by the repetition of small units of material.

Whilst the likes of Jonathan Bernard (1995), Hillier (1997), Whittall (1999), Potter (2000), Kivy (2001), Martin Scherzinger (2005), Ian Quinn (2006) and Maarten Beirens (2013), to name a few, have all commented to varying degrees on the range of both acoustic and psycho-acoustic phenomena that arise from what Potter refers to as minimalist music's 'working out' (Potter, 2000: 13), it is only in recent years that scholars have begun to discuss with more serious intent, what Carolyn Abbate refers to as minimalist music's 'drastic' qualities: i.e. the emotional, sensory and even physical, coenesthesic and kinesthetic experiences that are engendered. This lack of exegesis highlights what Abbate refers to as the 'imbalance in music scholarship that excludes the presence of real music, the material and the carnal […] when the gnostic is given the upper hand' (Abbate, 2004: 527). Despite the fact that Reich has made repeated references to the complex experiential consequences of listening to his (and others') process-led forms, with Bernard (1995), Quinn (2006), Potter (2007) and Beirens (2013) in particular calling for analytical methods that take this aspect into account, minimalist music is still usually typified by its structural components, by an over-simplified stereotype that is characterized by its aesthetic of critical reductionism and disengagement, with its potential to 'signify' often dismissed as a result of what Robert Fink provocatively refers to as its 'empty gesture of negation' (Fink, 2005: xi).

This brings us onto an important issue: to the fact that the minimalist phenomena is not only being increasingly associated with certain (often negative) connotations but is also, in spite of the above stereotype, being imbued with actual defined significations or tropes. Whilst minimalist music's critics refer all too frequently to the so-called regressive psychological

states that it allegedly engenders – to hypnotic and trance-inducing ecstasies; to what Quinn, writing in relation to others' perception of Glass, refers to as 'a selfish, emotion-first, feel-good music that depends […] upon high amplification and a glittery, glassy surface' (Quinn, 2006: 284) – the likes of Cumming (1997), Leydon (2002), Scherzinger (2005) and Fink (2005), take a more positive, hermeneutic approach, discussing what they (and others) perceive to be minimalism's extra-musical and more commonly, psychological associations. Fink, in particular, advances the notion that repetition – with its connotations of what Freud refers to as the Death Instinct – operates 'beyond the pleasure principle'; that it negates teleological desire and the 'Life Instinct' (Eros) in favour of self-annihilating degeneration (Thantos). Such a position supplements comments made by Mertens who, in what was in 1983 the earliest culture-critical study of minimalist music, draws even further analogies with a concept prominent within Lacanian psychoanalysis: that of a pre-subjective space, defined as 'The Real'. This, Mertens argues, is akin to minimalism's anti-dialectical and non-teleological forms in that it denies the self the means with which to create memory and anticipation, whilst suppressing identity, self-reflection and growth. Both Fink and Mertens also maintain, paradoxically, that the intensity derived from what the former describes as American minimalism's 'mechanical repetition' has an equally firm foundation in the libidinal philosophy of Deleuze/Guattari and Lyotard. Cumming (1997) discusses how the negation of syntax, in relation to Reich's later output, allows the receiver to focus more closely upon the musical subject, upon its timbre and micro-structures; the listener, she asserts, *becomes* the subject through the experiential effect, and associates with it via the notions of voice and gesture. Likewise, Rebecca Leydon (2002), building upon Middleton's distinctions between musematic and discursive repetition (Middleton, 1990), constructs a typology of tropes based upon what she claims are distinct and definable experiential effects engendered by the post-minimalist outputs of Michael Nyman and others.

This notion of the minimalist form engendering experiences that are analogous with out-of-reality psychological states will be discussed further in relation to Knaifel's music and aesthetic. What is crucial for now is that all of these parallels and interpretations draw attention to the fact that minimalist music has an inordinate potential to engender significations that are not intended and which, furthermore, actively defy its quasi-modernist/experimental aesthetic. Referring moreover to the semantic implications that can be derived not only from coming into contact with the minimalist process, but also from the actual concept of equilibrium that the process itself engenders, the semiologist Eero Tarasti

raises the equally significant issue that any modification in this equilibrium can in itself draw further significations, thus again 'maximalizing' the minimal and encouraging the receiver to (re-quoting Baker) 'complete the work'. Of this, he states that 'the crucial artistic device now becomes the slightest change in the redundancy created by repetition […] changing even the slightest piece of the signifier can call forth extensive reflections on the signified' (Tarasti, 1994: 277).

1.2.2 Russian Post-Minimalist Music:

During the mid-Seventies, approximately a decade or so after minimalist music first emerged in the United States, two simultaneous yet separate events occurred that would radically alter its direction in both aesthetic and practice. The first, and indeed the more organic of the two, was its evolution in America: this having been prompted by the desire by some of its original exponents: e.g. Glass, Reich, and others (mainly the subsequent generation) to extend what many regard as the technical limitations of the 'purer' minimalist styles, primarily through the use of greater harmonic and teleological development, greater textural complexity and an increase in discursive (as opposed to musematic) repetition.[19] American minimalist music also acquired in many cases after 1976 an additional semantic dimension, indicating a new flexibility surrounding its original aesthetic of non-referentiality with there now being, conversely, less emphasis upon the perceptibility of structure, and, by default, the creation of the various acoustic phenomena discussed. With minimalist music increasingly embracing postmodernist notions and ideals, the process-led form now begins to function (intentionally) as a trope with the increased use of both pastiche and quotation giving rise to historicism and greater inter-textual considerations. The second, and indeed very different event, concerns the widespread dissemination of the (earlier) minimalist styles throughout Europe and beyond, with this occurring from 1973 onwards in all known locations. This would lead, subsequently, to the rise of a minimalist 'Diaspora'; to the emergence of an increasing number of post-minimalist variants or repertories: each having a distinct and indeed, different identity not only to both the former and more recent American variants but also, more crucially, to one another. Significantly, these European variants, unlike those emerging in America, would be derived not through a process of habitual

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[19] The point at which American minimalist music in its purer guise transmutes into what we can define as 'post-minimalist' is generally agreed to be around the mid-Seventies. Keith Potter (2000: 251) cites Glass's *Einstein on the Beach* (1976) as being the first 'post-minimalist' composition due to its increase in harmonic and teleological development.

evolution but through a far more artificial process of adoption and adaptation, with the juxtaposition of both ancient and modern traditions, as well as those from different and in some cases quite diverse and conflicting cultures, creating a range of (sometimes peculiar) 'dialects', again in both aesthetic and practice.

As mentioned, Russian post-minimalist music first emerged in the Soviet Union during the mid-Seventies, with each of its first generation exponents adopting minimalist techniques more or less simultaneously between 1974 and 1978 [20] whilst under the auspices of 'ALternativa',[21] a marginal, left-wing and predominantly experimental faction that existed on the Soviet underground scene from 1972 to 1979.[22] With each being born within the same four-year period and each being the offspring of at least one notable Soviet musician and/or musicologist, all of these composers had also experienced up until this point the exact same educational, creative and compositional influences within an analogous cultural and socio-political (totalitarian) context. Whilst Martynov, Korndorf and Rabinovitch-Barakovsky would meet as undergraduates at the Moscow Conservatoire during the mid-Sixties, with the slightly older Knaifel in St Petersburg and Pelecis in Riga each becoming acquainted with the group a few years later, the fact that all would go on to become leading figures of the second ('post-Trinity') generation of the Soviet Avant-garde towards the end of the decade, marks a significant difference from their American counterparts: La Monte Young and Terry Riley only ever being associated with experimentalism prior to their minimalist exploits, with Glass and Reich having never been connected with either experimentalism or the Avant-garde. Putting the Russian composers' post-minimalist careers into context, we can note first that each would adopt minimalist techniques and realize their own post-minimalist style as a single occurrence; that is, as opposed to employing the (purer) American style first and adapting this at a later date. This again marks a significant difference from a number of other Eastern European variants, those in Hungary and Romania especially, whose exponents, having initially employed a much more rigorous process-led form, have

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[20] Whilst Rabinovitch-Barakovsky is arguably the first Soviet composer to have produced a post-minimalist work, *La Belle Musique No. 2* (1974), drafted in the Soviet Union but completed after his emigration to Paris in 1974, Martynov is the first Soviet composer to have produced a post-minimalist work entirely on Soviet soil: this being his *Partita for Solo Violin* (1976). Knaifel also vies for this position in that whilst his first post-minimalist work *Jeanne* has a completion date of June 1978, he claims to have adopted minimalist techniques in 1975, with a composition notebook dated February 1976, supporting this claim.

[21] The capitalization of the letter 'L' is deliberate.

[22] Although the movement itself was disbanded in 1979, the Moscow-based 'Festival ALternativa', originating in conjunction with the movement in the mid-Seventies, still takes place every year, organised largely by Martynov and Pelecis, with its ethos of promoting primarily minimalist and experimental music having been maintained.

subsequently modified it, primarily by the inclusion of greater harmonic complexity and an increase in discursive repetition. Second, each of the Russian exponents has also adhered consistently to their chosen post-minimalist style throughout the intervening decades, bar any compositional hiatus, non-minimalist commissions or in the case of Martynov, liturgical writings, [23] each doing so with very little aesthetic and compositional development, as mentioned.

Whilst all of these composers (including the second generation [24]) can collectively be considered a 'school' or movement on account of their minimalist (and indeed non-minimalist) commonalities, each can also be identified, and characterized, by certain individual traits, each having not only a slightly different take on the collective post-minimalist aesthetic, but also more crucially, on compositional technique. Taking into account a variety of works from every exponent, a number of notable similarities and differences come to light that are present across all decades and within all genres. First, all works are characterized primarily by techniques that immediately single them out as archetypally minimalist: by the use of homogeneous forms which are ascetic in both material and texture; by the use of predominantly modal and/or tonal languages; and by the use of either drones or, more commonly, systematic processes that develop gradually by means of repetition and/or a slight modification of a Basic Unit. Again, in all cases, these forms are significantly limited in teleological development, with all exponents employing at least to some degree the additional use of silence. We can also note, however, the relatively small yet fairly regular modification of these techniques, compounded further by the use of non-minimalist techniques: Martynov, Rabinovitch-Barakovsky and to an extent, Pelecis all

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[23] Both Knaifel and Martynov in particular have produced several commissioned, non-minimalist works; Knaifel writing for both film and television, with Martynov writing predominantly for theatre. It is interesting to note however, that Martynov's (quite substantial) liturgical catalogue – written explicitly for Russian Orthodox church services and therefore not intended to be 'minimalist' – does however comprise a number of comparable techniques. This is not surprising however, given that Martynov's motivation for adopting minimalism was in part, its likeness to *Znamenny* chant, as will be discussed.

[24] Making reference to the second generation which, as mentioned, emerged in approximately 1991: we can note that this evolved largely due to the fact that Moscow's 'ALternativa' festival witnessed a revival during the late eighties of the early American minimalist works, with this bringing in new audiences and resulting in several new (and increasingly younger) additions to the movement. These include (most notably): Sergei Zagny (b. 1960), Ivan Sokolov (b. 1961), Anton Batagov (b. 1965), Dmitri Rabitsev (b. 1969), Pavel Karmanov (1970) and Alexey Aygi (1969). Directly influenced by the early American models – Karmanov, with his repetitive-based work *Different Rains* (!), for Flute, Piano and Tape (1997) being a clear example! – these younger composers share essentially the same aesthetic and practice as the first generation; proof that the variant is indeed, culture-specific, with the primary differences being: a) a more rigorous use of process; and b) a more conceptual-based semantic import. They also differ in that they are also, in all known cases, professional performers, thereby performing both their own and other minimalist (and experimental) compositions.

employ a rigorous process-led and repetitive-based homogeneous form that nevertheless comprises, paradoxically, the juxtaposition of a range of both pastiche and in some instances, quotation, thus placing an emphasis upon syntax and harmonic function that, by definition, should not be present. We can also note, especially in relation to both Korndorf and Knaifel, the use of differing (although not necessarily contrasting) micro-structures that render the work heterogeneous, at least to an extent, alongside the use of both quasi-serialist units and Avant-gardist performance techniques. Additionally, there is evidence of a shift in part from musematic to discursive repetition, with metre having lost its audible significance and the sense of uniformity that would otherwise occur having been displaced by more complex and less rhythmical patterns. As a result, sound has returned, at least to a degree, to its more traditional function, that of being tied to inner compositional relationships rather than being an overtly audible entity in itself, with the emphasis having shifted slightly from that of process to one more readily associated with content. There is also, in all known cases – even to the point of cliché – the use of a much slower tempo than that exhibited within the American output, with this also altering the range and, indeed, type of acoustic and psycho-acoustic phenomena engendered. By way of illustration, *Figure 1.1* below, taken from the opening section (bars 1–62) of Martynov's now seminal post-minimalist composition for two pianos, *Opus Posthumum II* (1983, rev. 1993; MS[25]), demonstrates the juxtaposition of a tonal, harmonic and more teleologically driven fragment, with the beginnings of a highly rigorous and repetitive process. *Figure 1.2*, taken from a later work by Korndorf for solo piano, *A Letter to V. Martynov and G. Pelecis* (1999; MS), indicates, conversely, a repetitive, process-led form that leads into highly stylized (classical) pastiche. *Figure 1.3*, taken from one of the focus works under analysis here – *A Silly Horse: Fifteen Tales for Singer (Female) and Pianist (Male)* (1981) (Sovetskii Kompozitor: Leningrad, 1985) – shows the use of a (modified) quotation juxtaposed within a highly ascetic structure that employs almost direct repetition.

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[25] The score in question exists only in handwritten manuscript, having never been published. I have however, for performance purposes, made a computerised version of it using Sibelius software, thus I am able to use a more presentable copy of it here.

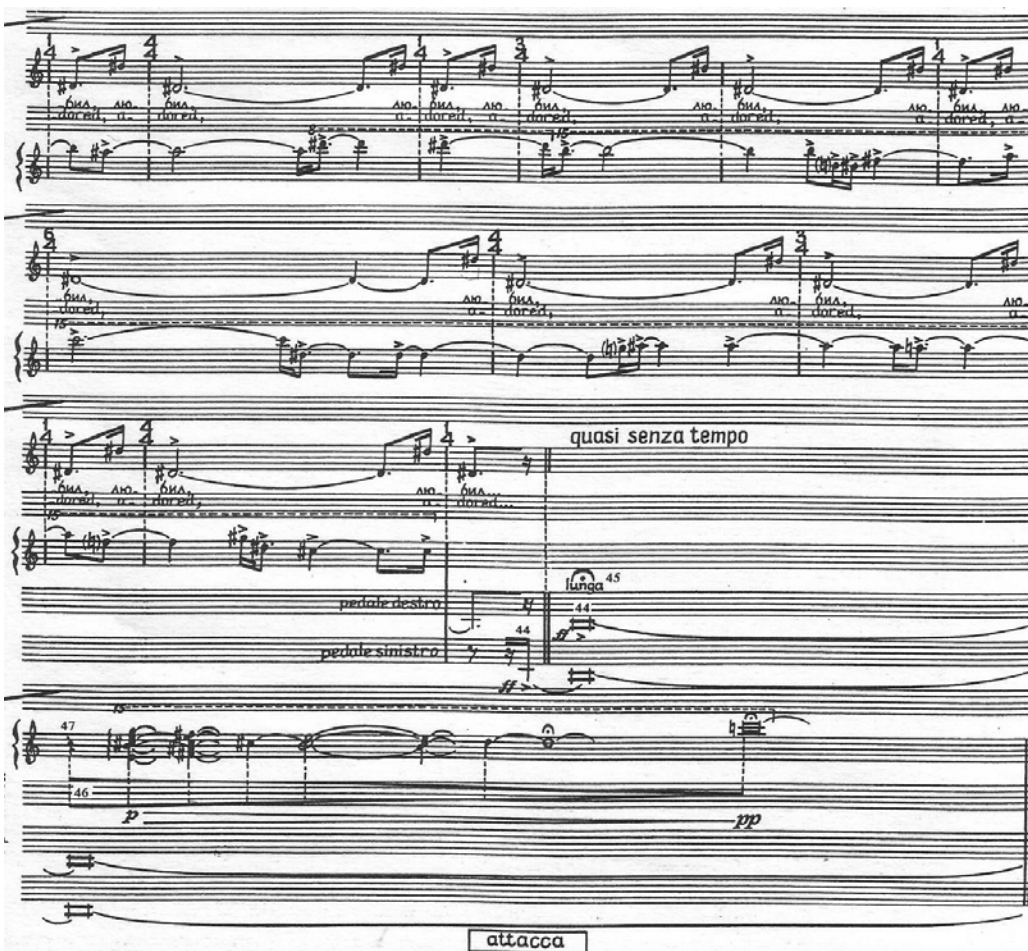*Figure 1.1: Extract from* Opus Posthumum II *(1983, rev. 1993):*

Figure 1.2: Extract from A Letter to V. Martynov and G. Pelecis *(1999):*

Figure 1.3: Extract from A Silly Horse – Episode Eleven: 'Jonathan Bill'*:*

Returning to the variant's emergence within the Soviet Union, first, we can note that this differs from that in other locations in that there exists a very clear distinction between the arrival of American minimalist music in Russia – i.e. the point at which it first appeared on Soviet soil – and its subsequent employment – i.e. the point at which these first generation exponents start to adopt and adapt minimalism thereby making it their style of choice. Whilst the second of these two events occurs in 1974, as mentioned – this being in line with the phenomenon's emergence in other Eastern European locations – American minimalist music in fact arrived on the Soviet underground scene in an unofficial capacity, much earlier, in 1968. This raises questions not only as to why it appeared so prematurely but, moreover, why its techniques were not adopted by a single Soviet composer at that time. Further questions arise as to why, conversely, were minimalist techniques then adopted so specifically between 1974 and 1978, given that the phenomenon was already widely known about on the Soviet underground scene as a stylistic and compositional concept? What factors were in play to act as a turning point and that would influence these would-be exponents more or less simultaneously? And what were the issues that would prompt each of them to adopt specifically minimalist techniques as opposed to any other?

The fact that American minimalist music permeated (and indeed, was able to permeate) the Soviet underground scene in an unofficial capacity an entire six years ahead of its official dissemination can be attributed entirely to socio-political factors, with the artificiality and 'incestuous' nature of the scene additionally hastening its distribution and raising its profile. According to a number of sources,[26] the actual date of minimalist music's arrival in the Soviet Union can, unusually, be specified and indeed, accredited to a single individual: noted Soviet musicologist and first biographer of Shostakovich, Ivan Martynov (1908–2003). [27] Acting as Communist Party 'minder' to Soviet dignitaries abroad (as well as to Stravinsky during his historic return to the Soviet Union in September 1962), Martynov would allegedly bring into the Soviet Union on a fairly regular basis an assortment of officially unobtainable material, ranging (in the musical medium) from classical scores and recordings (both traditional and contemporary) to records and audio cassettes of jazz, folk and popular music. In early 1968 (the exact date is unknown) he acquired in the West a copy of the score instructions of Terry Riley's now legendary minimalist composition *In C* (1964). Martynov,

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[26] Four interviewees have separately recounted these events: Vladimir Martynov and second generation exponent Sergei Zagny, as well as pianist Alexei Lubimov and musicologist Margarita Katunian.

[27] The publication in question is: Martynov, Ivan, Ivanovich (1947). *Dmitri Shostakovich: The Man and his Work* (translated by T. Guralsky). New York: Greenwood Press, 1969.

passing it via a chain of unknown individuals, presented it as an anonymous, satirical joke to composer Edison Denisov, who denounced minimalist music as a 'fascist disease'[28] and symbolically flushed the score down a toilet at the Moscow Conservatoire as a demonstration and warning to his second-year composition students. Coincidently, the score was later retrieved by Martynov's own son, the aforementioned Vladimir Martynov (a third year composition student), who would – with little more than a hint of irony – go on to become Russian post-minimalist's leading exponent.[29] Initially unaware of his father's involvement, the 22-year-old Martynov gave, along with pianist Alexei Lubimov, the work's Soviet premiere and, as such, the first Soviet performance of a minimalist composition, in an version for two pianos, as part of an underground happening at his father's Moscow apartment in September 1968. Lubimov, whilst corroborating the event,[30] dates the performance slightly later, however, as 'sometime in the winter of 1968/1969'.[31] Musicologist Margarita Katunian and Lubimov both discuss how American minimalist music was subsequently disseminated throughout the underground Moscow scene as a stylistic and compositional concept via scores and recordings, largely through the efforts of Vladimir Martynov, Lubimov himself and others,[32] who would arrange listening sessions, music discussion groups and 'happenings' whilst often targeting peers from the Conservatoire to perform both minimalist and experimental repertoire. Unlike in Western locations, all those involved – largely postgraduate performance and composition students, but also a variety of professional musicians as well as individuals in the other arts – encountered the phenomenon within an

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[28] As cited in interview by Alexei Lubimov: Interview with author: 28th July 2010, Moscow.

[29] Martynov is widely regarded as Russia's leading post-minimalist exponent, namely, in that he initially propagated the phenomenon, gave its first Soviet premiere and was the first to complete a post-minimalist work whilst still on Soviet Soil, as mentioned. Continuing to propagate the American examples through regular Soviet/post-Soviet events and festivals whilst acknowledging more than any other exponent, the influence of these on his own compositional practice, Martynov is also known for consistently employing since 1976, a particularly rigorous form of repetitive technique. Regarded as a polymath in view of his diverse activities and interests, he is also a specialist in Eastern Philosophy, Western and non-Western Theology as well as Literary Theory, with his interest in semiotics and more specifically, the semiological theories of Claude Levi-Strauss and Umberto Eco influencing his compositional aesthetic and practice. He is also known, not without criticism, for his radical philosophical and compositional manifesto *The End of the Compositional Era* (1996) in which he propagates 'bricolage': in this case, the juxtaposition of pastiche and quotation which gradually unfold by means of the minimalist process. He is also a leading government advisor on Russian Orthodox Church music as well as formerly the composer-in-residence at Moscow's renowned experimental theatre, Taganka.

[30] Alexei Lubimov: Interview with author: 28th July 2010, Moscow.

[31] In addition to the two individuals named above, two (non-minimalist) composers, Dmitri Smirnov and Viktor Ekimovsky both corroborate the event, each stating that they were also present. Neither however, are certain of its exact date, with both stating that it was during the latter half of 1968.

[32] Two key figures in this dissemination were the Russian composer Eduard Artemyev, known for his pioneering work in electronic music as well as the distinguished Soviet violinist Tatiana Grindenko. Formerly the professional and personal partner of Gidon Kremer and currently the director of Moscow's leading contemporary music ensemble OPUS POSTH., Grindenko, in being since 1976, the spouse of Martynov, is the leading performer in propagating his music.

'alternative' and highly insular atmosphere that engendered a sense of unity and created, paradoxically, a richer creative environment. Speaking in interview in 2004, Martynov states that 'It was an artistic environment unlike any other. We were forced into a corner but oppression produced a greater flurry of activity than would have otherwise existed and there were always ways in which to outwit officialdom and to come and go with materials, unnoticed through the back door'.[33] In relation, Katunian, Lubimov and Ekimovsky each discuss the nature of the now legendary 'home exhibits': underground exhibitions of visual art accompanied by performances of new music that would take place under some pretext at someone's apartment, with the percussionist Mark Perkarsky (cited in Schmelz, 2009: 194) stating that 'People [there] were always extraordinarily interesting, witty [...] it was a very tight circle; a defined circle'. The musicologist Levon Hakobian adds to this, stating that 'We were living as if on an island, hidden not only from the rest of civilization but also from the official life that operated on the surface. But our island was neither uncultured nor lacking in creative spirit. The Western perspective of Soviet life at that time is, it seems, naïve and over-simplistic. The general and romanticized idea is that we Soviets were pitiful creatures living in a vacuum. This however, is not the case [...] everything was possible and we had everything we needed'.[34]

We turn now to the fact that despite minimalist music's high profile on the underground scene, both as a style and as a concept – one that all of its would-be exponents were fully aware of, not least Martynov – in no case were its techniques actually adopted until its official arrival in 1974. In discussing the reasoning behind what was just as much an active decision not to adopt the style when it first appeared in 1968, as it was to adopt it six years later, Martynov dismisses first the suggestion that both he and his colleagues, having encountered what was effectively a new, Western and therefore 'subversive' art form in the late Sixties, consciously postponed their adoption of it until its authorized presence in the Seventies for fear of reprisals from the Soviet authorities. Recalling his willingness to go against officialdom, giving as an example his organization of an experimental, 'ALternativa' event in 1973, he states that 'One of my activities, about a year before I recognized minimalism as the true way forward, was to organize an open and well-publicized "happening" in Latvia, along with my associates, Alexei Lubimov, Georgs Pelecis and Mark Perkarsky. True, I was forbidden from entering the city of Riga by Soviet officials thereafter. But I didn't take this

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[33] Vladimir Martynov: Interview with author (Interpreter: Sergei Zagny): 2nd August 2004, Moscow.
[34] Levon Hakobian: Interview with author (English language): 27th April 2001, Moscow.

seriously and in no way was I ever afraid of repercussions as an artist or as a human being.'[35] Hakobian, whilst agreeing that a fear of reprisals would not have featured highly in these composers' initial decision to reject minimalism – not least given their readiness to be seen at that time as leading exponents of the Avant-garde – offers in addition a rather judicious perspective, asserting that the authorities, despite issuing the above penalty to Martynov in 1973, would have been tolerant of their adoption of minimalism had this occurred in 1968; perhaps more so, as this would have signified a rejection of serialism in favour of a language which was more tonal (modal). Speaking in interview, he states that 'The irony is that the [Communist] Party would have been delighted. Not on the surface; indeed, there would have been some minor punishment, conceived no doubt by some clueless hack-worker. But our leaders would have let minimalism pass through, relatively speaking, in an attempt to rid our culture of dodecaphony, which is far less pleasing to the common man and therefore far more of a threat to the Socialist Realist mentality'.[36]

In my conversations with all living first generation exponents (Martynov, Knaifel, Pelecis and Rabinovitch-Barakovsky) about their reasons for rejecting minimalism as a direction at that time, each asserted that it was viewed by the underground scene as a mere curiosity; as a style to be performed and moreover, listened to, but never, significantly, as one to be utilized, given its supposed 'incompatibility' with the modernist aesthetic. Martynov, the composer largely responsible for its initial dissemination, states, ironically, that whilst being interested in it in certain respects, he nevertheless made a clear distinction between: 'minimalism that stimulated me as a performer and was surprisingly difficult to perform; minimalism that allowed me to listen to structures in a different way – and minimalism that was the antithesis of everything that I believed in as a composer. It wasn't cutting-edge'.[37] Knaifel, in discussing this further states that 'For me, and for others, Avant-gardism was a direction which was subversive and viable. It was serious, progressive. It had possibilities for originality and was intellectually high-minded. Minimalism was certainly subversive; however, it wasn't and isn't progressive in any sense. [38] Rabinovitch-Barakovsky adds to this in explaining that minimalism was viewed at that time, not merely as 'anti-modernist' but, moreover, as a direction akin to a 'non-academic' style on account of its simplicity, its tonality, and, more crucially, its potential to engender psycho-acoustic phenomena, thus being characterized more

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[35] Vladimir Martynov: Interview with author (Interpreter: Sergei Zagny): 2nd August 2004, Moscow.
[36] Levon Hakobian: Interview with author (English language): 27th April 2001, Moscow.
[37] Vladimir Martynov: Interview with author (Interpreter: Sergei Zagny): 2nd August 2004, Moscow.
[38] Alexander Knaifel: Interview with author (Interpreter: Natalia Vakulenko): 6th June 2012, St Petersburg.

by its aforementioned 'by-product' than by its formalist tendencies and espousal of non-referentially. He states that 'everything that minimalism is and represents: this is what we need now. But it was not what we either wanted or needed then. It has an emotional component. It is neither modern nor has its form hidden. There is, I suppose, an idea or even a game which says that [the structural configuration of] Avant-gardism has to be beyond the understanding of many. [The structural configuration of Early American] minimalism is, it seems, capable of being understood by all'.[39]

With a difference in perspective that seems to echo the wider political oppositions in play at that time – the Soviets focusing primarily upon the one aspect of minimalist music that for the Americans was initially unintentional – it is clear from the above citations that these composers possessed (and to a degree, still possess) a fairly inaccurate perception of the early American minimalist aesthetic. Comments such as 'it was the antithesis of everything that I believed in as [an Avant-garde] composer', 'it wasn't cutting edge' or 'it isn't modern' clearly indicate their assumption that minimalism was/is anti-Avant-garde, with statements such as 'it has an emotional component' alongside Rabinovitch-Barakovsky's under-estimation of its non-referentiality implying their misreading of its abstract and formalist intentions. Such inaccurate perceptions are due, it seems, to four main factors. First is the fact that the phenomenon was experienced entirely out of context, with these composers having had no experience of it within the Western counter-culture in which it had evolved. Second, and compounding this, these composers had also developed a unique perspective on the European Avant-garde given that it too had emerged on the Soviet underground scene not only out of context, but also, more crucially, with a temporal lag which, at its peak, is estimated by Epstein to be about twelve years (Epstein, 1999: v). Engaging with a far more austere form of the Avant-garde than that which existed at that time in other locations, their (slightly distorted) perceptions of both of these movements were, as a result, far less analogous than they would have been otherwise, with this augmenting the degree to which minimalism seemed at odds with their present aesthetic. Third is the fact that the exponents were also experiencing the minimalist phenomenon within an underground culture that was to a large extent artificial, if not 'incestuous', with this very insular environment producing, and indeed perpetuating, a 'bubble mentality' that exacerbated their inaccurate perceptions and created little incentive for external influence, wider discussion and debate or cross-cultural

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[39] Alexandre Rabinovitch-Barakovsky: Interview with author (Interpreter: Patrick de Clerk): 1st February 2004, Lille.

communication.[40] Of this, Hakobian states that 'The problem was not a lack of access but one of ignorance. Our perceptions and experiences of Western cultural movements and the art that this has produced were, are and probably always will be, incorrect in many ways. This is a result of the lack of freedom that prevailed and the atmosphere that it generated, although to be fair, it produced, paradoxically, the need to undertake worthy tasks, with this often creating excellent artistic results'.[41]

Finally, there is the fact that each of these exponents also forged at that time wider parallels between American minimalist music and vernacular sources. Whilst these parallels were perhaps understandable, they also furthered the miscomprehension that minimalism is a 'non-academic' style. Martynov, in highlighting the commonalities between minimalism and the use of modal motifs, repetition and asceticism in Gregorian and Russian Orthodox *Znamenny* chant, goes onto elaborate upon the connections that he identifies between minimalism and the folk traditions of the Northern Caucasus, Pamir and Tadzhikistan,[42] thereby making an ethnomusicological connection which bears a resemblance to those made by Glass and Reich in relation to both Indian and Ghanaian musics. Martynov states that 'minimalist music […] is merely a separate channel, running alongside the mighty and ancient channel of folklore, with an independent structure and a completely different ontological nature' (as cited in: Katunian, 1997 [1988]: 170). Both Korndorf and Rabinovitch-Barakovsky each make similar connections between minimalist music and Eastern Russian Folk traditions, with Korndorf's widow, Galina Averina-Korndorf, discussing how her first husband's post-minimalist work for solo piano and magnetic tape, *Yarilo* (1981), uses Russian folk motifs that develop almost imperceptibly through a gradual and repetitive additive process to symbolically represent the rising of the sun during an ancient pagan ritual.[43] Korndorf's biography on the website for

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[40] Whilst several factors have contributed to the 'localized' perceptions held, what is surprising is that the mentality initially fostered has been self-perpetuating. Although opportunities to access Western sources, opinion and perspectives have steadily increased, all those of the first generation still maintain, at least to some extent, the perceptions that they held thirty years ago, with the implications of this clearly being vast, not only in terms of how their own post-minimalist music has evolved, but moreover, in how they (in the majority, holding posts within various Conservatoires) have influenced others, primarily, Russian post-minimalist music's second generation.

[41] Levon Hakobian: Interview with author: 15th February 2008, Moscow.

[42] Both Martynov and Lubimov undertook a student field trip to these regions in 1966 to collect and collate Eastern Russian folk melodies, with both making a second visit in 1974.

[43] Galina Averina-Korndorf: Interview with author (English language):24th October 2010, San Francisco.

Continuum Contemporary Music, a Canadian ensemble specializing in new Canadian music,[44] states that:

> An important turning point in [Korndorf's] development was *Yarilo* (1980) (*sic*), for piano and tape, named after a sun god and the awakening of spring. If previous works were written in the confrontational manner typical of the 1970s, then *Yarilo* and the chamber works that followed in the 1980s are characterized by unhurried and meditative musical development. His artistic outlook was informed by pantheism and man's desire to merge with nature in an attempt to solve the crises of modern society. Musically, this is embodied by tonality replacing atonality.[45]

Perhaps most curious of all are the connections made by not only by Martynov but also by a number of other, non-minimalist composers – Eduard Artemyev in particular – between minimalist music and the elongated, frequently repetitive and at times, hypnotic structures produced by British progressive rock supergroups such as Yes, ELP (Emerson, Lake and Palmer), King Crimson and Curved Air, as well as the German group Tangerine Dream. Martynov discusses, not entirely accurately, how American minimalist music was born at least in part out of the (originally American) psychedelic movement of the mid-Sixties,[46] and that it attempted to emulate the 'acid-induced sense of timelessness' (Macan, 1997: 139) that prog-rock (in particular the British variant) went on to produce.[47] In relation, Martynov would, between 1974 and 1978, manage his own Russian prog-rock group, FORPOST, dedicated to playing covers of British prog-rock albums, as well as a number of his own early post-minimalist compositions.[48] According to both Zagny and Katunian, Martynov's only rock-opera *The Visions of St Francis of Assisi* (1978), which includes a number of minimalist, prog and electronic elements combined, was influenced both in structure and electronic sound by Yes keyboard player Rick Wakeman's most successful solo symphonic rock composition, *The Six Wives of Henry VIII* (1973). Many of Martynov's later post-minimalist works also have in

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[44] Nikolai Korndorf, having emigrated from Russia in 1991, was resident in Vancouver from that time onwards until his untimely death from a brain aneurysm in May 2001, with a number of his works written both before and after his arrival in Canada being performed by a variety of Western musicians and ensembles.

[45] The date and author of this text (currently available at http://continuummusicorg/about/bios/nicolai-korndorf) is unknown.

[46] It would be more accurate to say that these two movements evolved in parallel within the wider American counter-culture. Edward Macan elaborates on the fact that whilst the American minimalist exponents saw their music as an antidote to complexity, with the psycho-acoustic phenomena produced as a 'by-product' – Psychedelia and more latterly British prog-rock, conversely, attempted to engender more meditative states and introduce complexity into a popular music scene dominated by simple Blues-style harmonies (Macan, 1997: 140). It is only later, post-1972, that minimalism and Prog-rock would merge, largely under the auspices of 'Ambient Music', produced in the main by Brian Eno and *King Crimson* founder/guitarist, Robert Fripp.

[47] Martynov's perception of British prog-rock (this also having arrived on Soviet soil unofficially) is, in direct contrast, fairly accurate; this being due, I suggest, to there being far less ambiguity in aesthetic in rock music, than there is in the contemporary classical genres.

[48] It is also ironic to note that whilst British prog-rock supergroups (particularly *ELP* and *Yes*) employed a large number of quotations from Russian classical music in their repertoire, Soviet composers have thereby been producing covers of British rock versions of Russian classical music!

themselves certain parallels (albeit without the 'rock') with the pastiche-filled, elongated structures that many British prog exponents became known for during the genre's final years in the mid-Seventies. Martynov, in discussing the commonality not only between minimalism and prog but also between minimalism and all of the aforementioned styles and genres, asserts that 'minimalism has two roads: that which exists in the concert hall, the rituals as created by Philip Glass, Terry Riley and Steve Reich[49] – and those that by-pass the Twentieth century and allow us to return to other fields. Minimalism as a style is wider than that which came from America in the 1960s. It joins different musics, from rock and folk to electronic sources; it joins the modern to the archaic […]. It returns mankind to ritual and to old and former ways of listening and being'. [50]

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From the mid-Seventies onwards, Russia would start to witness what is often referred to as '*Zastoy*' – 'the era of stagnation' – so called due to the mass economic, political and social unproductivity that occurred, paradoxically, at a time when opportunities for modernization had begun to increase. After a short period of liberalization during the early to mid-Seventies, social repression again started to resurface following the revoking of several of Khrushchev's reforms and the partial rehabilitation of Stalinist policies: a repression that would span right up until the introduction of Gorbachev's *Perestroika*-inspired restructurings during the mid-Eighties. It is within this window of liberalization that the official arrival of minimalist music occurred, dating, if we recall, in 1974 – more or less at the same time as it did in other locations outside the United States, and thus without the aforementioned 'temporal lag' due to the fact that censorship was more lax than it had been during the previous decade. The fact that these exponents' adoption of it coincides precisely with its official advent seems to suggest that the two events are inter-related; that their decision to espouse minimalism was a direct result of it suddenly having acquired a more formal presence. This is not the case, however. To clarify, minimalism's official arrival in the Soviet Union coincided with what was already, in all cases, an existing search for a new compositional direction, although every exponent interviewed acknowledges that its

[49] The use of the phrase: 'the rituals as created by…' is particularly telling in that it suggests that Martynov, speaking as recently as November 2004, was still under the impression that the American exponents perceive their own music as having a primarily ritualistic function which is not the case (see for example, Reich, 2002 [1968]).

[50] Lecture given by Vladimir Martynov: Centre for Russian Music International Seminar Series; Goldsmiths College Music Department, London: 17th November 2004.

appearance was timely and that it actively renewed their focus of it and consolidated their choice of style. Whilst Knaifel dates his search as beginning in 1970, Pelecis, Martynov and Rabinovitch-Barakovsky each date theirs between 1972 and 1974, with Korndorf, according to his widow's recollections, beginning his search, a year later in 1975. Crucially, all of the composers interviewed cite identical reasons, not only in deciding to search for a new direction, but more importantly, in selecting minimalism as their choice of style. The fact that each chose to alter their approach at more or less the same time, with all citing identical motives, indicates that at least some of the factors involved were generic: i.e. either shared compositional concerns or influences, or wider artistic and cultural changes or developments. Whilst some the reasons cited are artistic and/or cultural, we should note, however, that none of the composers were influenced by political or even socio-political factors, despite the context in which they lived.

First, almost every exponent makes explicit reference to having developed what are specifically compositional concerns: these having not been in play in 1968 when minimalism was first encountered. All, with the exception of Knaifel, as will be seen, cite their increasing dissatisfaction with serialism: this being symptomatic of a growing despondency with the problems associated with the Avant-garde and with the complexities of the modernist language as well as with wider issues concerning authorship and the rejection of historicism, issues that were prevalent across the whole of Eastern Europe at that time. Martynov, in discussing his own despondency, states that 'For me, that particular love affair [serialism] came to an end. It was a natural conclusion and I was primed for a change in my musical thinking. I rediscovered [the language of] Riley and Glass and became obsessed at that time with repetition, with the gradual renewal of short patterns and with the possibilities that arise from this. […] Minimalism signified for me, a return to the past but with fresh ideas and without having to choose between the traditional and the modern.'[51] Putting aside the irony that in viewing minimalism as the antithesis to the Avant-garde, composers were poised to adopt a style that was in fact associated with the very movement that they wished to reject[52] – it becomes clear that each was focused now far more specifically not only upon psycho-acoustic phenomena which in their perspective, was minimalism's main characteristic, but

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[51] Vladimir Martynov: Interview with author (Interpreter: Sergei Zagny): 2nd August 2004, Moscow.
[52] This raises the question of what would have happened had they perceived the minimalist aesthetic correctly; the likelihood being that they would have adopted it in 1968, only to abandon it (presumably?) during their search for an alternative 'non-modernist' direction. As such, Russian post-minimalist music, in spanning from 1968 to 1974 would have had a considerably shorter existence with the second generation perhaps never having come into being.

equally upon the actual simplicity of the minimalist form, viewing this as an alternative to the complexities of the serialist process. Katunian raises the point, however, that whilst the need to return to a more accessible language was widespread and certainly not restricted to these particular composers, there existed within this context noticeable differences in approach, with clear distinctions between, say, the aesthetics and practice of Arvo Pärt, Henryk Górecki or even Valentin Silvestrov, and those of Martynov, Pelecis or Knaifel. 'Between 1974 and 1976', she states, 'a radical departure from the structural refinement of dodecaphony and the elements of serialism and a move towards a "new simplicity" occurred simultaneously in the music of Pärt, Martynov and Silvestrov. "At exactly the same time, but independently of one another, [Martynov states] we discovered tonality." However, the discovery of a "new simplicity" was expressed in a different way by each composer. No collective metaphor could define the "new simplicity" of Martynov's music, Pärt's "tintinnabuli" style and the "quiet music" of Silvestrov' (Katunian, 1997 [1988]: 34).[53]

Certainly, any attempt to unify the post-minimalist exponents with the likes of Pärt, Górecki or Silvestrov under the generalist term of 'new simplicity' or even 'mystical minimalism' does a disservice not only to their individual identities as regards compositional language and the experiences and significations which they aim to engender, but also to their genealogy and sphere of influences as well as, in particular, to their thinking as regards the use and juxtaposition of non-minimalist techniques: this, I suggest, being a particular distinction. Often grouped together on account of four identifiable but inter-related spheres of 'commonality' – a) their use of minimalist techniques; b) their use, in a wider context, of a more reflective, homogeneous and harmonically simplified language, coupled with a return to tonality/modality; c) their use of a semantic import that is esoterically themed; and d) their preoccupation with ritual – there are, within this context, a number of crucial divisions that need to be acknowledged. Leaving aside the issue of nationality – Martynov asserts that differences in national identity are a key consideration,[54] although the fact that Latvian-born and-based Pelecis occupies a notable position within the Russian post-minimalist school is surely an unequivocal argument against this notion – there are, first, notable differences in terms of genealogy, with the aforesaid exponents actively citing (early) American

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[53] I question the use of the term 'New Simplicity' in reference to Martynov's music post-1976: a music which signifies not merely a return to a simpler and more tonal (modal) language, but which also exhibits above and beyond this, a number of minimalist techniques as well as pro-actively trying to engender a very specific range of psycho-acoustic phenomena.

[54] Vladimir Martynov: Interview with author (Interpreter: Sergei Zagny): 2nd August 2004, Moscow.

minimalism music: i.e. its techniques and experiential effects as a *direct* source of influence, whereas this is not the case with either Silvestrov, Górecki or Pärt; indeed, the latter in particular is known to distance himself from the more archetypal minimalist identity in both aesthetic and practice. Korndorf, in employing both the repetition of small units of material as well as sustained modal structures which gradually progress over extended durations, acknowledges, beyond any doubt, his direct debt to his American colleagues, stating in 1981 that 'I attach great importance in getting to know the American opuses during the 1970s',[55] whereas Pärt, fairly similar in early style to Korndorf – more so than to any other Russian post-minimalist – has a much lesser focus on process, with Hillier, commenting on how repetition is of limited importance as a means of generating process within the latter's music, stating that 'we have to conclude whilst the *word* "minimalist" is highly appropriate to describe some aspects of Pärt's music, the *label* "minimalist" is misleading' (Hillier, 1997: 16). Again, ignoring the issue of whether or not these individuals approve of the term 'minimalist' or not – this seemingly having no bearing on whether or not they actually associate themselves with the direction in real terms, either aesthetically or compositionally – distinct differences exist in relation to their use of semantic import. Certainly, the concepts of the Renaissance, Medieval Music, as well as, more predominantly, Russian Orthodoxy are prevalent in all cases (we might also include Sofia Gubaidulina, Georgian-born Giya Kancheli, Latvian-born Pēteris Vasks, and the late John Tavener in this respect); however, each is marked in the level of explicitness that the composer attaches to specifically religious or esoteric concepts. Furthermore, as will be seen, the symbolic web utilized by all of the Russian post-minimalists is much more complex and varied than those constructed by either Pärt or Górecki; however, this does not apply to Silvestrov, whose semantic intentions, as with Martynov et al., are also fairly complex as well as overtly socio-cultural. A further difference can be noted in that again, as will be seen, all of the Russian post-minimalists utilize narrative as the basis of their symbolic web.

In terms of compositional language, a division can also be made, as a general rule, between Martynov, Pelecis, Rabinovitch-Barakovsky and Pärt in their use of process (despite the latter's negation of what might be characterised as extreme repetition and rigour) and Knaifel, Korndorf, Górecki and Silvestrov: the former utilizing structures that are far more transparent as well as in some cases, more obviously modal and/or tonal. Further distinctions exist in the

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[55] As cited in Pospelov, P. (1992). 'Minimalizm I repetitivnaya teknika: Sravnenie opita Amerikanskoy i sovetskoy muziki' ['Minimalism and Repetitive Techniques: Comparing the Experience of American and Soviet Music'] in *Muzikalnaya Akademiya*, Vol. 4, pp. 132–61.

use of musematic as opposed to discursive repetition, with again Martynov, Pelecis, Rabinovitch-Barakovsky and Pärt utilizing (again, as a general rule) the former, with the other individuals employing more regularly, the latter. As regards harmonic function and the use of linear directionality, this is far more prevalent in the later output of Górecki and Silvestrov than in the case of the other six composers, with the term 'new simplicity', I suggest, being far less applicable to these two given their much more explicit use, relatively speaking, of both harmonic development and polyphony as well as, by default, teleology. Additionally, as to the creation of experiential phenomena all are concerned, as a fundamental premise, with the creation of psycho-acoustic phenomena – this being the most obvious distinction between them and the American minimalists – although differences do occur amongst them in that both Górecki and to an even greater extent Silvestrov are less concerned with producing experiential effects and, conversely, more concerned with facilitating cognitive associations. In relation, Silvestrov states that 'Music is […] not a philosophy, not a system of beliefs, but the song of the world about itself, and at the same time a musical testament to existence'.[56] Utilizing a different aural experience, however, Pärt, with his emphasis upon what Hillier refers to as '[music] as a sounding icon' (Hillier, 1997: 17), alongside Knaifel and Korndorf, both of whom have a particular experimental bent, places a far greater emphasis upon the sonic. Pärt and Korndorf, we can note, are the only two composers to actively utilize both the perceptibility of process and the aforementioned 'point aspect' simultaneously.

Moving now to the second reason, the above issue of reflection and a return to tonality (modality) also relates to a wider cultural influence, that of Postmodernism, which appeared in the Soviet Union in the early to mid-Seventies, again with what Epstein calls 'an all too familiar temporal lag which quickly manifested itself into a concentrated, intellectualized and accelerated form of the phenomenon' (Epstein, 1999: vii). Influencing both the sociological and artistic dimensions of Russian culture far more intensely than it might have done otherwise, the mid-to-late Seventies became a period of reaction against the cult of the new and its notion of 'grand narratives', viewed subsequently as a period of retrospection – indeed introspection – in which the arts witnessed a much more reflective and personalized way of thinking in the choice of ideals, styles and techniques. The post-Avant-garde mentality, encompassing a revival of historical and once neglected trends, strives also for plurality and for a less confrontational way of thinking, with Martynov's predilection from 1983 onwards

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[56] Valentin Silvestrov: CD liner notes to Silvestrov, V. *Symphony No. 5*: Columbia Records/Sony, 1996.

for 'bricolage' being a clear manifestation of this: his entire compositional aesthetic being based upon the notion of the 'Death of the Composer', a concept that is clearly analogous with the post-structuralist thinking of Roland Barthes, Julia Kristeva and Jacques Derrida. In Soviet literature, the works of Dmitri Prigov and Lev Rubinstein, as well as those of the poet Joseph Brodsky, are also marked not only by the use of pre-existing literary styles and fragments but also by a sense of reflection and a concern, in part, for the more ethereal aspects, due largely to what Epstein also refers to as 'the 'phenomenon of post-atheist religiosity' (Epstein, 1999: ix): a factor also in part responsible for the increase in spiritual dimensions in relation to 'mystical minimalism', as discussed above. We can note in retrospect that the characteristics associated with Postmodernism also spread across the musical domain, with there appearing not only a reconsideration of the tendencies associated with the Soviet Avant-garde but also within a wider context a move towards simpler languages and monostylistic structures. Collage and polystylistic approaches begin to be disregarded in place of a more organic and less confrontational style of writing, with the cellist Alexander Ivashkin stating that this general cultural re-appraisal signified 'a rediscovery of a vast world made up of elements of a pre-language of stark simplicity' (Ivashkin, 1990: 305). Within this context we also see, finally, a prevailing notion of 'a post-history', of which Epstein comments upon when stating that 'the future has become a thing of the past, whilst past approaches us from the direction where we had expected to meet the future' (Epstein, 1999: vi). This is reflected in the titles of several works (both post-minimalist and other) of the period: e.g. *Postludium DSCH* (1981), *Postlude for Solo Violin* (1981) and *Post-Symphony* (1984) by Silvestrov, as well as Pelecis' *Postlude* (1979) and Martynov's *Opus Posthumum II* (1983, rev. 1993), the latter dealing conceptually with the idea of a new cultural space following the 'death' of music.

This brings us to the third and most significant reason for these exponents' adoption of minimalism, one that differs from the previous two in that it is much more personalized and specific. In all cases, each composer has primarily utilized minimalist techniques with the aim of creating a form that functions first and foremost as a mode of discourse. That is to say that each has made a conscious decision to create a much more expressive and semantically-bound musical language in contrast to the (mainly) abstract configurations of their former Avant-gardist practice. In this, the principal consideration of all exponents becomes actively semiological, with each utilizing both sound and structure – as well as the range of experiences that the post-minimalist form potentially engenders – to intentionally give rise to an array of different types of meanings: those which are intended and pre-determined, i.e.

socially-constructed meanings, as well as those which are allegedly pre-existing in the universe irrespective of human endeavour and which we may term existential and/or esoteric. In relation, the Russian post-minimalist aesthetic becomes the very antithesis of the (early) American minimalist aesthetic with its aim of functioning as discourse not only characterizing the variant and singling it out as unique and culturally specific, but also being its most defining feature; more so than any compositional aspect, ironically, given that its language is characterized predominantly by minimalist techniques.

In this, we can say that the minimalist aesthetic of abstraction and non-referentiality has, as such, been turned 'inside out': it no longer rejects external association and symbolic content but, on the contrary, directly encompasses the semantic and conceptual aspects that lie beyond (and in contrast to) the limitations of the material. As such, the Russian variant becomes a construction based upon illusion in that its signifiers imply that there is no reference to anything other than what is immediately apparent. Even the term 'minimalism' – not to mention its wider contextual association with its American predecessors – seems to negate the possibility of a more meaningful experience being intended, with the variant therefore being essentially a paradox, proposing a far more communicative experience than its definition suggests. Of this, Martynov states that 'This [Russian post-minimalist music] is at its very core, more than an acoustic phenomenon; it preserves [American] minimalism's structures and has elements which are brought to the fore, but essentially, it is a phenomenon of contemporary culture. It is a vehicle for communicating and reflecting; for commenting and for highlighting truths. But paradoxically, it is also just an outer shell from which a form of communication appears. Once the communication has taken place, the shell may be disregarded; it has no further purpose as a meaningful entity.'[57]

Whilst the desire to convey meaning is clearly an individual issue, with each composer citing factors such as their philosophical development, personal circumstance, religious conversion, or a search for a more purposeful and/or spiritually-driven existence, it is also clear that wider and more generic factors have affected their decision to actively create a mode of discourse. Certainly, the cultural milieu already mentioned has been of influence, with Postmodernism prompting a greater degree of reflection in terms of personal beliefs, values and aesthetics. Two other considerations are of note, however. The first concerns the 'genealogical' nature

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[57] Vladimir Martynov: Interview with author (Interpreter: Sergei Zagny): 2nd August 2004, Moscow.

of Russian music and its legacy and traditions of expressionism, whilst the second concerns Soviet music's need to function as discourse as a means of resistance against state censorship and political ideologies. The fact that Russian post-minimalist music aims to convey or facilitate meaning is perhaps not so surprising when we consider that minimalism actively contradicts the very tradition of Russian music, which is essentially 'maximalistic' in its nature: a nature that has throughout history served as an emotional catharsis to a far greater extent than the music of other locations. Russian music has, within its genealogical make-up, an introspective as well as retrospective characteristic. We can observe an ongoing need to reflect upon sociological concerns and to make reference to emotional, spiritual or ethereal aspects as an integral part of its creative activity and development. Minimalism, adopted through a Russian perspective, is much more likely, therefore, to develop an additional semantic component; a darker and more subjective undercurrent, as a result of the pre-conceptions and expectations of its composers and their view of their art as a means of confession. Ivashkin, in discussing this characteristic, states that 'the Russian style is first of all, a metaphysical one. It tries to ensure that all the events, all the written notes or colours do not conceal the content of the work. The real content, the real tensions are between the words, the colours or the sounds' (Ivashkin, 1992: 549). Solomon Volkov, in discussing Russian music's unique sociological role – its agenda in functioning as an 'Aesopian language' and its need to adopt an allegorical and in many cases, even moral position – talks of the '*yurodivy*': a Russian historical figure (and in some cases, a religious phenomenon) who 'has the gift to see and to portray through coded and paradoxical means, the truth of any given situation, often characterized as the "fool", whilst being a persistent exposer of evil and injustice. The *yurodivy* is an anarchist and individualist who, in his public role, breaks the commonly held "moral" laws of behavior and flouts conventions. But he sets strict limitations, rule and taboos for himself … A number of educated men became *yurodivue* as a form of intellectual criticism, of protest' (Volkov, 1979: xxv–xxvi).

In discussing the second consideration, Hakobian highlights the parallels between the *yurodivy* and the Soviet composer, suggesting that whilst the conditions in the Soviet Union were clearly suppressive and produced certain difficulties, composers nevertheless succeeded in fulfilling their role in communicating fundamental truths, thus becoming 'more than a composer … due to their sense of responsibility that prevented them from wasting themselves

on various trifles'.[58] With this in mind, these exponents, regardless of whatever personal factors have motivated them, have also been caught up in the 'death-throes' of totalitarianism, evolving within a climate whereby these subtle forms of communication have been less necessary in practice but still psychologically in place, whilst all being of an age where they have witnessed first-hand, the need for Soviet music's expressive function. It is this that has arguably resulted in their desire to construct, in all cases, a complex symbolic system, despite this being at odds with the minimalist principle of process over product.

1.3 Problems Identified with Russian Post-Minimalist Music:

It quickly becomes apparent, however, that there are a number of problems relating to the variant, both as a practice and as an aesthetic. First, it is often ostracized or ridiculed as a compositional entity, both by professional musicians and scholars, as well as by the public, with it acquiring (in some cases more than others) certain negative connotations. Despite a lengthy presence on the Russian scene and having a higher profile than it might have done otherwise due to its exponents' renown in other fields – e.g. their former Avant-garde achievements, their status as performers,[59] Martynov's philosophical and liturgical writings, as well as their other (non-minimalist) compositions – the variant still operates more or less as it did when it was part of 'ALternativa': i.e. as a marginal faction. All of its exponents still work almost exclusively as a segregated and close-knit community irrespective of geographical location, often organizing their own concerts, festivals and happenings,[60] with all still employing the same small and select body of performers that they did in the late Sixties and early Seventies. Most tellingly, the music itself still has, despite its profile and longevity, only a very small and select group of loyal, almost 'cult-like' followers, with the fact that so little of it has been either published or commercially recorded being a clear indicator of its problematic status. As to its profile outside the former Soviet Union, this in itself is almost non-existent, in contrast to, say, the post-Seventies repertoire of other former Soviet composers who have employed ascetic forms and modal and/or tonal languages whilst purporting a semantic and/or esoteric content, such as Pärt or Silvestrov. In this, the Russian variant of minimalism fares noticeably worse than its American or even British counterparts:

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[58] Levon Hakobian: Interview with author (English language): 27th April 2001; Moscow, Russia.
[59] Both Martynov and Rabinovitch-Barakovsky are noted pianists; the latter being also both the professional and personal partner of Martha Argerich.
[60] Martynov has, for the last decade, organised an annual week-long festival in Moscow, dedicated largely to his own music and philosophies.

American minimalism, in particular, whilst also having certain negative connotations largely within the academic community as mentioned, is at least widely performed and in general, well received, thus having gained as a result notable commercial success and a fair degree of artistic credibility.

The reasons for such a negative bias are, I suggest, partly stylistic but also partly historical and cultural. First, as with the early American examples, the Russian variant possesses a degree of notoriety, being viewed by many as compositionally 'regressive' in light of its simplicity of form, texture and harmonic organization, alongside its use of modal and/or tonal language.[61] This has led to the charge – especially in relation to Martynov and Rabinovitch-Barakovsky – of them being 'bad composers',[62] of being 'unable to control one's material',[63] although we can note that in many instances critics forgo the actual distinction between what is compositionally 'bad music' and what merely engenders an undesirable acoustic, psycho-acoustic and/or aesthetic response; moreover, between a composer who is unable to produce a more complex, event-filled and musically progressive form, and one who, having previously been a leading and highly acclaimed exponent of the Avant-garde, has consciously forsaken the above compositional characteristics in line with his own aesthetic.[64] In a specifically musicological context, the variant's structural configurations also become a point of contention in that they are deemed unworthy of analysis, due to their transparency and resulting lack of 'penetrability', with this leading to a distinct lack of research into the variant, as will be discussed. This calls to mind several points made by Jonathan Bernard and Ian Quinn in relation to the (early) American styles, with Bernard stating that the (minimalist) process-led form has an inherent inability to 'stand up' to any form of structural analysis, whilst referring in this respect to the analyst's expectation that music should 'present an intricate surface that can be penetrated only through the application of sophisticated

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[61] Ironically, the Russian variant does not, for various semantic, compositional and cultural reasons, have the same association with popular music as the American variant, thus this is one area of criticism that it has not been subjected to!

[62] Levon Hakobian: Interview with author: 27th April 2001; Moscow.

[63] Hakobian's criticism as regards a 'lack of control' is, I suggest, unfair as well as ironic given the skill required not only in producing recognisable pastiche (without exaggeration, irony or cliché) but also to metamorphose this into an almost imperceptibly graduating process-led form.

[64] Whilst Martynov has acquired a somewhat negative reputation on account of his post-minimalist language, both he and Korndorf were noted composition prize-winners as undergraduates and selected by the Soviet authorities for one-to-one tutorage under Shostakovich. This never took place, however, the reason being (according to Korndorf's widow, Galina Averina-Korndorf), Shostakovich's refusal to comply with the arrangement due to Moscow Conservatoire politics. Martynov states in interview however (02.08.2004), that he was also selected to study with Nadia Boulanger during her visit to Moscow as a jury member in the third Tchaikovsky Piano Competition in 1966, with her allegedly commenting that he was 'supremely talented'.

analytical tools' (Bernard, 1995: 259). Bernard goes on to discuss, conversely, the difficulty in 'constructing [a] theoretical/analytical system that would engage minimal music successfully, yet still be complex enough to prove interesting by contemporary standards of the discipline' (Bernard, 1995: 259). Quinn adds to this point, claiming that unless analysis takes into account the wide range of aural experiences that the minimalist form engenders, then it in itself is not worthy of (early) minimalist music (Quinn, 2006). This idea of how to quantify and indeed evaluate minimalist music's vast (and I would argue, immeasurable) array of listening responses leads to a third, and arguably more crucial point: the fact that the types of listening experiences engendered by the Russian variant also receive the exact same, often virulent criticism as the (early) American examples, with musicologists and audiences alike often remarking on its 'soporific, mindless and paralyzing effect',[65] to give just one example.

Whilst such criticisms can clearly be applied to all minimalist musics, there are, in addition, those which are wholly specific to the Russian variant. These concern first, in purely compositional terms, its 'pro-Western' character, its 'anti-Russian' language and its 'hybrid' qualities, as well as its synthetic and peculiar nature. First, an accusation leveled more frequently during the Soviet era but still having a presence today is that the variant is modeled structurally and to a degree stylistically upon a Western compositional trend, with this leading to a second, related criticism: that of its supposed lack of originality. Further criticisms involve its 'anti-Russian' language, although a definition of what compositional 'Russianness' should entail is never forthcoming, and its so-called 'propagation' of pluralism. An example of the latter would be its juxtaposition of dodecaphonic (micro-) structures with elements that are 'historic', with Hakobian describing the variant as 'odd and obviously artificial'.[66] This leads onto a further and somewhat ironic charge made by some – although not, it would seem, the same critics who condemn it for being Western – that the variant is stylistically less convincing than the American minimalist model from which it originated. In this, the second generation exponent Sergei Zagny, discussing its hybrid identity, states that 'Russian minimalism is really the most obvious example of postmodernist music that exists in Russia today. There is nothing new or progressive about it, even in my own music. It has a fifty-year old [*sic*] foundation. Martynov, Pelecis and Rabinovitch[-Barakovsky] constantly look backwards to the past, connecting minimalism to

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[65] Levon Hakobian: Interview with author: 27th April 2001; Moscow.
[66] *Ibid.*

historical styles. Where is the future in this music? Actually, a more important question: what is the future of this music?'[67]

There is, however, a much more serious accusation concerning the idea that the exponents themselves are purposefully stripping Russian and Soviet music of its national identity as regards its aesthetic of symbolism and expression. This accusation is raised predominantly by Russians who perceive American minimalism's original aesthetic of non-referentiality correctly and who take umbrage with its abstraction and modernist ideals, arguing that in adhering to minimalist techniques these composers have consciously rejected Russian and Soviet music's primary function of conveying meaning, and are thus 'diluting' its propensity for 'real art' and rescinding its legacy and traditions. Hakobian refers specifically to this criticism (made not by himself but by others), stating that '[the variant] is considered to be anti-Russian because it is supposed by many to be less than music. [The consensus is that] it is seeks to be soulless and therefore cannot be considered worthy in line with the music of Shostakovich, Schnittke and others who understood that it is their duty to express ideas […]. Paradoxically, [Russian post-]minimalism's most offensive characteristic is not its [compositional] language, but the fact that it has stepped aside and has no wish to speak to anybody, intellectuals or the common man alike'. He goes on to assert that 'As such, there are many who see these composers' use of the minimalist style as the pouring of Russian integrity into a Western black hole'.[68]

Almost all these criticisms, whilst subjective and perhaps even biased, are to an extent justified in that they relate to and accurately describe either the musical language employed or the experiences that it engenders. This last criticism, however – that of Russian post-minimalist music defying Russian and Soviet musical tradition in being actively 'non-referential' – concerns the variant's aesthetic and has no justifiable basis whatsoever, given that the exponents' primary intention is in fact to convey meaning. This very real criticism highlights a serious problem: the fact that the variant is widely and commonly misunderstood; the irony being that whilst able to perceive the American minimalist aesthetic correctly, its critics are unable to view their own variant's aesthetic with the same degree of accuracy.

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[67] Sergei Zagny: Interview with author: 1st August 2004, Moscow.
[68] Levon Hakobian: Interview with author: 27th April 2001, Moscow.

In discussing this issue, there are in fact two distinct types of misunderstanding. The first concerns the variant's aesthetic intention and the fact that its primary aim of functioning as a mode of discourse is commonly overlooked. In this, the receiver – including those outside of the former Soviet Union and for some reason, particularly in Britain[69] – encounters the Russian variant – or to be more precise, its structures and configurations in performance – with no prior information as regards its aesthetic or intended significations, and misinterprets it, failing to recognize that it has been constructed with the aim of conveying meaning. The work is therefore approached as something resembling a compositionally 'watered-down' and slightly quirky version of its American counterpart, with the assumption being that it too comprises only abstraction. The listener does not expect (or therefore even search for) traces of the intended meaning when coming into contact with its compositional form, thus it is perceived merely as a bizarre entity: unoriginal and historically and culturally misplaced. Without an awareness of the composer's intent, the variant loses its true identity, that is, the unique and culturally-bound distinctiveness that distinguishes it from any other.

The second type of misunderstanding, however, concerns the fact that even in cases whereby the variant's aesthetic intention is perceived and acknowledged the actual significations intended are themselves not understood. In this, the variant ostensibly fails as regards its communicative purpose, with there being a clear dichotomy between what is intended by the producer and what is seen or understood by the receiver. Hakobian – himself falling into this category, i.e. acknowledging its aesthetic (as well as that of the American minimalists) but failing to comprehend even remotely the significations intended – states of his own experience that '[the variant] strives to be meaningful but in reality, it is an extremely boring,

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[69] An example of this occurred at the world premiere of Martynov's second opera, *Vita Nuova* (2003, rev. 2008) which took place, semi-staged, at the Royal Festival Hall, London, on 18th February 2009, under the London Philharmonic Orchestra and its principle conductor, Vladimir Jurowski. Despite first-rate performances, the premiere was badly received with scores of ticket holders leaving the hall prematurely and the British broadsheet reviews being unanimously vitriolic to the point of scandal. In November 2009, Martynov published a book-length response to these events, openly accusing both British audiences and critics alike for what he terms their 'intellectual and cultural laziness'; not least in that critics had not only misunderstood the work's semantic import but moreover, had mistakenly confused pastiche with quotation, criticising the work for its alleged excessive use of pre-existing material and even citing examples which they perceived to be present, when in fact no direct quotation had been employed! This is a common misconception in relation Martynov's post-minimalist compositions, the irony being that there is only example of direct quotation within his entire (and highly prolific) output: a fragment from 'Bohemian Rhapsody' (Mercury, 1975), as cited on the album *A Night at the Opera* (EMI, 1975) by the English rock band Queen. Used within the aforementioned *Opus Posthumum II* (1983, rev. 1993), a further irony exists in that the song employed – stylistically heterogeneous, characterised by classical pastiche and renowned for being one of the most complex forms in the history of popular music – is structurally and harmonically far more elaborate than any of the minimalist forms constructed by Martynov within the classical genre!

meaningless and therefore anti-Russian and anti-intellectual experience. Sadly, whilst its intentions are honorable, it fails. [American] minimalism is nothing more than extremely bad music: characterless … created by individuals who reject meaning. But this [Russian post-minimalist music] is, in spite of itself, worse: a music claiming to be worthy, but yet written by individuals who have turned away from being able to create an expressive and communicative language'.[70]

Hakobian's final point is significant, for it raises the question as to why this music – serious and earnest in intent and written by competent and experienced composers with a history of creating complex and effective musics – should be so widely misinterpreted. In cases where its aesthetic intention per se is misunderstood this is clearly a case of ignorance and unfamiliarity on the part of the receiver. In cases where its aesthetic is acknowledged but yet its intended significations are not understood, however, this is due, I would argue, to a much more complex set of factors that concern both composer and receiver. This is in spite of the fact that all exponents adamantly assert that their music functions as discourse successfully and that it is the fault of the listener. Whilst all music purporting to be discourse has vast potential to fail in its quest to communicate due to a number of specifically semiological factors that will be discussed shortly, it is clear that this particular music is unusually problematic and that its potential for such a failure is considerably higher than average. The possible reasons for this are, I suggest, not only semiological: i.e. concerning the 'effectiveness' of the actual codes and strategies utilized; but also compositional: i.e. concerning the impact that the actual (post-) minimalist style, structure and techniques have had on the lack of understanding in question; and socio-cultural: i.e. concerning the wider perceptions, expectations and listening behaviours of the receivers themselves.

1.4 Review of Literature:

There is, however, a further and more concrete problem – this being that as mentioned, almost no research has been carried out in relation to Russian post-minimalist music to date. This lack of scholarly activity is particularly acute in that whilst there is a fairly large number of what I will term 'auxiliary' sources – i.e. liner notes, programme notes, concert and festival reviews, record reviews, biographical notes and, in the case of Korndorf who died in May 2001, obituaries – there are conversely almost no critical,

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[70] Levon Hakobian: Interview with author: 27th April 2001, Moscow.

analytical, in-depth secondary sources in existence. Surprising (if not alarming) is the fact that this lack of research applies almost as equally to locations within the former Soviet Union as it does to those outside of it. Whilst there are far more 'auxiliary' sources within Russia and the former Soviet states, as would be expected, the number of actual academic sources in existence in those locations is only marginally greater than in the West, this suggesting that the reasons for such a lack of activity extend far beyond those which are cultural and/or geographical.

First the contemporary nature of the variant and the lack of historical perspective that it affords is clearly a major consideration; more so in the West in that despite the emigration of two high-profile, first generation exponents,[71] alongside a steadily increasing number of live performances and recordings, this music is still relatively unknown. Second, again in all locations but certainly more so in the West, is the fact that there are very real and inherent difficulties involved in researching this music, both practically and academically. On a purely pragmatic level, the majority of the works themselves are as yet unpublished, with only around ten percent having been either publically performed or commercially recorded. In this, any research is reliant almost entirely upon the accessing of private first-hand resources which, whilst possible, is difficult, not least for Western scholars given the geographical and language barriers involved. On a musicological level and by no means inconsequential, is the fact that the structural dimension of the Russian post-minimalist work is, as discussed, often wrongly presumed to be its primary interest due to the lack of understanding in relation to its aesthetic, thus the same analytical prejudices that plague early American minimalist music (as put forward by Bernard and Quinn, et al.) similarly apply. Related to this is the issue of the music's negative connotations, with its 'regressive' nature in both form and language being, I suggest, the main reason why it is so little researched in the former Soviet Union: that is, in locations where it is not only more widely known and in practice much more accessible, but where its aesthetical intention is also, more crucially, much more likely to be understood.

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[71] Both Rabinovitch-Barakovsky and Korndorf have a notably higher profile in the West than the exponents still resident in the former Soviet Union, with the exception of (Moscow-based) Martynov, whose live performances and recordings, both in and outside of Russia, far exceed that of all other exponents added together. Rabinovitch-Barakovsky has an advantage irrespective of location in that as the long-term partner of pianist Martha Argerich, his works regularly feature in her concert repertoire, with both of them having been known to perform Russian post-minimalist piano music together.

Just as the variant is performed by the same few performers, any serious research regarding this music is currently undertaken, sadly, by the same few musicologists who are almost exclusively Russian, myself being the rare exception. In this there exists a vicious circle in that negative associations are preventing research – with this lack of research further fueling those negative associations. The existing lack of secondary sources also, sadly, accentuates many of these difficulties, with all these problems therefore being self-perpetuating. Finally, and in specific relation to Western scholarship, i.e. traditional (and new musicological) scholarship in locations outside of the former Soviet Union, there is the issue that there has been to date virtually no dissemination or indeed accurate translation of the Russian and former Soviet literature that does exist. This raises the very real issue of Russia's socio-political legacy and the fact that in spite of the removal of totalitarian restrictions and the now limitless import of Western resources into the former Soviet Union, the export of information from Russia into the West is still, twenty-five years on, scarce.

As to the more scholarly secondary sources, there are to date, no book-length studies on this music in any location, although a number of extended articles are available which, if collated, provide a reasonably detailed account of some of the issues at hand. Piotr Pospelov's 'Minimalizm i Repetitivnaya Tekhnika: Sravnenie opita Amerikanskoy i Sovetskoy Muziki' [Minimalism and Repetitive Techniques: Comparing the Experience of American and Soviet Music], *Muzikalnaya Akademiya*, 4: 1992, provides one of the most comprehensive and useful portraits (in both aesthetic and practice) of some of the more notable exponents (both generations), although regrettably his discussion of the Russian variant is, ironically, limited as he concentrates primarily on providing contextual information concerning the American minimalists before providing a detailed analysis of Riley's *In C* (1964), with this clearly demonstrating the limitations in Soviet awareness as to the approach of the early American minimalists, even as late as 1992. Dmitri Oxhov, writing with more philosophical bent in 'Novaya Muzika v Rossiya: Vremya Kompozitov Zakonchilii?' [*New Music in Russia: The Time of Composers is Over?]*, *Muzikalnaya Akademiya*, 3: 2001, asserts that in spite of the immense socio-political and cultural changes on the New Russian music scene, Russian post-minimalist music will continue to flourish with its own particular (symbolic) identity which is both distinctive and recognizable. Whilst being detailed and written with a notable degree of positivity towards the variant, this article falls short of discussing individual exponent's styles in depth and the more crucial issue of

the variant's difficulties in being understood as a symbolic system. Several fairly detailed, although by no means comprehensive or even accurate, composer portraits can be found in an independently published (English language) series entitled *Music in the USSR Presents* (ed. Ekimovsky), produced in the Soviet Union between 1982 and 1996. Both 'Vladimir Martynov's Parallel Time' (Katunian, 1997 [1988]) and 'The Magic of Alexander Knaifel's Message' (Savenko, 1997 [1996]), taken from the series, have been re-published within *Underground Music of the Former USSR* (ed. Valeria Tsenova, 1997), although regrettably much of the material throughout the book has been lifted word for word and therefore incorporates the same inaccuracies.

Only a few articles have been penned with the aim of providing an introduction to Russian post-minimalist music to Western audiences. Kyle Gann, a specialist on American minimalist music, writing for the *Village Voice* in December 2002 (www.villagevoice.com/issues) under the title of 'Like Reich on Vodka', goes some way to introducing the Russian variant, having interviewed a number of exponents from both generations and referring knowledgeably to the compositional style of some of the more prominent figures. Whilst writing astutely and positively, and raising significant issues about the variant's identity, Gann regrettably misses the point as regards the music's expressive qualities, suggesting that any intention to offer discourse is merely based upon satire and 'a gleeful abuse of traditional European harmony', rather than any serious attempt to convey meaning. Gann's final suggestion that Soviet oppression has had no wider influence on the variant is, sadly, lacking in insight; not least in relation to the artificial circumstances under which it emerged. Likewise, Richard Taruskin's 'Where is Russia's New Music?' (Taruskin, 2000) written for the *New York Times*, whilst making reference to the segregation of the Russian post-minimalists from other compositional directions and to the difficulties in defining their music as 'Russian' given their adoption of an American style, sadly also misses the point, placing too much emphasis upon Russian post-minimalist music as a structural entity, rather than one that is primarily symbolic. Anna Ferenc's 'The Association for Contemporary Music in Moscow: An Interview with Nikolai Korndorf' (Ferenc, 1994) in *Tempo*, and Savenko's 'The Russian Minimalists: Vladimir Martynov and Alexander Knaifel' (Savenko, 1999), published in *Sonus: A Global Investigation of Sonic Possibilities*, both provide a more focused discussion on individual exponents whilst also concentrating on their initial adoption of the American style.

Whilst the majority of books which examine Russian and Soviet music during the Seventies and Eighties do not discuss Russian post-minimalist music in detail, despite the fact that it was already well-established, two are worth noting here. Yuri Kholopov and Valeria Tsenova in *Edison Denisov* (Kholopov, Tsenova, 1995) make detailed reference to Martynov, Knaifel and Korndorf in relation to their early experiments with serialism and their appearance on the Soviet Avant-garde scene, but do not, ironically, refer to their subsequent development or discuss any of their works composed during the period in question. Hakobian's *Music of the Soviet Age: 1917–1987* (Hakobian, 1998) and Peter Schmelz's *Freedom if Only Musical* (Schmelz, 2009) both refer to several of the composers in question as well as commenting on the style as an unusual hybrid, but sadly, provide no real discussion of their styles or development during either the Soviet or post-Soviet periods, with Hakobian actively dismissing the variant in what must be the most damning statement against it to date, stating that 'Russian minimalism is merely a manifestation of intellectual laziness, of reluctance to undertake really worthy creative tasks, and yet, its representatives are now in vogue, and their impact is a force to be reckoned with'.[72]

Finally, a few of the composers have themselves published writings in connection with their own philosophies and compositional ideologies. Martynov in his theological and philosophical writings, *Culture, Iconsphere and Liturgical Singing of Moscow, Russia* (Martynov, 1994) and *The End of the Time of Composers* (Martynov, 1996), discusses the decline of spirituality, which he perceives in both liturgical and secular music, as well as a discussion of 'new sacral space' – the use of performance ritual in his own compositions that enhance the spiritual expression which he believes all music should contain. Rabinovitch-Barakovsky has similarly produced a series of short texts on the internet on his own website, www.alexandrerabinovitch.com, which discuss his approach to music and what he perceives to be the function of composition, as well as a short summary of major works. Likewise, Korndorf, having written a brief commentary on his musical evolution shortly before his death, has been published posthumously on the internet by the Canadian Music Centre, www.centremusique.ca/CMC.html. Although each of these texts discusses their subject's ideological approaches to composition at the time of writing and makes reference to individual works, they do not specifically focus on compositional development, provide a detailed analysis and contextual examination of works, nor, more

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[72] Hakobian, L. (1998). *Music of the Soviet Age: 1917–1987*. Stockholm: Melos Music Literature, p. 332. Whilst Knaifel is in general respected and Martynov has acquired a certain following, I would disagree that Russian post-minimalist music has any real prominence on the contemporary Russian music scene.

crucially, discuss the problematic nature of the music in question. Knaifel has no website although one is currently being planned.

In conclusion, two Masters dissertations exist on this music, which together collectively comprise, sadly, the only in-depth analysis in relation to the variant in existence. The first of these, *O Xudojestvennix Tendentsii v Sovremennoy i Russkoi Muzikii: Politika Stiliya Nikolaya Korndorfa* [On the Artistic Tendencies in Soviet and Russian Music: The Politics and Style of Nikolai Korndorf] written by Yulia Panteleeva in 2001, published privately in extract form by the Gnessin Institute, Moscow, and existing as a fifty-five A5 page booklet, examines two of Korndorf's process-led works from the mid-Eighties: *Con Sordino* (1984) and *Kolbelnaya* [Lullaby] (1984). Panteleeva, after a brief biography, analyses Korndorf's use of structure within the context of repetition, variation, pattern and sequence; discussing in relation, how the use of process has seemingly been affected by both style and genre. The second dissertation, *Drevo Zhizin v Gimnyia: 'DA' – Alexandera Knaifeliya* [A Tree that is Living: '*DA'* by Alexander Knaifel], written in 2005 by Natalia Koliko, a postgraduate student at the St Petersburg Conservatoire, but as yet unpublished, examines one of Knaifel's earliest post-minimalist works, *Da* (1980) in some detail. The purpose of Koliko's analysis is to identify the hidden structural configurations within the given musical text with the aim of exposing imperceptible numerical relationships. Both of these dissertations – detailed in their analysis, accurate in biographical and contextual information and in the case of the latter, extremely well-written – are, however, essentially formalist, with neither discussing their subjects within a post-minimalist context, or, more significantly, in relation to their respective aesthetics or approaches to discourse.

1.5 Rationale:

It is evident from the above that an in-depth, objective, yet critical examination of this music is urgently required: one that begins from the fundamental premise that its principal characteristic lies not in it being 'minimalist' in form but in it being 'maximalist' in intended meaning and in the paradoxes and dichotomies that this creates. It is essential, I assert, to approach this music not as a structural entity or as a compositional style, but as a holistic symbolic system, thus being in a position to examine, among other issues, how and to what extent it functions – or indeed, fails to function – as a mode of discourse. Clearly, there are a wide variety of potential investigations and analyses that can be undertaken in relation to this

music as a (problematic) symbolic system. In designing a research topic that operates within this context – one that has sufficient validity as the initial study in this area, sufficient validity as a critique, and yet is still viable within the (relatively) limited scope of a doctoral thesis – I start from the premise that such research needs to be based within the realms of music semiotics (semiology) and its established concepts, theories, approaches and terminologies. Whilst it is possible to examine this music as a symbolic system without making specific reference to music semiotics and to the notions that it encompasses it is, I suggest, far better to contextualize any discussion and analysis pertaining to this music – as well as the aims, design and methodology of the proposed research topic itself – within a semiological framework, so as to locate all of these aspects within a commonly agreed and established semiotic period, as well as within and in relation to the known schemas, procedures and ideas that relate to it.

Music semiotics provides us with a (reasonably) commonly agreed set of definitions. It provides us with established notions of the sign, as well as with established theories, analytical typologies and methods. It provides us with (in whatever approach is selected) a fairly rigorous and scientific modus operandi that investigates how music as a language actually attempts to function. It distinguishes between signifier and signified (as opposed to earlier, less scientific theories of imitation, expression and symbolism). In examining music's message to code, it has as its basis the structuralist notion – crucial to all subsequent 'hard' and 'soft' core music semiotic approaches – that the signifier-signified inter-relationship is arbitrary, thereby placing an emphasis upon the actual 'working out' of that inter-relationship and on the (types of) relationships, strategies and codes employed in constructing meaning. Of this Raymond Monelle states that 'Semiotics tends to concentrate on pattern rather than content, to seek out structure rather than to interpret meanings' (Monelle, 1992: 5). This in itself is particularly pertinent within this research context given the problems that Russian post-minimalist music has when functioning as a so-called 'language' and the need to establish therefore what those relationships, strategies and codes actually are. Moreover, music semiotics' various approaches can be applied to all musics, irrespective of intended meaning or style, thus different (types of) relationships, strategies and codes can be compared. Again, this is pertinent here in assessing how these relationships, strategies and codes have been employed within different works or different musical genres, not least as a form of seriation. As will become apparent, the relationships, codes and strategies employed by these composers – whilst largely structuralist – can also be said to be broadly post-

structuralist, whilst also functioning (largely unwittingly) within the realms of Peircean semiology, with the examination of these relationships, codes and strategies assisting us in ascertaining not only the way that this music attempts to function as discourse, but also – ironically – the way in which it also fails to function as intended.

In as much as Jean Molino's own schema of ('non'-)communication, based on the Peircean model of the sign pertains, he asserts, not only to all musics, but especially to those which are problematic in their function as discourse, it is therefore useful to contextualize any discussion of this music within a Molinoian context, at least to an extent. Additional benefits include the fact that the distinctions afforded by Molino's tripartition (1975) and Jean-Jacques Nattiez's analytical typology (1975, rev. 1987) can be utilized, as will be seen, as a useful theoretical tool: not only to position existing research within an analytical framework, thereby establishing which of Nattiez's six 'analytical situations' have and have not been addressed, but moreover, also enabling us to design and position this particular research within that framework. In a wider context, music semiotics also has notions and definitions that are common to other disciplines, particularly those within cultural and literary theory. In this, the fact that narratology draws similarly upon both structuralist and post-structuralist notions of how meaning functions is pertinent here, given the propensity for narrative within Russian post-minimalist music, as will be discussed. Finally, not only can the 'findings' from this research be contextualized within the aforementioned typology, but music semiotics, in having been used here as the basis, also provides in conclusion, a clear progression as to 'next steps': in this case, employing an 'esthesic' investigation (object-based, post-structuralist critiques or hermeneutic interpretations) after the proposed 'poietic' examination is complete.

1.5.1 Music Semiotics:

First, in outlining some of the concepts upon which the various theories pertaining to music semiotics, and indeed structuralism, are based, we can start from the premise that a number of key distinctions exist between Ferdinand de Saussure's model of the sign and Charles Sanders Peirce's model and related taxonomy. In brief, Saussure, focusing upon language as a synchronic system, thereby making the distinction between langue (language as an operating system per se) and parole (its individual usage as, for example, through speech), focuses in his dyadic model upon the inter-relationship between what he terms the signifier (citing, for example within a linguistic context, a sound pattern) and the signified, what he

calls 'the concept' and which others have subsequently referred to as a 'mental construct' (Chandler, 2002: 20). Crucially, Saussure asserts that these have an inherently arbitrary inter-relationship but one that, in the case of language at least, is commonly understood due to it having been socially constructed and conventionally agreed. There is, within such a socially constructed convention, Saussure further asserts, a complement between one sound-image (one spoken utterance or written word) and one concept, thereby producing a stable and bi-univocal relationship between the two faces of the sign. Saussure then goes onto elaborate upon his concept of the sign in relation to a meaningful (and again, in his case, linguistic) sign system. His concept of meaning is both structural and relational. The meaning derived from each and every sign is determined, he states, by its difference (within the system) to each and every other sign, asserting that 'within the language system, everything depends on relations' (Saussure, 1983: 121). In this, to give a linguistic illustration, the colour 'green' acquires its meaning due entirely to its difference in concept to that of any other colour, for example 'brown' or 'red'.

In relation, Saussure's structuralist notion of the linguistic text can be viewed on two different dimensions. First there is the syntagmatic (horizontal) axis or syntagm: this concerning the position of the sign in relation to another sign, thereby comprising, for example, $a_1 + b_1 + c_1$, whereby $a_1 + b_1 + c_1$ can be seen as the combination of three separate signs. The paradigmatic (vertical) axis is concerned, however, with substitution, with what Saussure calls 'associative' relations (Saussure, 1983: 121). In this, the sign 'c_1' can be just as easily substituted for a different sign that serves the same function: e.g.: c_2 or c_3 or c_4. To return to our linguistic example, the phrase 'leaves are green', operating as a syntagm, contains the adjective 'green', which can be substituted for the adjective 'brown' or 'red' whilst still being semantically (as opposed to merely syntactically) correct. Signs in syntagmatic relationships refer intra-textually to other signs that are also present within the same structure: e.g. 'leaves' and 'green'. Paradigmatic relationships, however, concern signs that are absent from the system in as much as one has been selected in preference to another. This introduces Saussure's notion of value, whereby, he states, different signs have different levels of meaningfulness depending upon the context in which they are employed. In a similar linguistic example, 'branches and twigs are brown', 'branches' might be ascribed a higher value than 'twigs'; its value is flexible, however, and determined entirely by context; that is, by the fact that it is being compared relatively with another sign, in this case, 'twigs'. From this arises the notion of structural text analysis, which focuses upon the fundamental

structural relations present within but underlying any given text and which thereby cause it to function. By identifying the constitutive units or paradigms within a given syntagm – e.g. a literary phrase such as the one above, or a narrative – one can begin to identify the structural relations between these paradigms, be they relations of correlation, variation or opposition via an inductive procedure: that is, segmenting a structure in order to discover the key to its organization.

Peirce's notion of the sign differs however in that it is triadic as opposed to dyadic. First there is the *representamen*, this equating to Saussure's notion of the signifier – although in Peirce's case, he claims that this can be conceptual as well as sound-based, graphic or material. Second there is the *interpretant*, this equating to Saussure's notion of the signified. Third there is what Peirce terms the *object* or *referent*, this, crucially, being absent from the Saussurean model and is defined as the actual 'real-life' entity or concept that the sign itself stands for. Of this Peirce states that:

> A sign [representamen] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea (Peirce, 1931–58: 2.228).

Key to Peirce's sign model, as indeed alluded to in the citation above, is the aforementioned notion of the 'infinite interpretant': the concept by which the receiver continues to produce in his or her mind a further and potentially unlimited chain of additional concepts when coming into contact with the representamen (signifier) by a process of referral; what Umberto Eco terms 'unlimited semiosis' (Eco, 1976: 24). In this, each subsequent concept can also be considered a sign that in turn creates an additional sign in the mind of the receiver, with the emphasis clearly being on meaning derived through *process*, rather than through structural relations, as was the case in the Saussurean model. Central to this are five primary concepts: first that the Peircean model actively negates the stable and bi-univocal relationship between signifier and signified that was present within Saussure's model, given that any number of significations can thus be ascribed to the signifier. Second is the fact that each subsequent concept generated by the receiver via this process becomes increasingly removed from the original interpretant. This is related to the third, and perhaps most important point, that

unintended meanings can also be derived from the initial sign; each of these being based upon the notion of interpretation and reinterpretation, with this very concept being crucial both to later post-structuralist theories and music semiotics as well as to Russian post-minimalist music itself, as will be seen. In this, regardless of the producer's intention, Peirce asserts, no signifier is ever meaningless, with there being no such thing as an 'empty' sign: a concept discussed above in relation to minimalism's abstraction and negation. Conversely, Peirce also asserts, nothing is a sign until it is experienced and interpreted. This brings us onto the fourth and equally crucial point: that the receiver is always proactive in determining meaning and that the sign is, and must always be therefore, a social fact; a concept that was not specified in Saussure's schema. Fifth is the notion, logically derived from the above, that the producer can also ascribe different significations to the signifier, with this dismantling the so-called bi-univocal relationship present within the Saussurean model to an even greater extent, as well as producing an even dichotomy between what the receiver perceives and authorial intent.

Peirce also offers a further relevant concept not present in the Saussurean model: a taxonomy of signs based upon the notion of their reality status, their transparency in relation to the object or their 'modality', each of these comprising what has subsequently been referred to as 'different modes of relationship' (Chandler, 2002: 36). In summary, Peirce specifies three types of modes, these emphasizing the different ways in which the sign refers to its object: the *icon* by a quality of equivalence, the *index* by a tangible connection to the object and the *symbol* by logical association with its interpretant. In summary:

1. **Symbol:** this is a sign, Peirce asserts, that denotes its object solely by virtue of the fact that it can be interpreted as 'standing in' for that object. Within this context, the representamen (signifier) does not resemble the interpretant (signified). In this case, the inter-relationship is purely arbitrary but yet conventionally understood and must be learnt: e.g. language.

2. **Icon:** (also called *likeness* and *semblance*) whereby the representamen (signifier) does resemble or imitate the interpretant (signified) to a recognisable degree: e.g. photography, or in the case of language, a trope, such as a metaphor. In this, the relationship ceases to be arbitrary. Peirce divides the icon into three types: a) the *image*, which depends upon direct likeness; b) the *diagram*, whose internal relationships represent the relations within the object and c) the *metaphor*, which represents the character of the object.

3. **Index:** whereby the representamen (signifier) is directly associated with the interpretant (signified) in some way, from which the connection can reasonably be inferred: e.g. the picture of a clock to signify the concept of time, or the sound of thunder to signify an impending storm. Again, the relationship ceases to be arbitrary. Peirce classifies indexes into three types: a) a *pure* index, he asserts, can be understood without conveying any information about the object; b) a *reagent* index is connected either physically or causally to its object (for example, smoke coming from a building is a reagent index of fire); and c) a *designation* index, which has both an inherent and a causal relationship: e.g. a pronoun, a name, a label on a diagram, etc.

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Music semiotics, emerging as an independent discipline during the late 1950s and early 1960s, is, unlike any preceding theory of imitation, expression or symbolism, characterized primarily by its rigorous and systematic approach to music and to its relationship with meaning. Its developments can be divided into what Monelle defines as two distinct periods, each with a broad aesthetic, spectrum of theories and analytical methods (Monelle, 1992: 27). First, there is what has retrospectively been termed the 'early' or 'hard core' period: this encompasses the rise of structuralist approaches, followed by the emergence during the mid-to-late Seventies of those approaches which can be defined as 'post-structuralist'.[73] As with the structuralist branch of linguistic semiotics from which these originate, both are concerned with universals; with the musical equivalent of *langue* rather than *parole* and thus transcend individual musical language or style. They are conjoined by their view of the musical text as object. Again, as with the linguistic schema, both are concerned with the identification of underlying components, units or paradigms embedded within the generic musical structure or syntagmatic axis that allegedly function as individual sign models based upon the notion of relativity. They are concerned with explaining how and to what extent these sign models communicate, and with finding in relation, effective analytical methods. Again in both cases, these analytical methods can be said to be introversive, positivist and empirical and can allegedly be applied to all musics.

Conversely, as will be discussed, the second of the two periods, the 'soft core' period, dating from the early Eighties onwards and in part concerned with a more heuristic approach to the

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[73] I emphasise here that the term 'post-structuralist' is used within this context purely to denote music semiotic theories that immediately succeed those that are structuralist: e.g. wider object-based examinations, as defined by Molino and Nattiez (Molino, 1975; Nattiez 1975, rev. 1987), or by Craig Ayrey, who describes Molino's tripartition and theory of communication as being 'the origin of post-structuralist music analysis' (Molino, 1990: 105). This is not to be confused with 'post-structuralism' as used within the context of 'deconstruction' or wider interpretative methods as propagated by Barthes, Kristeva, Derrida, et al.

analysis of music, sees a transition towards more inter-textual, interpretative and hermeneutic investigations: for example, Leonard Ratner's 'topics' theory (1980) or the various theories and methodologies that have developed in relation to this, by say Robert Hatten (1994) or Monelle (2000). All these theories and methodologies are marked, as will be seen, by an approach that moves beyond the musical text as object. They collectively negate the notion of a universal music, thereby viewing individual works and styles from outside of the musical text, in relation to the wider corpus, viewing these as components that operate in relation to each other within a polymorphous musical reality.

Once more employing in the main a range of inductive procedures, the methods of analysis encompassed within the structuralist phase are, in brief, concerned primarily with the identification and classification of so-called 'meaningful' units within that structure or syntagm. Of this, the semiotician Eero Tarasti states that '[structuralism] is characterized by the identification of the smallest significant units of a sign system', before defining its central principle that 'all structuralist methods proceed from the surface level towards deep structures [with this] representing reductionism, a reduction of sensory reality to a small number of categories' (Tarasti, 1994: 28). Within this context there are, he asserts, two distinct analytical methods, which he terms 'structuralist' and 'iconic' (Tarasti, 1994: 5). The first of these employs implicit discovery procedures whilst the second uses those which are explicit. Thus, what distinguishes the two methods, crucially, is that in the first the analyst employs an *a posteriori* approach in that the identification and subsequent isolation of these significant units is based upon a pre-existing knowledge and understanding of the generic musical organization that exists outside of and beyond the musical text, such as compositional language, style, thematicity or even texture or genre. This approach is, to an extent, intuitive in that the criterion for identification is selected by the analyst from a range of external possibilities rather than by focusing exclusively upon what Tarasti refers to as 'the inner iconicity of music' (Tarasti, 1994: 11). Conversely, 'iconic' approaches do not, Tarasti asserts, 'attempt to reduce music to categories and abstract schemes external to the musical text, but seek musical universals in the actual sound patterns of music' (Tarasti, 1994: 13). From this, we can proceed to the notion that defines the 'iconic' method: i.e. that any work is analysable *a priori*, by the use of discovery procedures that not only identify these musical universals but also operate in all cases, explicitly and without any recourse to external criteria. Thus, Tarasti states 'the 'iconic' method relies first and foremost upon the idea that

the concrete musical expression […] contains all the information necessary for analysis of musical content' (Tarasti, 1994: 13).

Thus, all 'iconic' approaches are based, we can assert, upon two inter-related principles. First, is that the correspondence between signifier and signified, between 'expression and content' (Hjelmslev, 1961: 12), are, whilst arbitrary, also inseparably bound once established. This stems from the aforementioned structuralist notion that one signifier equates to one signified. Second is the argument that any two identical examples of 'musical expression' within the same context: i.e. units with identical signifiers within the same syntagm or work must also therefore, be equivalent in signification and can therefore be regarded as equivalent paradigms under the same discovery procedure. Nicholas Ruwet's now seminal paradigmatic approach, as outlined in his 'Methods of Analysis in Musicology' (Ruwet, 1966: 15) and described by Mark Everist in his introduction to the later 1987 translation as 'the first coherent attempt to articulate a music-analytical system which [draws] on the distributional and taxonomic procedures of anthropology, linguistics and ethnomusicology', functions on this principle; that of formative repetition and equivalence (or lack of). It draws upon the concept that a 'significant unit' or paradigm can be identified by its prominence within the sign system: not by binary contrast but by structural function. Ruwet's method, which involves the segmentation of the musical syntagmatic axis based upon the identification of these paradigms – a method that would later be taken up by Nattiez to excess in relation to his 'neutral level' analysis – proceeds therefore to their classification based upon their frequency within the sign system and subsequently, to an understanding of the structural inter-relations dominating the work as a whole; of oppositions and correlations as well as of patterns of recurrence within its teleological structure. Writing in 1972, Ruwet, prior to rejecting his own method, states that:

> The crucial question, preliminary to all others, is the following: what are the criteria which, in any particular case, have governed the segmentation? Now, no one takes the trouble to answer this question, as if evidence for the criteria leapt from the page … the application of explicit discovery procedures to more familiar musical systems may result only in banal conclusions, already recognised intuitively. But even that is far from being negligible. In fact, it is very useful to be able to verify, step by step, with reference to intuition, the working out of a procedure […] and well-defined segmentation procedures will result in the revision of traditional analysis (Ruwet, 1972: 104).

Figure 1.4: Illustrative Example of 'Iconic' Method Segmentation Based on Rhythmic Equivalence: Episode 1 – 'A Simple Tale' *taken from* A Silly Horse *(1981):*
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Towards a Post-Structuralist Approach:

Writing in 1975, at the height of this period, Jean Molino, in his now seminal essay *Fait musical et sémiologie de la musique* (Molino, 1975 [1990]: 105–56), provides us with a semiological theory that significantly challenges a number of the notions underpinning both of these methods. Outlining the concepts pertaining to his schema of music as a symbolic system of communication, he offers, if not an analytical method per se, then certainly a useful tool from which to undertake a variety of semiological investigations. Like Ruwet et al., Molino is concerned with universals; with the musical text as object, with the approaches that have been derived from his theory being applicable to all musics. Unlike Ruwet and others applying structuralist or iconic methods to the musical text in isolation, he extends the notion of the musical work by (re-)introducing the concept of the 'total musical fact'. This is the idea that what we usually perceive as 'music' exists not as a single entity but as that which is three-dimensional; what he calls 'the production of an acoustic 'object', that acoustic object itself and the reception of the object' (Molino, 1975 [1990]: 113–14). Molino states that 'the phenomenon of music, like that of language, cannot be defined or described correctly unless we take account of its threefold mode of existence: an arbitrary isolated object, as something produced and as something perceived' (Molino, 1975 [1990]: 112).

Constructing from this what Nattiez would later term the 'tripartition', Molino provides us with a model of the (global) musical work re-contextualized as a symbolic phenomenon; a generic and universal blueprint for all musics that comprises three inter-related dimensions. First is the neutral level which constitutes the work as object in its structural form and exists as either score or transcription of a performance. Second is the poietic level, [74] which encompasses: a) all compositional procedures and processes that engender the work – what I myself will term here the 'compositional poietic', as well as (where applicable); b) all the (sets of) significations intended to be conveyed – what I will term the 'semantic poietic'. Third is the esthesic level which encompasses any given performance of the work as well as all the acts of perception and interpretation produced in the mind of the receiver when coming into contact with it as either score or performance. It is important to note that the neutral level constitutes an actual entity, a tangible form and a material reality. It encompasses, again according to Nattiez, the 'trace' of the poietic and the esthesic. In contrast, the poietic and esthesic levels constitute *processes* that exist outside of and beyond the neutral level. In this, we can further note that the poietic is always a site of creation – at the very least, pertaining to the compositional poietic – even if it is devoid of all intended meaning (the 'semantic poietic'). Likewise, the esthesic also constitutes an act of construction on the part of the receiver, irrespective of any meanings either intended or derived. In this, each and every work must always be regarded as a symbolic form.

Writing in both *Fondements d'une sémiologie de la musique* (1975) and *Musicologie générale et sémiologie* (1987), [75] Nattiez makes three further points which pertain to the poietic. First, referring specifically to what I have termed the compositional poietic, Nattiez, using Gilson's original (linguistic) model as adapted by Molino, states in the latter publication that acts of composition must by default include: a) 'deliberations on what must be done to produce the object' [the musical text]; b) 'operations upon external materials'; and c) 'the production of the work' (Nattiez, 1990: 13). This is a significant in that it makes the distinction between acts and deliberations which are pre-compositional (psychological or other) and those which directly go on to produce the work in its tangible form. In this, we can state that part of the poietic – what I will term the 'wider poietic' – exists in advance of the procedures and processes that produce the work and is thus further removed from the neutral

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[74] Molino borrows the term 'poietic' from Gilson (1963).

[75] *Musicologie générale et sémiologie* (1987): translated and re-published as Nattiez, J. (1990). *Music and Discourse: Toward a Semiology of Music*. (Trans. Carolyn Abbate). Princeton: Princeton University Press.

level than the procedures and processes themselves. Second, Nattiez also encompasses within his description of the poietic as a whole, what he terms: a) 'the historical situation of the composer'; b) the composer's 'musical theories'; as well as c) their 'psychosociology of creation' (Nattiez: 1975: 60). These can collectively be taken to mean, it seems, the composer's compositional aesthetic, their artistic ethos, the philosophy on music and so on, which again exists on the 'wider poietic'. Clearly these aspects are all independent of any specific work, i.e. the neutral level, but are nevertheless related to it. Third, Nattiez also includes a further aspect on the poietic, which again, will be fundamental in later discussions – that which he terms 'esthesic information' (Nattiez, 1990: 13). This is the composer's notion of what he or she intends to be realized and experienced by the (ideal?) receiver on the esthesic level (from, using minimalist music as an example, cognitive significations to psycho-acoustic and kinaesthetic phenomena, etc.).

In respect of what might likewise be termed the 'wider esthesic', Nattiez also goes on to state that this again encompasses (within the realms of both performance and interpretation): a) the 'historical situation' of the receiver; b) the 'psychosociology' of their perception; and crucially c) any pre-existing knowledge with regard to the poietics of the composer and/or the work in question that the receiver brings to it. Again, this will become crucial in relation to further discussion. A graphic representation of the 'tripartition' as produced by Nattiez in 1975 and translated by Craig Ayrey (1975: 60, as cited in *Music Analysis* 9:2, 1990: 108) is produced overleaf in *Figure 1.6*, with a more accessible version, designed by myself and Craig Ayrey in 2011[76] although not published until 2014, shown in *Figure 1.5*, below.

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[76] As cited in Wilson, T. (2011). 'Passacaglia: Nikolaya Korndorf (1997): K Voprosii O Dikotomii poeticheskovo I Estesicheskovo' [Nikolai Korndorf's *Passacaglia* (1997): Addressing the Dichotomy between the 'Poietic' and the 'Esthesic'] in *Nikolai Korndorf*. (2014). Moscow: Moscow Conservatoire Publishing.

Figure 1.5: A Graphic Representation of Jean Molino's 'Tripartition' as designed by Tara Wilson and Craig Ayrey (2011):
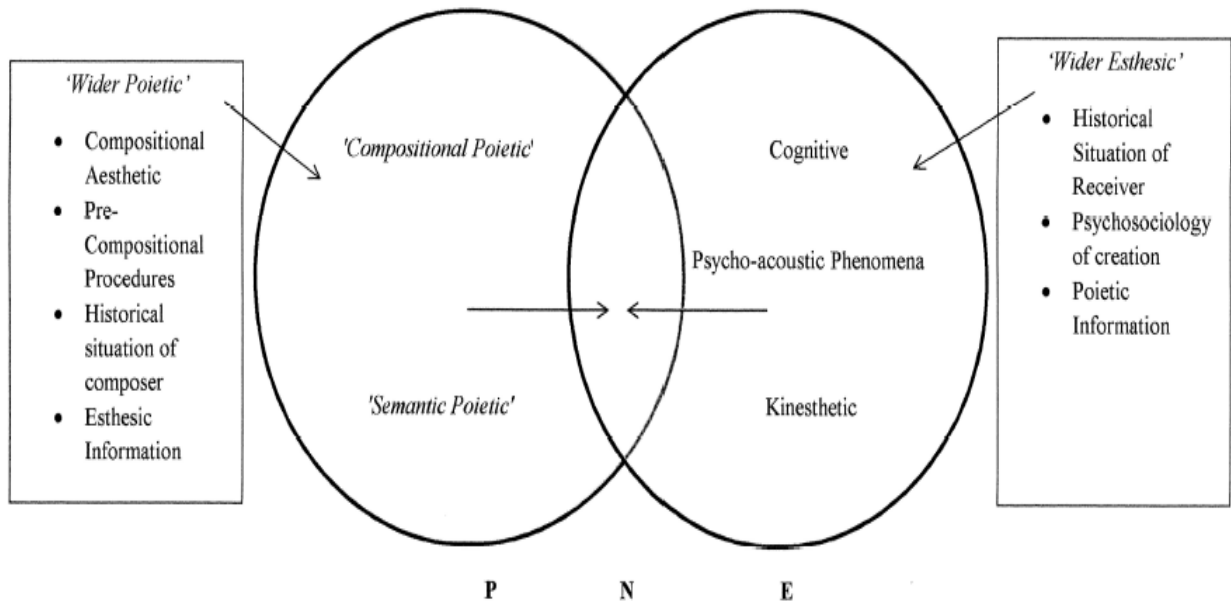
'Wider Poietic'
- Compositional Aesthetic
- Pre-Compositional Procedures
- Historical situation of composer
- Esthesic Information

'Compositional Poietic'

Cognitive

Psycho-acoustic Phenomena

'Semantic Poietic'

Kinesthetic

'Wider Esthesic'
- Historical Situation of Receiver
- Psychosociology of creation
- Poietic Information

P   N   E

P – Poietic Level (PROCESS)

E – Esthesic Level (PROCESS)

N – Neutral Level (shows 'traces' of both P and E)
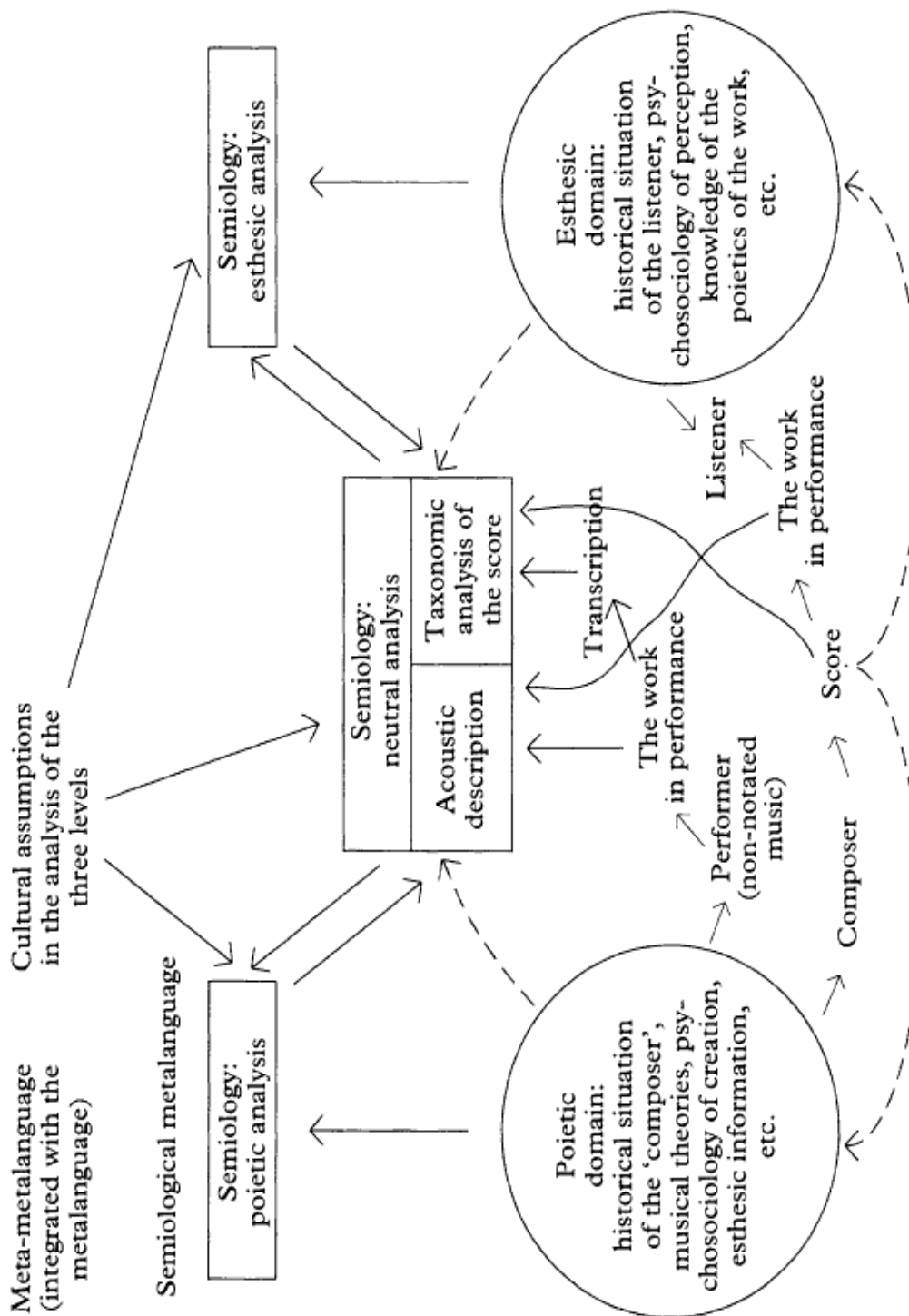
Figure 1.6: Graphic Representation of the 'Tripartition' produced by Jean-Jacques Nattiez in Fondements d'une sémiologie de la musique (Nattiez, 1975: 60), as cited (and translated) by Craig Ayrey (1990) in Music Analysis: 9: 2, pp. 108.

Using this tripartite model, Molino then focuses upon how these three different dimensions collectively function as a symbolic system: that is, how the neutral level, containing traces of the (in his discussion, what equates to the semantic) poietic, is experienced on the esthesic, or in other words, to what extent the receiver's actual experience and understanding of the text or message in question corresponds with what was intended by the producer. It is important to recall at this point that Molino's symbolic system is generic. It represents how and to what extent communication is capable of being engendered, based upon semiological considerations, irrespective of those which are compositional. First, Molino makes the fundamental assertion that significations are imbued within the musical text, or to use the above definitions and terminology, that the structural configurations that comprise the neutral level constitute a complex of signifiers that has a corresponding web of significations on the semantic poietic. As such, this neutral/poietic inter-relationship is, at present, analogous with the 'producer-to-message' scenario given within the established communication model exemplified by Roland Barthes within his early semiological discussions (Barthes, 2010 [1966]: 17), as illustrated below in *Figure 1.7*:

Figure 1.7: Barthes' Communications Model (2010 [1966]):

Established Communication Model (Barthes et al.):

Producer $\longrightarrow$ **Message** $\longrightarrow$ **Receiver**
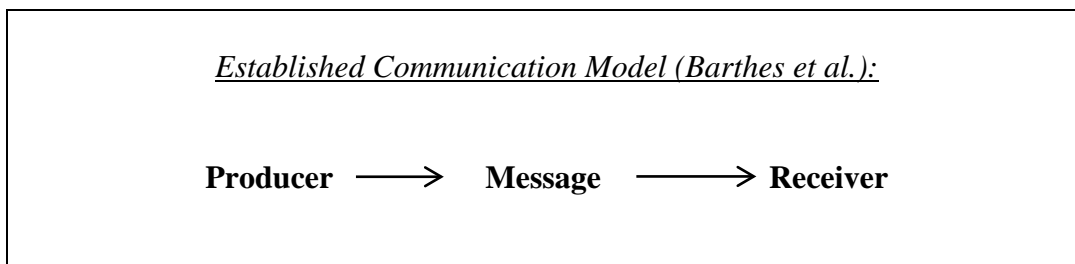
Concerning the so-called delivery of the message – that is, the transference of meaning from producer to receiver – Molino's schema differs at this point from Barthes', with Molino asserting that meaning is not simply communicated passively through a series of codes from producer to receiver, as previously suggested. Substituting what is essentially the Saussurean model of the sign for the more complex Peircean model, Molino brings into play a number of the Peircean concepts outlined above. First, is the notion that within any symbolic system there is no simple one-to-one correspondence between signifier (neutral level) and signified (semantic poietic), as discussed. Whereas Saussure's model matches one sound-image (one spoken utterance or written word) to one concept, thereby producing a stable and bi-univocal relationship between the two faces of the sign, the Peircean model negates this stability with

the representamen potentially having any number of different significations due to the notion of the infinite interpretant, as we have seen. In this, the inter-relationship between the neutral and the semantic poietic is not static as was proposed above in relation to the 'iconic' method of music analysis. The two principles that dominate the 'iconic' – i.e. that the correspondence between signifier and signified are inseparably bound, and that any two identical examples of 'musical expression' within the same context must be equivalent in signification – are, according to Molino, in respect of the Peircean model, discredited. This has enormous implications in that the composer, whilst employing a given signifier on the neutral level, potentially represents any number of significations out of an infinite range on the semantic poietic, none of which is socially agreed or fixed. This notion is suggested by Nattiez's use of the word 'trace' above, in that the neutral level merely constitutes the essence of the composer's activity – i.e. the *essence* of the semantic poietic – but most likely will not adequately communicate the entire web of significations intended. Conversely, we can consider how the same range of significations appears on the esthesic level. The receiver, when coming into contact with that same 'trace', is likely to misinterpret what is presented given the lack of specificity that it entails. The 'trace', Nattiez asserts, is therefore open to interpretation – and indeed, misinterpretation – on the esthesic.

Second, Molino challenges the structuralist notion that communication is transmitted from (semantic) poietic to the esthesic through a process of referral via codes present within the musical (or linguistic) text. Here, the use of the Peircean model of the sign is again significant in that it actively incorporates a social dimension not present in the Saussurean model. Crucial in this respect is the notion of dialogic thought; the concept that the receiver is no longer passive in receiving meaning but pro-active in bringing unique and more subjective meanings to the neutral level, as discussed. As such, the receiver has the potential to produce on the esthesic level a complex web of interpretants that were not originally intended, with each subsequent interpretant diverging to a greater extent from the first. In this, the neutral level ('trace') is no longer an entity that transmits meaning from the semantic poietic to the esthesic. It is, crucially, the starting point for the esthesic process – for the receiver to reconstruct meaning (indeed the term 'receiver' can, I suggest, be challenged in this respect). In this, Molino asserts that there exists within all musics, irrespective of the specificity in relationship between the poietic and the neutral, the potential for a dichotomy to exist between the semantic poietic and the esthesic; between what the composer intends to convey and what can actually be recognized and understood by the receiver when coming into

contact with the neutral level. Communication, he asserts, is not assured. This is indicated graphically in his schema by the reversal of the arrow in what would otherwise be the established Barthesian communication model, as reproduced in *Figure 1.8*, below:

Figure 1.8: Molino's Schema of 'Non-Communication' (1975):

Established Communication Model (Barthes et al.) – Process of Semiosis:

Producer $\longrightarrow$ **Message** $\longrightarrow$ **Receiver**

Molino/Peirce Symbolic System of Communication:

Producer $\longrightarrow$ **Message** $\longleftarrow$ **'Receiver'**
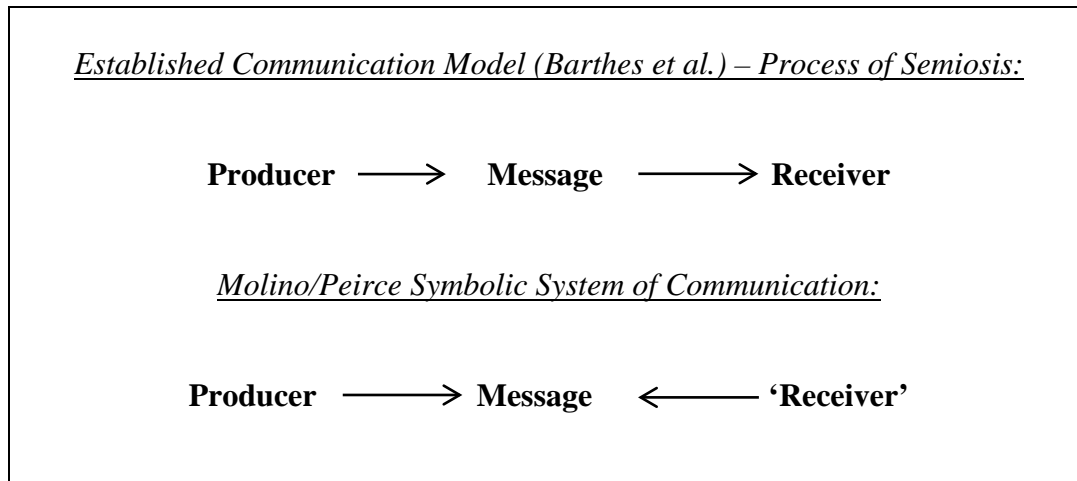
Molino's symbolic system – this functioning as a model of what might loosely be termed 'non-communication' – is, I suggest, highly significant for a number of reasons that are both empirical and epistemological. Whilst maintaining, as mentioned, a universal and introversive approach in focusing upon the musical text as object and providing a schema for all musics, Molino, by the very act of including the two dimensions that exist externally but inter-textually to the neutral level, is challenging the very notion of music as a structuralist entity in a number of respects. Whilst seminal because of the rigour and objectivity that it entails, Ruwet's distributional method has been met with criticism; not least for the rudimentary results pertaining to the method itself given that it produces little more than a realigned description of the syntactic level. Despite his own gargantuan neutral level analysis of Varese's *Density 21.5* (Nattiez, 1982), Nattiez asserts that this type of analysis can never be fully comprehensive. Indeed Monelle, speaking of its disadvantages, states that '[musical] segmentation based on simple serial repetition is a clear and significant process, but hardly sufficient to lead to a comprehensive account' (Monelle, 1992: 27). Furthermore, as regards its usefulness in producing a 'meaningful' account, Ruwet's method, in dealing predominantly with the signifier in a formalist capacity, does little to focus upon the inter-relationship between the signifier and the signified other than to make the questionable assertion that its correspondence is 'iconic' and universally static. It fails to approach the

musical paradigm either as an individual 'sign' or, more importantly, as part of a wider sign system. This in itself has implications, primarily in that the inter-relationship between signifier and signified, whilst having validity within one particular system, may take on a very different dynamic when present within another, as indicated by the Molino/Peircean schema.

Conversely, in relation to the neutral and the esthesic, the 'iconic' method also fails to take into consideration the notion that meaning is inter-textual; that intended significations are sometimes reliant upon the receiver's knowledge and understanding of musical occurrences that take place outside of the neutral level (but not outside of the semantic poietic), e.g. in the use of pastiche or quotation. In this regard Tarasti asserts that 'relations *in absentia* are inferred on the basis of signifiers (surface phenomena) as well as the musical competence of listener and analyst, and are at least as important as relations *in praesentia* on the syntactic level' (Tarasti, 1994: 5). In contrast, Molino, in respect of his tripartition, not only extends the notion of relativity to include both the poietic and the esthesic domains, thus paving the way for greater clarity, precision and indeed, complexity in our perception, discussion and analysis of music as a more holistic symbolic phenomenon, but in doing so also actively contests the notion that only the neutral level is of semiological importance; that this has a higher value than any aspect which is outside of 'concrete musical expression' (Tarasti, 1994: 13). The tripartition facilitates the neutral level as a focus but without marginalizing either the poietic or the esthesic. In adhering to the Peircean notion of the sign within his theory of 'non-communication', Molino, given the above emphasis upon the aforesaid notion of the infinite interpretant, allows for the fact that 'content' may and indeed frequently does exist outside of the 'concrete musical expression', albeit in the form of (sets of) significations which the receiver brings to the musical text. This, I suggest, is the most significant ('post-structuralist') criticism of the iconic method, and one which becomes especially pertinent in relation to Russian post-minimalist music as will be seen. Speaking in relation, Tarasti further states that 'Meaning relies not only upon the signifiers present within the text, but also upon those which are either obscured or absent' (Tarasti, 1994: 5).

If we subscribe, like Molino, to the Peircean notion that the inter-relationship between signifier and signified is not static, then we must also subscribe to the notion that different musical styles and structures also have different (types of) inter-relationships between the neutral and the semantic poietic, with these consequently producing different extents of

'dichotomy' between the semantic poietic and the esthesic. Molino's theory of 'non-communication' postulates that such dichotomies are indeed inherently semiological in relation to how certain musical styles and/or structures and their constituent paradigms function – or fail to function – as signifiers, as opposed to being either purely compositional or even cultural. Both Nattiez (1990) and Ayrey (2005) also highlight how certain musics can be considered especially 'problematic': the latter citing such examples as electronic music or the 'open' work, both of which have unusual, non-conventional and very specific inter-relationships between the semantic poietic and the neutral, and, thus, between the semantic poietic and the esthesic. Molino's tripartition, in conjunction with his 'non-communication' theory, whilst not an analytical method per se, allows for a scrutiny of these inter-relationships within the context of any style and, particularly, of those styles which can be considered problematic. In illustrating this point, using the two musical styles already discussed – (early) American minimalist music and Russian post-minimalist music – first we can demonstrate more clearly its usefulness as a semiological tool, whilst second we can further demonstrate the problematics of the Russian variant when functioning as a symbolic system.

First, with the early American model, we can make the following statements as regards its functionality as a symbolic system. As can be seen in *Figure 1.9*, the fact that there are no extra-musical significations intended means that the poietic comprises only one element: in this case, the compositional poietic, which involves (generally) explicit process-led structures and configurations. This has a direct correspondence with the 'wider poietic' and the above notion of 'esthesic information' in that these structures and configurations are actively intended to be perceived by the receiver on the esthesic level. Examining the inter-relationship between the compositional poietic and the neutral, first it can be seen that here, unusually, the neutral equates directly to the compositional poietic, given that the musical properties in question are foregrounded in a structural capacity. In this, Nattiez's concept of the neutral exhibiting only the 'trace' of the poietic is rendered inaccurate. Likewise, in respect of the inter-relationship between the neutral and the esthesic, the reduction in (and isolation of) material within the boundaries (and reassertion) of modality alongside its specific use of process renders the compositional poietic fully perceptible, thus again the neutral exhibits more than merely a 'trace' on the esthesic. This in itself is proof (if any were needed) that different musical styles have different (types of) inter-relationships between the neutral and the poietic as well as between the neutral and the esthesic, with these producing

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different dichotomies. We can further state therefore that there is, again unusually, no dichotomy between the (compositional) poietic and the esthesic in that what was intended to be seen and understood can in fact be fully perceived by the receiver. What is crucial, however, is that the esthesic level comprises in this unique case substantially *more* than what is intended in terms of the experiences engendered: i.e. more than what is defined as 'esthesic information' on the 'wider poietic'. This undoubtedly functions as the system's dominant domain in that an extraordinarily wide range of phenomena are experienced by the receiver that were not originally part of the 'esthesic information' present on the poietic.

Figure 1.9: (Early) American Minimalist Music as a Symbolic System:

'Wider Poietic'
- Compositional

  Aesthetic
- Pre-Compositional
  Procedures

- Historical situation of
  composer

- Esthesic Information:

Experiences intended to be
engendered on the esthesic
level: perceptibility of
process/musical properties

'Compositional Poietic'

Foregrounding of process
and musical properties

'Semantic Poietic'

Perceptibility of process and
musical properties

Psycho-acoustic Phenomena
('by-product'):
1, 2: 'point' aspect, stasis, etc.
3. Physical, coenesthesic,
kinesthetic, etc.
4. Cognitive significations
brought to the esthesic by the
receiver

'Wider Esthesic'
- Historical Situation
  of Receiver

- Psychosociology of
  creation

- Poietic Information

P   N   E

P – Poietic Level (PROCESS)

E – Esthesic Level (PROCESS)

N – Neutral Level (shows 'traces' of both P and E)

'Wider Poietic'
- Compositional Aesthetic
- Pre-Compositional Procedures
- Historical situation of composer
- Esthesic Information:

Experiences intended to be engendered on the esthesic level: perceptibility of process/musical properties. Psycho-acoustic Phenomena ('by-product'): 'point' aspect, stasis, etc. Physical, coenesthesic, kinesthetic, etc.

Cognitive significations engendered by the semantic poietic (as intended)

'Compositional Poietic'
Foregrounding of process and musical properties

'Semantic Poietic'
Symbolic Web

Perceptibility of process and musical properties

Psycho-acoustic Phenomena ('by-product'):

1, 2: 'point' aspect, stasis, etc.

3. Physical, coenesthesic, kinesthetic, etc.

4. Cognitive significations engendered by the semantic poietic (as intended)

5. Cognitive significations brought to the esthesic by the receiver (not intended)

'Wider Esthesic'
- Historical Situation of Receiver
- Psychosociology of creation
- Poietic Information

P   N   E

P – Poietic Level (PROCESS)

E – Esthesic Level (PROCESS)

N – Neutral Level (shows 'traces' of both P and E)

As regards the Russian variant however (as shown in *Figure 1.10*), first we can see that the poietic dimension now exhibits not one but two elements: the compositional poietic and the semantic poietic, with the latter comprising all the meanings intended to be communicated on the esthesic level. In relation to the compositional poietic, the 'wider poietic' ('esthesic information') is no longer concerned with the perceptibility of both process and musical properties to the same degree, given that the semantic poietic is now the dominant aspect. However, both the neutral and the esthesic levels again equate to the (compositional) poietic given the rigour, simplicity and asceticism of the musical processes involved, thus again rendering inaccurate Nattiez's definition of the 'trace'. What is crucial, however, is that due to the dichotomy between the semantic poietic and the esthesic, the esthesic level now comprises *less* than what is intended in terms of the experiences engendered: i.e. *less* than what is defined as 'esthesic information' on the 'wider poietic'. Again, the esthesic level comprises substantially *more* than what is intended in respect of the compositional poietic, with this, I assert, still functioning as the system's dominant domain and, as such, paradoxically operating against the semantic poietic.

Molino's schema provides the potential not just for analysis of the neutral level in relation to both the poietic (the compositional poietic and the semantic poietic) and the esthesic, but also for a comparative analysis between the (semantic) poietic and the esthesic. Ayrey, in his introduction to J. A. Underwood's translation of Molino's essay (1990), states that 'none of the dimensions is identical with any other: each is a potential site of analysis, together with the complete symbolic process as a phenomenon of communication' (Ayrey, 1990: 106). This, by its very nature, provides a solution to the problems brought about by neutral level analysis as raised by Lidov (1977), Monelle (1992), Tarasti (1994), Jonathan Dunsby (1983) and several others, whilst also serving as the basis from which to construct an analytical typology. Taking the concept of a holistic analytical system and applying this to the distinctions made within the tripartition, Nattiez outlines what he defines as 'six analytical situations', all of which proceed from the neutral level, and which take into consideration what he refers to as 'the possible relationships between a) the trace and b) [the] two groups of processes [the poietic and the esthesic]' (Nattiez, 1990: 138). A

reproduction of Nattiez's graphic representation of these is given in *Figure 1.11*, below:

Figure 1.11: A Graphic Representation of Nattiez's 'Six Analytical Situations' (Nattiez, 1990: 140):

	Poietic processes	*Immanent Structures of the work*	*Esthesic Processes*
(I)		X Immanent analysis	
(II)	X Inductive poietics	X	
(III)	X External poietics	X	
(IV)		X	Inductive esthesics X
(V)		X	External esthesics X
(VI)	X　　　　=	X	= 　　　　X

Communication between all three levels

As shown, *situation I* refers to neutral level or 'immanent analysis'. This provides merely a description of the structural configurations present within the work, of which the 'iconic' method or Nattiez's own neutral level analysis is a clear example. Within this context, Nattiez asserts that the configurations exposed are legitimate, regardless of whether they were a conscious part of the composer's thinking or not. In this, analysis of the neutral level is potentially infinite, with Nattiez stating that 'its object is to show neither the processes of the production […] not the processes of perception […]. It provisionally *neutralises* the poietic and the esthesic' (Nattiez, 1990: 140). Focusing next upon the inter-relationship between the neutral and the poietic, Nattiez cites two distinct possible analyses. 'Inductive poietics' (II) proceeds from neutral level analysis to drawing conclusions about the poietic: i.e. about the pre-compositional and compositional procedures involved, the composer's wider aesthetic and historical situation as well as, crucially, how the work is intended to be heard on the esthesic. 'External poietics' (III) – arguably, a somewhat tautological term –

conversely constitutes a situation whereby *a priori* information as regards the above is taken as the departure point and used to directly inform analysis of the neutral level. Of this Nattiez states that 'the musicologist takes a poietic document – letters, plans, sketches – as his or her point of departure, and analyses the work in light of this information. (Nattiez, 1990: 141). Focusing next upon the inter-relationship between the neutral and the esthesic, Nattiez again cites two distinct possible analyses. 'Inductive esthesics' (IV) involves an analysis of the neutral level that aims to draw conclusions about the receivers' likely experiences of it, of which he states that '[inductive esthesics] constitutes the most common case, primarily because most analyses wish to style themselves perceptibly relevant, and most musicologists set themselves up as the collective consciousness of listeners and decree "that this is what one hears". This sort of analysis grounds itself in perceptive introspection or in a certain number of ideas concerning musical perception' (Nattiez, 1990: 140). 'External esthesics' – again, tautological – conversely begins with the receiver's account of the experiences engendered in an attempt to understand how the work is being perceived. The sixth and final analytical situation – that which Nattiez considers as being the most complex within his six-schemed model – relies upon 'the communication between all three levels' (Nattiez, 1990: 140): i.e. the poietic, the neutral and the esthesic. In this, Nattiez suggests that '[here] immanent analysis is equally relevant to the poietic as to the esthesic […] it necessitates pinning down the exact nature of the connection between the neutral and the poietic and the neutral and the esthesic, in order to devise a detailed classification of analyses belonging to this family' (Nattiez, 1990: 140).

What Molino's schema also does, however, is pave the way for 'softer', post-structuralist and hermeneutic approaches whilst still allowing for (and indeed, contextualizing) 'syntax-based' investigations on the neutral level. One criticism of Molino's object-based approach (leaving aside issues pertaining to the existence of the neutral level itself, coupled with Nattiez's own preoccupation with neutral level analysis at the expense, it can be argued, of the inter-relationship between the neutral and the poietic and/or esthesic), is that it doesn't take into consideration what might be termed the 'wider esthesic'. Nattiez's typology, encompassing two distinct esthesic-based analyses – a) 'inductive esthesics' (situation IV), which aims to draw conclusions about the receiver's likely experiences of the work; and b) 'external

esthesics' (situation V), which begins with the receiver's account of the experiences engendered in an attempt to understand how the work is being perceived – fails in its object-based approach to take into account wider cultural and socio-cultural connections and interpretations, such as repeated listenings to the work; how the work's meaning may change over time in response to cultural interpretation or socially-governed meaning; the wider cultural and/or sociological context, either within the horizon of the receiver and/or the horizon of the work itself; and inter-textual readings and considerations. In using either the poietic and/or the (inner) esthesic to establish information about the neutral level, it fails to 'deconstruct' the text in light of a 'reader-based' approach. It fails to take into account what lies outside of these two dimensions: the poietic and the (inner) esthesic. Unwittingly, Molino's tripartition, it could be argued, in fact makes way for a wider focus on the esthesic domain – albeit it post-structurally and/or hermeneutically – in that the esthesic dimension is extended. Meaning or some identification criteria (broadly speaking, a different type of 'discovery procedure') is brought in from outside the neutral level – *as well as from outside of the work per se* – in order to examine the work's structural components and to interpret these within a wider context. It is possible to view this therefore as the *expansion* of the esthesic in that the musicologist approaches the work from outside of Nattiez's six analytical situations and places it within a wider, culturally-bound and historical context.

Leonard Ratner's 'topics' theory, as first established in *Classic Music: Expression, Form, and Style* (Ratner, 1980), deals with units of music or 'topics' that, in being stylistically-driven, signify aspects that can be linked (by both receiver and analyst?) to certain cultural or socio-cultural contexts, many of which are pertinent to either the Baroque or Classical eras: e.g. the 'Pastoral' topic. Bridging the gap between the analysis of form and the use of expressive paradigms to interpret, analyse and classify musical material, this in turn leads to a more culturally-led and hermeneutically-based investigation. However, similar problems still apply, broadly speaking, as were cited above in relation to paradigmatic analysis: e.g. the choice as to which discovery procedure, the identification (and indeed, classification) of the topics themselves, as well as a wider sense, the difficulty in establishing how the 'subject' once identified, fits in with our understanding of musical narrative.

To what extent does the musical unit, or more commonly, a diverse array of units, form a coherent semantic (narrative) syntagm? Kofi Agawu in *Playing with Signs: A Semiotic Interpretation of Classical Music* (Agawu, 1991) focuses upon the problem of utilizing what is essentially a style-based criterion with Schenkerian analysis, and goes some way to addressing the issues relating to intra-textual structures and paradigms and how these signify expressive meanings. Robert Hatten's now seminal study *Beethoven: Markedness, Correlation, and Interpretation* (Hatten, 1994), and Monelle's *The Sense of Music: Semiotic Essays* (Monelle, 2000) further the discipline in dealing with the notions of value and opposition as well as widening the possibilities for cultural critique.

1.5.2 A 'Poietic' Approach:

Positioning my own research within this context, I thus start from the premise that it is necessary to undertake an investigation that is object-based rather than one that is 'soft core': i.e. interpretative or hermeneutic. This is in spite of the fact that this appears to signify a regression in accordance with current musicological trends. Whilst taking full account of the developments in music semiotics above – and indeed, assenting to a more inter-textual, topic-based examination of music in general, and thus agreeing whole-heartedly with Eco that 'if there is a proliferation of interpretants, why do we not realize that an art work requires a hermeneutic interrogation more than a structural definition' (Eco, 1976: 333, as cited by Nattiez: 1990: 29) – my argument for focusing here upon the text as object (although not via the employment of explicit structural methods, as will be seen) is due entirely and specifically to *context*; to the fact that such little empirical research has been undertaken in relation to the variant so far. First, we can determine using Nattiez's typology that there has never been any specific examination of what I defined above as the 'wider poietic': i.e. of these exponents' post-minimalist aesthetic; of their individual (or collective) approaches to discourse, including their decision to construct a symbolic system using (predominantly) minimalist techniques. This is a major oversight, not least given the apparent absurdity of employing a form that not only ostensibly negates intended meaning but also actively encourages unwanted, inter-textual meanings, as discussed. In terms of actual analysis, only four percent of the Russian post-minimalist repertoire has, I calculate, been analysed to date, with the

majority of this being formalist: i.e. immanent analysis. The remaining constitutes what Nattiez defines above as inductive poietics, having been undertaken solely in relation to the compositional poietic as opposed to the semantic poietic. Thus, all analysis currently undertaken that is not neutral level analysis draws conclusions from the immanent about the pre-compositional procedures employed by the composer. It does not attempt to draw conclusions about the musical text specifically as a signifier, or in any way consider how it relates to any signified, intended or otherwise. Equally, as regards external poietics, no examination has been undertaken as to what (types of) meanings are intended, or – as regards the inter-relationship between the neutral and the poietic – how communication has been attempted: i.e. what codes and/or communicative strategies have been employed. This again constitutes a serious omission given the variant's problematic nature and the lack of communication that it seemingly engenders. Likewise, no examination has been undertaken in relation to either of the two esthesic categories defined above: inductive esthesics or external esthesics, with the lack of the latter being particularly negligent given not only the problems in relation to communication but also the range of experiences historically engendered by the working out of the minimalist form. Equally, no attempt has been made to explore the aforementioned dichotomy between the (semantic) poietic and the esthesic; this is clearly one of the major discussion points in relation to this variant, as mentioned.

It is clear from this that a far greater focus is required on the musical work as object in relation to the various dimensions of the tripartition, thus understanding it as a holistic symbolic system before it becomes a subject for interpretation. This is compounded by the fact that the phenomenon is currently so widely and so commonly misunderstood. Any cultural, interpretative critique of the neutral level, either through 'topic' theory or a similar method, would at this point merely result in a somewhat artificial understanding of the work's function and, indeed, of the post-minimalist aesthetic itself, thus prompting further misunderstanding. That said, working within an object-based context the focus has to be, I assert, upon the neutral level in relation either to the poietic and/or the esthesic – but not solely on the neutral level itself. In this, any investigation that is either poietic and/or esthesic constitutes what was defined above in relation to the tripartition as a structuralist approach within a broadly 'post-structuralist' framework: that is, one that whilst object-based in terms of

analysis, nevertheless employs wider (and in this case, Molinoian and Peircean) concepts and distinctions as opposed to being entirely structuralist. Whilst the minimalist form is ideally suited to immanent analysis – indeed, ironically, never has there been a better candidate for Ruwet's iconic method with its easily identifiable units within a limited harmonic framework! – structuralist analysis here serves little purpose. This is, first, given the arguments in relation to analytical validity as presented above by Bernard, Quinn as well as Molino, but second and more specifically because it actively hinders an accurate understanding of the variant in that its two most important dimensions: i.e. the semantic poietic and the esthesic (and the inter-relationship between the two) have not been taken into consideration. The fact that this music is such a highly problematic example of the musical fact means that a more holistic approach is required, precisely because almost no 'trace' of the semantic poietic is evident upon the neutral level. A realistic understanding of the musical text, of its function, of its composers' aesthetic – and indeed, of the Russian post-minimalist phenomenon per se – simply cannot be grasped via the immanent level alone. The misinterpretations and misunderstandings that are currently in existence are active proof of this. Clearly, any meaningful examination needs to be based on an understanding gained from *outside* of the musical text (but not outside of the work): i.e. either through poietic analysis that explores the inter-relationship between the neutral and the poietic – or through esthesic analysis, that likewise, explores the inter-relationship between the neutral and the esthesic.

Whilst I would argue that there is a certain validity in undertaking esthesic analysis in relation to this music – external esthesics in particular, not least in that it provides scholarly evidence (as opposed to merely journalist reports and first-hand accounts) of what is engendered and thus, potentially of the existence of a dichotomy – I suggest that this does little to further our understanding of the variant at this particular point in time. Such analysis cannot at present indicate that the experiences engendered on the esthesic level are at odds with those on the semantic poietic, given that the semantic poietic itself has not yet been examined. There needs to be, I assert, a logical progression of analyses posited within these two sites, the poietic and the esthesic: that which systematically examines this music as a) a text produced – the 'composer-orientated' position – before proceeding to examine it as b) a text received – the 'listener-orientated' position – thus enabling the analyst to knowledgeably critique

these composers' assertion that their output operates successfully as discourse. Within this framework there need to be, I suggest, three discrete yet inter-related investigations. The first is to identify and critically assess these exponents' post-minimalist aesthetic (either individually or collectively) and within this, more specifically, their actual approach(es) to discourse and meaning. The second, related investigation, is to identify and classify the types of meaning intended before identifying, crucially, the principal codes and strategies employed to convey these meanings; this constituting what Nattiez terms external poietic analysis. Related to the second investigation there also needs to be, conversely, an examination into the types of responses experienced by the receiver when coming into contact with these forms; this clearly constituting external esthesic analysis. Finally, there also needs to be, in relation to both the poietic and esthesic, an assessment of the extent to which a dichotomy occurs: this constituting the aforementioned sixth analytical situation, which, to re-quote Nattiez, 'necessitates pinning down the exact nature of the connection between the neutral and the [semantic] poietic and the neutral and the esthesic […]' (Nattiez, 1990: 140). Concluding this third and final investigation would, ideally, involve the identification of the possible reasons for such a dichotomy, be these semiological, compositional and/or socio-cultural. This constitutes in part, internal esthesics, as well as a more interpretative 'situation' that lies outside of Nattiez's typology; one that relies on understanding the wider esthesics: i.e. the cultural context) of the receiver. Such investigations will address not only the present lack of scholarship described, but hopefully also by extension some of the misconceptions and negativity currently in existence both inside and outside of the former Soviet Union.

The present research, in being the first semiological study to be undertaken in relation to this music, clearly needs to equate therefore to the first of these three investigations: that which (to paraphrase): 'identifies and critically assesses these exponents' post-minimalist aesthetic and approach to discourse – whilst also identifying the (types of) meaning intended and in relation, the principal codes and strategies employed to convey these meanings'. As such, it constitutes not only an examination and critique of the wider poietic, but also, in relation to the latter part – what Nattiez terms external poietic analysis. This, if we recall, is whereby *a posteriori*

information is taken as a departure point and used directly to inform analysis,[77] with *a posteriori* information pertaining in this particular context not to the compositional poietic but to the semantic poietic: that is, to the identification of the (types of) significations intended, thus facilitating the analysis of the actual inter-relationship between the neutral level and the semantic poietic in order to establish what codes and/or communicative strategies have been employed. Clearly, in this context, the 'iconic' notion of *a priori* analysis is negated in that poietic information from outside of the neutral level (but not outside of the work per se) has been employed, with this also constituting in some sense an intermediate step between structuralist methods that focus on the neutral, and 'topic'-based approaches whereby *a posteriori* information is taken not only from outside of the neutral level but also from outside of the semantic poietic; that is, from outside of the actual work per se.

Whilst such an approach may appear dogmatic in light of recent musicological developments, not least in that it negates the more favourable post-structuralist position whereby 'deconstructing' the poietic is given priority over ascertaining the composer's authorial intent or voice, I wish to emphasize two points in the clearest possible terms. First, whilst fully aware of the developments in music semiotics and of the many arguments for employing a 'softer' hermeneutic approach, I have actively chosen to focus on 'ascertaining the composer's authorial intent or voice' for very specific reasons: that this is the *first step* in understanding, contextualizing and evaluating this music as a holistic symbolic system – one that 'paves the way' for future more interpretative investigations. Second, despite examining the poietic – i.e. the composer's authorial' position – I am, in conjunction, also *critiquing* this position, thereby also providing as analyst, my own 'esthesic' voice. Fully aware of the problems associated with this music, my approach, I assert, is one of both inquiry and critique.

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[77] We can note in passing that 'inductive poietics': that is, drawing conclusions about the poietic from the neutral level would conversely, I suggest, tell us little in this case, and indeed, would merely reiterate the misconceptions already in place.

1.5.3. Alexander Knaifel:

Such research should also take as its subject only one exponent, as opposed to examining Russian post-minimalist music as a 'school' or collective. This is again due to the lack of research undertaken with the first step being at present to focus upon one of the first generation of composers in relation to the above, before examining any from the second generation or carrying out a comparative investigation. Alexander Aronovich Knaifel (b. 1943) is one of the first to adopt minimalist techniques and is indeed commonly regarded, along with Martynov, as Russia's leading post-minimalist exponent. He is, I suggest, the most suitable subject as regards the first generation in that he is the least researched, and his post-minimalist output is by far the most problematic as a symbolic system. He employs a compositional language characterized by extreme asceticism rather than the more commonly employed repetitive technique, and his mature output demonstrates an increasing preoccupation with extended open forms and reductive means. This means there exists a far greater paradox between the lack of signifiers on the neutral level and the complexity of the semantic poietic. Attempting to either convey or facilitate three distinct types of signification: a) *imported meanings* – socially constructed meanings; b) *existential meanings* - those that allegedly emanate from a higher being; and c) *meanings associated with ritual* - those that allegedly relate to the realisation of 'cosmic harmony' through the use of certain numerical forms and structures - the symbolic web that relates to *imported meanings* is, in itself exceptionally complex, with this increasing the likelihood of a dichotomy between the semantic poietic and the esthesic.

Using as an illustrative example the web that relates to the first focus work, *A Silly Horse: Fifteen Tales for (Female) Voice and (Male) Pianist* (1981), this comprises three inter-related dimensions or 'levels': what we might also call, for the purposes of later analysis, syntagmatic axes. Adapting the Hjelmslev/Barthes 'Order of Significations' model (1961), as shown in *Figure 1.12* below, and constructing one that equates graphically to Knaifel's semantic intentions (*Figure 1.13*), this comprises, on the first dimension, a set of literal significations which are intended to be accessed via the set of musical and/or linguistic signifiers on the neutral level. The second dimension encompasses a set of related figurative significations which clearly have

less of a 'trace' on the neutral level and are intended to be less perceptible on the esthesic. Also imported by direct extension is a succession of 'conceptual' or more abstract significations which are intended to be accessed via the realization of the first and second dimensions, and which, by default, have even less of a 'trace' on the neutral and are thus intended to be even less perceptible on the esthesic. The side-arrows on the diagram indicate the 'modality' or 'reality status' between the signifiers on the neutral level and the different sets of significations intended, or to use Peircean terminology, between the sign vehicle and its various levels of referents. In employing a set of signifiers that allegedly represent not only the literal dimension but also a further chain of significations – i.e. the figurative and the 'conceptual' – Knaifel is in fact unwittingly[78] adhering to the Peircean notion of the sign as opposed to Saussure's more static dyadic model in negating a one-to-one correspondence between signifier and signified. More crucially, his system also makes (again, unwittingly) pro-active use of the infinite interpretant, with the fact that this mental referral is, in each and every case, actively *prescribed* by the composer, actively causing semiological difficulties, as will be seen.

Figure 1.12: Hjelmslev/Barthes' 'Order of Significations' Model (1961):

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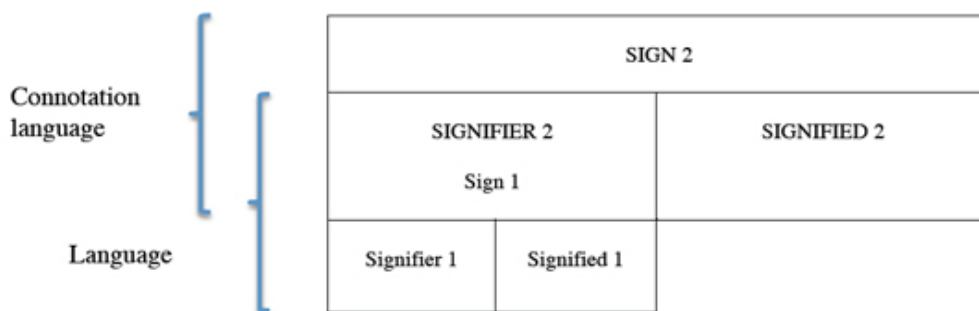
[78] Only Martynov has any working knowledge of semiotics and thus can discuss in theoretical terms the notion of Peirce's infinite interpretant.

Figure 1.13: Symbolic Web – A Silly Horse *(1981):*

┌──┐
│ ┌──┐   │
│ │ **Conceptual Dimension** – 'Chain' of Third or Fourth   │   │
│ │ Interpretants, etc.   │   │
│ └──────────────────────────────↑─────────────────────────┘   │
│   ┌────────────────────────┊───────────────────────┐   │
│   ↑   │   │   ↑ │
│   │   **Narrative-Figurative Dimension**   │   │
│   │   (Second Interpretants)   │   │
│   │   │   │
│   │   **Narrative-Literal Dimension**   │   │
│   │   (First Interpretants)   │   │
│   │   ↑   │   │
│   └──┘   │
└──┘

POIETIC LEVEL (semantic poietic) (intended significations)

↑

NEUTRAL LEVEL (linguistic and music signifiers)
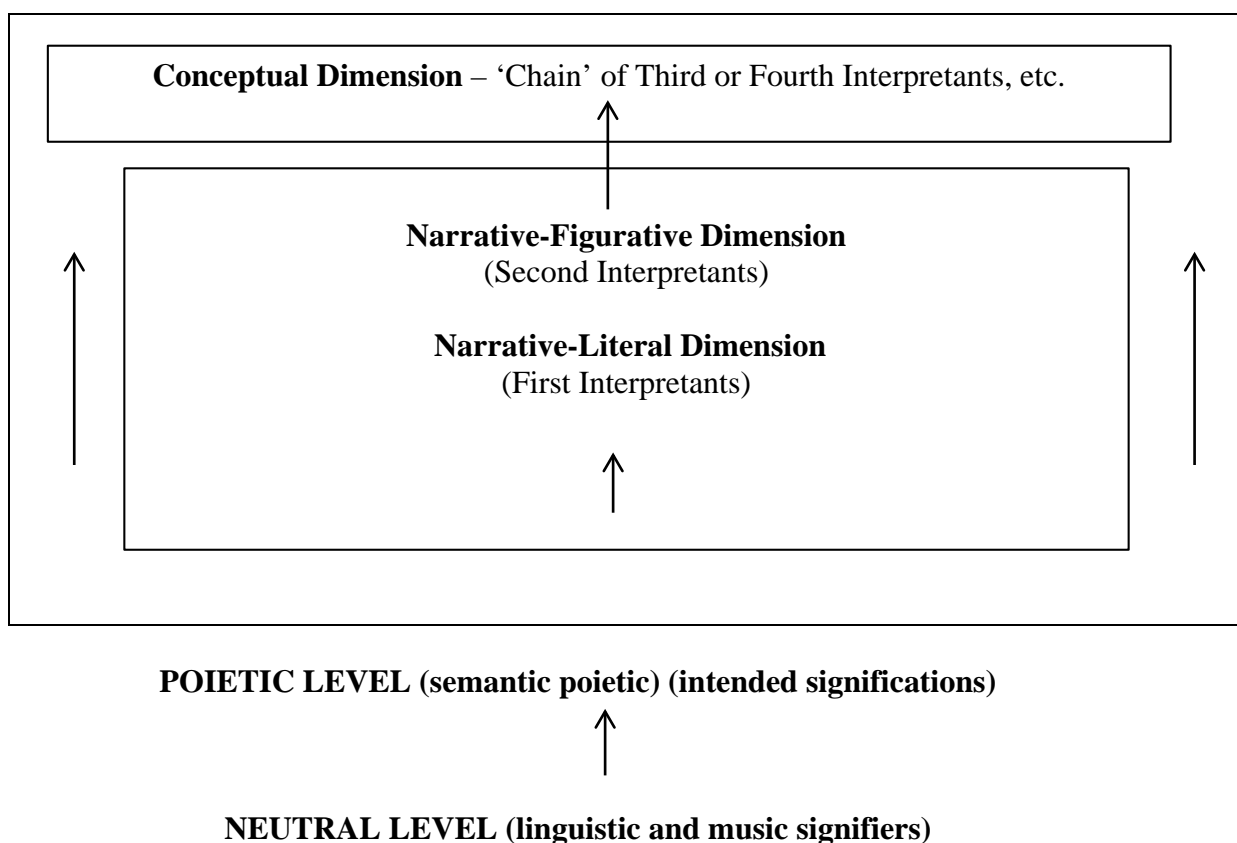
Second, is the fact that almost all of Knaifel's post-minimalist oeuvre is narrativic, with the significations on both the literal and figurative levels usually comprising what can be defined as narrative syntagmatic axes. In attempting to convey narratives that rely inherently upon actorial and spatial development, Knaifel, in employing paradoxically a minimalist form that is limited in teleological development, is actively increasing a dichotomy that already exists between the semantic poietic and the esthesic. Such a dichotomy is increased further, I suggest, by the fact that the kinds of perceptibility that the minimalist form engenders – particularly those which are psycho-acoustic – are actively at odds with the cognition needed to perceive and understand semantic import. The creation of a meditative state, as well as the perceptions relating to the aforementioned perceptibility of process and the 'point aspect' are, I assert, not conducive to perceiving and understanding either narrativic or related figurative and conceptual meanings.

Third, and most crucial, is the fact that Knaifel actively attempts to obscure certain significations, this alone being cause to examine, and indeed critique, what appears to be a rather perverse approach to discourse. Constructing within the web a hierarchy whereby the meanings that he deems to be of greatest value are those which he purposefully renders the most difficult to access – usually those which are conceptual or figurative rather than literal – Knaifel, in employing certain strategies to obscure meaning as well as to convey it, adheres to a Gnostic aesthetic whereby the receiver has to be, he states, 'worthy of the opus'. Whilst asserting that his music is for all, understandable by anyone with the correct esthesic approach and that any lack of comprehension is due to 'passivity' on the part of the receiver rather than to semiological, compositional or even cultural factors, Knaifel denies creating a music that may at best be understood by very few given the levels of penetration required, not to mention the awareness needed in comprehending that the most important significations have been purposely hidden.

1.6 Aims and Design of Research:

Thus, to summarize the above within a semiological context, this research, contextualizes Knaifel's post-minimalist oeuvre as a holistic symbolic system by employing Peircean concepts and distinctions within a broadly structuralist framework, with respect to Molino's tripartition and schema of non-communication. It identifies and examines Knaifel's post-minimalist aesthetic – that which was defined above in a Molinoian context as the 'wider poietic' – with a view to critiquing his approach to discourse, and in particular, his approach to narrative; not least his proclivity for obscuring meaning. Second, it ascertains the (types of) meanings intended (the semantic poietic) before examining the inter-relationship between the signified and signifier; the semantic poietic and the neutral, in order to ascertain the principal codes and strategies employed to both convey and obscure these meanings: this constituting what Nattiez terms external poietic analysis.

Clearly, the actual specifics of this – i.e. how the examination of his aesthetic and approach to discourse will be structured, alongside what repertoire will be selected as a means of facilitating the above discussion and analysis – is determined specifically by the extent of development that has occurred within Knaifel's post-minimalist

career to date. Whilst Knaifel's aesthetic has continued with little modification across what is now almost four decades, that is, from the completion of his first post-minimalist work, *Jeanne: Passione for 13 Groups of Instrumentalists (56 players)* in June 1978 to the present day, his actual approach to discourse and more specifically, to narrative, have undergone certain key alterations. Knaifel himself divides his post-minimalist career into two smaller, asymmetrical periods on account of these changes.

As indicated graphically on the timeline in *Appendix B*, the first of these – what we can term Knaifel's 'early' post-minimalist period – dates from 1978 to 1983, this being a brief but yet significant period of experimentation following the establishing of his post-minimalist approach. His second and clearly much lengthier 'mature' post-minimalist period dates from 1983 onwards, although this, he asserts, can also be sub-divided further into three distinct phases: Phase I (1983 to 1988), Phase II (1988 to 1994) and Phase III (1994 onwards). Given that the first two of these phases show much more development than the third, only the first two have been selected for examination here. Thus, this research focuses in terms of analysis from 1978 to 1994 and considers in relation the extent of development across this sixteen-year period. That said, however, the actual timeframe under discussion begins eight years earlier, given that Knaifel's search for a new, post-Avant-garde direction begins in 1970, with this initial eight-year period concerning the realization of his post-minimalist approach.

In relation, the choice of repertoire under analysis has likewise been determined by the course of this development, with three focus works having been selected primarily for their ability to demonstrate the changes that have occurred within each of these periods or phrases. Whilst all differ in terms of their post-minimalist style, all correspond in belonging to the chamber genre, and all are commonly regarded as seminal due to their outstanding compositional merit. All are directly comparable in a semantic capacity in that each employs on the semantic poietic the same three types of intended meanings: *imported meanings*, *existential meanings* and *meanings associated with ritual*. Each also employs in relation to *imported meanings* a suitably complex symbolic web, thus providing in each case, ample scope for discussion as regards Knaifel's intended significations and the codes and strategies employed to both convey and obscure those significations. Each work is again narrativic, with each employing on the literal dimension of the symbolic web (the narrative syntagmatic

axis) either one or more than one narrative, thus Knaifel's communication of narrative in relation to his use of a severely limited teleological form can be discussed, critiqued and compared. Finally, each work employs a wide range of what might be termed structuralist and post-structuralist codes and strategies for both conveying and obscuring meaning, with all three works utilizing not both musical and linguistic signifiers, although each exhibits a distinctly different approach in terms of how these signifiers have been employed.

Figure 1.14: Focus Works:

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1. **Early post-minimalist period (1978 to 1983):**

A Silly Horse: Fifteen Tales for Singer (Female) and Pianist (Male) (1981) as originally published by Leningrad Sovetskii Kompozitor; Leningrad: 1985.

2. **Mature post-minimalist period – Phase I (1983 to 1988):**

GOD: Ode by G. R Derzhavin for Two Choruses (1985) as originally published by the Centre for Musical Information and the Promotion of Soviet Music (Leningrad Branch); Leningrad, 1985.

3. **Mature post-minimalist period – Phase II (1988 to 1994):**

In Air Clear and Unseen: Stanzas with Tyutchev for Piano and String Quartet (1994), unpublished manuscript, handwritten by the composer.

Thus, the precise aims of this research can therefore now be given as:

Aim I – To identify and critically assess Knaifel's approach to discourse and narrative in relation to his post-minimalist aesthetic – circa 1978;

Aim II – To identify the principal codes and strategies employed by Knaifel to both convey and obscure meaning across each of the three post-minimalist periods/phases identified: a) 1978 to 1983; b) 1983 to 1988; and c) 1988 to 1994;

Aim III – To identify how Knaifel's approach to discourse and narrative have developed across each of the three post-minimalist periods/phases identified: a) 1978 to 1983; b) 1983 to 1988; and c) 1988 to 1994.

This thesis' organization is strictly chronological. Using semiological concepts and terminology, primarily those which pertain to the semiotic approaches discussed, Chapter Two provides a short biography of Knaifel, followed by a brief examination of his Avant-garde aesthetic and compositional practice. This serves not only as a context within which to discuss his search for a new direction circa 1970, but also as a means of emphasizing the similarities and differences between his earlier approach and that which is post-minimalist as realized in 1978; not least in that a number of seemingly identical traits can be found within both periods. The majority of this chapter, however, examines and critically assesses Knaifel's wider post-minimalist aesthetic and approach to both discourse and narrative as established in 1978, using his first post-minimalist work: *Jeanne* (Knaifel's abbreviation) as an example from which to discuss:

a) The rationale behind his decision to construct a symbolic system using (predominantly) minimalist techniques, having previously adhered to the Avant-garde;

a) His wider philosophies as regards the facilitation/communication of meaning through the musical medium;

b) The generic types of meaning that he attempts either to facilitate and/or communicate on the semantic poietic and his approach to constructing a hierarchy of significations;

c) How he intends these types of meanings to be either facilitated and/or communicated within this context: i.e. his specific compositional approach;

d) His rationale as to his obscuring of meanings within this context;

e) The extent to which he expects the intended meanings to be facilitated/communicated on the esthesic;

f) His thinking as regards the dichotomy between the semantic poietic and the esthesic.

Chapter Three provides a detailed critique of Knaifel's post-minimalist approach to discourse and narrative across each of the three subsequent periods/phases in question, discussing in connection, the type and extent of development that has taken place. Providing a brief discussion of any relevant intermediary works and their intended significations, codes and strategies, the chapter comprises in relation to each of the three focus works a) a discussion pertaining to its context and its intended

meanings; followed by b) an external poietic analysis in order to identify the principal codes and strategies employed to both convey and obscure meaning.

Chapter Four provides, in conclusion, a summary of the findings in relation to these preceding examinations and analyses, alongside an assessment and critique of Knaifel's assertion that all of the above works function successfully as discourse. It discusses at this juncture the possible reasons for a dichotomy between the semantic poietic and the esthesic – in so far as can be ascertained – before suggesting ways forward for further, future research.

1.7 Methodology:

Aim I – To identify and critically assess Knaifel's approach to discourse and narrative in relation to his post-minimalist aesthetic – circa 1978.

This is achieved through the collection and collation of a range of poietic (primary and secondary) sources, including:

- First-hand interview material;[79]
- Written (published and unpublished) primary and secondary sources;
- Musical and non-musical data from the one post-minimalist work composed at this time and in parallel to the realization of Knaifel's aesthetic: *Jeanne* (1970–78)*,* currently unpublished and existing in both sketches and completed manuscript.[80]

Aim II – To identify the principal semiological codes and strategies employed by Knaifel to both convey and obscure meaning across each of the three post-minimalist periods/phases in question: a) 1978 to 1983; b) 1983 to 1988; and c) 1988 to 1994.

Whilst each of the three types of signification mentioned – *imported meanings*, *existential meanings* and *meanings associated with ritual* – will be examined and critiqued at length within the context of discussing Knaifel's compositional aesthetic and approach to discourse, only the first of these, *imported meanings*, will be examined in relation to the aim above. This is due specifically to the fact that the

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[79] A full list of interviewees can, as mentioned, be found in *Appendix A*.

[80] *Jeanne: Passione for 13 groups of Instruments (56 Soloists)* (1970–78) currently exists in two versions; the second having been composed between 1999 and 2003. Whilst this second version, also unpublished and existing only in manuscript, also exists in a private recording made for solo piano by the composer, the original 1978 version remains unperformed (both publically and privately) and is as such, unrecorded.

significations pertaining to *imported meanings* have, unlike in the case of the other two, been socially constructed, with Knaifel being directly responsible for both the meanings intended and the strategies employed in relation to those meanings. In terms of analytical method, this involves in relation to each of the three focus works, a form of external poietic analysis, as mentioned, whereby *a posteriori* information – in this case, information from the semantic poietic, i.e. the intended significations which collectively comprise the symbolic web – is taken as a departure point and used directly to inform analysis, thus making judgements about the neutral level. This involves two inter-related operations: the first being to identify the intended significations themselves, and the second being to examine how these significations correspond with the signifiers in question: this clearly constituting the analysis itself. From this, we can ascertain the principal codes and strategies employed to both convey and obscure meaning.

i) *Identification of Intended Significations:*

Starting from the premise that Knaifel constructs in relation to each of the three focus works a symbolic web that comprises a literal dimension alongside at least one other dimension, be this figurative and/or conceptual, it is first necessary to establish the exact nature of the web's outer organization: i.e. whether it comprises in the first instance all three dimensions or just two. Next, it is necessary to establish how each dimension is configured in terms of its constituent largest and/or medium paradigms and the actual semantic content pertaining to these paradigms. Starting from the aforementioned premise that each of the works is narrativic, with the literal dimension constituting in each case a narrative syntagmatic axis, there is the need to ascertain a) whether this axis comprises one large narrative paradigm or two or more medium narrative paradigms; as well as b) whether these medium narrative paradigms are, in semantic terms, intra-textually or inter-textually conjoined. From this, we can establish the number of different medium paradigms and their inter-relationships on each of the other two dimensions, the figurative and conceptual (in cases where these dimensions have been employed).

This involves the collection and collation of a range of poietic sources, including:

- First-hand oral sources: interviews with Knaifel as well as with the performers for which the works were composed: *A Silly Horse* (1981): Tatiana Melentieva

(soprano) and Oleg Malov (pianist); *In Air Clear and Unseen* (1994): Keller Quartett, Oleg Malov. *GOD* (1985) has yet to be performed; and

- Non-musical data from Knaifel's scores and manuscripts pertaining to the works' intended significations.

Second, there is the need to establish, likewise, the inner organization of each of the webs: establishing whether or not the intended significations on the narrative syntagmatic axis differ from those intended by the original author of the narratives that Knaifel has employed, and to what extent.[81] This involves:

- Identifying the original, pre-existing narrative text or texts, in the form of its linguistic signifiers;

- Comparing these linguistic signifiers with those employed by Knaifel in relation to his version of the narrative as exhibited within each of the works' score. Any modification will involve one or more of the following:

  a) The omission of linguistic signifiers in Knaifel's version that were present in the original narrative text;

  b) The addition of new linguistic signifiers within Knaifel's version that were not present in the original narrative text;

  c) The repetition of existing linguistic signifiers within Knaifel's version that were present in the original narrative text; and

  d) The substitution of linguistic signifiers in the original text for different linguistic signifiers in Knaifel's version;

- Ascertaining additional (non-musical) data from Knaifel's scores and manuscripts pertaining to the narratives – both his version and the original; and

- Collecting and collating first-hand oral sources: interviews with Knaifel as well as with the performers for which the works were composed.

Following this, we can similarly identify Knaifel's intended figurative significations (where applicable) and, likewise, the extent to which these differ from those intended by the narrative's initial author, if indeed any were intended. The same applies to the

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[81] It should be mentioned at this point that there are several instances within *A Silly Horse* in which the English translation given in the score is either poor or has been purposely distorted in order to maintain the text's rhyme scheme. In this, I have used, on a few occasions, my own translation, thus being able to discuss in English Knaifel's intended meaning with more accuracy. Again, all these translations have been proofread by a native Russian speaker, in this case, Alexander Ivashkin.

conceptual significations, although these are mostly meanings that were not intended by the author of the original narratives.

ii)   *External Poietic Analysis:*

This leads us onto the actual analysis itself. This comprises a number of different procedures. First is the segmentation of each of the above constituent (large or medium) paradigms that make up the (literal) narrative syntagmatic axis, into smaller meaningful paradigms or units by means of a discovery procedure: in this case, that devised by literary theorist Roland Barthes in relation to his structural analysis of plot and his identification and taxonomy of narrative functions. Narratology, the theory of narration, evolving in connection with Structuralism and its developments during the mid-to-late Sixties and to which Barthes' now seminal plot analysis and taxonomy is key, focuses, as would be expected, upon narrative form and its reliance upon sequential and causal relationships. As with all structural approaches, it is concerned with form as object and makes the distinction between the surface level and its underlying structure. It employs a range of inductive procedures to identify the inherent structural components common to all narratives, thereby reducing any narrative text, regardless of genre, style or signification, to a series of key generic functions.

Having certain parallels with the Russian Formalists in focusing primarily on plot, Barthes and others take as their central principle the notion, first outlined by Gérard Genette, that all narrative forms comprise three increasingly implicit levels. First is Narration, this being concerned with the very act of narration itself; i.e. the way in which the events in any given story are consciously presented through, e.g. the author's choice of vocabulary, choice of sentence length or choice of narrating agent. This, as offered to the reader, is clear and explicit. Second is *Récit* or Narrative. This is concerned with how the story unfolds or is played out; i.e. the actual organization of its narrativic elements. Crucial is the fact that this particular level is constructed wholly with the reader in mind. That is to say that a particular structural chronology is offered to the receiver for the purpose of engendering a certain intended perspective, one which may or may not differ from the actual, underlying chronological sequence of events encompassed within the narrative itself.

Taking as an illustration an example from the first of the three focus works in question, *A Silly Horse* (1981), Knaifel, in employing within episodes 4 and 5 two separate narratives – the first concerning a family outing, the second a sleeping cat – conjoins the two, thus constructing a further, third narrative. Within this new narrative, the actual events that occur are presented in reverse chronology in that the cat, having fallen asleep, subsequently dreams of the outing that has previously occurred. Third, the level which we are most concerned with here, is the actual, underlying sequence of events as they appear in correct chronological order: a level which Genette refers to as *Histoire* or story. This, as demonstrated in the above example, may or may not be obvious to the reader, and thus constitutes in many instances an abstract construct in that it is never presented in concrete form. Other examples of this might include a) a narrative from the murder-mystery genre whereby the initial key event: i.e. the murder – is not presented in full to the reader until the denouement, and only then, as a recount presented by the detective; or b) a narrative in which the protagonist recounts prior events in flashback. In this, structuralist narratology, in seeking to identify and isolate this underlying and more abstract level and to reduce it to a series of key functions, not only aims to understand the more formal, functioning components that exist within all narratives, but furthermore, to place a higher 'value' upon this 'de-contextualized', submerged 'neutral' level (to use Molinoian terminology within this context) than upon either the 'poietic' or the 'esthesic'.

Such an approach has met criticisms similar to those discussed above in relation to music analysis. Focusing exclusively upon this more abstract third level not only negates, in effect, all authorial intent as regards the second level, the *Récit*, but moreover, by reducing any given narrative to a series of universal, common and formulaic elements clearly eliminates the individuality associated with specific genres and texts, as well as more crucially, the structural, linguistic and semantic distinctions that exist between, say, a Shakespearean play and a children's fairy tale. Speaking of this particular criticism – one that would in part eventually lead him to seek out a more heuristic approach – Barthes states that 'the first analysts of narrative were attempting […] to see all the world's stories […] within a single structure. […] This is ultimately undesirable, for the text thereby loses its difference' (Barthes, 1974: 3). As to the actual identification of the level itself, a number of difficulties also emerge,

most of which relate to its taxonomy. As again with the analysis of music, and specifically in relation to 'structuralist' (as opposed to 'iconic') methods, there is no common understanding as to what actually constitutes this third and more abstract level, given that there exists, by default, an almost infinite number of different levels of abstraction. In seeking to reduce its overall form to a set of universals, it risks becoming so abstract as to barely function, with one such method, Algirdas Greimas' reduction of any given structure into just four contrary terms by means of his semiotic square being, I suggest, a particularly acute example of this. Conversely, reducing the narrative form to a more tangible set of universals also runs the risk of the reduced structure being constructed to fit the narrative rather than vice versa, with the theory becoming a means to an end rather than a tool to be utilized. In addition, there are similarly no discovery procedures as to the actual segmentation of the structure itself, once it is identified: that is, the understanding of what constitutes a paradigm or a function.

Barthes, in his now seminal essay 'Introduction to the Structural Analysis of Narratives' (1966),[82] takes in contrast to Greimas a much less reductive stance when proposing his underlying level, and in utilizing an implicit discovery procedure to define its key functions applies a criterion that is more specific and, as a result, much more applicable. Unlike Greimas, Barthes focuses upon a much more tangible chronological sequence: one that is more akin, at least in its attempt to retain content, to the *Récit* or Narrative level, whilst basing his segmentation upon plot grammars and their development rather than upon opposition. Taking his lead from Russian Formalist Vladimir Propp and the latter's breakdown of over one hundred fairy tales into thirty-one key, generic functions, as well as in a wider sense the work done on 'significant units' undertaken by Claude Levi-Strauss and his notion of the 'mytheme', Barthes utilizes Propp's basic definition of a function as 'an act of character, defined from the point of view of the significance for the course of the action' (Propp, 1968: 89), before asserting that the chronological sequence can be segmented into two distinct types of functions: Functions and Indexes, as represented in *Figure 1.15*, below. Functions, Barthes asserts, are responsible for the linear

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[82] Barthes, R. (2010) [1966]. 'Introduction to the Structural Analysis of Narratives' in *Writing Degree Zero and Elements of Semiology*. (Trans. Jonathan Cape). London: Vintage.

progress of narrative events and can be classified again into two distinct types: a) *cardinal functions* which 'refer to an action that opens, continues, or closes an alternative that is of direct consequence for the development of the story' (Barthes, 2010 [1966]: 95); and b) *catalyser functions*, which he defines as 'the trivial incidents or descriptions that get you from one cardinal function to another – whatever separates [in time] two moments of the story' (Barthes, 2010 [1966]: 96). According Barthes indexes also constitute two specific types: a) the *pure index*, which refers to an element which the reader must interpret; and b) the *informative index*, which is 'mainly important for spatio-temporal description and which does not require symbolic interpretation' (Herman and Vervaeck, 2001: 48). Whilst both functions and indexes can constitute large, medium and smaller paradigms on Barthes' narrative syntagmatic axis, both differ fundamentally in that functions apply specifically to linear dimensions – i.e. to either a literal or a figurative syntagm – whereas indexes can be applied to all types of dimension: to the linear syntagmatic axes as well as to the more conceptual dimensions of the symbolic web, with this being particularly pertinent here, given that the symbolic webs constructed potentially employ all three different types of dimensions, as discussed.

Barthes' schema is preferable for two additional reasons. First, it allows the underlying *Histoire* to retain much of the content from the *Récit* or Narrative level, albeit it in chronological order. Many of the narratives that Knaifel employs are severely limited in semantic content, with the chronological sequence of event, and the second, *Récit* level being, in many instances, one and the same. Nevertheless, the fact that Barthes' functions are flexible enough to be applied to either level without too much reduction is appropriate, with Herman again stating that 'Barthes' indexes, functions and sequences are open concepts that the reader has to fill out with elements from the text. They do not impose a specific order or interpretation and in that respect they are still quite directly geared to a concrete narrative text' (Herman and Vervaeck, 2001: 52). Second, in being a generic discovery procedure, Barthes' schema can also be employed across all three works and their respective narratives, irrespective of semantic difference, thus producing identical types of units; a common basis from which to proceed to the next step of the analysis, the correspondence of these smallest semantic poietic units to the neutral level. Likewise, a similar approach can then be applied to the figurative paradigms, with this leading to the identification of a number

of pure indexes: in this case, rhetorical 'topics' or tropes: i.e. irony, metaphor, metonymy and synecdoche. In this, the correlation between the literal and the figurative are established, with this identifying further intra-textual relationships within the symbolic web. Finally, as to the conceptual dimension, individual concepts (intended third/fourth interpretants) are identified, again as pure indexes.

Figure 1.15: Barthes' Definition of Narrative Functions and Indexes:

Functions: ***Functions are distributed across a single level of description in the narrative. They refer to actions that correlate to other actions.***	**Indexes:** ***Indexes are integrated across more than one level of description. They refer to a broad framework of ideas.***
Cardinal Functions: Actions that open, continue or close alternatives that are of direct consequence to the narrative.	**Pure Indexes:** Units that refer to ideas such as a characterization, an atmosphere or a philosophy and involve an act of deciphering from the receiver.
Catalyser Functions: Actions that fill the narrative space between cardinal functions to slow or accelerate the telling of the narrative.	**Informative Indexes:** Units that serve to tie the narrative to the real world by referring to known entities: places, times, dates, etc.

By way of illustration, we can thus segment one of the narratives utilized by Knaifel in *A Silly Horse*: that employed within Episode 1, 'A Simple Tale', using Barthesian functions as the discovery procedure. Having identified the correct chronological sequence of events (*Histoire*),[83] we can proceed to identify both functions and indexes, with the resulting units being set out paradigmatically, reading from left to right and thus retaining the original chronology of the narrative.

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[83] In this case, there is no distinction between the second level, *Récit*, and *Histoire*.

Figure 1.16: An Example of Segmentation of a Narrative using Barthesian Functions:

Functions – Cardinal	Functions – Catalyser	Indexes – Pure	Indexes – Informative
A puppy trotted down the street.			*His name was either Spot or Skeet.*
He ran about in rain and sleet		*And didn't mind the cold or heat,* *And even if he froze his feet,*	
The puppy trotted down the street.	*Trot-trot, trot-trot, trot-trot, trot-trot,*		
In cold and heat he roamed the streets,		*In rain and sleet,*	
	Trot-trot, trot-trot, trot-trot, trot-trot,		
In cold and heat he roamed the streets,		*He didn't mind the slush or mud.*	
	Trot-trot, trot-trot,		
and he became a big pooch!			

Next, identifying the codes and strategies employed clearly involves ascertaining the correspondence or inter-relationship between a) the (sets of) significations intended; and b) the various signifiers through which these have been represented, be it in this case, musical, linguistic or gestural. This can be viewed not only as a correlation between the (more abstract) semantic and the (more tangible) textual, but in Molinoian terms, between the semantic poietic and the neutral. As to the actual

analysis itself, this involves not a paradigmatic procedure of the type utilized in relation to the iconic, but aligns the different dimensions of the symbolic web and within this, its constitute units with the musical syntagmatic axis, to create a correspondence between signifier and signified. The constituent syntagms of the symbolic web, segmented into meaningful units (paradigms) when corresponded with the musical syntagmatic axis, lead to the identification of musical units, and thus to the semiological codes and strategies employed. What is crucial is that this particular type of broadly structuralist analysis – one that identifies paradigms on the musical syntagmatic axis (neutral level) by their parallel correspondence with those on the semantic syntagmatic axis (semantic poietic) – clearly has some 'non-iconic' elements in that the identification of musical units is based upon a criteria that is, as mentioned, outside the musical text (but not outside the work). In this, there are arguably similarities with 'post-structuralist' analysis whereby the identification of musical units is linked to the correlation of meaningful 'topics', although in this case the source of those 'topics' is poietic and not from the wider esthesic (hermeneutic). Proceeding from the smallest possible units – i.e. those that correspond with either the functions or indexes already identified – leads to the identification of larger units. The same process is then applied to the figurative syntagmatic axis (where this differs from the literal), as well as to the conceptual. *Figure 1.17* shows as an illustrative example how this functions in practice, using the some of the functions identified above.

Figure 1.17: Segmentation of Musical Syntagmatic Axis based upon Semantic Poietic Information: i.e. subject/character of 'Skeet' represented by Basic Unit.

Neutral Level (Musical and Linguistic Signifiers)
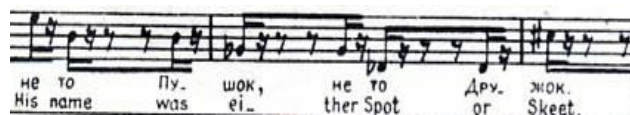
Semantic Poetic Level: Index Informative: information about character or subject.

It is important to note, finally, that not all of each work has been included for discussion here (despite all having been analysed), given that the purpose of this analysis is to identify the principle codes and strategies employed. In this, a cross-

section of paradigms – literal, figurative and conceptual – has been selected in order to demonstrate:

- A range of strategies and codes employed to both convey and obscure meaning;

- A range of strategies that involve: a) only linguistic signifiers; b) only musical signifiers; c) both signifiers whereby the musical signifiers reflect the meaning conveyed by the linguistic signifiers; d) both signifiers whereby the musical signifiers supplement the meaning conveyed by the linguistic signifiers; and e) both signifiers whereby the musical signifiers purposefully pervert the meaning conveyed by the linguistic signifiers.

I have also selected on each dimension syntagms of different lengths, thus providing an opportunity to examine the structural, intra-textual relations between the above functions or indexes – i.e. those of opposition, correlation and logical relation – and how these have been conveyed. Finally, certain paradigms have also been selected on account of their ability to highlight post-structural strategies, i.e. those that utilize, say, inter-textual strategies, as well as those that employ other types of strategies, e.g. utilizing psycho-acoustic phenomena to create a desired mental state, with this in itself allegedly functioning as a kind of 'topic' or 'trope'. The codes and strategies employed will, where applicable, be classified according to Peircean criteria.

Aim III – To identify how Knaifel's approach to discourse and narrative have developed across each of the three post-minimalist periods/phases identified: a) 1978 to 1983; b) 1983 to 1988; and c) 1988 to 1994.

This will be carried out by emphasizing new developments in both aesthetic (approach to discourse) and practice as the thesis continues.

II: Alexander Knaifel:

Post-minimalist Aesthetic, Approaches to Discourse and Narrative (circa 1978):

2.1 Alexander Knaifel: Biography:

Alexander Aronovich Knaifel was born on the 28th of November 1943 in Tashkent, Uzbekistan, where his parents, Russian and Jewish in ethnicity and both postgraduate students at the Leningrad Conservatoire, had been evacuated during the war. Returning to Leningrad less than a year later in September 1944 – his father becoming a professional violinist and his mother, a music theorist and teacher – he attended the city's Central Music School from 1950 to 1961, before enrolling in 1961 as an undergraduate at the Moscow Conservatoire, specializing in performance (cello) under the tutorage of Mstislav Rostropovich. Forced to abandon these studies less than two years later due to a nerve inflammation in the left hand, Knaifel returned to Leningrad, and in studying at its Conservatoire from 1963 to 1967, gained both an undergraduate and postgraduate degree in Composition, mentored throughout by Boris Aparov, himself a student of Shostakovich. Adopting a modernist stance and achieving, whilst still only in his early twenties, national recognition on account of his final postgraduate submission, *The Canterville Ghost: An Opera in Three Acts with Prologue* (1965–66), Knaifel would, within his first few years as a professional, secure a reputation as one of the leading exponents of the second ('post-Trinity') generation Soviet Avant-garde, before searching for a new direction in and around 1970, largely as result of his conversion to Christianity.

Completing his first post-minimalist work, *Jeanne*, in June 1978 after a lengthy creative impasse, Knaifel has since adhered with little modification to what can be regarded as a highly uncompromising and original (post-minimalist) approach, of which musicologist Svetlana Savenko states that 'Knaifel's [post-minimalist] work may be in full justice ranked among the most singular phenomena in modern art, and it is owing not only to the composer's highly original language – the very matter of his music, but also its unique spirit – the conception, the atmosphere, the inner sense and the message' (Savenko, 1997 [1996]: 174). The only Russian post-minimalist composer to be based in Leningrad/St Petersburg – a fact that, he claims, significantly affects his outlook and accounts at least in part for his relative segregation from the more central, Moscow-based contemporary music scene – Knaifel is marked to a degree by the extent to which he differs from the other aforesaid exponents in both aesthetic and practice, with his compositions being characterized by extreme

asceticism rather than by the more commonly employed repetitive technique, thus making him more comparable to the likes of La Monte Young or Morton Feldman than to either Reich and Glass. Comprising around eighty post-minimalist works to date, many of them defying genre definition and/or being quizzical in title: e.g. *Agnus Dei for Four Instrumentalists a Cappella* (1985) and *Through a Rainbow of Involuntary Tears: Trio for Female Singer and Cellist* (1988), his mature compositional language is marked by the use of sparsely textured structures which are created through the gradual development of monophonic lines or single, sustained pitches, juxtaposed with periods of silence, which evolve almost imperceptibly over durations lasting, on occasions, over two hours. The only exponent to have gained a more perceptive understanding of the early American minimalist aesthetic and to currently hold, as a result, a far more critical perspective on early American minimalist music in light of its abstraction and non-referentiality, Knaifel is also, ironically, the only exponent to have adhered himself at least in part to a modernist approach; actively striving to maintain a progressive and original language whilst retaining his (and indeed, their) former Avant-garde practice of foregrounding the sonic properties employed whilst juxtaposing both intuitive and non-intuitive compositional techniques.

Working periodically from the early Seventies onwards as an editor at Kompozitor Publishing House, Leningrad, whilst also employed part-time at his alma mater as a Professor of Composition, Knaifel's post-minimalist works include one opera, *Alice in Wonderland* (2001); several large-scale orchestral works of which the aforementioned *Jeanne* (1970–78), *Nika* (1983–84), *Agnus Dei* (1985) and *Chapter Eight* (1996) are regarded as seminal; several chamber compositions for piano and/or voice or cello, a piano quintet, several choral works (often with instrumental soloist), a number of works for percussion; several compositions for instrumentalist and magnetic tape; and numerous (post-minimalist and other) film scores. Citing Bach, Shostakovich, Mstislav Rostropovich, Lewis Carroll, the poet Sergei Vakulenko, Metropolitan Anthony of Surozh and the films of Andrei Tarkovsky as among his influences, Knaifel is the recipient of several national state awards, including the 'Honoured Worker of Russia' and the 'Order of Friendship'. The first Russian composer to win the DAAD international award for contemporary composition (Germany, 1993), his works have been widely performed in the former Soviet Union

as well as throughout Europe and in the United States with several having been recorded by Megadisc Records and latterly by ECM, all under his personal supervision. He has been married since 1965 to the soprano Tatiana Melentieva, the first interpreter of many of his vocal works, and has one daughter, Anna, a professional pianist who lives in Berlin, and one grandson.

2.2 Overview of Avant-garde Period (1961 to 1970):[84]

'Knaifel stresses and places an expressionistic focus on the natural qualities of vocal and instrumental intoning to render the concrete, almost programmatic, messages of his compositions' (Savenko, 1997 [1996]: 178).

Whilst Knaifel's post-minimalist career begins officially in June 1978, signified by the completion of *Jeanne*, it is preceded by two earlier periods of compositional activity, both of which differ not only aesthetically and stylistically from each other but also, more significantly, from the post-minimalist periods and phases that follow.[85] The first of these, his aforementioned Avant-garde period – this dating by his own (official) acknowledgement from 1961 to 1970 – is characterized, predictably, by what is essentially a modernist aesthetic; more specifically by concerns and practices which are both formalist and experimental. The second, and within this context arguably the more significant of the two, given both its nature and immediate proximity to his post-minimalist career proper, is what we can term his 'transitional' period. This bridges his development from Avant-gardist to post-minimalist: that is, from the point at which he consciously and decisively rejects his formalist and experimental concerns in 1970, through his search and exploration for a new direction, to the actual point at which his post-minimalist aesthetic, approach to discourse and related compositional practice are realized in 1978. Whilst Knaifel's Avant-garde period is somewhat removed from that which is post-minimalist and of less significance here, relatively speaking, it is necessary to provide, prior to my examination and critique of his post-minimalist aesthetic, a brief overview of it in order to ascertain the extent of his development, not least as regards his attitudes to discourse and, more specifically, to narrative. This is all the more necessary given

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[84] All published sources of reference give Knaifel's first (undergraduate) composition as being a short piano sonata written in 1961. Knaifel himself however makes reference to earlier works in a private (and unofficial) listing, seen during a recent interview (6th June 2012, St. Petersburg).
[85] All of the periods and phases in question are indicated on the timeline in *Appendix B*.

that, as will be seen, a number of compositional traits are common to both his Avant-garde and post-minimalist periods, with this suggesting an innate evolution or, at best, a slight modification in style, rather than the reality: i.e. a radical and dramatic change of direction. Whilst Knaifel's employment of narrative first appears in 1963 – this becoming more pronounced in and around 1965, halfway through his Avant-garde period, and remaining constant throughout his post-minimalist career – his actual usage of it and, indeed, the significance which he places upon it, changes dramatically once his post-minimalist approach is realized, as does the types of narratives used and, more crucially, the ways in which these are utilized. Likewise, his use of number as a compositional device, the foregrounding of sonority and sonic properties, and the use of reduction are also exhibited across both periods, although all three again differ radically in terms of why and indeed, how they are employed.

In brief, Knaifel's Avant-garde period can be divided into two distinct phases – that which comprises his undergraduate compositions between 1961 and 1965, and that which comprises his postgraduate works from 1965 to 1967 as well as his early professional compositions up to 1970. The distinction between the two phases, whilst coinciding with a change in student status, is based moreover upon a shift in his approach to discourse, although in a wider sense his overall aesthetic and practice remain largely identical. Knaifel's aesthetic, which is therefore continuous throughout the whole of this period is largely synonymous with that of the European Avant-garde: that is, broadly speaking, with rejecting tonality and (to a greater or lesser extent) intuitive compositional methods, in favour of constructing an atonal and objectively determined compositional language; with discarding narrative and referentiality in favour of abstraction; and with producing a new and progressive style that negates historicism. Within this context, his intentions, irrespective of phase, are three-fold. First, in a modernist and specifically formalist capacity, he aims to experiment with non-intuitive methods of composition as a means of generating material in an attempt to (again paraphrasing Cage) 'free the act of composition of individual taste and memory' (Cage, 1961: 10). Second, he aims as far as possible to encompass an original technique, thereby distancing himself from the legacy of former epochs. Third – and an aim that is to an extent, more akin to experimentalism, with this in particular marking his approach as both radical and innovative – he seeks to foreground sonority on the esthesic level with a view to highlighting the very

innards of music, its intrinsic sonic properties, its aforementioned 'objective judgements'. Whilst this has a number of similarities with the expressionist aesthetic – Knaifel, in addition, also rejecting aesthetic consideration or notions concerning taste or beauty – he is not, in contrast, interested at this point in producing a particular emotive response; what Adorno refers to as 'the truthfulness of subjective feeling without illusions, disguises or euphemisms' (Adorno, 2009: 275–76). Although all of these aims – the third, in particular – have obvious parallels with the (early) American minimalist aesthetic, both in its musical and artistic guise, given that minimalism as a phenomenon was unknown to Knaifel until 1968 and then unheeded until 1974, any similarity is due entirely to the inherent commonalities between serialism, experimentalism and minimalism, rather than to the latter being a direct source of influence at that time.

In relation to the first of these aims, Knaifel employs, in all known cases, what can be defined as quasi-serialist techniques in that he uses an external, non-intuitive numerical series to determine the outer structure (and on occasions, either the pitch and/or rhythmical properties relating to the main subject – although never the inner content per se) of each composition. In this, he clearly utilizes what was defined above as the 'wider compositional poietic', in view of his reliance upon pre-compositional procedures. [86] What is significant, however, is that he purposefully juxtaposes rational methods of composition with those which are intuitive in that the inner configurations of the work are, in the majority, freely composed. Whilst this appears to be at odds with the formalist aesthetic, two points can be noted. First Knaifel, in intuitively creating the work's inner content, does so not so much in contrast to modernist principles, but in relation to his third, more experimental aim: that of foregrounding the sonic properties involved. Using 'individual taste and memory' as a means of controlling pitch organization, he aims to produce what he considers to be a more purposeful aural experience on the esthesic level than that which would otherwise be produced by non-intuitive methods. In this, he utilizes number not only as a tool to generate material but more specifically as a means to provide an open framework: one that due to its atonal nature actively increases, he

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[86] We can note as an aside that at no point does Knaifel ever employ aleatoric methods to generate material within either of his two Avant-garde phases; this being at odds with his mature post-minimalist period in which the performers are given some degree of compositional choice, as will be seen.

asserts, the array of pitches that may successfully be utilized within the work's inner structure. Of this he states that 'I find dodecaphony a private situation in the music of this period … if a person wishes to find a point for themselves in this situation, then this can be the ground for them from which to move on further and be free'.[87] Second is the fact that whilst the inner content is actively foregrounded, the rational outer structure, conversely, is not intended to be perceptible in process, due to the fact that it would, Knaifel again asserts, detract from the perceptibility of the inner configurations, with this clearly having further parallels with serialist principles. What is of interest, however, is that whilst Knaifel's focus on the esthesic clearly supersedes his interest in the compositional poietic he is in fact concerned, specifically, with the different aural possibilities created and in how these can be manipulated by the use of different macro and micro-structures, with this experimentation being, retrospectively, a significant precursor as regards his later post-minimalist approach.

As to the inner content itself, this is actively foregrounded, we can note, through the use of four (often combined) devices: i) the use of repetition in the form of an ostinato; ii) the use of rhythmic impetus; iii) the use of (increasing) reduction and asceticism; and iv) unusual combinations of pitch and timbre alongside extremes of register. These, the first and third in particular, actively heighten the perceptibility of certain configurations, but more commonly, individual pitch sonorities on the esthesic level. In relation to the first two of these – the use of repetition in the form of an ostinato, and the use of rhythmic impetus – two early works from the first phase, *Diad – Two Pieces for Flute, Viola, Piano and Percussion* (1962) and *Musique Militaire* (1964) *for Solo Piano (Four Hands)*, both exhibit on the neutral level a persistent and energetic use of rhythmic ostinato, offset against modified rhythmic patterns which expand and contract whilst shifting in and out of alignment with the original subject. In the first of the two *Diad* compositions, the ostinato – its rhythmic identity being constant; its pitches having been predetermined from a rational, quasi-serialist process, as shown in *Figure 2.1* – is presented as the main subject by the viola, interwoven with repeated but metrically shifting rhythmic patterns in percussion and piano, which lengthen in duration as the piece progresses. These are thus foregrounded by the use of contrast. In *Musique Militaire*, which again operates on

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[87] Alexander Knaifel: Interview with author (interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

two metric levels, the ostinato is now juxtaposed with either a sustained first pattern or metrically shifting second pattern, both of which occur alongside independently structured pitch clusters which are themselves persistently restated thus adding to the sense of forward drive. Speaking of this second foregrounding device, Knaifel states that 'Rhythm for me is an essential, decisive component of musical material … but I treat rhythm in a broad sense – as a form of motion and motion as a form of life' (Knaifel, 1984: 17).

Figure 2.1: Diad No. 1 *(Bars 1–6):*

As to the other two devices – the use of increasing reduction and asceticism, as well as unusual combinations of pitch and timbre alongside extremes of register – these, we can note, are prevalent throughout the first Avant-garde phase but intensify noticeably throughout the second. Within the majority of Knaifel's later Avant-garde works he employs outer structures that, because of their serialist construction, are inherently economical in their use of material, with the inner content also being characterized by an increasing preoccupation with reductive means as well as by

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extremes in intervallic structure, with a predominant focus upon certain intervals characterizing the works' overall formation. This is best exemplified in two chamber works from the end of the second phase: *Lamento* (1967) written for solo cello, and its paired sequel, *Monodia* (1968), a three-section work for solo female voice set to extracts of Latin translations of the Psalms by the sixteenth-century Scottish historian and humanist George Buchanan (1506–82). As can be seen in *Figures 2.2 and 2.3*, *Monodia* in particular demonstrates Knaifel's increasing preoccupation with reductive means over and above that associated with twelve-tone methods, a fact that is reiterated further by the rhythmic rigidity employed. The first section also utilizes almost exclusively (and as such, emphasizes) the use of quarter-tones that gradually expand to a minor third, whilst the finale in contrast, employs at length intervals extending over an octave and a half range.

Figure 2.2: Monodia *(Bars 1–24):*

Figure 2.3: Monodia *(Bars 310–20):*

As regards his preoccupation with timbre, Knaifel uses, again increasingly, unusual instrumental groupings, which whilst also being a dominant factor in his mature post-minimalist compositions demonstrate within this earlier context his growing fixation with acoustics and colour, with his instrumental palette often displaying couplings that are extreme in tone. In this, Knaifel strives not for artistic or technical effect, but, as mentioned, to place an emphasis upon the inner sonorities as well as the natural timbral qualities of the instruments involved. In relation, many of the works also encompass an instruction to his performers to employ within this context a variety of unconventional and seemingly unmusical techniques, many of which demand considerable virtuosic skill, with this accentuating the aural focus that is intended. Of this, Savenko states that 'As regards the most exacting demands set before the soloists, *Monody* [*sic*] and *Lamento* are akin to the avant-gardist pieces in the spirit of

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Luciano Berio's *Sequenza.* Alexander Knaifel uses the widest possible range of sound production devices, including quite uncommon ones: for instance, in the middle section of *Lamento* the cellist is prescribed to play separate notes by tapping on the strings by the fingers of his left hand (*senza arco e non pizz.*)' (Savenko, 1997 [1996]: 176). What is significant is that all of these devices not only actively accentuate the pitches and intervals employed and as such highlight the individual sonorities and the relationships involved, but also, by default, 'distort' the otherwise atonal appearance and provide a more aurally focused perspective of the material than serialism would otherwise naturally afford. Knaifel's increasing preoccupation with creating an equilibrium through rhythmical means and his focus upon the inner sonorities of pitch rather than on their constructional properties demonstrate not only his increasing desire to cultivate a musical language free of stylistic and typological association, but also of course – unknowingly – his definite move towards a minimalist aesthetic. Savenko writes about this aspect, again in relation to *Monodia*, stating that:

> The existential essence of the situation has been depicted by the composer with rare authenticity: the scenic expressiveness of every detail is combined with a strict selection of sound elements. These are simple and ritualistically clear-cut: psalmody-like recitative, modal, cantilena-like phrases, *glissandi* descending in quarter-tones and wide skips, sometimes embracing two octaves. The metric freedom of a monologue, prevailing in the first two sections, is replaced by a rigid ostinato pattern in the finale, which accentuates the variations of the repeated phrase from the verses (Savenko, 1997 [1996]: 176–77).

Examining at this point Knaifel's development as regards the poietic semantic and his actual approach to narrative, we can first note that from 1965 onwards there appears, as mentioned, an increase in the use of referentiality, with a number of compositions written during the second phase being not only overtly programmatic but also explicitly narrativic. Examining his approach to narrative before 1965 – taking as examples the four compositions in which the use of narrative occurs[88] – it becomes clear that he perceives the employment of a text at this juncture, again not as a contradiction to the modernist aesthetic, but as an active extension of it, with the composer utilizing linguistic signifiers as a means by which to develop his experimental and expressionistic interests through the vocal genre. Whilst the texts

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[88] These are: *A Song of Robert Burns* for baritone and piano (1963); *In Memory of Samuil Marshak: Six Lyrical Epigrams* for baritone and piano (1964); as well as two works set to poems by Mikhail Lermontov, both for a cappella mixed chorus: *Five Poems of Mikhail Lermontov* (1964) and *The Angel* (1964).

(linguistic signifiers) chosen are naturally of some interest to Knaifel and function, by his own acknowledgement, as a stimulus to a certain degree, the semantic poietic, he asserts, is very much a secondary consideration to the compositional poietic and almost irrelevant to his aims for the esthesic: that of foregrounding pitch, register and specifically in this case, vocal timbre. In this, his emphasis upon the sound of the signifiers as opposed to the meaning that they produce is at least partly analogous to the way in which linguistic properties of language are foregrounded in the modernist, experimental works of Samuel Beckett, Bertolt Brecht or James Joyce. Of this, Knaifel states that 'just as number is a compositional tool while having its own meaning, words too can be viewed in the same way. Their phonetic qualities and the poesy of the language takes on a life of its own. It has its own concepts [...] a form of anti-meaning. It takes precedent over conventional meaning'.[89]

A close inspection of Knaifel's post-1965 output reveals, however, a number of fundamental differences, the first of these being that, as mentioned, the number of works written for the vocal genre noticeably increases. Whilst Knaifel cites his marriage to the soprano Tatiana Melentieva in 1965 as being the catalyst for this, he readily acknowledges that this also provides him, almost by default, with an even greater opportunity to experiment with pitch, register and in this case, vocal timbre: his preoccupation with these actively increasing during the latter part of the second phase, as mentioned. Second, and more significant, is the fact that whilst the foregrounding of sonic properties is his primary objective – remaining so, he adamantly asserts, right up until his rejection of the Avant-garde in 1970 – the actual choice of literary and/or narrativic material starts to be based more specifically upon personal taste. In this, the semantic poietic, whilst secondary to his aims for the esthesic, is nevertheless also given a higher priority. Examining the meaning intended, all the narratives employed fall into three very distinct categories: a) those which relate to his (then) humanist interests, with *Monodia* and his use of George Buchanan's translations being an obvious example; b) those which are British in origin: Knaifel having a life-long interest in English literature, particularly in nonsense verse as established by the likes of Edward Lear and Lewis Carroll within

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[89] Alexander Knaifel: Interview with author (interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

the nineteenth-century English literary tradition;[90] and c) those which relate in some respect to either Russian or Soviet concerns or ideologies. Within these three contexts, two further themes emerge. First, in relation to English literature, is the concept of childhood and/or the child-like; more specifically, the young and/or pubescent heroine, with these being topics or cultural units that dominate his post-minimalist output, as will be discussed. Second, in relation to all categories but particularly that of Soviet ideologies, there is the use of satire, parody and irony, with Knaifel often injecting an element of humour or buffoonery via the musical accompaniment into contexts where either none, or else significantly less, exists in relation to the pre-existing linguistic signifiers.

What is crucial in this is that despite his modernist aesthetic, Knaifel increasingly brings as a result of his own interest in these concepts meaning to works that he maintains are still essentially formalist and experimental. Here, he creates an obvious paradox in that whilst the sonic properties and vocal timbres are foregrounded to a higher extent than before, the receiver is now also expected to pay attention to the significations that are also imbued within the work's inner structure. In this, Knaifel – despite demonstrating his growing and increasingly astute awareness of the esthesic – also raises, albeit unknowingly, the issue that I would argue dominates his post-minimalist career; that of his construction of a listening hierarchy, and of whether or not the kinds of aural experiences that the (post-)minimalist form engenders actively prohibits the communication of any intended significations that the work may also encompass. Knaifel, speaking specifically in relation to his Avant-garde oeuvre, maintains, however, that listening can be two-fold; that whilst the poesy of language takes precedence, his works from this latter period can also be perceived as a source of entertainment as well as what he himself terms a 'social commentary'.[91] However, I would argue that the likelihood of the receiver homing in on timbre and sonic properties at the expense of literary cognition is fairly low. A number of (theatre) works from 1966 onwards fall into this category, such as *Petrograd Sparrows*: *Suite-Phantasmagoria for Boys' Choir and Chamber Orchestra* (1967); *Medea (A Colchis Sorceress): A Ballet in Two Acts* (1968), as well as that which first brought him

[90] It should be noted however, that despite this interest, Knaifel does not speak, read or write English.
[91] Alexander Knaifel: Interview with author (interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

international recognition, *The Canterville Ghost* (1965–66), which takes both its narrative and libretto from a novella by Oscar Wilde that is already humorous in semantic content.[92] In this, the narrative itself is furthered in its use of satire with Knaifel employing grotesque imagery and parody within his compositional language and/or timbre to illustrate persons and to exaggerate their characteristics, relying at this point in his career on fairly straightforward imitation and denotation as a semantic device. His desire to engage not in what he perceives as personal subjective meaning, but in the act of observing and commenting on the sociological condition can be linked, he asserts, to Russia's (and in particular, St. Petersburg's) tragic-comic traditions, with the composer citing the influence not only of Shostakovich's music theatre works – *Lady Macbeth of the Mtsensk District* (1930–32), *Moscow, Cheryomushki* (1958), etc. – but also in a wider, literary context the characterization found within Dostoevsky and/or Gogol, etc. Two of Knaifel's post-1965 non-theatrical works – *Disarmament: A Choreographic Strip-Tease* (in two versions: piano and chamber orchestra) (1966–67); as well as the politically satirical and therefore rather daring, *Argumentum de Jure: Lenin's Letter to the Central Committee Member for Bass Chorus and Symphony Orchestra* (1969) – are, I suggest, not only examples of social commentary but also, especially in the case of the latter, of socio-political antagonism. Of this, Knaifel, perhaps contradicting his modernist and progressive aesthetic somewhat, states that 'it is part of my nature to reflect on the past and on tradition, even in modern ventures. It is a Russian predicament that our work leans towards the ideological'.[93] Martin Esslin's now infamous term 'The Theatre of the Absurd' (Esslin, 1980: i), used to classify a movement to which the composer strongly relates, can also in many respects be applied to this context as Knaifel aims to draw attention within a number of these works to what he perceives as the more bewildering and purposeless aspects of human existence, thereby 'startling the viewer, shaking him out of this comfortable, conventional life of everyday concerns … [by] creating a ritual-like, mythological, archetypal, allegorical vision

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[92] The work exists in two versions: a) *The Canterville Ghost*: *An Opera in Three Acts with Prologue, for Soloists and Chamber Orchestra* (1965–66): libretto by T. Kramarova; unpublished (MS vocal and full score); and b) *The Canterville Ghost*: *Romantic Scenes for Soloists and Chamber Orchestra* (1965–66): libretto by T. Kramarova; published by Sovetskii Kompozitor, Leningrad, 1977. Both narrative and libretto are taken from Oscar Wilde's 'The Ghost of Canterville Chase' as first published in *The Court and Society Review* (London); February 1887.

[93] Alexander Knaifel: Interview with author (interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

closely related to the world of dreams' (Culik, 2000: 16). Whilst each of the works above have been constructed around the delivery of a narrative – a convention that is often rejected within the more extreme absurdist dramas of Beckett, Adamov, Ionesco and Pinter – they also possess noticeably as part of their semantic identity not simply a satirical element, but also a sense of menace and discomfort as Knaifel illuminates with almost 'Pinteresque' candour the mediocrity and senselessness of Man's current condition. This, we can note, stems not so much from a condescending or virtuous position as it does from an inherently Soviet awareness of absurdity as an integral part of everyday life, given what is recognized as the high level of irrationality that dominated all spheres of Totalitarian society. Absurdity in the composer's mind-set equates therefore not only to happenings and attitudes that are occasional and largely inconsequential as in the West, but also to those which have been seen to carry a particularly debilitating and restrictive effect and, as such, would have a place not only within his Avant-gardist socio-cultural commentary but also within his early post-minimalist narratives and beyond.

2.3 Towards a Post-Minimalist Aesthetic and Practice (1970 to 1978):

'Beginning with Joan [sic], Knaifel evolved a new, highly individual style to be cultivated ever since, with most of his works bearing the hallmarks of conceptualism – the creation of a certain unique existentialistic situation to be actualized through the seemingly quite conventional instrumental playing or singing' (Savenko, 1997 [1996]: 178).

Moving forward to Knaifel's 'transitional' period, which, if we recall, spans from 1970 to 1978, we can note two essential points from the outset. First is the aforementioned paradox: the fact that due to the inherent compositional commonalities between serialism, experimentalism and minimalism, it initially appears that very little development has taken place, although this is certainly not the case. As will be seen, this period witnesses not only a far greater aesthetic and compositional growth than at any other time during Knaifel's entire career, but also a notable shift in mentality: a complete turnaround in his thinking as regards the semantic poietic; that is, as regards the role of music in relation to meaning. Second, we can note that his actual evolution from Avant-gardist to (early) post-minimalist would prove to be both longwinded and problematic, due primarily to the magnitude of the transition involved, with this being alluded to by the fact that the duration in question spans a full eight years.

In examining the actual transition itself, first we can identify two distinct stages of development: from 1970 to 1975, and from 1975 to 1978. A further paradox exists in the fact that despite the division between the two stages, both are linked by their association to a single composition, the aforementioned *Jeanne: Passione for 13 Groups of Instruments (56 soloists)* (1970–78, rev. 2003), the formulation and completion of which span the entire eight-year period.[94] Commissioned in December 1969, following the success of *The Canterville Ghost* and prior to Knaifel's search for a new direction, the work was initially conceived as a ballet score, based in narrative upon a subject of Knaifel's own choosing: the life and martyrdom of the young French heroine Jeanne d'Arc.[95] With the actual compositional process beginning in February 1970, the work was abandoned only four months later in June 1970, following the completion of its first movement, on account of Knaifel's increasing concerns and desire for an alternative approach. It is at this point that his transitional period commences.

The first of the two stages, arguably more arduous than any of Knaifel's periods or phases before or since, witnesses the relatively quick and straightforward formulation of his new compositional aesthetic alongside, paradoxically, what he describes as a serious impasse as regards the realization of a) a viable approach to discourse; and b) an equally viable related compositional practice. In creative terms, the stage is characterized by a further irony: by the fact that he was still having to produce, on commission, a body of work exhibiting ostensibly the same stylistic features as those written during the later phase of his Avant-garde period, whilst feeling increasing dissatisfied with the aesthetic and style in question and yet seeing no real progress in terms of realizing an alternative. Knaifel, in discussing both the compositional and psychological difficulties occurring at this time, states that 'it was a time of production and yet non-production […] a place of darkness; an abyss […] that strange situation in which the problem is clear but the solution cannot be found'.[96] The second stage, dating from 1975 to 1978 – a timeframe that also coincides, if we recall, with

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[94] Knaifel would finish revising *Jeanne* in 2003, actively employing more strategies to obscure meaning, thus increasing the dichotomy between the poietic and the esthesic.

[95] It is interesting to note that Knaifel again utilises a narrative with a young heroine as its central character, with this having some thematic similarity to *The Canterville Ghost*, as well as being in keeping with his interest in the subject of childhood and/or the child-like.

[96] Alexander Knaifel: Interview with author (interpreter: Anna Knaifel) 22nd December 2003, St. Petersburg.

the (early) American variant arriving officially on Soviet soil and for Knaifel, only then beginning to come into full perspective – witnesses the eventual formulation of his approach to discourse as well as in relation, the realization of his post-minimalist practice. It is within this context, in early 1977, that he would resume work on *Jeanne*. Its completion in June 1978 signified not only the realization of his first post-minimalist work, but moreover, the start of his post-minimalist career proper.

Although it took a further fourteen years to be performed – its premiere in Frankfurt in 1992 being the only public performance of the work to date [97] – *Jeanne* was significant not only for setting a precedent, but also in that it evolves in parallel with each of the stages concerned, thus becoming in many respects a continual point of reference for Knaifel's own development. Speaking of this, he states that 'I considered when writing it, that it would be my last [Avant-garde] composition but then I understood that it should be my first real work'.[98] He also maintains that it is for him personally one of his most significant compositions, not least owing to the act of re-working and refining a single work over an extended eight-year period. He has stated that 'It may be said that every single note in *Joan* [sic] has been paid for by my own blood' (Savenko, 1997 [1996]: 178).

Striving to find an alternative compositional language that would, if we retrospectively summarize Knaifel's post-minimalist approach, be free of direct stylistic colour and historical association; employ non-intuitive compositional methods; foreground the inner, expressionistic sonorities of music with the now very different aim of facilitating existential awareness; and simultaneously convey a complex narrativic and allegorical semantic web was, Knaifel asserts, not an easy progression, despite the fact that many of these aspects already appear to be in situ within his Avant-gardist oeuvre. In terms of its evolution, *Jeanne* itself, developing in genre from a ballet into a purely instrumental composition – and witnessing in this respect, the beginnings of Knaifel's preoccupation with genres that have no definition – comprises on the neutral level the use, in part, of a quasi-serialist process but one that is now significantly reduced, involving in its linear organization the use of small

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[97] Knaifel has made a private audio and video recording of the revised version, in a transcription for solo piano, at his home in St Petersburg, between October and November 2003.
[98] *Ibid.*

atonal or modal motifs suspended in isolation and/or interspersed with sustained pitches that slowly evolve, with almost no teleological development, over the work's one hour and a half duration. Scored, as the subtitle suggests, for a large orchestral resource (thirteen groups of instruments, with 56 soloists), the texture, whilst dense, is mostly blocked with large sections scored in unison. Significantly, the registers employed are, in direct contrast to Knaifel's earlier Avant-garde compositions, restricted and remain constant, with the sense of equilibrium that is intended being sustained throughout, not by rhythmic intensity but by, crucially, the opposite: inertia. In terms of the semantic poietic, the work's original aim of communicating narrative has been completely discarded, with Knaifel intending to convey only the much more abstract notion of the heroine's spiritual purity, thereby preserving only a fleeting association with the original concept. In rejecting all of the elements normally associated with the theatrical genre such as dramatic action and musical imagery, Knaifel transforms a seemingly conventional composition into what he intends will be a conceptual context with the aim of creating a unique existential experience, achieved through the receiver's focused concentration on its sound qualities and ultimately, through the meditative state that results from the work's seemingly static quality. Speaking of the effect intended on the esthesic, Knaifel states that 'It has a very direct style; a very strict style. It can be hard work to listen to it'.[99]

Returning to June 1970, to the point at which Knaifel would reject the Avant-garde in search of this new direction, it is again important to emphasize two main points. First is the fact that this would be a fully conscious and very decisive decision; one that would, as a result, occur unusually, at a very specific and thus, identifiable time. Second is the fact that this was the direct result of concerns that were, predominantly, both spiritual and socio-cultural as opposed to either compositional, artistic or creative. In this, Knaifel differs noticeably from the other aforementioned exponents whose search for a new direction would be born, as discussed, not only out of more personal concerns and wider cultural (post-modernist) influences, but equally out of a growing dissatisfaction with the Avant-garde. The catalyst for Knaifel's much more subjective angst is again unusual in its specificity; this, he asserts, being his own religious conversion from Jewish liberal and humanist to Christian, with the composer

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[99] *Ibid.*

adopting at this point, a non-denominational Christian faith.[100] He states that '[in 1970] it was a personal and deeply spiritual awakening brought about by unidentifiable internal forces. It was slow burning – activated at that time simply through the realization of Christ's love rather than by any external experience or event. Compositionally, musically however, I needed a new way, one which would offer a new type of dialogue, a new type of listening […] a new kind of interaction'.[101]

Knaifel's post-minimalist aesthetic from this point onwards is therefore based fundamentally upon a definitive change in how he perceives the function of music, as well as, in relation, the role of the composer. It witnesses a complete reversal in priorities, with music, as he envisages it, switching from being a vehicle for what were primarily formalist and experimental concerns to that which serves as a tool for both facilitating and conveying meaning. Whereas previously his approach to composition was primarily modernist, with his interest in discourse (narrative) being very much a secondary consideration – now, each composition becomes the construct by which he attempts to ensure, first and foremost, Man's spiritual awakening and salvation through the engendering of an existential experience, as well as through the communication of both spiritual and socio-cultural concepts. Knaifel's post-minimalist music is, he asserts, not simply music, but an expansion of the 'unmusical'; a transformation of the innards of sound into a further dimension. Although initially the surface content may appear to be the focus for consideration, there is at the core of this music a deeper and more subjective element; an inner and hidden component, accessible to the receiver only through his or her active involvement and psychological participation. In this, Knaifel aims to realize on the esthesic level a more direct and all-encompassing experience: one in which the receiver is no longer exposed to sonorities and structures at the expense of meaning but in which those same or similar sonorities and structures are utilized with the aim of actively facilitating esoteric 'meaning' – an existential awareness – with the receiver surrendering to a context and experience that requires their total

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[100] Knaifel would specifically adopt Russian Orthodoxy only in the early Nineties, with this resulting in a more explicit use of liturgical texts in relation to the symbolic web. In relation, we can note that he is the only Russian post-minimalist composer not to adopt at least in some form, Eastern philosophies and/or mystical or pagan rituals, adhering to what are wholly Western doctrines as opposed to Shamanistic concepts.

[101] Interview with author (Interpreter: Anna Knaifel): 22nd December 2003; St. Petersburg.

concentration. Of this, Savenko states that 'One of the underlying ideas inherent in [Knaifel's] work is the idea of a dialogue with the audience, but not in the conventional sense of 'direct speech', nor as a sermon or public statement calling for immediate response. What he is doing may be more adequately defined as the creation of a *situation for a dialogue*, which in some mysterious way could kindle a spark of mutual understanding and in this case the listener would glimpse the innermost message of an artistic utterance' (Savenko, 1997 [1996]: 174). In addition, Knaifel also aims to communicate in the more conventional sense: utilizing music as a mode of discourse, as a language, as a symbolic system in order, he states 'to address the human condition' (Filanovsky, 1999: 27). In this, he specifically aims to proselytize (largely) socially-constructed religious meanings as well as socio-cultural significations in order to heighten the receiver's awareness as to their own (and others') fallible nature – an aim that has at least some similarity with his attempts at social commentary within his post-1965 Avant-garde output. What differs, however, is that now his concerns are no longer encompassed within a Soviet or Totalitarian context, with the issue no longer being life's mediocrity and absurdity but Man's social and moral decline, a problem which he feels is rapidly increasing. Addressing now a universal audience, as opposed to specifically a Soviet one, Knaifel views himself in this respect as something akin to the aforementioned '*yurodivy*', thus connecting himself not only to Russian and Soviet traditions, but also more specifically in relation to his role as a composer, to the likes of Mussorgsky, Scriabin and Shostakovich. In this, his function as a composer has shifted from being concerned primarily with the compositional poietic (formalist concerns) and the esthesic (experimental concerns), to being concerned almost entirely with the inter-relationship between the semantic poietic and the esthesic.

In relation, it becomes clear that Knaifel envisages the act of bringing about the personal redemption of others – either through existential experience or via more conventional discourse – as doing 'God's will', as rooted within the context of his own new-found Christian faith. In this, he is fulfilling what he perceives as his role and purpose on earth, as intended by a higher being. What is crucial, however, is that within this context he is not solely in charge of the meanings in question; of what 'the message' – i.e. that which underlies the existential experience or constitutes the discourse being conveyed – may be, stating that 'Art is a gift from God in the same

way that life is a gift. Art has within it, a most important aspect. We should treat Art as a Mystery and a gift and it is therefore my duty to make Art my life and to use it, not in my own way, but in God's way'.[102] This raises the related question of autonomy and authorship as regards his new-found compositional language. In having retained the use of several features that were prevalent within his former Avant-garde style – the rejection of direct stylistic colour and historical association, the use of non-intuitive compositional methods, primarily through the utilizing of number, the use (in part) of atonality, and the use of reduction – Knaifel admits to having adhered, at least in part, to a modernist aesthetic. Whilst many of these features have a new semantic function, he has also continued to strive on a more personal level, for a highly original and singular musical language. Being the only Russian post-minimalist exponent to actively do so, this appears to significantly contradict the above notion of selflessly sacrificing his own compositional and semantic predilections for the sake of God's will. That said, however, Knaifel goes on to discuss the notion of a duality in his post-minimalist language, claiming that his (God's?) notion of Art is born out of a juxtaposition of both his own compositional preferences and God's influence, stating in 2003 that 'Anonymity for me is the worst trend in Art. I think that every true work of Art has to be a specific crystallisation of the identity and fate'.[103] It is worth noting at this point, however, that this thinking would be modified six years later in 2009, with Knaifel now asserting that his own predilections are in fact dictated by God. He states then that:

> Composers don't actually choose their language or style. Every period has its own language. Listen to Palestrina, Bach, Haydn, Beethoven, Brahms, Stravinsky, Britten, Purcell. The languages are different. This is a great mystery. It's God's will, if you like. And this is the most interesting part. We understand everything which was before us. But all those languages are different, and that has to mean that the actual language isn't the main point. We shouldn't try to separate things too much on the basis of musical language or style. The main thing is that a composer can't really write his own music. The music comes from 'up there'. What's important for a composer is to listen and to get it down on paper. Then it is clear for everybody what it is. All the classifications or separations come from the weaknesses of mankind.[104]

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[102] As cited by the composer in *Alexander Knaifel: A Composer* (2012). Private documentary produced by independent film-maker Jorge Rubinera (awaiting general release) documenting the world premiere performance of Knaifel's 'The Three Visiting Cards of the Poet' at Drogheda Arts Festival, Ireland, 1st May 2009.

[103] Interview with author (Interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

[104] As cited by the composer in *Alexander Knaifel: A Composer* (2012).

Before critiquing any of the above, it is important to examine Knaifel's actual approach to discourse in more detail: that is, how the above aesthetic is manifested in terms of a) his own actions on the poietic (both semantic and compositional); and b) his intentions in relation to the esthesic. Knaifel's approach to discourse, as formulated in 1978, is concerned with both the facilitation and the communication of three distinct categories of (primarily) extrinsic meaning, each of which has a different intended phenomenological experience. First, there are, as mentioned, what I have termed *existential meanings*: metaphysical significations which are allegedly inherent within the universe, existing beyond any social construction. Second, there are *imported meanings* (my terminology), those which are socially constructed and emanate from society, produced by either himself or others. Third, there are *meanings associated with ritual* (again, my terminology). These differ notably from the previous two categories in that they are not extrinsic meanings as such, but rather effects caused through the use of certain 'mystical properties' in music which, according to Knaifel, when utilized produce what he terms 'cosmic harmony' within the universe. Crucially, Knaifel divides these three categories of meaning into two distinct types: a) those which are 'external': i.e. external to the symbolic web but still part of the (wider) poietic in that they constitute intended 'esthesic information' – these being *existential meanings* and *meanings associated with ritual*; and b) those which are 'internal': i.e. *imported meanings*. In constructing a 'semantic hierarchy' (again, my terminology), Knaifel ascribes a different value to each of the two types, deeming that 'external' meanings have a higher level of importance than those which are 'internal'. In this, the delivery of man-made significations becomes secondary to those which are allegedly 'metaphysical', with the composer stating that 'music does not exist in the abstract. It is philosophical, existing as a means of pushing forward the extra-dimensional and the spiritual. Only then, does it have a duty to communicate aspects relating to the human condition'.[105]

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[105] Alexander Knaifel: Interview with author (Interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

As the term suggests, *existential meanings* refer to significations which can be regarded as existential or metaphysical. These are significations which are allegedly present within the universe, existing beyond any social construction and which collectively constitute, according to Knaifel, an 'external reality'. Whilst having a tangible relationship to the musical work in that they are intended to form part of the esthesic, the fact that they are not inscribed within the symbolic web or the musical text means that they cannot strictly be classed as part of the semantic poietic or the neutral level. Their relationship to the work is purely associative and, as such, they belong to the wider poietic.

In this, a number of points are significant. First is the fact that Knaifel regards the meaning being communicated as one that is wholly and entirely external to *himself* as the producer of the musical text, with this suggesting that his own role within this context is part producer but also part receiver in that he is merely facilitating the perceptibility of these external meanings rather than actively communicating a set of significations which he has himself conceived. In this, the situation is actually three-fold, with Knaifel perceiving the process as an act of communication that not only involves the message passing from himself as producer via the musical text, but from himself in the form of a vessel or channel through which the message – one that is entirely separate and external in higher existential meaning – may flow and be accessed via the musical text. Of this, Knaifel, in discussing both the meaning of the message and its relationship to himself as composer, states that 'it is not God, nor even close to God, but a unique atmosphere, an inner sense, an essence; almost proof of the existence of God; something that is fleeting… fragile. Something that has its basis elsewhere, in things that are not of this world and not of my own making.'[106]

Discussing these aspects in interview, it becomes clear – although not directly stated in terms pertaining to Western philosophy – that Knaifel subscribes to the notion of philosophical realism; more specifically, to the Hegelian belief in a reality that is, at least in part, independent of our conceptual schemes and socio-cultural structures, linguistic practices, and beliefs systems; a reality which also recognizes the alleged

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[106] *Ibid.*

independent existence of mathematical entities and properties – this having significance in relation to Knaifel's thinking concerning the use of number, as will be discussed shortly. This reality is, we can note, not entirely ontologically independent of our own perceived reality, and thus Knaifel's thinking equates more to the concept of Realism than to Kant's notion of Idealism whereby external reality is wholly independent. Within this context, Knaifel subscribes by default, to the concept of two inter-related realities, one metaphysically 'behind' the other, of which he further states that 'What we perceive now to be reality is only an approximation of the real reality. But every new attempt to observe the real reality brings us closer to the truth'.[107]

Putting this into a semiological context, we can note that Knaifel, again unknowingly, subscribes to the Peircean notion of the sign in that our own perceived reality – the interpretant – functions in itself as a sign in that what we regard as reality is to be interpreted and seen as 'virtual', with a complete and comprehensive understanding of the external reality involving a process of cognition, a 'semiosis' that goes beyond the surface, beyond allusion. Added to this, a further and particularly crucial point emerges: the fact that Knaifel perceives the external reality as being of a higher value than the perceived reality, with the external reality pertaining more to the philosophical notion of 'absolute truth'[108] and, as such, being a more important commodity than any socially constructed realities that would otherwise and under normal discourse be the subject of transference from producer to receiver.

Within this context, Knaifel's use of a semantic hierarchy becomes understandable. This brings us to what is arguably, the most important issue: that this external reality in being both exterior and metaphysical is, by its very nature, implicit and in the majority, beyond common perceptibility and understanding. Thus, it is not only removed from Knaifel himself as the music's producer but also, more importantly, from the receiver. It possesses a certain 'distance', thus making it more difficult if not impossible to perceive and comprehend, with the composer stating that 'There is [external] truth in everything. We don't know the whole truth and we cannot know

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[107] *Ibid.*

[108] Knaifel's notion of two inter-related realities, whilst compatible with the Peircean concept of the sign in one sense, also paradoxically defies Peirce's notion that everything is a sign in as much as his (Knaifel's) concept of external reality cannot stand in for something else in that it equates to the idea of absolute truth.

it'.[109] In this, a paradox exists in that the meanings that Knaifel deems as most important are by their very nature, ironically the least accessible.

Clearly, this calls into context the notion of *transcendence* – this being, to clarify, the Kantian concept of the 'transcendental', whereby the ontological possibility of human knowledge and understanding is surpassed, with the receiver, according to Knaifel, being required to play an active role in accessing this external reality. Once accessed, he asserts, the receiver will be able to see not merely 'absolute truth', but moreover, the distinction between external reality and its truth, and our own, perceived reality (and our less than absolute truths). As a notion, however, this counteracts Hegel's assertion that if we know that external reality exists, we have already identified the boundaries between it and our own perceived reality and, as such, have already transcended it: a point which Knaifel, again using non-philosophical terms, adamantly disputes.

The process of transcendence, Knaifel asserts, is three-fold and needs to be understood in relation to his aim of creating a context and an environment in which the receiver is aesthetically, existentially and spiritually awakened. First, Knaifel intends that the receiver, having been exposed to the (post-)minimalist form, will experience a range of psycho-acoustic phenomena of the kind outlined above. Second, in having acquired a different (and more meditative) psychological perspective, the receiver will then potentially be able to access this external reality. Of this Rabinovitch-Barakovsky, describing his own approach to discourse, but one that applies equally to Knaifel, states that '[meaning] unfolds on at least two orthogonal axes; an emotional level and a dimension that is vertical, metaphysical and intelligible, which links it to the histories of philosophies and religions in a mystical unity beyond time and space'.[110] Focusing upon the first of the three steps above – the phenomenological experiences intended – Knaifel actively utilizes the potential found in connection with the minimalist form for creating two distinct types of aural response. The first involves the creation of a heightened sense of awareness and perceptibility activated through what was referred to above as the 'point aspect'. In

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[109] As cited by the composer in *Alexander Knaifel: A Composer* (2012).
[110] Rabinovitch-Barakovsky, A. (1998): CD linenotes to accompany *Pura Cosa Mentale* (Megadisc MCD 7812).

this particular context, Knaifel utilizes not a process-led form but a structure that is characterized by asceticism and single sustained pitches, thus heightening this aspect through the use of transparency of form and stylistic purity as well as through the isolation of the material. In rejecting the use of process-led and repetitive techniques and negating, in connection, the forward motion derived from the multiple repetition (and possible phasing) of short structures, the focus is potentially harnessed, he asserts, to a much greater degree. Speaking of the inter-relationship between the innards of sound and the experiential, Knaifel states that '[The use of point aspect] creates a form of beauty. Touching the sound produces energy, the inexhaustible, the burning moment, fire. […] It is only by consuming oneself through the act of sustained focus, that one liberates the energy from which beauty can result. Such a message is all but Promethean. It would sooner be the little flame, almost forgotten deep inside of oneself, which gently sparkles in the pages dominated by calm and silence, by sonorous refinements on the edge of audibility.'[111]

Whilst this has its roots in the experimentalism realized during his Avant-garde period in which individual pitches and extremes of register, timbre and dynamic levels, as well as unconventional instrumental techniques and 'non-musical' sounds were suspended within an increasingly reduced form, here Knaifel develops this significantly further, utilizing it within a far more ascetic and static context. His intention differs substantially in that whilst his experimental concerns are, in themselves, still present they are now a vehicle for what he hopes will be a much more subdued and esoteric experience; one in which the ethereal supersedes the poesy of sound and incites meaning in relation to wider metaphysical concerns. In striving for complete integration between existentialism and the form through which it is experienced, Knaifel's post-minimalist compositions cease, on one level, to be works *about* meaning and become, ideally, an all-encompassing meditative experience in their own right. In this, the sonic element, whilst still connected to compositional, aesthetic, and both referential and non-referential concerns also paradoxically, in some sense, stands polemical to a connotative form of communication.

Moving on to the second type of response that Knaifel hopes will be utilized – the phenomenology produced in relation to stasis: i.e. the 'meditative state' – this in itself

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[111] As cited by the composer in *Alexander Knaifel: A Composer* (2012).

is derived from the act of focusing upon the exhaustive sustaining of individual pitches and the inner qualities of the material over an extended length of time, in conjunction with the distortion of temporality that this affords. In this, Knaifel discusses the importance that he places upon inertia: upon the kinaesthetic, physiological and psychological effects caused by the limitations in teleological development as well as from an additional technique specific to his post-minimalist approach, that which he terms 'audible silence'. This, as will be discussed, is defined (by him) as the expectation of sound within the context of extended silence, which results in the psychological 'hearing' of sound when in fact none is being produced. What is crucial in this is that both the use of inertia and the employment of 'audible silence' clearly mark a turnaround from the above use of rhythmic drive and motion, with the composer now asserting that 'to be still is a central life force'.[112]

What is interesting in relation to these methods is Knaifel's understanding of, and indeed, paradoxical relationship with (early) American minimalist music. First, we can note that his perception of the style itself, of its aural possibilities and indeed, of its aesthetic is far more accurate and astute than that of, say, Martynov, in that he acknowledges both its modernist philosophy as well as its (original) exponents' approach to psycho-acoustic phenomena and to the esthesic. Utilizing the specific compositional techniques that suit his purpose rather than the archetypal, he places far more importance upon psycho-acoustic phenomena than the American minimalists for whom it was (initially) merely a 'by-product', as discussed, whilst recognizing not only its modernist tendencies (and indeed how they inter-relate with his own), but also the style's potential for adaptation within a more spiritual and referential context. Of this he states that 'For me, minimalism has two primary functions. It is simple, and it creates in the mind of the listener, a certain effect. This effect, I suppose, is not of such interest to the Americans as it is to me. Sometimes, high, spiritual concepts manifest in simple, mundane moments. This is a paradox, but in truth, the world is not divided into high and low as if they are not connected. They are absolutely one and the same'.[113] In this, Knaifel is making the distinction between a) music's ability to function in relation to what has been defined as its expressive quality: the arousal of a

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[112] *Ibid.*

[113] Alexander Knaifel: Interview with author (Interpreter: Anna Knaifel): St. Petersburg, 22nd December 2003.

potentially infinite variety of emotional and/or sensory and/or physical and/or psycho-acoustic responses (some less explicit and identifiable than others) based upon the perception of its properties and structural relationships; and b) its potential as a symbolic system that can seemingly refer arbitrarily (and without socially-constructed convention) through a process of encoded modalities to any number of extra-musical meanings within a given socially constructed reality. In this, to use Leonard B. Meyer's terminology, he can be classed as an 'expressionist'.[114] That is not to say, however, that he is not either an absolutist or a referentialist. Indeed, one of the criticisms that can be made of his post-minimalist aesthetic is that his approach to (the different types of) meaning is, in some respects, contradictory, as will be seen. It is ironic to note however, that whilst having arguably a greater understanding of the minimalist phenomenon than any other exponent, he is also the most critical of it, essentially due to what he perceives as others' over-emphasis on the compositional poietic over the semantic poietic, as well as (within the context of meaning), their preference for socially-constructed significations over the existential, when the minimalist form lends itself so effectively, he asserts, to the accessing of external reality. Speaking of the distinction that he perceives between his own post-minimalist aesthetic and that of the American minimalists, he states that:

> It is difficult because our world is their world [Riley, Reich, Glass, at al]. I have to use the word 'minimalism': it is the only word used in our human language that people will understand … but each moment is a unique moment and when there is only one sound and you are observing and listening and moving with only this one sound, then you own it individually and it can be different from the world around you.[115]

There is, in relation, a third step of the transcendental process: that of actually accessing the external reality on the esthesic level. Of its implicit nature, Knaifel further states that 'it is my intention that the audience should catch, if only for a moment, that which is 'real'; something that is esoteric and not normally seen. It is

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[114] In summary, Meyer (1956: 1) identifies four different approaches to the subject of music and meaning: a) *absolutists* who believe that meaning can only ever be intrinsic; b) *referentialists* who subscribe to the notion of extrinsic meaning; c) *formalists* who believe that music has no potential to engender expressive qualities; and d) *expressionists* who believe that music has the potential to provoke emotional and/or kinaesthetic responses.

[115] Alexander Knaifel: Interview with author (Interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

not easy; it requires effort and concentration, both my own as well as that on the part of the listener'.[116] The final phrase of this statement suggests that whilst the message is fully intended to be *in absentia*, the receiver is nevertheless faced with the choice of whether or not to engage in the act of drawing out what is enigmatically concealed beneath the surface; a point upon which Knaifel himself is most insistent, stating that 'I want them to want to reach more substantial things; to seek the path that connects life to inner spheres'.[117] Within this context, Knaifel aspires to create merely the *potential* for a far more complex set of psychological and emotional responses on the esthesic that go beyond those normally found within the purer minimalist experience. In this, he speaks of 'tapping into the inner existential dimension that is, like an iceberg, obscured beneath the surface'.[118] As such, he is prescribing that his music be approached on the esthesic in a way that is not only all encompassing but also very specific: his expectation being that the receiver, in wishing to be in possession of the message will ultimately arrive at position which he refers to a 'state of readiness', a state of engagement which is beyond that usually associated with the traditional concert situation and the more standard form of listening.

Two points are significant in this respect. First is the fact that Knaifel is (again, unwittingly) subscribing to Peirce's, and indeed, Molino's concept of dialogic thought; the concept that the receiver is no longer passive in receiving meaning, but pro-active in bringing unique and more subjective meanings to the neutral level, or in this context, bringing a more focused form of listening to engage not with the producer's message but with that which is existential in order to gain access to the external reality. In this, Knaifel places the onus for the reception of the message directly onto the receiver, asserting that he or she is responsible for accessing the meanings intended by exercising free will in choosing to listen in the ways described. In this, crucially, communication, whilst ideally hoped for, is not assumed by Knaifel, and Savenko states that 'the composition of [this] music, as a priestly art in the ancient time, turns out to be an esoteric occupation and a metier for the initiated. However, Knaifel is by no means an advocate of an elitist art, for each person is free to enter into a dialogue with a composition and unravel its existential mystery in the same way as one unravels the riddles of being' (Savenko, 1997 [1996]: 181).

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[116] *Ibid.*
[117] *Ibid.*
[118] *Ibid.*

That said, however, there is a paradox which Savenko has yet to mention, namely that the experience (ideally) engendered – and indeed, the notion of external reality – are both in fact *prescribed*. To re-quote Reich's assessment of how his own works function on the esthesic level: 'focusing in on the musical process makes possible that shift of attention away from *he* and *she* and *you* and *me* outward toward it' (Reich, 1974: 11). Whilst this in itself presupposes a subject of kind, the experience gained, whilst perhaps metaphysical, and indeed, the interpretation that the receiver may place upon it, is not prescriptive. Knaifel, however, presupposes both experience and subject – a sonic level, an experience and a semantic presence. Thus the receiver is subordinate not only to the material itself and its effects, but also, in Knaifel's thinking, to the 'meanings' that he at least hopes will be derived. In assuming a post-structuralist position in giving credence to the receiver, Knaifel is also, paradoxically, still subscribing to the concept of 'authorship' in advocating the experiences and significations engendered. This brings us to the notion of the ideal listener, with the composer, in effect creating, although it is not directly stated, a 'hierarchy' of listening.

Imported Meanings:

This notion of the ideal listener – and, furthermore, of Knaifel creating an elitist art form – again surfaces within what can be regarded as the most conventional of the three categories of meaning, that is, *imported meanings*. This can be defined as the use of socially constructed meanings, whether emanating from Knaifel himself or from society, inscribed internally within the musical text; meanings which now directly constitute part of the semantic poietic. In utilizing this type of meaning, Knaifel can also be regarded as what Meyer refers to as a 'referentialist' in that he subscribes to the notion that music has the capacity, in addition to the above, to operate as a symbolic system; to refer intrinsically to extra-musical significations, with its inscribed meaning(s) being allegedly communicated via codes embedded either within individual musical or non-musical (e.g. linguistic) signifiers as well as intra-textually across the musical structure. What is important, however, is that in Knaifel's case none of the meanings intended are either personal or subjective; indeed, at no point does he aim to engender on the esthesic any kind of emotional response. All the significations employed are either sociological, socio-cultural or esoteric in nature and as such constitute in all cases what Francès again refers to as

either 'concrete meaning', i.e. a specific aspect of nature, phenomenon in the outside world or dramatic situation; or 'abstract meaning', i.e. psychological traits (e.g. happiness) or generalized representations (e.g. order, disorder, hierarchy) (Francès, 1958: 259–60, paraphrased by Nattiez, 1990: 103). As such, Knaifel's aim is to inform, instruct or proselytize, rather than to produce an expressive response or even to entertain, as it was the case within his Avant-garde period.

Second, and more crucially, Knaifel constructs in relation to *Jeanne* a symbolic web that is complex to a degree, but yet in this instance comprises only two dimensions: the literal (narrative) level as well as the conceptual. If we take the aforementioned Hjelmslev/Barthes 'order of significations' model as a template and reconstruct the *Jeanne* symbolic web, as represented in *Figure 2.4*, below, then three aspects can be noted. First, there is no narrativic component on the initial literal dimension. Given that the subject of the semantic poietic is Joan d'Arc, this is somewhat surprising, until we recall that Knaifel intends that Joan d'Arc be represented *as a concept* – what Francès again refers to as a 'concrete meaning': a phenomenon in the outside world. In other words, Joan d'Arc as character is presented solely as a discrete idea but not contextualized within a narrativic framework. As such, the literal dimension of the symbolic web comprises what we can term a 'cultural unit' (Eco, 1979a: 67): this being defined by Eco as whatever members of any given culture consider a definable entity. Small cultural units can be conjoined to create one single, larger cultural unit; conversely, they can be deconstructed into their constituent parts, with Eco stating that 'Every attempt to establish what the referent of a sign is forces us to define the referent in terms of an abstract entity which moreover is only a cultural convention. What, then, is the meaning of a term? From a semiotic point of view it can only be a *cultural unit*' (Eco, 1979a: 66–67).

In this, the literal dimension of the *Jeanne* symbolic web comprises one (what I will term the principal) cultural unit: this being the very notion of Joan d'Arc herself. This principal cultural unit can also be seen as a form of synecdoche in that Joan d'Arc, as an individual concept is, by structural extension, a component of the much wider historical and narrativic context in which she is commonly situated. In this, however, it is crucial to note that this wider narrativic context exists outside of the (intended) semantic poietic and, as such, outside of the work per se. It is not intended to form

part of the significations here and is thus inter-textual. This principal (and largest) cultural unit – 'Joan d'Arc' – also houses an almost infinite number of smaller cultural units within it: female, heroine, martyr, French, purity and so on. These smaller units constitute, by default, the cultural reality of the unit: i.e. how the existing entity is regarded culturally in terms of its integral parts. These, given the historical and factual reality of Joan d'Arc, in this case also constitute an irrefutable reality, rather than just a cultural perception or viewpoint. They also, in being inner constituents of the unit – or to be more precise, an integral part of Knaifel's intention as to how Joan d'Arc should be perceived, given his own accurate, cultural understanding of her – constitute structurally, smaller units (paradigms) on the syntagmatic axis, as shown.

Figure 2.4: Symbolic Web for Jeanne *(1970–78)*

Extended Significations – '*Chain' of Second, Third, Fourth Interpretants,* etc.

Low Modality (Iconic, indexical) – Low Level of Perceptibility

High to Medium Modality (symbolic, iconic, indexical) – High to Medium Level of Perceptibility

Principal 'Cultural Unit' ['Topic']: Jeanne d'Arc; Female, Heroine, Martyr, French, Purity, etc.

Representamen → (object)
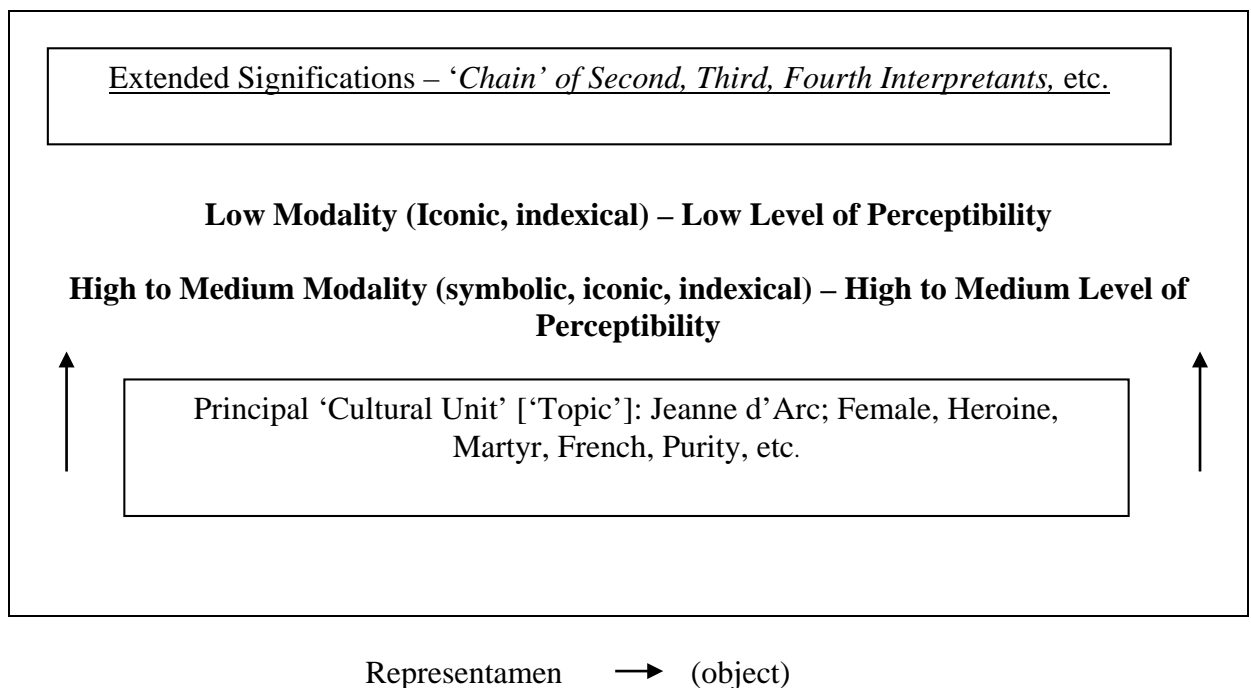
Also imported into the web, by paradigmatic (spatial) extension, however, is the succession or chain of further (again numerous) 'conceptual' significations, which are intended to be accessed via a realization of the initial cultural unit(s). What is crucial is that these exist increasingly outside of and beyond the significations that constitute the 'Joan d'Arc' cultural unit. That is to say that they are significations that Knaifel himself has adjoined, by extension, to those which are already culturally-bound and

established. These in this case include, by extension of 'purity', significations which in a wider context allude to again spiritual, esoteric or further Christian themes or apologetics. We can note, however, that again a semantic hierarchy exists in that Knaifel has ascribed a higher value to the significations which are further removed from the original cultural unit and which have, by default, a lower modality or level of perceptibility: i.e. those which are second, third or fourth interpretants. Thus, Knaifel aspires to present far greater (and more psychologically complex) possibilities for perception and indeed interpretation that go beyond those found on the literal dimension. Narrative has a deeper function than that of depicting plot and character with a view to recount, to teach or to entertain: *Jeanne* not only adopts referentiality in the sense of making association with a narrative source, but also aims to simultaneously reveal an inner message.

In a wider, socially-constructed context, however, these may or may not have a lesser value or credibility than the cultural unit significations in that they constitute not only one individual's interpretation of what is important, semantically, but moreover, of what can be linked to the concept of Joan d'Arc by extension. Again in this, Knaifel is (unknowingly) adhering in his thinking to Peirce's triadic notion of the sign rather than to Saussure's more static dyadic model; first, in that he is negating a one-to-one correspondence between signifier and signified – given that numerous meanings and concepts have been ascribed to one set of musical signifiers – and second, in that he is clearly making active use of the Peircean notion of the aforementioned infinite interpretant in that the more esoteric concepts are intended to be accessed by 'semiosis' or mental referral. What is most crucial however, is that the significations intended to be accessed via this method have been again actively prescribed. Here we have the same paradox as above, in relation to existential meanings: Knaifel assuming a post-structural position in recognizing the receiver's role as regards the process of semiosis, but yet still subscribing to the notion of 'authorship' in advocating the precise experiences engendered.

Whilst Knaifel describes his works as 'maximalist' in view of the referentiality that the symbolic web contains, it would be more accurate perhaps, in relation to the above, to suggest that it is the receiver who 'maximalizes' the sounds and non-auditory aspects as a result of the increased perceptibility that is demanded in this

context. Savenko, however, raises a further point: that Knaifel, whilst fully intending that the message be received and understood, also and paradoxically, demands and indeed acknowledges the difficulties present in accessing the intended meanings, given that the surface content appears to be the focus for consideration.

This raises the key issue already mentioned: that Knaifel aims to simultaneously reveal yet also 'obscure' his significations. This applies to a much larger extent to *imported meanings*, given that these are meanings over which he obviously has a much greater control. Not only is his obscuring of *imported meanings* again paradoxical, but one might also even suggest actively perverse in that he wills the receiver to engage in a semantically meaningful experience whilst trying to ensure that their route to understanding what is intended is as arduous as possible; not least within the context of a music that is already semiologically problematic given the argument for 'non-communication' raised by Molino, and compositionally problematic given the use of the (minimalist) form. Knaifel's motivation behind such an approach is again religious. He adheres to notions held within the Gnostic tradition whereby, within the philosophies of Christian mysticism, a hierarchy of listening is employed, with only the 'ideal' listener being granted privileged spiritual knowledge in the form of mystical enlightenment or religious insight. Discussing this idea as well as the crucial fact that this hierarchy also applies equally to the performer as well as to the receiver, the cellist Elizabeth Wilson adds that 'Not only for the performer, but for the listener, this search for the middle ground between articulated meaning and mute intuition, between sound and silence, between the recited word and the vibration of a gut or steel string leads to a new hovering perception, revealing the core of an idea which might be destroyed if its expression becomes too explicit' (Wilson, 2001: 4). Of this, Knaifel himself states that 'It has to be this way. Here, we are dealing with sacred concepts. Some element of mystery has to be preserved. We are approaching ideas and notions that are esoteric and delicate'.[119]

In this, there exists a further paradox in that Knaifel claims that his music is for all whilst he creates what has already been widely termed an elitist art form. In suggesting that the receiver has to pro-actively search within their role as receiver, he

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[119] *Ibid.*

seems to be creating a music that may at best be understood by very few, given the levels of penetration required, not to mention the wider poietic awareness needed in even understanding that certain significations may be purposefully hidden – a fact that has already been proved given the existing dichotomy between the semantic poietic and the esthesic. Of this, Savenko states that 'the cherished knowledge cannot be shared directly, being accessible exclusively through figurative expression and indirect allusions; through silences and stasis. The listener has to be worthy of the opus' (Savenko, 1997 [1996]: 181). Whilst fully acknowledging the difficulties involved – even readily accepting in interview the inherent difficulties of the symbolic web – Knaifel emphatically denies, however, the criticisms of elitism that are regularly levelled against him. He maintains that there is a real and tangible possibility that his aims can be realized in full; that the receiver can access what is hidden under the surface, with the right psychological and spiritual approach. This in itself is also problematic, however, in that he is just as critical of those who do not understand the intended semantic poietic, accusing them of 'passive listening' and of simply not having the correct mind set to focus upon what is a difficult aural experience and to enter into the aforementioned dialogue and fully comprehend. Of this, he states simply that 'Everything can be connected to just one sound. This seems like a paradox, but it is not my problem. There are difficulties for the listener in these contexts. This, I understand. But again, this is not my problem. It is the problem of our time and of the listener's own response to the messages around them' (Savenko, 1997 [1996]: 181).

Meanings Associated with Ritual:

As mentioned, the third and final category, *meanings associated with ritual* – this being, if we recall, the use of certain 'mystical properties' in music which, according to Knaifel, produce 'cosmic harmony' within the universe when utilized – differs radically from the other two categories in that it does not deal with extrinsic meaning per se. Rather, it involves what might be considered as 'cause and effect', with Knaifel asserting that the use of these properties allegedly inherent within certain musical material and structural configurations will, when used either compositionally or realized in performance, produce within the universe at large a spiritually desirable state. In this, he attempts to engender certain spiritual outcomes in relation to what

can be loosely considered *ritual*: i.e. in this case, the appeal to a 'higher order' which potentially leads to the restoration (to a greater or lesser extent) of certain inner cosmological laws, with this suggesting that it is in fact the benefits of 'cosmic harmony' that he wishes the receiver to be in possession of rather than any specific 'meaning' per se. Knaifel's use of this functions on what can be identified as two distinctly different levels: the first being involving the poietic, i.e. acts of composition, with the second involving the realization of the work in performance. Clearly the first has parallels with the Pythagorean concept of ratio, the Golden Section and the Music of the Spheres, as well as with the notions held by a number of contemporary composers, Gubaidulina and Xenakis, in particular. In practice, this is manifest in *Jeanne* through the use of the numbers three and four – these two numbers, Knaifel states, being representative of the shape of the cross, as illustrated in *Figure 2.5*, below. These can be found not only within the work's intervallic structure and its rhythmical properties but also within its motivic lengths, its number of rests, as well as within its wider structure per se, of which the composer states:

> A numerical structure is of primary importance for the composer [who states that:] 'Until I find a key number or definitive number order, I cannot start composing. A numerical structure is already a composition, but at the same time it is its framework. A structure may be filled in with 'flesh and blood', something intuitive, improvisatory, spontaneous, something beyond one's conscious control. In this way, there arises 'a second composition'. The first one is some definite law, not to deprive you of the freedom of breathing, but quite the reverse, providing a chance of living (Savenko, 1997 [1996]: 179).

Figure 2.5: Knaifel's Use of Number to Represent the Cross in Jeanne *(1970–78):*

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      1
1  2  3
      3
      4
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In this, Knaifel again utilizes the notion of an outer and inner structure as was the case within his Avant-garde period, with a further parallel clearly being the juxtaposition of rational and intuitive devices. What differs however, is that whilst keen to acknowledge the appeal that non-intuitive procedures still carry for him personally and the usefulness that these have as a compositional device, he now views number as a mathematical entity within the concept of 'philosophical reality', having its own

esoteric and existential properties. Speaking of this, Knaifel further states that 'In my view, the decisive factor in the structural organization of a composition and its realization belongs to the number as an abstract universal model: abstract but yet intimately associated with the art of music. My basic constructive principle is the principle of this relationship' (Knaifel, 1984: 2). Knaifel goes onto discuss how in every post-minimalist context a given number is realized not through experimental or 'pre-compositional' methods that are explicitly logical, but through what he terms 'hard prayer', with these numerical entities, in the form of musical properties or larger structural configurations, becoming the basic material upon which the composition is produced. He states that 'a voice from elsewhere is dictating my thoughts through which comes my art, my music. In my opinion, there is only one composer and that is God; the important thing is for me to hear his music and to be open to it; to take it; to understand the situation and to accept it. Mathematics in becoming Art, allows us to comprehend the world'.[120]

Crucially, however, Knaifel discusses how certain configurations are embedded within the musical form without his conscious understanding, claiming that the process of an alleged 'dialogue' between himself and God is often sub-conscious. Ironically, despite having a negative opinion of neutral level analysis (and indeed, various forms of analysis per se, especially Allen Forte's Pitch Class Set Theory), he acknowledges the uses of Ruwet's 'iconic' method within this very specific context in that the structural configurations 'put there by a higher being' may be perceived via the segmentation of larger units of material. Speaking in interview (although not explicitly employing structuralist or Molinoian terminology), he makes the distinction in this case between his own 'poietic' and God's 'poietic', asserting that both may be seen on the neutral level. This brings us to the question of whether or not he intends the receiver to perceive these numerical configurations on a structural level, with Knaifel stating that 'This is not necessary. They may feel these hidden structures intuitively. I know of some people who have identified the numbers and relationships that I have used. If they see it and hear it, well, this is good. But it is not necessary. It is for God to see it. That is enough'.[121]

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[120] *Ibid.*
[121] *Ibid.*

In critique, a number of points can be raised in relation to Knaifel's approach. I make the criticism that whilst he is acutely aware of the different experiential states and modes of listening that the minimalist form engenders – arguably more so than other exponents of Russian post-minimalist music – his understanding of the kinds of listening and perceptibility required in relation to *imported meanings* is extremely naïve. First, he intends that the receiver utilize several different kinds of perceptibility simultaneously, namely 'point aspect', meditative state and a wide array of cognitive associations, with these clearly being at odds with one another as esthesic experiences. Second, the symbolic web that he employs is overly complex (not to mention, abstract), with there being a distinct imbalance between the complexity of the import itself and the ascetic use of musical signifiers designed to convey meaning on the literal level. No linguistic signifiers are utilized within the work, with the form simply being devoid of enough signifiers (and each with a 'transparent' enough modality) to communicate as intended. Third, it is clear that in ascribing multiple significations to one single set of signifiers, Knaifel is unwittingly adhering to the Peircean notion of the sign. In this, there is, as already mentioned, a significant paradox between his use of the infinite interpretant and the fact the entire symbolic web is still 'author-led'. On the one hand, he employs 'unlimited semiosis' as his primary semantic device whereby the receiver must access the wider spiritual significations by a process of mental referral. On the other hand, however, all meanings – even second, third and fourth interpretants – are actively prescribed: the entire thought process of the receiver has been predetermined but with no other semantic devices in place to enable the intended communication to actually occur. In this, Knaifel is complying with both Peircean and Saussurean definitions of the sign contradictorily, as well as with how both structuralist and post-structuralist concepts of meaning actually function. As such, his comments such as 'everything can be connected to just one sound' (thus assuming that his own Peircean-Saussurean paradox functions) and 'everything is clear' (when indications from audiences that he himself acknowledges clearly suggest that it isn't) are totally unfounded.

In relation to *existential meanings* and the notion of 'external reality', again similar problems can be noted in that the intended significations are again prescribed. Further contradictions occur in that whilst allowing the receiver to choose how to listen, he is again simultaneously expecting his audience to utilize proactively a very specific

chain of listening behaviours ('point aspect', followed by a meditative state, etc.), with Peircean concepts again being both employed and discarded simultaneously. Finally, and perhaps most tellingly, Knaifel subscribes to the notion that there is only one possible definition of 'external reality'; that there is only one 'truth', as indicated by his comments above. In this, Knaifel's definition of 'external reality' is both eternal and fixed. He is consolidating his structuralist position by asserting that meaning does not change, thereby negating the entire post-modernist notion of a plurality of meanings. As such, he is again taking a structuralist position whilst simultaneously employing Peircean devices and being at odds with many of the more fundamental structuralist concepts.

III: Alexander Knaifel:

Developments in his Approach to Narrative from 1978 to 1994:

3.1 Early Post-Minimalist Period (1978 to 1983):

As mentioned, Knaifel's post-minimalist career proper begins immediately following the completion of *Jeanne* in June 1978, and runs until the present day with no hiatus or deviation, thus currently encompassing nigh-on four decades. This timeframe can be divided, however, into two distinct but asymmetrical periods on account of his aesthetic and compositional development, both of which, if we recall, are delineated by Knaifel himself. The first of these – that which was termed above as his 'early' post-minimalist period – has a duration of just over five years: i.e. from June 1978 until September 1983, at which point his much lengthier 'mature' post-minimalist period immediately commences. In many respects, this initial 'early' period – one which is characterized by consolidation, as might be expected – is far more straightforward than the 'transitional' period that precedes it, not just creatively and compositionally but also psychologically. This is evident given the prolificacy and fruitfulness in question, with Knaifel producing a total of twelve (mainly chamber) works within this relatively short timeframe, a number of which are commonly regarded as seminal. On the other hand, however, the period is also characterized to a degree by experimentation; by the fact that some of the output deviates quite noticeably from the above, both in approach to narrative and in compositional technique, with this being suggestive perhaps of further indecision or uncertainty. Whilst perhaps surprising given the earnestness and diligence associated with his search above, and indeed, the conclusiveness with which *Jeanne* was finally realized, this makes the period all the more significant and worthy of examination.

In examining the extent and type of development that occurs during this period, it is important to emphasize from the outset a number of key points. First, we can note that Knaifel's actual aesthetic – that is, his overall aim of utilizing the (post)-minimalist form as a mode of discourse – remains constant. He adheres to this with no change or modification whatsoever. Second, within this context, the fundamental principle which lies at the heart of his approach: that of facilitating and/or conveying the three categories of meaning discussed – *existential meanings*, *imported meanings* and *meanings associated with ritual* – also remains constant. Likewise, the hierarchy and values ascribed to each of these three categories also remains identical, as does his belief in obscuring the meanings that he deems the most important.

The development that does occur within this period takes the form of four distinct and very conscious types of experimentation. These I have termed **Type A, Type B, Type C and Type ABC.** Each of these are applied separately to different works across the period, with each type being a focus at different times throughout the five years in question. The first of these – Type A – is the most straightforward and least radical of the four. It relates to *existential meanings* but not, I stress, to either *imported meanings* or to *meanings associated with ritual*. It concerns one single objective: to experiment further with the perceptibility that the post-minimalist form engenders and thus to increase the potential for psycho-acoustic phenomena (both 'point aspect' and meditative state) on the esthesic level, with the aim of making access to external reality easier. This can be seen, essentially, as a consolidation of his earlier approach, as opposed to a deviation from it, and thus can only be termed 'experimental' in a minor sense. As shown in *Figure 3.1*, this experiment applies to three out of the twelve works composed during this period: *A Stanza of Dedication* (1980) for soprano, harp and organ; *Solaris: Fragment of Canticum Eternum* (1980) for 35 Japanese gongs, and *In Twice-Two Mirrors* (1982) for two instrumental ensembles and two choirs. In examining the compositional implications of such an experiment, this involves as regards the work's outer form, explorations of a) different lengths of structure, b) different degrees of asceticism (in both form and texture) and c) different tempi. In relation to the work's inner structural configurations, this includes explorations with a) different durations of single, sustained pitches, b) different durations of silence (including the aforementioned 'audible silence'), c) different combinations of sound and silence, d) different combinations of register and, most crucially, e) different rates of teleological development. In addition, Knaifel also explores the implications of using different instrumentation (timbre) as well as different dynamic levels. Whilst Knaifel's attempts in this are again both sincere and admirable, with his experimentation in pushing forward the boundaries in relation to the esthesic becoming even more rarefied and extreme, his efforts, paradoxically, only increase the problems of perceptibility already discussed. Whilst the engendering of a meditative state becomes more probable, particularly in the case of *Solaris* whereby the use of subtlety different timbres, utilised within the context of single, sustained pitches and the juxtaposition of sound and silence are both acoustically and experientially effective in themselves, this, I suggest, only hinders any perception of an 'external reality', whatever that may entail, due to the soporific effect created.

Figure 3.1: List of Works Composed by Knaifel between 1978 and 1982:

Date	Title	Genre	Type
1978	*Ainana: Seventeen Variations on a Name*	Chamber choir, percussion and tape	**B**
1979	*Early Cranes*	Symphony orchestra and two male choirs	**C**
1980	*Vera: Variations and a Stanza of Dedication for String Orchestra*	String orchestra	**B**
1980	*The Storm Petrel's Call*	Trumpet, piano and orchestra	**C**
1980	*Rafferti*	Jazz ensemble	**C**
1980	*A Stanza of Dedication*	Soprano, harp and organ	**A**
1980	*Solaris: Fragment of Canticum Eternum*	35 Japanese gongs	**A**
1980	*Da*	Mixed chamber ensemble	**B**
1981	*A Silly Horse: Fifteen Tales for (Female) Singer and (Male) Pianist*	Soprano and piano	**ABC**
1982	*A Chance Occurrence*	Mixed chorus, string orchestra, organ and female (vocal) soloist	**ABC**
1982	*Pagan Rock*	Bass chorus, percussion and rock group	**C**
1982	*In Twice-Two Mirrors*	Two instrumental ensembles and two choirs	**A**

The second of the four experiment types, Type B, operates only within the context of *imported meanings* whereby Knaifel aims, conversely, to obscure meaning to an even further degree, specifically in relation to a semantic device known on the Russian music scene as 'kryptophonia'. This is the encrypting of a specific and given text by an entirely systematic and pre-compositional process, followed by the embedding of

that encryption within either the musical properties themselves or a musical structure. In this, Knaifel's aim is to widen the modalities between signifier and signified. As alluded to above, 'kryptophonia' does not occur within the same works in which he has attempted to increase the extent of psycho-acoustic phenomena (Type A), except within the two cases in which all three types of experimentation occur simultaneously (Type ABC). Whilst his aim of further obscuring meaning within the symbolic web is, I suggest, realized, it is ironic to note that in the cases where he applies two-step 'kryptophonia', both the process itself and thus the text intended are rendered incomprehensible.

Knaifel's experimentation with 'kryptophonia' is best discussed by means of exemplification. In the work composed immediately following *Jeanne – Ainana*: *Seventeen Variations on a Name* (1978), scored for chamber choir, percussion and tape (MS score), an ascetic, sparsely textured, almost static form which gradually unfolds, via seventeen variations, over a 45-minute duration – Knaifel employs as the Basic Unit, a three-pitch motif A, B and C♯. This is derived kryptophonically via a letter–number–pitch correspondence in which 'A', appearing three times within the name 'Ainana' corresponds to the number 3; 'N' thus corresponds to the number 2; and 'I' corresponds to the number 1. Applying these three numbers (in reverse) to the A-Myxolydian mode generates the three pitches A, B and C♯. By employing a two-step rather than one-step kryptophonic process, Knaifel is considerably reducing the likelihood of the process and thus, the original name being perceived. A further example of this can be seen in the later and almost obsessively ascetic chamber work *Da* ['Yes'] (1980),[122] quizzically subtitled *For an Ensemble of Soloists*. Here the Basic Unit is again based, as a concord, upon the pitches D and A. Whilst these two pitches form the basis of the work throughout, this therefore being an example of a one-step process that is more likely to be perceived, these are, on occasions, further transformed into a more obscure two-step process through the use of a further procedure, with D being ascribed the number 5, due to it being the fifth letter in the Russian (Cyrillic) alphabet (not fourth as in the English), and A being ascribed the number 1, due to it being the first. These numbers are then transformed into rhythmic equivalents: i.e. sustained pitches held for five semibreves, then (after a period of

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[122] Published by Hans Sikorski, Hamburg: 1980 and Muzyka, Moscow: 1991 (15').

'audible silence'), for one semibreve, to give just one example. A further work in which Knaifel advances his use of 'kryptophonia', specifically in relation to number alone, is that of *Vera: Variations and a Stanza of Dedication for String Orchestra* (1980), [123] which is constructed, according to Savenko, around the composer's attempts to foreground the numbers six and eleven. In discussing the various processes involved in relation to the work's micro and macro structures, Savenko states that:

> There are eleven movements […] like a sculpture or a temple it rests on the rigid framework of numerical correlations based on the numbers 6 and 11. […] the theme comprises 66 notes; the Prelude falls into separate phrases – four with 6 notes and four with 11 notes […] each Chorale consists of 6 phrases, each comprising 11 notes; in the central third Interlude, the theme is divided into segments of unequal length (by the number of notes): 6, 8, 7, 5, 10, 1, 9, 4, 3, 2 11 […], the number of these segments also making 11, framed by the same key figures (Savenko, 1997 [1996]: 179).

The third of this period's experiments, however – Type C – is much more radical. It again pertains only to *imported meanings* and involves a fairly significant modification as regards Knaifel's approach to the semantic poietic. To be more specific, it involves a change to a) the construction of the symbolic web, b) the actual types of narratives employed and c) how narrative is utilized within this context. In examining this development – one that is again unexpected given the seriousness with which he formulated his previous approach – we can first note that a wider change occurs in relation to how he perceives the importance of socially-constructed meanings with this being the catalyst for these developments. Returning to *Jeanne* and to Knaifel's original approach to discourse, we can recall that socially-constructed meanings, whilst important, were given a lesser value in the semantic hierarchy than the facilitating of significations that were associated with an 'external reality'. What is crucial is that post-1978, Knaifel, in response to his own personal, psychological and spiritual growth, now places a greater importance upon the communication of socially-constructed meanings, thereby attempting to foreground socio-cultural

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[123] Dedicated to the memory of Vera Fyodorovna Komissarzhevskaya (1864–1910), celebrated Russian actress and daughter of Fyodor Komissarzhevsky, legendary tenor of the Mariinsky Theatre, best known for her portrayal of Nina Zarechnaya in the premiere of Chekhov's *The Seagull* in 1896. The biographical film *Ya – Aktrisa* ['I am an actress'] representing Komissarzhevskaya released in Russia in 1980, whilst not scored throughout by Knaifel, contains excerpts from the work in question.

significations to a larger extent in light of his own increasing concerns as regards what he perceives as Man's moral degeneration. Speaking of the fallibility of human nature, of Man's apparent inability to exercise compassion and his incapacity to learn from his mistakes, Knaifel discusses his own increasing sense of responsibility to produce a series of works that, in contrast to Type B compositions, express these concerns more directly to an audience, stating in interview that:

> Man's spiritual well-being is, was and always will be my main priority in relation to my music. But I look around me and increasing with each passing year is another kind of decline, a social and sociological decline. One that is linked to the first decline, that concerning our relationship with God. You may think that this is not an artist's business but in fact it is everybody's business, and of course, more so an artist's business and a composer's business. What does he or she write about? Music is closely connected with the people, with society, with the state of life and with the world around us. Our world is another Jericho, with its walls crashing into dust'.[124]

This has significant implications both on a semantic and a compositional level. First, whereas the symbolic web constructed in relation to *Jeanne* was wholly conceptual and was related to narrative only by implicit and inter-textual reference, here narrative is now employed directly in the form of a narrative syntagmatic axis (largest unit paradigm) on the web's literal dimension, as shown in *Figure 3.2*, below. Crucially, this now has a far greater structural and indeed, intra-textual element given its relationship with plot and actorial development. Second, there is the issue of the actual types of narrative that Knaifel employs. Here, given his aim of highlighting Man's moral degeneration, he returns to the kinds of narratives that he employed within his Avant-garde period, in association with music theatre: pre-existing texts which employ satire, parody and absurdity as a means of exposing and discrediting human vice or folly. Linked to this, crucially, is the issue of allusion and contradiction, with Knaifel employing as his primary communication device literary genres that use satire as a means of exposing these concepts. He states of this that 'The truth reveals itself by paradoxical means, in the space between seriousness and theatre, buffoonery, philosophical irony, game and even by farce. Suddenly, I arrived at this sense and at the understanding of the notion of a circus by which to express my truths' (quoted in Koliko, 2010: 7). The musicologist Natalia Koliko further states that 'Externally, at first glance, this use of parody seems to be the most distant from

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[124] Alexander Knaifel; Interview with author (Interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

Knaifel's spiritual thematics, but paradoxically it proves to be its most concentrated expression' (Koliko, 2010: 4). As indicated in *Figure 3.2*, the literal dimension also comprises, by way of extension, a figurative dimension in that satire and parody, in incorporating dramatic irony, both function as trope, with the narratives employed being largely symbolic or allegorical. Clearly, the sets of significations that are figurative function as prescribed second interpretants of those that are literal. As previously, these have been given a higher value by Knaifel than the sets of significations on the literal dimension. Finally, again imported into the symbolic web by paradigmatic (spatial) extension, is the succession or chain of (again numerous) further conceptual significations. As before, these lie outside of and beyond those prescribed by the author of the narrative, but which Knaifel himself has prescribed, conjoining these by extension to those which are already bound within the parameters of the narrative. As previously, these have been given a higher value by Knaifel than the sets of significations on the literal and figurative dimension.

Figure 3.2: Symbolic Web for Type B Compositions (1978–82):
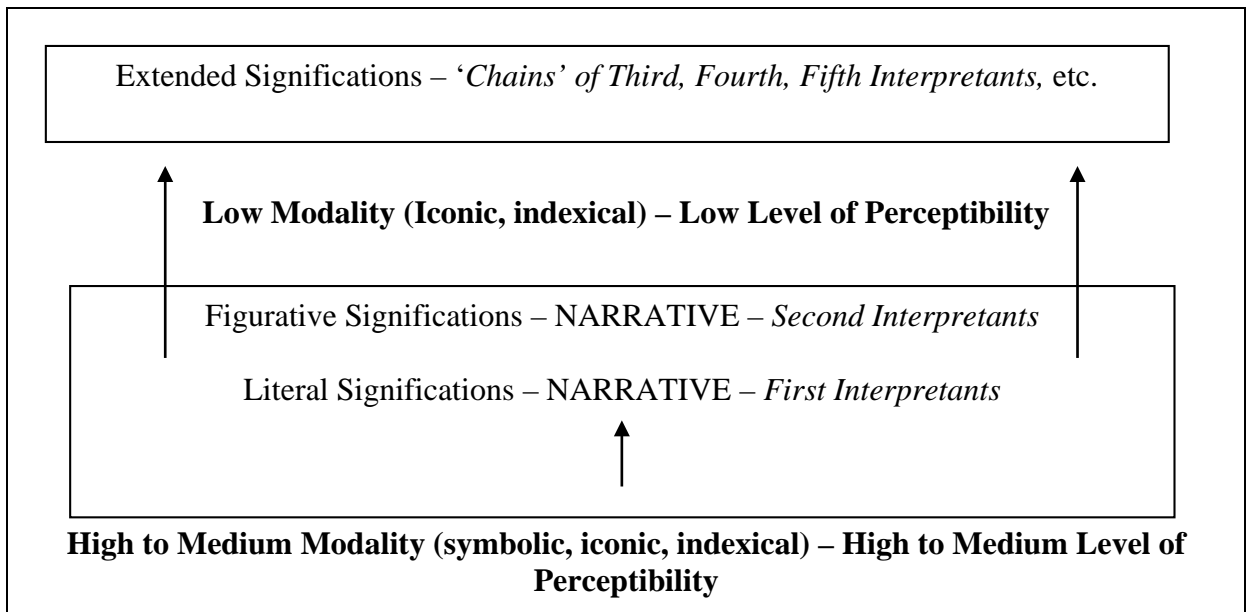
As shown above in *Figure 3.1*, four of Knaifel's works from this early post-minimalist period exemplify this type of experiment: *Early Cranes* (1979) for symphony orchestra and two male choirs, *The Storm Petrel's Call* (1980) for trumpet,

piano and orchestra, *Rafferti* (1980) for Jazz ensemble and *Pagan Rock* (1982) for bass chorus, percussion and rock group. Examining how these changes manifest themselves compositionally, we can note first that within two of the four examples Knaifel employs linguistic signifiers on the neutral level in the form of a libretto, thereby making a concession to his principle of obscuring meaning in that he is now employing more explicit codes and strategies to convey the significations intended. Paradoxically, however, the array of significations themselves are far more complex with the web now also encompassing a figurative dimension which, by default, renders it just as abstract as the conceptual dimension above in relation to *Jeanne*. Second, in all cases, Knaifel now also employs compositional techniques that are in part non-minimalist, thus creating, significantly, a far more heterogeneous structure: one that possesses a greater degree of teleology and thus is more suited to the narrative genre. Within this context, he additionally juxtaposes modal and tonal languages with those which are atonal which provides more scope for symbolism and allusion. Also significant is his return to 'experimental' methods: unconventional performance techniques, extremes of register and the juxtaposition of timbres, as well as (again, partially) the use of rhythmic impetus, with this again appearing to be a serious concession, given his preoccupation with stasis and inertia. This, I suggest, has serious implications for the likelihood of the receiver accessing 'external reality', which in these particular works seems to be less of a focus.

Turning now to the fourth and most radical type of experiment – Type ABC – this, as its moniker suggests, is that in which all the characteristics of types A, B and C are combined within a single composition. As mentioned, only two works, written consecutively between 1981 and 1982, fall into this category: these being *A Silly Horse: Fifteen Tales for Singer (Female) and Pianist (Male)* (1981), and *A Chance Occurrence* (1982), scored for mixed chorus, string orchestra, organ and female (vocal) soloist. The amalgamation of all the characteristics above, as well as the fact that these two works were written in immediate succession within the penultimate year of the period, suggests that Knaifel had reached the height of his experimentation at this time, although it can also be argued that both these works are far more problematic than any other, semantically speaking, in that they possess a number of directly opposing features, with this having significant implications for the communication of meaning. Here the use of asceticism and the foregrounding of both

structure and sonority designed to create range of psycho-acoustic phenomena on the esthesic are pitted, at least in part, against a heterogeneous and teleological form with the aim of conveying narrative. Rhythmic impetus and drive are juxtaposed with stasis, whilst both works witness the employment of modal, tonal and atonal languages. Knaifel states, however, that 'Apparently, that is my mission: to balance the possible and impossible, in a constant borderline between the secret and the revealed'.[125]

<u>*A Silly Horse: Fifteen Tales for Singer (Female) and Pianist (Male)* (1981):</u>

To see how this functions in practice, we turn now to the initial canvas upon which these methods were tested: *A Silly Horse: Fifteen Tales for Singer (Female) and Pianist (Male)*.[126] It is this work in particular – more so than its successor, *A Chance Occurrence* – that serves as the epitome of Knaifel's experimentation during this time, due to the heightening of a number of these characteristics. First, on the semantic poietic, whilst the foregrounding of narrative on the symbolic web is central to both works, the use of a pre-existing literary text written in the literary nonsense genre that actively addresses Man's moral and social decline through particularly powerful allegory and allusion, renders this work the more exemplary of the two. Second, is the clarity of the text itself. The fact that it was written ostensibly for children, but in fact for adults, heightens not only the degree with which paradox operates within the work, but also the way the underlying seriousness is foregrounded. Of this, Savenko states that 'Knaifel's cycle looks like children's music: outwardly, it is simple and transparent, captivating the child audiences by its theatrical liveliness and unexpected twists of plots. However, that is just the external layer […]. The idea of paradox determines virtually all the specific features of the music in *A Silly Horse'* (Savenko, 1997 [1996]: 182). Explicit in its use of linguistic signifiers, the work also exhibits on the compositional poietic a highly heterogeneous structure as well as in relation, the juxtaposition of modal, tonal and atonal languages. Extreme in asceticism (in parts), it also attempts to foreground both structure and sonority within the realms

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[125] *Ibid.*

[126] Premiered on the 9th December 1981 in the 'Maly' Hall of the Leningrad Philharmonic Society by Tatiana Melentieva and Oleg Malov. The score was originally published by Leningrad Sovetskii Kompozitor; Leningrad: 1985. A transcription of the work for guitar made under Knaifel's supervision was published in 1998 by Editions Orphee: 491004820.

of a modernist aesthetic, whilst also employing a particularly complex use of kryptophonia.

The first of Knaifel's post-minimalist works to be written specifically for his two preferred artists of choice – his wife, the soprano Tatiana Melentieva and the pianist Oleg Malov[127] – the work also has an additional significance for the composer; not least in having been dedicated to his daughter Anna as a present for her fifteenth birthday as well as to mark her recovery from long-standing illness.[128] It is widely regarded as one of the seminal compositions of his entire career, both semantically and compositionally, with Edison Denisov on the occasion of its premiere in December 1981 calling it 'The most utopian writing in the history of music' (Koliko, 2010: 3). The work is also notable for a number of additional factors. First, on the semantic poietic, it encompasses a particularly complex symbolic web in direct contrast to (in parts) a minimal number of signifiers, thus exhibiting a far greater paradox between the neutral and the semantic poietic. It also marks on a thematic (semantic) level, not least given the identity of its dedicatee, Knaifel's return to a concept featured in a number of earlier works, and one with which he would now become even more preoccupied: the child, childhood and in relation, the child-like. Whilst these were briefly touched upon in *The Canterville Ghost*, with Wilde's adolescent and chaste heroine also bearing similarities to the French martyr in *Jeanne*, it is within *A Silly Horse* that they first dominate all three dimensions of the symbolic web, whilst remaining to do so throughout his mature post-minimalist period. This is evident in three works in particular, *Nika* (1983-84), *Agnus Dei* (1985) and his large-scale post-opera, *Alice in Wonderland* (2001, rev. 2003). *A Silly Horse* also heralds a return to a secondary concept already mentioned: that of 'Englishness'. Again, whilst an English literary narrative provided the foundations for *The Canterville Ghost*, here Knaifel employs his favoured text type, that of the English nonsense genre, with this

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[127] Both Tatiana Melentieva and Oleg Malov have each, since the beginning of his transitional period in 1970, been Knaifel's preferred artists of choice with both being the original performers of all of his works scored for either soprano and/or piano since that time. Malov, also native to St. Petersburg, is reputed for his long-standing association with the music of Galina Ustvolskaya, having championed all of her piano repertoire both in concert and in recording. Melentieva and Malov were, for twenty-five years, the only interpreters of *A Silly Horse*, until it was premiered as a semi-staged performance in Belgium in 2006, by the theatre company 'Walpurgis'. They remain the only artists to have recorded the work to acclaim in 1987: Megadisc: MDC 7844.

[128] The inside cover of the (published) score is inscribed with the dedication: 'To Anna, my dearest, with all my devotion'.

being the only work to utilize this until 2001, when he constructed the aforementioned *Alice*. In relation, we can note that *A Silly Horse* was purposely conceived as a miniature 'proto-type' for *Alice*, both semantically and compositionally, with Knaifel referring to it in interview as his 'little Alice'.[129] Conversely, *Alice* itself was written to mark the twentieth anniversary of *A Silly Horse*, with its premiere on the 4th of September 2001 being scheduled exactly twenty years to the day of the former's completion.

In compositional terms, *A Silly Horse* is also significant; first, in being the only post-minimalist composition in which he employs repetitive techniques in part, before rejecting these in favour of further asceticism and non-repetitive means. Second, the opus, purposefully deceptive in its use of programme and its pre-modernist chamber scoring for vocalist with instrumental accompaniment, can also be noted for being a particularly striking example of what might be termed 'post-opera', with Knaifel extending the roles of its two performers, male pianist and female singer – the pianist having been gender specified – through the use of certain pre-choreographed and notated theatrical and visual gestures as well as through the use of 'non-musical' sounds. In many respects, this is reminiscent of his earlier Avant-garde explorations into music theatre. Discussing the unconventionality of the roles as well as the equality that he has ascribed to both, in instructing that the piano part be equal to that of the voice rather than merely accompany it, Knaifel states that 'the singer and pianist should try not simply to perform the work but as it were to live it together, and to be particularly responsive to one another throughout'.[130] Oleg Malov, the pianist for which the role was written, further states that 'It is deceptive. There are in places not many notes. But it demands a level of focus and concentration not usually expected of a pianist who is not a soloist. To explain precisely, we are both soloists, working together to create another world. We behave as one channel, from meaning to music and from music to the listener'.[131]

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[129] Alexander Knaifel; Interview with author (Interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

[130] Alexander Knaifel: Performance Notes in preface to score: *A Silly Horse:* Leningrad Sovetskii Kompozitor; Leningrad: 1985

[131] Oleg Malov, Interview with author (Interpreter: Anna Knaifel): 21st December 2003, St. Petersburg.

Providing first, a brief neutral level description, *A Silly Horse* is a 70-minute chamber work,[132] scored specifically as mentioned, for female singer (soprano) and male pianist. Intended to be both performed and perceived as what Knaifel terms a 'single, indivisible composition',[133] the inner structure of the work in fact, as its sub-title suggests, comprises fifteen individual and self-contained micro-structures (what Knaifel terms 'episodes'[134]), each of which equates to the shortest unit paradigm on the musical syntagmatic axis. The form's compositional heterogeneity manifests itself in that each individual paradigm is noticeably distinct from any other in close proximity to it. Each employs not only a different type of compositional language (tonal, atonal or modal) but also a different compositional technique: i.e. extreme asceticism or musematic repetition (to cite the minimalist examples), as well as dodecaphonic techniques or those classed as 'non-musical'. In addition, each paradigm differs noticeably in duration, ranging (non-chronologically) from nine bars to 136 bars in length, with its working out ranging (again, non-chronologically) from eight seconds to approximately sixteen minutes, as shown in *Appendix C*. These timings refer to those given on the only recording of the work: Megadisc Records: MDC 7844 (1987).

The work's title and libretto – or, to be more specific, the linguistic signifiers employed that also constitute part of the neutral level – are taken, as mentioned, from a pre-existing text written in the English literary nonsense genre: a collection of fifteen short nursery rhymes entitled 'Glupaya Loshad' ['A Silly Horse'] by Russian poet and children's author Vadim Levin (b. 1933). The verses, which each constitute a miniature fable, collectively describe an unidentified fantasy world inhabited in part by Man, but predominantly by animals assuming human characteristics. Each verse depicts a separate, self-contained narrative, with the fifteen being titled chronologically as indicated in *Figure 3.3*.[135] It is from this that the work clearly

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[132] As cited by Knaifel in the preface to the score: 'Length of work ≈ 70': i.e. approximately seventy minutes' duration *(A Silly Horse*: Leningrad Sovetskii Kompositor: 1985)

[133] As cited by Knaifel in the preface to the score: 'The work is a single, indivisible composition' (*A Silly Horse*: Leningrad Sovetskii Kompositor, 1985).

[134] Alexander Knaifel: Interview with author (Interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

[135] *Appendix D* gives a plot summary of each of Levin's fifteen narratives.

derives its structural organization, with each of the smallest musical paradigms (episodes) corresponding semantically to each of the rhymes in question.

Figure 3.3: 'A Silly Horse' (1969) by Vadim Levin: Fifteen Narratives in Chronological Order:

1. *A Simple Tale*   2. *The Chest*   3. *Mr Croaky*   4. *Wickie-Wackie-Wookie*

5. *A Green Tale*

6. *A Conversation Which Took Place Between Professors John Dill & Claude Gilly*

7. *A Silly Horse*   8. *A Short Song of Much Rain*   9. *Getting Acquainted*   10. *Bull Calf*

11. *A Winter's Tale*   12. *A Sad Song about an Elephant*   13. *Mr. Snow*

14. *Jonathan Bill*   15. *A Night's Tale*

Imported Meanings: Intended Symbolic Web:

First published in Novosibirsk, Siberia in 1969,[136] seemingly with the aim of producing an entertaining and light-hearted introduction to poetry for the younger reader, Levin's collection was in fact intended as a literary hoax; this being known to Knaifel when he adopted the verses in 1981. Levin, a child psychologist, children's author and poet, as well as a translator specializing in nineteenth-century English verse and in the literary nonsense genre in particular, purported at the time of publication that the collection was his own Russian translation of an assortment of anonymous nineteenth-century English nursery rhymes, whilst he had in fact penned the verses himself, complete with the kinds of cultural signifiers that typify the genre, as well as the linguistic idiosyncrasies that commonly mark English to Russian translation. Becoming a best-seller in the Soviet Union and as such drawing increasing interest in the West and in England in particular, the success of the collection ironically proved to be the author's downfall, with Levin eventually being forced to confess to the hoax during the late Seventies when it became clear that the verses themselves had no discernible source or origin. Reminiscent of the humour that

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[136] Levin, V. (1969). *A Silly Horse: A Collection of Nursery Rhymes*. Novosibirsk: Western Siberian Publishing House.

marks the collection, Levin, in discussing his actions, dryly states in the preface to the 2005 (English) edition that 'I present herewith the newest ancient English ballads' […] 'My translations of [these] are so new that the English have not yet had an opportunity to write the originals. Therefore, I am calling them 'pre-originals' (Levin, 2005: ii).

Levin's collection not only typifies but indeed exemplifies the literary nonsense genre, semantically, structurally and linguistically. Whilst each of the fifteen texts are ostensibly unrelated, each clearly functioning as a separate paradigm in terms of its employment of character, action and plot, the collection can nevertheless be regarded as one (largest unit) paradigm in that the verses collectively depict a single narrative concept: Man's stupidity, crassness and grotesque and absurd behaviour. Clearly, on a literal level, the collection is intended to function semantically as nothing more than a series of light-hearted doggerels; an accessible piece of entertainment for both children and adults alike. In this, it comprises characters that are portrayed as one-dimensional as well as nonsensical through the use of caricature, exaggeration, parody and satire, with both settings and actions or events being depicted as absurd. Both Man and beast partake in what appear to be pointless or futile tasks, whilst the characters interact with each other in a superficial and inane manner. Given the nature of the episodes, miniature in form and simplistic in content, the texts are presented as directly and accessible as possible. In terms of meaning, Levin utilizes negation as a primary literary device in that only the most concise information about mere states of existence is ever given, with no descriptions of events and characters being presented. No subjective elements or authorial voice is evident, and the texts themselves are noticeably devoid of colour or literary style. In this, Levin focuses almost entirely on 'plot through action' rather than on character description, aiming to convey only in part (or in the majority of cases, not at all) what Barthes refers to as the 'psychological essence' (Barthes, 1993 [1977]: 106). On a structural level, each of the fifteen verses comprises an even number of stanzas (two to eight), with each stanza ranging from one to eight rhyming couplets, with the occasional use of assonance. Each predominantly employs an iambic tetrameter. The linguistic signifiers employed (in Russian) are also in themselves extreme in their lexical simplicity and are constructed using simple (non-compound) sentences with no subordinate clauses or adverbial phrases and employing a rudimentary use of syntax.

On a deeper and more serious level, however – a level upon which Levin is speaking exclusively to an adult audience – the nonsensical and illusory found in the texts can, in keeping with the role of fable, myth and the traditional tale, be seen as allegorical and have been utilized therefore with the aim of creating a subtle illustration of the darker and more fallible aspects of human nature. What appears in Levin's hand as simplistic and to some extent even prosaic, in fact aims to convey far deeper considerations, with commonplace and seemingly straightforward events being portrayed with distortion in a context where characters – or to be more precise, the embodiments of basic human attitudes – are depicted amiably but yet display a range of sinister characteristics. On this level, Levin attempts to signify, in addition, the ironic and the grotesque. Stupidity is emphasized, as is Man's tendency for violence. Parody and satire, both as ironic utterances, are derived through Levin's use of imitation, with significations that are present within the text being promoted as incongruent or even polemical.

Aims and Organization of the Symbolic Web:

We now focus upon Knaifel's precise aims within the work, in specific relation to *imported meanings* as discussed. First its outer structure, constructed as a symbolic web, shown in *Figure 3.4*, comprises three dimensions: a) a literal dimension (first interpretants), which in this case is narrativic; b) a figurative dimension (second interpretants), which is again, by default, narrativic, with metaphor being the dominant trope; and c) a conceptual dimension, comprising a succession of conceptual significations (third, fourth and fifth interpretants) that, whilst having some connection to the literal and the figurative are in part removed from them, thus functioning on a particularly abstract level. Again, the three dimensions are hierarchical, with Knaifel ascribing to each a different value as well as a different intended level of perceptibility. Again, paradoxically, the literal significations which have been constructed with a (reasonably) high level of perceptibility have been ascribed by Knaifel a relatively low value. Conversely, whilst the conceptual significations clearly have a much lower level of intended perceptibility, Knaifel perversely awards these a much higher value, thereby actively attempting to hide the

most important meanings whilst foregrounding those which he deems less important; this being in keeping with the aesthetic discussed above.

Figure 3.4: A Silly Horse *(1981): Intended Symbolic Web:*

Extended Significations – '*Chains' of Third, Fourth, Fifth Interpretants,* etc.

Low Modality (Iconic, indexical) – Low Level of Perceptibility

Figurative Significations – NARRATIVE – *Second Interpretants*
Literal Significations – NARRATIVE – *First Interpretants*

High to Medium Modality (symbolic, iconic, indexical) – High to Medium Level of Perceptibility
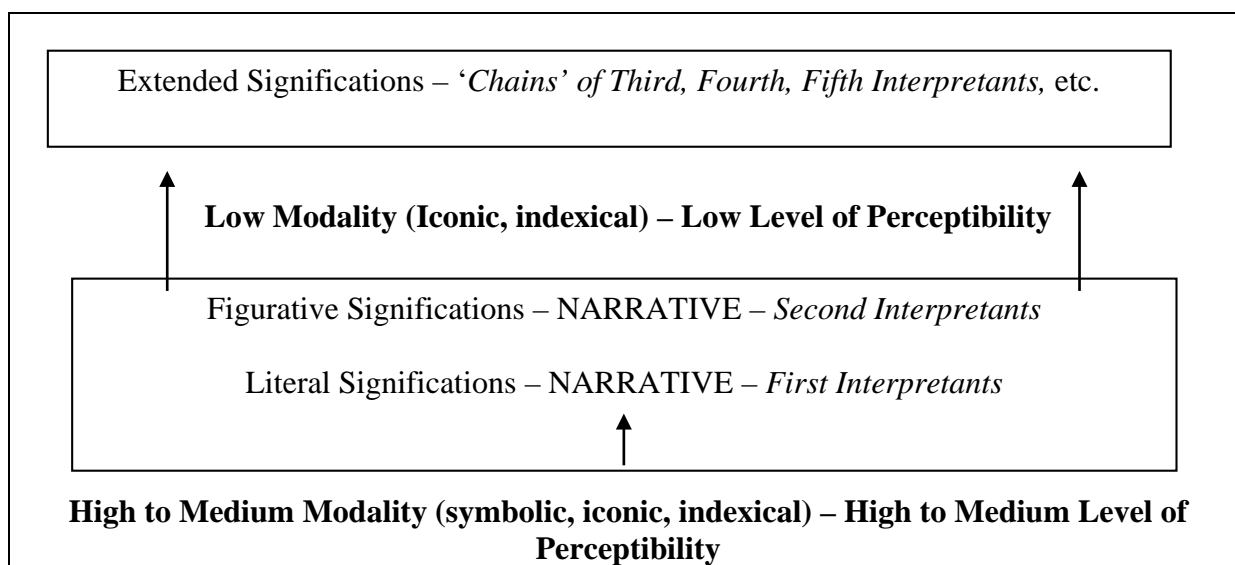
Representamen ⟶ (object)

In relation to the first (literal) dimension, Knaifel intends, like Levin, that the work function as merely an accessible piece of entertainment for both children and adults alike, not least his own teenage daughter. It functions as a superficial and exuberant fantasy, a 'nonsense' piece that rejoices in the humorous and in the simplistic nature of the child and child-like, and depicts characters and their inane actions through the use of parody and overstatement. Characteristics such as playfulness and naivety are actively portrayed with theatrical animation through a heightened sense of tempo and rhythmical motion, as will be seen; by the exaggeration and repeated use of nursery rhyme melodies; and by an implied sense of simplicity in the intervallic construction of melodic fragments – a simplicity which is present throughout the work as a whole in its restricted approach to form, setting, texture and notation. What is significant, however, is that Knaifel modifies Levin's original structure and significations in a number of ways. Starting from the premise that this literal dimension functions as a semantic (narrativic) syntagmatic axis (*Figure 3.5*), it therefore comprises one largest unit paradigm and within that, fifteen smallest unit paradigms, each of which equate

in semantic content to the fifteen literary verses in question, or, to be more specific, to the literal meanings derived from their linguistic signifiers. Each of these fifteen individual sets of significations also has a parallel correspondence with each of the fifteen episodes (again, smallest unit neutral level paradigms) on the musical syntagmatic axis.

Figure 3.5: Narrative Dimension – Syntagmatic Axis with Corresponding Musical Syntagmatic Axis:

Semantic syntagmatic axis (poietic)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

↑

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
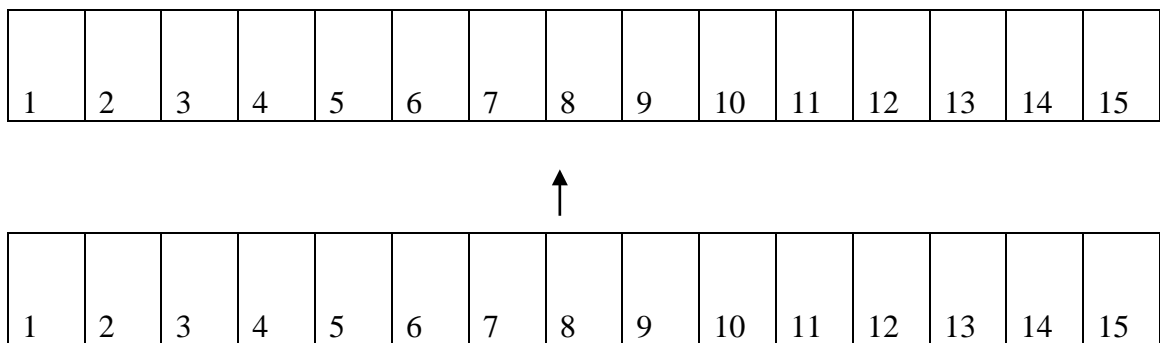
Musical syntagmatic axis (neutral)

Crucially, Knaifel constructs from this an alternative structure, employing what was referred to above as a 'pre-compositional procedure'. As can be seen in *Figure 3.6*, below, he alters (in some instances, radically) the order of the fifteen verses thereby modifying Levin's original chronology and producing a new semantic (narrative) syntagmatic axis. In this, two points are significant. First, the narrative that bears the work's title – *A Silly Horse* – is now at the semantic centre of the whole narrative syntagm. Second, in relation, its central positioning now marks a division between narratives that feature only animals (episodes 1–6) and those which increasingly feature Man (episodes 7-15).

Figure 3.6: Order of Verses as Constructed by both Levin and Knaifel in their Respective Works:[137]

* Those highlighted in **bold** indicate a repositioning.

	Levin (1969)	**Knaifel (1981)**	**Animal/Man**
1	*A Simple Tale*	*A Simple Tale*	A
2	*The Chest*	*The Chest*	A
3	*Mr. Croaky*	*Mr. Croaky*	A
4	*Wickie-Wackie-Wookie A*	*Wickie-Wackie-Wookie*	A
5	*Green Tale*	*A Green Tale*	A
6	*A Conversation Which Took Place Between Professors John Dill & Claude Gilly*	**** A Silly Horse***	A
7	*A Silly Horse*	***Getting Acquainted***	A and M
8	*A Short Song of Much Rain*	***A Winter's Tale***	A and M
9	*Getting Acquainted*	***Mr Snow***	M
10	*Bull Calf*	*Bull Calf*	M
11	*A Winter's Tale*	***Jonathan Bill***	M
12	*A Sad Song about an Elephant*	***A Conversation Which Took Place Between Professors John Dill & Claude Gilly***	M
13	*Mr. Snow*	***A Night's Tale***	M
14	*Jonathan Bill*	***A Short Song of Much Rain***	M
15	*A Night's Tale*	***A Sad Song about an Elephant***	M

From this, Knaifel constructs, as can be seen in *Figure 3.7*, not fifteen but twelve distinct sets of narratives in that some of the smallest unit paradigms have been (semantically) conjoined with those adjacent to form medium unit paradigms. This involves the manufacturing of a semantic (and previously non-existent) connection whereby events within one individual narrative now directly and chronologically relate to those within another. By way of illustration, extended narrative I is constructed by the conjoining of two individual narratives, *Wickie-Wackie-Wookie* (episode 4) and *A Green Tale* (episode 5). Whilst the plot types themselves can be

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[137] *Appendix E* gives the complete Russian-English translation by Fainna Solasko taken from the score, with the episodes listed according to Knaifel's modified chronology. Whilst the meaning of Levin's text has been amended slightly in translation in order to preserve the original rhyme scheme, both the essence of the significations intended as well as, crucially, the poetic meter have been strictly maintained.

combined by an inner structure that was neither stated nor even inferred by Levin, Knaifel utilises this for his own semantic purposes with the events in narrative five – a family outing – being presented as the dream that the cat is experiencing in the previous narrative. Extended narrative II, involving likewise the conjoining of three individual narratives – *A Winter's Tale* (episode 8), *Mr Snow* (episode 9) and *Bull Calf* (episode 10) – also sees the re-ordering of narratives, with this producing a more plausible plot chronology than would otherwise have been the case. Here, Knaifel again utilizes the concept of the dream as a semantic device in that the cat in *A Winter's Tale* (possibly, although not necessarily the same as that presented earlier in *Wickie-Wackie-Wookie*) is dreaming about events presented within *Mr Snow*. This is then further extended in that the character in *Mr Snow*, having been invited to the home of a second character, listens to the childhood recollection which that character is recounting, with this constituting the narrative in *Bull Calf.*

Figure 3.7: Narrative Literal level – Syntagmatic Axis:

Semantic syntagmatic axis (poietic)

1	2	3	Extended Narrative I 4 + 5	6	7	Extended Narrative II 8 + 9 + 10	11	12	13	14	15

↑

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
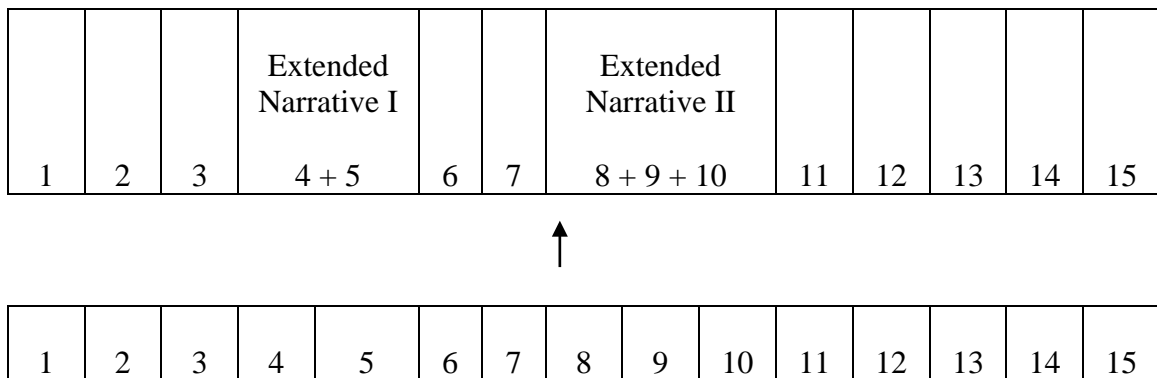
Musical syntagmatic axis (neutral)

Within the (literal) narratives that have not been conjoined and extended (i.e. the remaining smaller unit paradigms), we can note that Knaifel further modifies Levin's original meaning either by amending the linguistic signifiers given or by employing musical signifiers which distort Levin's original meaning. Whilst adhering to the literal significations intended by Levin in the majority of cases, Knaifel alters the given linguistic signifiers (obviously prior to their employment on the neutral level of the musical syntagmatic axis) either by the repetition (and/or excessive repetition) of a given word or phrase, thus emphasizing or re-emphasizing its denotative meaning, or

through the negation of the surrounding text and/or the elongation of the accompanying *musical* phrase, thereby 'de-contextualizing' certain linguistic signifiers. At no point, does he replace existing words or phrases with those which are either similar or different; that is to say, his modifications are structural rather than semantic, with this again adhering to Saussurean notions rather than those which are Peircean. As regards the 'mismatch' that Knaifel purposely constructs between the significations created by Levin's linguistic signifiers and his own musical signifiers, this particular strategy is given preference as will be seen, with the composer stating in his preface to the score that 'in this work the instrumental aspect is dominant. The words (and syllables into which they are divided) should be subordinate, as it were, to the music. In this connection it is important to realize the significance of even the tiniest component of the musical texture – each sound, each pause, each detail. Every moment of sound and silence is very important.'[138]

As to the second (figurative) dimension, Knaifel's aim is to illuminate the allegorical, illusory and nonsensical aspects in the texts with the intent of creating a subtle portrait of the darker side of human nature. Here, in keeping with the above aesthetic, he places a far greater emphasis upon this dimension than he does upon the literal, ascribing it a considerably higher value. This brings us to the notion that characterises the work as a whole: that of paradox, with the composition's 'minimalist' characteristics – utilized in part to convey the child-related themes concerned – having been designed primarily to disguise its maximal approach to symbolism and inner content, with its miniature (and therefore apparently insignificant) scale intentionally aiming to deflect the true and more substantial meaning behind the linguistic signifiers themselves. In actively pursuing this paradox, Knaifel, in composing a work of extreme asceticism on the neutral level, actually realises considerable complexity both semantically and compositionally whilst dealing in earnest with both subject and material. The work's apparent technical ease is misleading; not least given his meticulous approach to how it should be both executed and perceived, as reflected in the 69 performance indications written in the score. In considering the implications that the musical material is intended to have upon the receiver's understanding of the work, it becomes apparent that the 'inner' allegorical

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[138] Alexander Knaifel: Performance Notes in preface to score: *A Silly Horse:* Leningrad Sovetskii Kompozitor; Leningrad: 1985.

message is to be perceived through a variety of highly complex musical strategies, with meaning being proposed in a way that the text itself does not directly reveal. Of this, Knaifel states that 'the tales have humour […] parody, satire… my role is to accentuate this and to give an 'edge' to what my contemporary has been able to convey. Of course, my contemporary is clever and humorous; these texts are clever and humorous also, but I wanted to communicate something more […] to change the fun and frivolity into something even more absurd […] even sinister… unbalanced.'[139]

As above, the figurative syntagmatic axis also comprises twelve sets of significations (smallest and medium unit paradigms) that are by extension tropes, derived from the sets of literal meanings above. As such, these can be defined as second interpretants, intended to be conveyed via the (literal) first interpretants, by a process of semiosis. What is significant, however, is that Knaifel creates, in addition, a narrative arc (largest unit paradigm) which is derived specifically from the intra-textuality caused by the re-ordering of the individual literal narratives, and which Levin's chronology did not cater for. Crucially, when amalgamated these present a new and more abstract narrative that comprises significations over and above merely the composite of the smaller and medium paradigms. Whilst this will be discussed in the analysis that follows, it can be summarized in brief as a chronological representation of human existence. At the beginning of this new figurative syntagmatic axis we are introduced to the concept of time passing and to a character who, in youth, embarks upon a journey. By the end of the axis, we encounter a much older character who waits ad infinitum in reflective mood. The work in its structural capacity represents therefore the cycle of life, with the concepts of temporality, of aging, of birth, life and death, of the more fallible aspects of human nature, and of irony, parody, satire and the grotesque being its most prominent features. Reflecting upon this collection of intended significations, Savenko states that 'the childishly naïve, ingenuous pieces, as a matter of fact, embody the archetypes of human existence with its vortex of births and deaths, carefree comforts and dramatic life experiences, joyous vigour and doleful paralysis' (Savenko, 1997 [1996]: 182).

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[139] Alexander Knaifel: Interview with author (Interpreter: Anna Knaifel); 22nd December 2003, St. Petersburg.

Figure 3.8: Overriding Narrative Arc Constructed by Knaifel:

1	2	3	4 + 5	6	7	8 + 9 + 10	11	12	13	14	15
Man's journey: adulthood to old age											
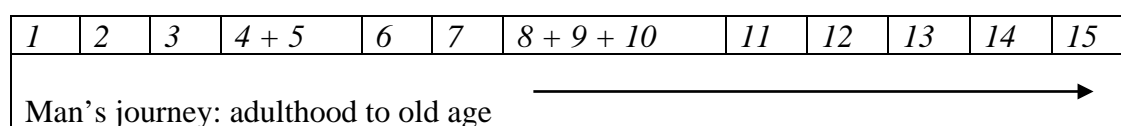
Returning at this point to the neutral level, we can note that Knaifel divides the *musical* syntagmatic axis (fifteen smallest unit paradigms) into seven distinct outer sections, to which he makes reference in the score, writing '*quasi sette parti della sinfonia*: a quasi-symphony in seven movements'. Crucially, each of these seven outer movements has a direct parallel correspondence on the semantic syntagmatic axis with either one of the above extended narratives or a number of individual narratives that lie in between. As can be seen in *Figure 3.9*, movement III (episodes 4 and 5) has a direct parallel correspondence on the semantic axis with extended narrative I, with movement V (episodes 8, 9 and 10) likewise having a similar correspondence with extended narrative II. As such, we can also note that each of the remaining movements – I, II, IV, VI and VII – also has a parallel correspondence in every case with a set of individual narratives that are not co-joined, with different movements therefore being parallel to a different number of these individual narratives. It is crucial to state at this point that the parameters of movements III and V have actively been determined by the parameters of the two extended narratives to which they correspond. Likewise, the parameters of the other five movements (I, II, IV, VI and VII) have also been determined by the parameters of the sets of individual narratives that are not co-joined, with their outer form on the neutral level therefore having a purely semantic genesis as opposed to a compositional one, having been derived from the semantic poietic.

Figure 3.9: Semantic Syntagmatic Axis (Both Literal and Figurative) with
Corresponding Musical Syntagmatic Axis:

Semantic syntagmatic axes (poietic)

1	2	3	4 + 5	6	7	8 + 9 + 10	11	12	13	14	15
1	2	3	4 + 5	6	7	8 + 9 + 10	11	12	13	14	15

I		II	III		IV	V			VI		VII		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Musical syntagmatic axis (neutral)
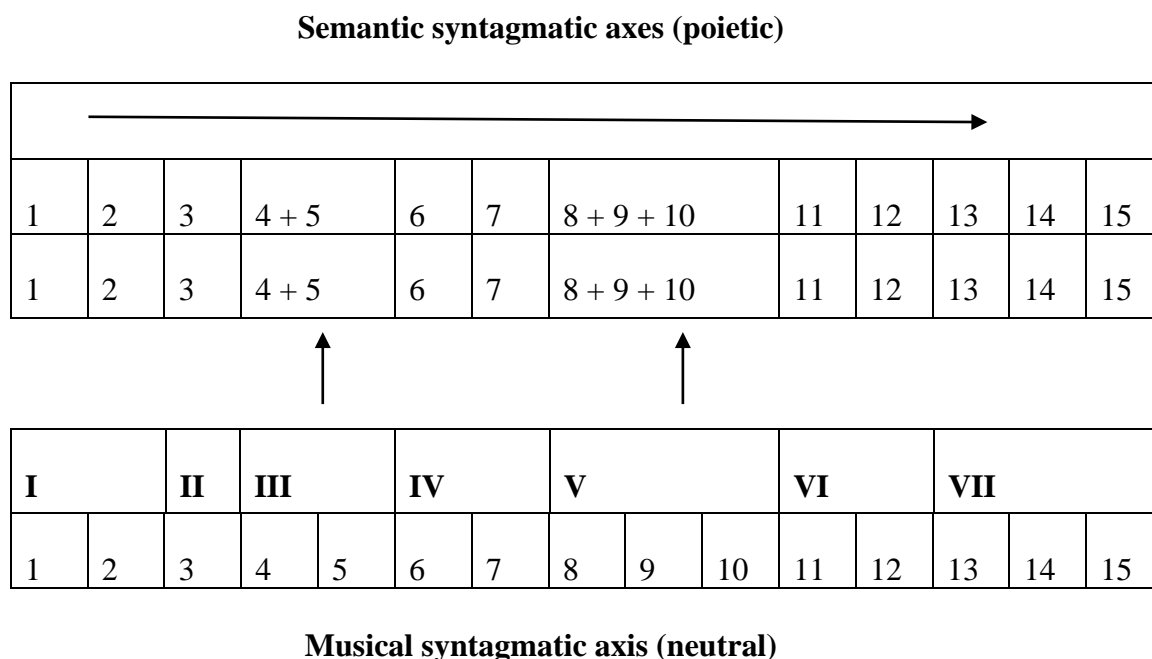
Whilst the techniques and strategies for both conveying and obscuring the intra-textuality that occurs specifically within the extended narratives (medium unit paradigms) will be discussed in the poietic analysis that follows, it should be noted here that each of the seven movements, by way of compositional definition, also involves an 'intra-textual' correspondence in that each of their constituent episodes shares either a compositional technique, style or thematic material. As can be seen in *Figure 3.10*, each of these movements has a different compositional identity from any other, with this being employed as a strategy to indicate the parameters of each musical movement, as well as, more crucially, to signify the parallel boundaries and therefore the intra-textuality existing on the semantic poietic. In addition, each of the movements which correspond in parallel to an extended narrative – i.e. movements I, III, V and VII – also share a set of other common features, e.g. the depressing of the right piano pedal, which is sustained throughout the episodes in question, or a sustained dynamic marking of *pp*. In the two episodes where a dream is featured (5 – *A Green Tale* and 9 – *Mr Snow*), both are marked by an absence of notated pitch in the piano part, with the pianist producing a rhythmically defined ostinato throughout by means of 'con palmi delle mani' – what Knaifel terms 'whispering hands' – an

effect produced by rubbing the hands together backwards and forwards to the rhythm marked or by knocking on the wood on the left-hand side of the keyboard. Both effects are clearly distinctive and removed from the standard techniques employed in the previous episode, and as such signify the transition from 'reality' to an inner psychological state.

Figure 3.10: Compositional Identities within Each of the Seven Movements on the Musical Syntagmatic Axis:[140]

Semantic Poietic	Neutral (compositional) – Movements	
A Simple Tale *The Chest*	Movement I	• Shared use of a single tone-row • Depressing of the right piano pedal which is sustained throughout the two episodes • Sustained dynamic marking *pp*
Mr. Croaky	II	N/A
Wickie-Wackie-Wookie *A Green Tale*	III	• Depressing of the right piano pedal which is sustained throughout the two episodes • Sustained dynamic marking *pp* • Episode 5 – an absence of notated pitch in the piano part. Use of 'con palmi delle mani' (whispering hands).
A Silly Horse *Getting Acquainted*	IV	• Shared use of material
		• Depressing of the right piano pedal which is sustained throughout the three episodes

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[140] A more detailed description of how the seven movements inter-relate can be found in the table in *Appendix F*.

A Winter's Tale *Mr Snow* *Bull Calf*	V	• Sustained dynamic marking *pp* • Episode 9 – an absence of notated pitch in the piano part. Use of 'con palmi delle mani' (whispering hands).
Jonathan Bill *A Conversation Which Took Place Between Professors John Dill &* *Claude Gilly*	VI	• Shared use of material
A Night's Tale *A Short Song of Much Rain* *A Sad Song about an Elephant*	VII	• Depressing of the right piano pedal which is sustained throughout the two episodes • Sustained dynamic marking *pp*

Knaifel's third aim in relation to the conceptual dimension – and one which also relates in part to the above – is that of referring to the state of childhood in a more generalized context, thus attempting to depict the simplistic and fanciful nature of the child through sound and visual imagery as well as by association to the narratives in question. Knaifel's reasoning for this stems from his belief in recapturing one's inner child and, in doing so, harnessing the spiritual and exhilarating freedom that comes from the playfulness and innocence of youth and from the limitless possibilities that are present in a child's imagination. This is reflected through denotative methods,[141] primarily through the specific use of pitch material which is restricted to an unusually high register and as such depicts a child's voice by association with the treble pitch. Here, Knaifel enforces this depiction, as will be seen, by ensuring that the vocal line in all cases reflects this strategy, thus proposing a symbolic personification in which the female singer becomes the child in question. Likewise, pitch material is also employed symbolically to construct melodic fragments that are typically present in children's singing games – possessing in their intervallic structure a prominent use of

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[141] Whilst musical signifiers are usually regarded as 'connotative' and linguistic signifiers 'denotative', given that this analysis is poietic: i.e. within the context of the composer's own intentions, it could be argued that musical signifiers become either denotative or connotative, depending upon how they have been utilized by their author.

octaves, perfect thirds, fourths, fifths and small intervals, thus creating in most cases an appearance of tonality, despite the use of atonality as previously discussed. Third, a more general depiction of childhood is conveyed through the heightening of specific characteristics such as playfulness, spontaneity and naivety, with these being conveyed through theatrical animation, a heightened sense of tempo and through rhythmical motion, as already mentioned. The fourth and most general strategy employed, however, is the use of simplicity, thus creating an implied sense of all things miniature, with this being present throughout the work as a whole in its restricted approach to form, setting, texture and notation.

Given the connotations that link the child-like with godliness and purity, Knaifel associates these qualities with personal salvation in relation to his own Christian faith and has actively sought to portray these in his work with increasing significance. Whilst this seems at first contradictory, given his desire that *A Silly Horse* should convey significantly more than the child-related themes contained in its narratives, Knaifel intends, however, on a more spontaneous level, for his audience to recapture their inner essence of life in recognizing and relating to the work as an image of childhood; not least as an antidote to the work's more allegorical level, on which adulthood is portrayed as a tedious existence. Frans C. Lemaire, in the sleeve notes to the Megadisc recording of *A Silly Horse*, states that beauty, as perceived by Knaifel, is a 'flame that flickers softly … where calm and silence, the sophistication of sound and the abolishment of time rule in recaptured innocence'.[142]

In connection, therefore, the conceptual dimension of the symbolic web comprises three distinct but inter-related levels, with these again constituting a semantic hierarchy in that each has been given a lower level of perceptibility and a higher semantic value than the previous one. The first encompasses all the sets of significations that relate to Knaifel's notion of the child-like and the state of childhood in a more generalized context; these being conveyed through semantic association with the narratives in question, and thus constitute a third interpretant: an extension of the first (literal) dimension and the second (figurative) dimension. The next level is likewise concerned with all the sets of significations that relate to his notion of purity.

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[142] Megadisc Classics: MDC 7844; 1997

This, in turn, relates again by (intended) semiosis to the set of significations concerned with Christian values and apologetics, this constituting a fifth interpretant. In this, the conceptual syntagmatic axis comprises three largest unit paradigms, with each being a spatial extension of the one before, as shown in *Figure 3.11*. What is significant, however, is that each of these paradigms has no inner sequential aspect given that, unlike the narrative dimension, there is no intended chronology involved. In this, each inner set of significations functions by intended semiosis as miniature symbolic web, relying on spatial inter-relations rather than on those which are structural.

Figure 3.11: The Conceptual Dimension of the Symbolic Web: A Silly Horse *(1981):*

Conceptual	**Fifth Interpretant:** Christian Values/Apologetics
	Fourth Interpretant: Purity
	Third Interpretant: Child-like – the State of Childhood

Poietic Analysis ('External Poietics'):

Literal Dimension:

First, as regards Knaifel's attempts to convey meaning on the literal dimension, clearly the most overt strategy employed (but not the most important, as discussed) is the explicit use of linguistic signifiers in the form of a libretto; this being a generic denotative method utilized within all fifteen episodes. As regards his use of musical signifiers however, these are utilized with three aims in mind:

a) To reiterate the significations communicated by the linguistic signifiers, thus aiming to convey the same meaning;

b) To exaggerate the significations communicated by the linguistic signifiers, thus aiming to enhance that meaning;

c) To contradict the significations communicated by the linguistic signifiers, thus aiming to convey a different, possibly even opposite meaning.

Musical signifiers are sometimes employed without linguistic signifiers, but linguistic signifiers are never employed without musical signifiers. Within this context and throughout the work as a whole in relation to any number of different literal meanings, Knaifel employs six main categories of codes and/or strategies, which I have termed:

- I – Denotative – in relation to either linguistic or musical signifiers (or both);

- II – Denotative – in relation to performance (gestural, visual, choreographic);

- III – Phenomenological – in relation to psycho-acoustic phenomena and the experiential qualities that it engenders;

- IV – Intra-textual – structural connections within the musical syntagmatic axis;

- V – Inter-textual – significations outside of and beyond the neutral level referred to by those within it;

- VI – Foregrounding meaning – the (re-)emphasizing of meaning conveyed by any of the above five categories.

Within each of these six categories, Knaifel employs a number of codes and strategies, which I have identified as follows:

I –*Denotative (Linguistic or Musical Signifiers):*

Linguistic/Musical Signifiers		Type	Peircean Classification	Signified
Use of linguistic signifiers	L	Denotative	Icon	Various
Ascetic texture	M	Denotative	Icon	Concept of simplicity
Intervallic structure (3rds, 4ths, 5ths)	M	Denotative	Icon	Concept of simplicity
High register (pitch)	M	Denotative	Icon	Various
Low/negation of register (pitch)	M	Denotative	Icon	Various
Rhythmic structure	M	Denotative	Icon	Simplicity
Rhythmic continuity	M	Denotative	Icon	Passing of time
Dynamic level	M	Denotative	Icon	Various

Tempo	M	Denotative	Icon	Various
Modality, atonality or chromaticism	M	Denotative	Icon	Various
Repetition of fragment	M	Denotative	Icon	Continuous action, time passing
Kryptophonia	M / L	Connotative	Icon	Various
'Non-musical' sounds	-	Denotative	Icon	Various

II – Denotative *(Relating to Performance):*

Musical Signifier	*Type*	*Peircean Classification*	*Signified*
Physical role-play/choreography	Denotative	Icon	Various

III – *Phenomenological (psycho-acoustic phenomena):*

Musical Signifier	*Type*	*Peircean Classification*	*Signified*
Musematic repetition of unit	Creation of stasis/psycho-acoustic phenomena	Index	Temporality – passing of time

IV – *Structural/Intra-textual (Relationships within musical and/or semantic syntagmatic axes):*

Musical Signifier	*Type*	*Peircean Classification*	*Signified*
Musematic repetition of unit	Denotative	Icon – Secondness	Reinforcement of meaning
Rhythmic repetition	Denotative	Icon	Reinforcement of meaning
Opposition	Denotative	Icon	Opposing concepts
Pauses/silence (not 'audible silence')	Denotative	Icon	Negation

Musical or Linguistic Signifier	Type	Peircean Classification	Signified
Asceticism – negation of what is expected	Inter-textual	Index	Referring to common elements outside of work in relation to wider corpus.
Use of text, quotation, allusion, pastiche	Use of synecdoche	Index	Various

VI – Foregrounding of Meaning

Musical Signifier	Type	Peircean Classification	Signified
Asceticism (partial negation of musical or linguistic properties)	–	Index	Also draws attention to text (linguistic signifiers) given transparency.
'Audible silence'	–	Icon	Reinforcing existing meaning
Rhythmic continuity	–	Index	Also draws attention to text (linguistic signifiers) given simplicity

Episode Selection:

Whilst each of the small and medium unit paradigms encompassed within the semantic syntagmatic axis differ extensively in meaning, it becomes evident that many of the codes and strategies employed are in fact repeated as the work progresses, not least given the compositional asceticism and general brevity concerned. In this, I have restricted my discussion below to only those episodes in which a new code or strategy occurs. In the main this involves, by default, those which occur sooner within the work rather than later. In this, only six out of the fifteen episodes (four out of the seven movements) have been included here. Movement I is included as is Movement III – the first in which the aforementioned narrative conjoinings occurs – thus providing the opportunity to examine the codes and strategies employed that are predominantly structural and intra-textual. Movement V (episode eleven) provides, as will be seen, the opportunity to examine strategies that are overtly inter-textual. Movement II (episode 3) is discussed in relation to the conceptual dimension only. As regards the nine episodes not discussed,

a brief summary of their semantic content is included in *Appendix D*, in order to facilitate the analysis of the larger figurative paradigm and the conceptual paradigms as outlined above.

Movement I – A Simple Tale (1) and The Chest (2):

First we can start from the premise mentioned that the two episodes encompassed within this movement are co-joined compositionally and, as such, constitute a medium unit paradigm on the musical syntagmatic axis. Conversely, their respective sets of significations – i.e. the two individual, self-contained narratives – are, if we recall, not conjoined on the literal dimension and therefore constitute two separate smallest unit paradigms on the semantic syntagmatic axis. Their conjoining on the musical axis involves two distinct musical strategies. The first of these is the shared use of compositional material – a single tone-row – and the second the physical insertion between the two paradigms of the score the instruction 'breve pausa di silenzio' (a short pause). Whilst this instruction appears to indicate their separation, it actually implies (albeit retrospectively) a relatively close connection as subsequent instructions interspersed between episodes not conjoined are given as either 'pausa libera' (a free pause) or 'pausa di silenzio assoluto' (a lengthy pause), as shown in the pause chart in *Appendix G.* The use of the tone-row – this being the only movement to employ as its coupling strategy, a stylistic entity that also functions as a compositional technique – is, in part, motivated by wider compositional concerns, with the employment of a 'quasi-intuitive' device being in keeping with the aesthetic above, as well as, more particularly, with Knaifel's (then) return to Avant-garde methods. Here, however, the tone-row has been used primarily and more specifically to draw attention to the inter-textuality between the two narratives on the figurative level, as will be discussed shortly.

What is significant, however, is that the tone-row – shown in *Figure 3.12*, below – is never stated directly in its original prime within either of the two episodes. It exists in its original form solely on the compositional poietic as an 'unseen' precursor, or indeed, in this context, as an 'unseen' Basic Unit, with its modification in both cases being a further example of what Nattiez refers to as a 'pre-compositional procedure'. Whilst there is some trace of the original tone-row (prime) on the neutral level (not

least given the transparency that the asceticism present in these two episodes provides) – this being the case more in the first episode than in the second – both it, and more importantly, its inter-textual significance, are purposely concealed via this process of modification. This actively reduces on the esthesic the indication that there is a semantic (figurative) connection between the two episodes.

Figure 3.12: Prime Tone-row:

[P-O]: A, E, E♭, A♭, B, G♭, D♭, G, D, C, B♭, F
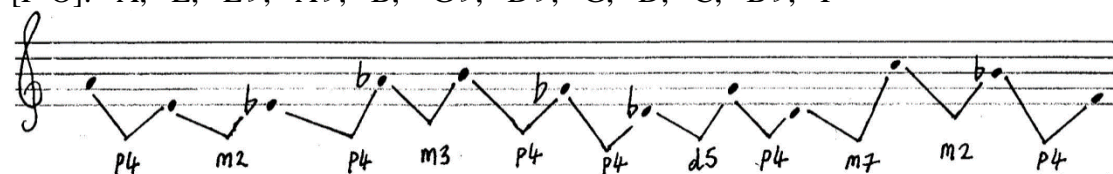
Totals:	IC1	IC2	IC3	IC4	IC5	IC6
	2	1	1	0	6	1

A Simple Tale (Episode 1):

In discussing the actual modification process that has been applied to the tone-row, first it can be seen that the original prime, derived from serialist techniques in the generation of its basic material and having no specific pattern in terms of intervallic structure, is nevertheless built upon a predominance of perfect fourths as indicated by the given interval class totals above. Knaifel, having modified the tone-row now actively 'disassembles' the equilibrium that it provides. He reverses what would otherwise be a rejection of diatonic properties and hierarchical values, and emphasizes certain pitches either by their repetition or through the elimination of others. As can be seen in *Figure 3.13*, the row has now been modified to include the consecutive repetition of each of the twelve pitches in the sequence, as well as a subsequent reinsertion of each pitch once it has already been stated, thus producing total of 48 notes. These notes in order, as shown, now comprise a rigorous and structurally transparent process which when segmented produces a series of six consecutive inner (smallest) paradigms, each comprising eight pitches. Each unit (and therefore the sequence as a whole) is now constructed from a few very specific intervals, most notably the perfect fourth and to some extent the minor third and the octave, thereby creating an artificially diatonic appearance. In determining the interval class of each

of the six units, it is clear that IC5 is consistently employed as both the first and third interval in each case, thus producing a pattern which relies upon repetition as its prominent feature. In this, the modified row clearly demonstrates no further striking characteristics; its 'musicality' is limited and seemingly 'insignificant'. As a result, the receiver is actively encouraged to focus upon its structural prominence in absence of any other acoustic activity.

Figure 3.13: Interval Classes for Amended Tone-row:

Totals: IC1   IC2   IC3   IC4   IC5   IC6   IC0/12

     1   1   0   4   15   1   2
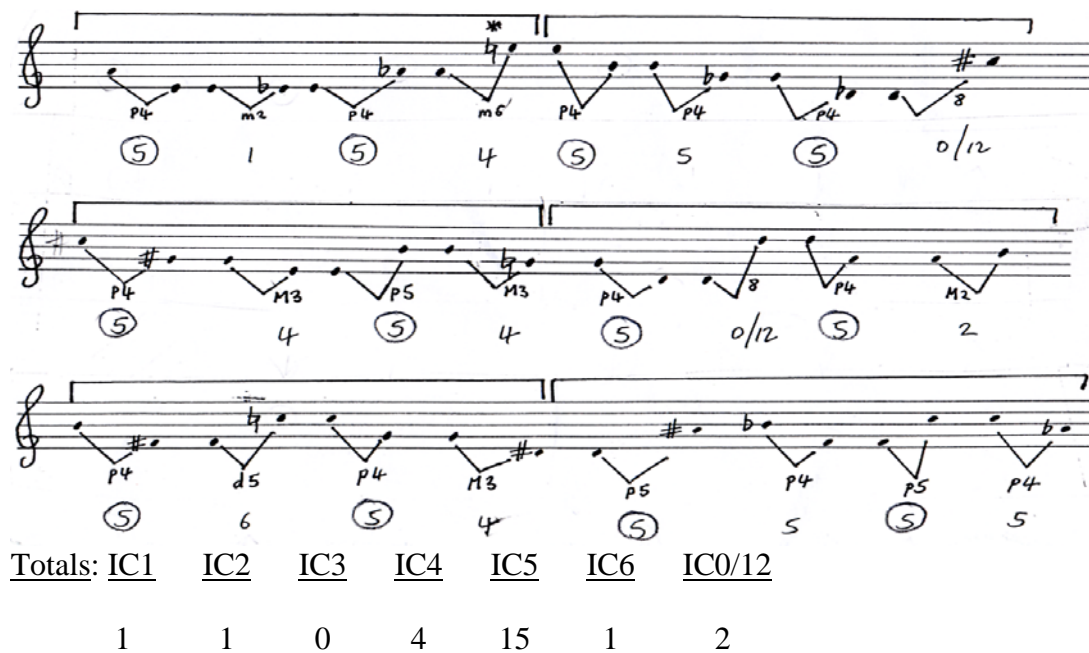
* Despite it being uncustomary to serial notation, naturals have been inserted to minimize potential confusion arising from restated pitches.

Providing a brief neutral level description of the episode itself, this comprises 34 bars, which can be divided both structurally and stylistically into four sections. The first is a brief two-bar introduction scored for solo piano which is symmetrical in both form and pitch, encompassing a single, high-pitched note (A) at the beginning of the first bar and at the end of the second as shown in *Figure 3.14*, below:

Figure 3.14: A Simple Tale – *Bars 1–2:*

Next, starting at bar 3 and dominating the entire episode, is an unaccompanied vocal line to which the linguistic signifiers in question have been set. It employs as its compositional material the modified tone-row as stated, with the 48 notes in question being worked out over a duration of 25 bars. As can be seen in *Figure 3.15*, each of the six inner paradigms has a set rhythmic pattern which runs directly in parallel with the phrasing of the text and as such emphasizes its inner rhythm and syllabic structure.

Figure 3.15: Modified Tone-row Divided into its Six Paradigms with Linguistic Signifiers:

The third section comprises three bars of silence, with the fourth involving an interplay between voice and piano, both employing the same rhythmic motif, but occupying extremes of register, prior to a spoken phrase in the penultimate bar, as shown in *Figure 3.16*, below.

Figure 3.16: A Simple Tale – *Bars 31–34:*

As to the actual significations intended and the codes and strategies employed, first we can start from the premise that Knaifel, in dedicating the work to his daughter Anna, partly to mark her fifteenth birthday, makes symbolic reference to her name, her age and the date of her birth at the very start of the episode (and, indeed, the work), by means of two different 'kryptophonic' techniques. First, by embedding the letters 'A', 'N', 'N', A' within the first two bars, he corresponds the letters 'A' and 'N' to their numerical equivalents within the Russian alphabet, as shown below in *Figure 3.17*, with 'A' corresponding to the number 1 and 'N' corresponding to the number 15. In this, 'A', 'N', 'N', A' becomes 1-15-15-1. These are then transformed into durational equivalents, with the pitch class A equalling both the letter 'A' and one semi-quaver. This is followed by a series of rests that total fifteen semiquavers in duration. Both of these are repeated in reverse, thus creating a symmetrical pattern: A–N and N–A. The number fifteen has further symbolic meaning in that the work was written for Anna's fifteenth birthday, which falls on the 15th of January. There are also, coincidently but quite fortuitously, fifteen episodes within the work.

А	Б	В	Г	Д	Е	Ё	Ж	З	И	Й	К	Л	М	**Н**
1	2	3	4	5	6	7	8	9	10	11	12	13	14	**15**
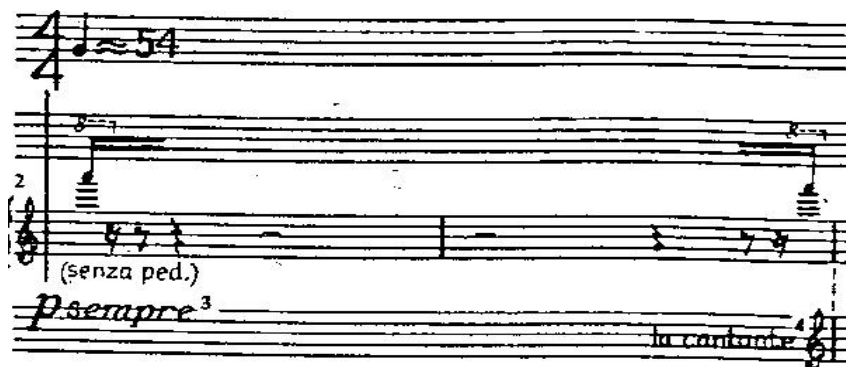
Second, as to the literal significations relating to the narrative itself, Knaifel aims to convey two distinct types of meaning. First, there are the significations which are directly denoted by the linguistic signifiers. These are shown in *Figure 3.18*, with *Figure 3.19* also showing the narrative functions employed.

Figure 3.18: Linguistic Signifiers Employed in A Simple Tale*:*

A puppy trotted down the street.
His name was either Spot or Skeet.
He ran about in rain and sleet
And didn't mind the cold or heat,
And even if he froze his feet,
The puppy trotted down the street.
Trot-trot, trot-trot, trot-trot, trot-trot,
In cold and heat he roamed the streets,
In rain and sleet,
Trot-trot, trot-trot, trot-trot, trot-trot,
In cold and heat he roamed the streets,
He didn't mind the slush or mud.
Trot-trot, trot-trot, and he became a big pooch!

Figure 3.19: Narrative Functions Employed Within A Simple Tale*:*

Functions – Cardinal	Functions – Catalyser	Indexes – Pure	Indexes – Informative
A puppy trotted down the street.			*His name was either Spot or Skeet.*
He ran about in rain and sleet		*And didn't mind the cold or heat,* *And even if he froze his feet,*	
The puppy trotted down the street.	*Trot-trot, trot-trot, trot-trot, trot-trot,*		
In cold and heat he roamed the streets,		*In rain and sleet,*	
	Trot-trot, trot-trot, trot-trot, trot-trot,		
In cold and heat he roamed the streets,		*He didn't mind the slush or mud.*	
	Trot-trot, trot-trot,		
and he became a big pooch!			

Second, Knaifel makes a clear distinction between the meaning depicted by linguistic signifiers and other significations which he wishes to convey either via musical signifiers, a combination of musical and linguistic signifiers, or by other 'non-musical' means. This discrepancy is distinctly evident across every episode with Knaifel making only a limited attempt to actively denote the text's literal meanings through the use of musical signifiers, with these being reserved for less explicit meanings, as discussed. This indicates not only a disparity between Levin's intentions and Knaifel's own, but also, more crucially, where Knaifel's real semantic priorities actually lie. There is in relation, Knaifel's isolation and subsequent emphasis of specific concepts that are associated with the narrative itself, but which are not

directly focused upon by Levin. These are in this episode: a) the concept of youth and/or youthfulness; b) the notion of action – in this case, a young dog trotting down the street; c) temporality, time passing, as a continuum, with this being conveyed in conjunction with the aforementioned action; and d) the concept of adulthood, with this being depicted as opposition to youth, and having a marked value that is less, and, as such has been ascribed negative connotations. It is crucial to note at this point that Knaifel does not attempt to convey the actual narrative plot through music in any capacity. Even though temporality is depicted, it is as an abstract concept, rather than in relation to plot or structural development.

As to the actual strategies employed, we turn first to the use of the unaccompanied vocal line, which not only exposes but actively foregrounds the linguistic signifiers, thereby illuminating the more literal and explicit significations. In addition, Knaifel exposes the text through an absence in melodic character, whilst furthermore actively emphasizing the rhythmic nature of the modified tone-row, which in its rigidity and precision has been employed directly as a semantic device. As shown in *Figure 3.20*, the eight notes of the first (and each subsequent) unit are rhythmically defined by four sets of duplets, and this figure is continuously repeated throughout the entire episode except for its final seven bars. With the eight syllables that construct each linguistic phrase being directly set to this figure, the metre of the text is therefore governed by the rhythmic emphasis that it (and its subsequent repetition) affords, and each syllable is not only artificially placed within the structuring of the phrase but also stressed as it falls on the second of the two duplets, thus placing a focus upon each part of individual words (as can be seen in the score example). Each word is thus artificially foregrounded and becomes increasingly more so as the rhythmical motion is ingrained, with each word also being reflected upon during the rests that fall in between.

Figure 3.20: Rhythmic Identity of Each Unit:
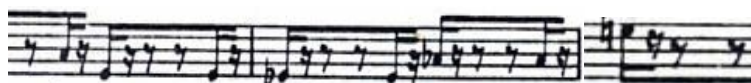
Focusing now upon the foregrounding of the four concepts mentioned above – youthfulness, action, time passing and adulthood – we can note first that all of these

are inferred rather than explicitly stated within the given text. Each of these concepts thus intentionally becomes a second or third interpretant of the literal dimension, with Knaifel employing inter-textual strategies to convey their essence, rather than employing explicit methods of communication.

In the first example, 'youthfulness' is conveyed primarily as a second interpretant of the notion of simplicity, this in itself having been depicted mainly through implicit musical signifiers rather than through more explicit linguistic ones. First and most direct is the use of the linguistic signifiers in the title (the use of the word 'simple'), with Knaifel aiming to convey this notion through denotative musical methods. To do this he uses three inter-related strategies. The first of these is the specific use of pitch material which is restricted to an unusually high register and as such depicts a youth by association with the treble pitch. Here, Knaifel enforces this depiction by ensuring that the vocal line reflects this strategy, thus proposing a symbolic personification in which the female singer becomes the youthful character in question. Likewise, pitch material is also employed symbolically to construct melodic fragments within the modified tone-row that are typically present in children's singing games – possessing in their intervallic structure a prominent use of octaves, perfect thirds, fourths and fifths, thus creating in most cases an appearance of tonality, despite the use of atonality as previously discussed. Third, a more general depiction of youthfulness is conveyed through the heightening of specific characteristics, such as playfulness, spontaneity and naivety, with these being conveyed through theatrical animation, a heightened sense of tempo and rhythmical motion. The single, most dominant strategy, however, is the aforementioned notion of 'economy' that governs almost every aspect of the musical text. In this, Knaifel employs relativism as a strategy, given that the economy employed is only evident in referring inter-textually beyond this particular work to the wider known corpus. In relation, every aspect of the work in this context becomes a form of negation, with the receiver being prompted to note what is absent rather than what is present, and, as such, interpret the neutral level as over 'simplistic'.

The second and third concepts – that of action (trotting) as well as 'time passing' or 'temporality' – are signified in relation to the text, as well as in denotative terms in order to draw attention to the sense of forward motion reflected in the narrative. First,

there is the use of a rhythmic continuum which is coupled to the overall shape of the units in terms of their pitches, which rise and fall in a cyclic structure, graphically depicting continuous movement and, as such, symbolizing the endlessness that is inferred by the linguistic text. In relation, the issue of temporality is highlighted by the stasis achieved through the continuous repetition of the rhythmic figure, as well as by the continuum produced by its structural identity. This, in more abstract terms, is also compounded by the sense of lethargy that is created by the slow tempo, with the regularity of the rests in the rhythmic figure also inferring a continuum that adds to that above. What is significant is that a particularly concentrated use of stasis is created throughout the second stanza of the episode, in which Knaifel uses more explicit examples of repetition to emphasize particular words and phrases and, in doing so, draws attention to their inner meaning. The text employed throughout this section is built primarily upon the word 'trot', which is repeated a total of 20 times, placed in between an added phrase 'in cold and heat he roamed the streets'. Both the word 'trot' and the longer phrase are set to an accompanying figure: a four-note unit which pre-empts a cadence (I–V–V–I) and which is built upon existing material from the first of the six units, as can be seen in *Figure 3.21*. This four-note unit is repeated throughout the remainder of the work producing a cyclic continuum, and in incorporating the same rhythmic structure emphasizes the words themselves, as well as their meaning in relation to motion and purposeless. In this, whereas the text itself does not emphasis the infinity of the dog's journey or convey explicitly the ongoing movement through the direct use of the words themselves, it is only through the perception afforded by these specific strategies that inner narrative meaning is highlighted and revealed.

Figure 3.21: Smaller Repeated Unit Emphasizing the Word 'Trot':

Lastly, in relation to this, the word 'trot' itself is accentuated further still by a particular strategy already mentioned: that of 'audible silence', which in this case has been employed in an attempt to produce a 'virtual' text when none is actually present. Out of the final seven bars (and a possible eight repetitions of the word 'trot' which, if

realized, would metrically complete the phrase and indeed the episode), six of these have been replaced by notated silence, with the remaining two being interjected to assist with the internalizing of the metre and rhythm. In this, it is clear that Knaifel intends the receiver to continue to 'hear' on the esthesic, not only the rhythmic figure but also by association, the text, thus providing them with an active role in generating this process, which in itself prolongs the association with journeys and motion. What makes the receiver especially susceptible to this type of internalization is the fact that Knaifel interrupts the cadence before the tonic note is reached, thus forcing the receiver to complete the phrase, as seen in *Figure 3.22*. The lowering of the final pitch in bar 34, accompanied by a 'non-musical', rhythmic depiction in the preceding bar clearly denotes the fourth concept, that of adulthood, by means of opposition.

Figure 3.22: Final 7 Bars of Episode Showing 'Audible Silence':

In addition, Knaifel also intends to convey on the second, figurative dimension – through the use of satire, as mentioned – the notion of foolishness, with the main strategy being the use of dramatic irony: i.e. the narrative device in which the receiver is in possession of meaning(s) of which the character in question is initially unaware. Semantically, dramatic irony relies upon three different stages within the narrative convention, what Esti Sheinberg refers to as 'installation', 'exploitation' and 'resolution', with these collectively producing 'a dramatic conflict in what one character relies or appears to rely upon, the *contrary* of which is known by observers to be true. In summary, it means that the reader/watcher/listener knows something that one or more of the characters in the piece is not aware of' (Sheinberg, 2000: 83). The 'installation' stage is here manufactured through Knaifel's foregrounding of the notion of temporality, as well as through an additional strategy of creating a sense of lethargy through the employment of a slow tempo (crotchet approximately equal to

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54). In this, Knaifel increasingly conveys an additional set of significations that are not explicitly stated by the linguistic signifiers and are therefore 'unknown' by the character in question: i.e. the banality and mediocrity of walking endlessly with no purpose. This is also reiterated by the use of 'audible silence', in which the receiver is forced to 'wait' for an anticipated musical event. This is compounded in the 'exploitation' stage by the use of a second device: the aforementioned heightening of the characteristics that relate to youthfulness such as playfulness, spontaneity and naivety. In this, Knaifel creates an additional concept: that of the foolishness of the character in question who does not realize the pointlessness of his actions, with this juxtaposition being heightened further through the ongoing continuum that is created via the use of stasis, as mentioned. Finally, the conflict is 'resolved' in that the character matures, the concept of his adulthood is suggested and his journey concludes, with Knaifel employing in this context the negation of the higher register.

The Chest (Episode 2):

As mentioned, the second episode, *The Chest*, is compositionally conjoined to *A Simple Tale* in having being constructed from the same tone-row. However, in spite of this the two musical texts actively oppose each other, both structurally and stylistically. Whereas *A Simple Tale* is governed by 'economy' in almost all respects – its brevity of 34 bars, its extreme asceticism of material and texture, and its negation of harmonic language (the episode is notable for having an unaccompanied vocal line) – *The Chest* is characterized by its (relative) extended duration of 136 bars (this making it the longest episode of the entire work), by its partial harmonic usage and by its rhythmic (as opposed to pitched) repetition, as well as primarily by its reversal of roles: by the foregrounding of the piano part, with the vocal line appearing only intermittently, as shown in the score example in *Appendix K*. Of this, Knaifel states that 'In this tale the pianist is the soloist. The singer listens entranced to the sounds emanating from the piano as if they were radiating a mysterious light. She sings her part rather as an accompanist to the pianist, trying not to distract attention to his playing'.[143]

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[143] Knaifel, A. as cited in Performance Note 7: *A Silly Horse*; 1981.

On a semantic level, the episode also differs in a number of respects. Whilst still simple in essence and stylistically similar to that above, it encompasses a much more complex and sophisticated import as is evident from the linguistic signifiers shown in *Figure 3.23*. Comprising two stanzas in total, with the first encompassing five rhyming couplets and the second encompassing two, it gives rise to a much more elaborate web of literal (and figurative) significations in that there is not only far more dramatic action and subsidiary detail, but also a far greater degree of characterization through event, action and most notably, dialogue.

Figure 3.23: Linguistic Signifiers Employed in Episode Two – The Chest*:*

One day a big gobbler was strutting along.
His cart held a chest that was strapped with a thong.
Now there came a cow that was all out of breath.
'Oh what's in the Chest?' she said, running ahead.
'I do beg your pardon, but we've never met.
So kindly move, Madam. There's no need to fret'.
At this the old cow stopped. She shook her old head.
She glared at the chest and the gobbler and said:
'Oh, no! I shan't move from this spot till I know
What's inside this chest, and I won't let you go'.

To this very day the big gobbler is there,
And so is the cow. They do make a strange pair.
And as for the chest, well, the gobbler can't hide it.
But nobody yet has been shown what's inside it.

The narrative itself involves two characters, a cow and a turkey, who, in disputing each other's right to the contents of a chest, are both physically and ideologically at a standstill; each refuses to move until the other relents in his point of view. The dispute is left unresolved, with the characters remaining to this day locked in continual opposition: a point that is reinforced by a permanent stasis in their physical positions. In reducing the actual discourse to its narrative functions, shown below in *Figure 3.24*, we can see that the emphasis is on two aspects: opposition and stasis (with the implication being that both are continuous and infinite), rather than on the nature of the dispute itself.

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Figure 3.24: Narrative Functions Employed Within The Chest:

Functions – Cardinal	Functions – Catalyser	Indexes – Pure	Indexes – Informative
One day a big gobbler was strutting along.			*His cart held a chest that was strapped with a thong.*
Now there came a cow that was all out of breath.			
'Oh what's in the Chest?' she said, running ahead.			
		I do beg your pardon, but we've never met.	
		So kindly move, Madam. There's no need to fret'.	
At this the old cow stopped. She shook her old head.			
She glared at the chest and the gobbler and said:			
		'Oh, no! I shan't move from this spot till I know	
		What's inside this chest, and I won't let you go'.	
	To this very day the big gobbler is there,		
	And so is the cow. They do make a strange pair.		
	And as for the chest, well, the gobbler can't hide it. *But nobody yet has been shown what's inside it.*		

Whereas the literal dimension is again conveyed in full by the use of linguistic signifiers, ironically, in contrast – and indeed, paradoxically, given the increased complexity of the text – the distinction between the use of linguistic and the music of musical/linguistic combined is much more pronounced. Here, Knaifel employs musical signifiers (in conjunction with linguistic ones) to convey meaning to a much lesser extent. As above, he makes no attempt to depict plot, aiming specifically to convey through music only three inter-related concepts: the passing of time alluded to within the second stanza, the ideological impasse created between the two characters and the notion of ongoing stasis crested by the permanency of their ideological and physical positions. All three of these can be defined as catalyser functions and have a shared element in the foregrounding of the concept of time within the context of stasis. In this, whilst the two episodes are not conjoined semantically as mentioned, the notion of temporality becomes the shared focus between them, although a distinction can clearly be made in that whilst previously, the emphasis was on the passing of a specific time frame in which the observation of a (relatively meaningless) event was taking place, here, the opposite occurs. Temporality is accompanied by non-event, with the emphasis being on the time taken in waiting for a concluding and significant event that is never realized. Of this, Knaifel states that 'The difference is crucial. Both of these tales contain a temporal aspect; one which I wished to emphasize. But in the second tale, the listener becomes much more involved in the situation. They feel the passing of time more acutely because there is nothing else to see or observe […] nothing takes place which distracts the listener's attention. There is nothing to measure against the background of ongoing and inescapable passing of time'.[144]

As to the strategies employed in this context, it is the piano part – this having an even greater significance due to the otherwise excessive reduction in piano writing throughout the work – that requires a detailed examination in this respect. First, it is apparent that the part functions as a continuum throughout the entire episode. It consists of a repeated cyclic pattern: a six-note Basic Unit that is clearly perceptible due to its structural identity of four descending pitches followed by two ascending ones and which recurs relentlessly – notated in full for 126 bars out of the whole. This

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[144] Alexander Knaifel: Interview with author (Interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.

continuum is further enhanced by the rhythmic stasis and consists of a succession of repeated quavers, resulting in the displacement of each six-note unit over a 5/8 metre. Whilst the part lacks any rhythmic (or indeed motivic) interest and as such gives the impression of being insignificant and functioning as a backdrop to the vocal line that begins at bar 8, its banality is deceptive, given the extent to which, in perceptible terms, it aims to carry extra-musical connotations.

First, the rhythmic continuum itself functions in a denotative capacity, directly emulating the ticking of a clock, thus alluding to the passing of time that is central to the narrative. Savenko states that 'the piano sounds here as a gentle magic casket with the 'endless' winding mechanism, with the enchanted singer drinking in the sounds coming from it' (Savenko, 1997 [1996]: 182). On a more abstract level, the part's structural identity, being cyclic as well as possessing no development in either structure or rhythm, alludes to the stasis of both characters positions in ideological as well as in physical terms. Added to this, there is also the significance – both compositionally and symbolically – of the underlying complexity in the part's pitch construction: most notably, in terms of repetition and displacement within each of the units as they progress throughout the episode. As can be seen in *Figure 3.25*, the single pitch class of A♭ in the first unit – taken from the 'trotted' motif in the second half of the previous episode – is duplicated over a three octave range and as, such, creates a diatonic appearance. Whilst this repetition of material further enhances the sense of continuum created by the structural and rhythmical aspects, and in doing so creates a sense of expectation as to what should next occur, certain notes are replaced in each of the subsequent units by those of a different (and indeed unexpected) pitch class that distorts the modality: an act of 'renewal' which, as each unit progresses, gradually reveals a specific pattern in terms of the position given to each of these replacement pitches. Whilst this 'renewal' is referred to in the score, with Knaifel stating that 'the pianist should lightly emphasize all the new notes appearing on each of the four staves',[145] the word 'new' (denoted as such in both Russian and English) does not refer to the introduction of a previously unused pitch class, but to the replacement of a pitch class with a different one that interrupts the given sequence, regardless of whether it has previously been employed at an earlier point within the

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[145] *Ibid.*

episode. This interpretation of the word 'new' is confirmed not only through the concrete pattern which emerges, but also through the only official recording of the work, [146] in which all the 'new' notes emphasized are in accordance with this interpretation.

Figure 3.25: Initial Unit Followed by Units 2 and 3 Displaced over the First Four Bars:

As to the pattern itself, when examined as notated, the first note of each unit appears five times before being replaced in each case; the second note appears initially four times before being replaced, followed by two repetitions before being replaced, then three, then two, and then three and so on. The third note appears twice, then is replaced for one note, then replaced and repeated for four, replaced for one, replaced and repeated for four and so on. The fourth note, after appearing seven times, is then replaced and repeated for a further five each time. The fifth note, after being replaced on its second occurrence, appears twice, then is replaced and repeated three times, replaced and repeated twice, replaced and repeated three times and so on. The sixth note appears four times, then replaced for one note, replaced and repeated for four,

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replaced for one, and so on. Whilst this pattern is not perceptible in audible terms or indeed logical on the neutral level, the inter-structural relationships resulting from such replacements suddenly become clearer if the units are grouped into sets of five pitches. Although the pattern is only partially employed in the first set of five units due to the sense of modality needing to be established before replacements and tonal distortion can occur, it is demonstrated in full throughout the majority of the subsequent sets, as indicated in the score example in *Appendix K*.

In discussing the implications that these replacements have in terms of the tonal ambiguity that occurs throughout the episode and the interplay between continuum and renewal – both having repercussions for the sense of temporality that is intended – it is first necessary to examine the replacement pitches themselves, which have their own identity when isolated from the rest of each set. First Knaifel – just as in the previous episode – uses a twelve-note tone-row which, when isolated in its prime comprises [P-O]: G, E♭, G♭, F, A♭, C, F♭, D, D♭, B♭, C♭, A. However, as in the previous episode all of these pitches have been duplicated a number of times (in keeping with Knaifel's concept of 'new' within each set or unit, but not 'new' per se, as referred to above), with the amended tone-row now consisting of 104 notes. These become the replacement pitches that are injected into the 21 notated sets of units throughout the episode, in accordance with the pattern outlined above.[147]

This amended tone-row – either whole or in part – follows no specific pattern in its intervallic structure when subjected to detailed analysis. However, whilst the replacement pitches function as a tool with which to distort what one can suppose would otherwise be entirely diatonic context, they also become part of a wider transformational process that determines the overall identity (and as such, tonal ambiguity) of each set, made up of existing pitches into which the pattern of replacement pitches has been incorporated. If all sets of units are placed paradigmatically (again in sets of five), then it can be seen that each set strictly follows ten given criteria for equivalence in each case (a – i). *Figure 3.26* shows this equivalence for sets 1, 2 and 3. What is especially significant is that criterion (j) acts

[147] As can be seen in *Figure 3.26*, the 102nd replacement pitch is not given. This is due to set 21 having two notes of 'audible silence' – a set which is otherwise notated in full, as are sets 1–20. Sets 22 and 23 have an increasing number of 'audible silences' – a strategy which ultimately finalises the episode.

as a rule of permutation – taking pitches from one set and duplicating them into the next, upon which criteria (a)–(i) are again employed, thus enabling the pitches in each consecutive set to be generated.

Figure 3.26: Patterns of Pitch Classes (Sets of 5 Units)

Equivalence criteria:

a) First pitch class in each of the five units are identical to each other
b) Second pitch class in units 2, 3 and 4 are identical to each other
c) Second and sixth pitch classes in unit 5 are identical to each other
d) Third pitch class in units 1 and 2 are identical to each other
e) Fourth pitch class in units 1 and 2 are identical to each other
f) Fourth pitch class in units 3, 4 and 5 are identical to each other
g) Sixth pitch class in units 1, 2, 3 and 4 are identical to each other and always to those in b)
h) Pattern (ABA model) occurs in positions three, four and five in units 4 and 5
i) Fifth pitch class in unit 2 is identical to fifth pitch class in unit 3 is identical to third pitch class in unit 3
j) The pitch classes in criterion h) become the second, third fourth and fifth pitches in unit 1 of the following set

1	A♭	A♭	A♭	A♭	A♭	A♭
2	A♭	A♭	A♭	A♭	G	A♭
3	A♭	A♭	G	A♭	G	A♭
4	A♭	A♭	E♭	A♭	E♭	A♭
5	A♭	G♭	E♭	A♭	E♭	G♭

1	F	G♭	E♭	A♭	E♭	A♭
2	F	A♭	E♭	A♭	C	A♭
3	F	A♭	C	F♭	C	A♭
4	F	A♭	E♭	F♭	E♭	A♭
5	F	E♭	E♭	F♭	E♭	E♭

1	G♭	E♭	E♭	E♭	E♭	D
2	G♭	D	E♭	F♭	D♭	D
3	G♭	D	D♭	A♭	D♭	D
4	G♭	D	B♭	A♭	B♭	D
5	G♭	C	B♭	A♭	B♭	C

This juxtaposition in usage between the quasi-tone-row (replacement pitches) – a row which follows no ordered pattern in its intervallic structure and which is the result of personal reasoning – and the more objective construction of the sets themselves

demonstrates further Knaifel's trait of combining rational processes with more intuitive methods of composition. However, in this case it is a means of conveying symbolism on a much deeper level. Both methods become allegorical in that the working out of a process-led method depicts the characters' inability to free themselves from their own stubbornness and their position within a circumstance beyond their control, whilst the more subjectively constructed pitches (the quasi-tone-row) depict the desire of both characters to try to overcome this position. What is significant is that although this process-led method is strictly adhered to throughout the construction of all of the 21 notated sets, the process itself is not perceptible in audible or notated terms. What is perceptible, however – and which works in accordance with the idea of portraying the symbolic – is the alternation between the tension created by tonal distortion and the reaffirmation of modality at specific points throughout the episode, thus depicting both sides of the argument swinging back and forth. In this, both characters' stubbornness, desires and infallibility are less apparent than the argument itself, thus adhering to Knaifel's aim of creating different levels of explicit and implicit narrative.

What needs to be discussed in relation to this is the extent to which the tone-row, which creates tonal ambiguity as it weaves its way through the episode, can also be seen to follow a recognisable trend when mapped from beginning to end. In this, some of the 21 notated sets have fewer replacement pitches than others: i.e. certain sets do not confirm to the typical pattern of replacements as shown above in *Figure 3.26*. As such, they do not modify the tonality of that particular set to the same degree. If we examine which sets do and do not follow the above pattern, then the following trend is revealed, as shown in *Figure 3.27*.

Figure 3.27: Trend of Modality/Tonal Ambiguity:

Paradigmatic Equivalence:

a) The set contains 3 out of the 6 possible replacement pitches
b) The set contains 4 out of the 6 possible replacement pitches
c) The set contains 5 out of the 6 possible replacement pitches
d) The set contains all 6 possible replacement pitches (thus following the pattern shown in *Figure 3.26.*

		a)	**b)**	**c)**	**d)**
Section 1	*Bars 1–30*	set 1 set 3 set 4 set 5			set 2
Section 2	*Bars 31–60*	set 6 set 8 set 10	set 9		set 7
Section 3	*Bars 61–90*	set 11 set 14 set 15		set 12	set 13
Section 4	*Bars 91–120*	set 16 set 18 set 19 set 20			set 17
Section 5	*Bars 121–126*	set 21			

It can be seen here that the overall structure of the piano part – i.e. the 21 sets of units which are notated – can be divided into five sections. The first four sections each contain five sets of units (25 units in each section), with the last section containing only set 21. Each section also contains 25 of the replacement pitches, although the placing of these replacements is not spread evenly over each set. Whether a particular set has more or fewer replacement pitches has been determined in conjunction with

Knaifel's aim of creating either tonal ambiguity within each section or restoring modality. Sections one, three and four move from the latter towards greater ambiguity, then shift back again, with the initial set in each case having fewer replacement pitches than those that follow. Section two again moves from the diatonic, but then waivers between lesser and greater ambiguity, whilst section five starts again as being diatonic in nature, but contains no more notated sets.

Whilst these shifts in tension are a primary strategy throughout the whole episode, the vocal line also plays a role in emphasising both stasis and this shift in tension. The main role of the vocal line is therefore to accentuate the diatonicism and to be the antithesis of what is tonally ambiguous. In achieving this, the vocal line maintains its modality throughout, as can be seen in the score example in *Appendix K*. The line itself can be divided into several units, all of which are built upon very similar rhythmic motifs. Each unit is either a rhythmical repetition of the first unit, or contains a slight modification in the length of its final note. As indicated earlier in *Figure 3.25*, the first phrase of the text[148] is constructed from two units that both combine to create an overall tonal appearance, the replacement F♭ in the piano, when in alignment with the E♭ in the voice, produces a dissonance that is resolved a bar later when a new replacing pitch of E♭ in a different register of the piano part is aligned with the vocal pitch.

What is apparent is that the level of tension is always at its greatest when it is in direct correspondence with those parts in the narrative where the level of conflict between the characters is at its highest, namely near the end of each of the five sections in the text. Here atonality is used in a semantically specific context.[149] All text sections begin with a neutral setting, which in turn corresponds with the tonal appearance, which is greatest at the beginning of each musical section in which sets have fewer replacement pitches. Richard Taruskin discusses the 'academic despiritualization' of atonality at the beginning of the sixties, when, having lost its specificity and become a scholastic hyper-rational device in the West, it was nevertheless still in the stages of spiritualization in the Soviet Union, and thus maintained its 'aura of the sublime

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[148] 'One day a big gobbler was strutting along.'
[149] Knaifel has divided the eight verses of the text into five sections according to levels of narrative activity.

[which] purges and terrifies' (Taruskin, 1997: 358). In this sense, atonality – isolated from the larger context which is essentially tonal – can be seen only as an antipode; as a kind of symbiosis with modality. Both represent different (and opposing) topoi – reconciliation verses confrontation, good versus evil, etc. – reflecting the narrative in question. Both therefore have metaphysical attributes that go beyond the stylistic and technical properties that are normally associated with them.

As regards the figurative dimension, Knaifel again intends to convey, primarily through the use of satire, the inner attitudes of the two characters. These are deemed by Knaifel (and indeed Levin) to be unjustifiable stubbornness alongside a lack of perception – of which Knaifel states that 'It appears to be a humorous situation. We can mock these two characters for their lack of insight and for the blindness to the realities and important matters and values in life. But actually it is serious. We are all in this situation: each and every day, we waste valuable time. We see what is in front of us, but rarely do we see the glorious possibilities and opportunities for living and for freedom that are presented'.[150] Here, Knaifel's comments give some indication of a second trope, the use of metaphor. Whilst similar to the above in that the specific and the anthropomorphic masks the human condition, this differs somewhat in its more sombre undertone as well as in its contextualization, with Knaifel further stating that 'Levin wrote this text under the [totalitarian] regime […] the message here was and still is, for us all to separate banality from the wider and more meaningful essence; to separate absurdity from truth. Again, this is serious and while it relates to each and every one of us, it is perhaps more applicable to a Soviet situation'.[151]

The 'installation' stage is again created here in the fact that satire functions using two distinct types of meaning: one which is apparent, the other which is hidden from the protagonists but known by the audience who are outside the work. It is characterized, as mentioned, by the notion of markedness, the hidden meaning having a higher value than the apparent meaning. In most cases, the tension between the two is resolved in that the protagonists recognize their folly, although clearly that is not the case within this particular context. It relies on there being a set of accepted norms – this relying on

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[150] Alexander Knaifel: Interview with author (Interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.
[151] *Ibid.*

the receiver's inter-textual understanding – of which the audience is aware and agreed. The protagonist's failure to live up to this set of norms is the source of ridicule. Within this context, therefore, Knaifel creates a distortion of what are specifically musical norms. He achieves this through the use of: a) musical redundancy within the minimalist context; b) quantitative methods, i.e. the use of repetition; and, most prominently, c) the use of exaggeration. Here, the use of rhythmic continuum – the repetition in intervallic structure as well as the motivic pattern itself – all function in what Savenko calls 'a collision of perpetual expectation' (Savenko, 1997 [1996]: 182). The fact that there is simply no 'exploitation' or 'resolution' becomes in this context, the greatest distortion of all.

Movement III – Wickie-Wackie-Wookie (4) and A Green Tale (5):

Turning to the third movement, we can start from the premise that this is fundamentally different in its approach to meaning. Here, Knaifel takes a much more syntagmatic approach to the construction of meaning and to the techniques and strategies that he employs to both convey and obscure that meaning. As will be seen, he is far more concerned in this particular context with semantic inter-relationships within the symbolic web, with the web's structural, sequential and indeed, intra-textual dimensions, than with semantic inter-relationships which go outside and beyond the web, i.e. the inter-textual. In this, he engages (albeit briefly and unknowingly) with Saussurean notions and techniques whilst at least in part still utilizing the Peircean and post-structuralist concepts and strategies that were employed more exclusively above.

There lies at the heart of this new approach the fact that his actual construction of the semantic syntagmatic axis is more complex and involved. As already mentioned, the movement's two constituent episodes (4 – *Wickie-Wackie-Wookie* and 5 – *A Green Tale*) are not only coupled on the narrative figurative level as is customary, but also, unusually, on the narrative literal level. Here, as well as in movement five in which episodes eight (*A Winter's Tale*), nine (*Mr Snow*) and ten (*Bull Calf*) are again coupled on the literal level, Knaifel creates on the literal syntagmatic axis not only a sequence of semantically individual, unrelated and self-contained smaller unit paradigms (A and B, or in the case of movement five, A and B and C), but also one extended medium unit paradigm that, by default, encompasses the smaller units: i.e.

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[A+B] or [A+B+C]. As also mentioned, he again in both cases employs a very specific coupling technique: the use of the dream as a narrative device in which events recounted in the latter smaller paradigm(s) function as the dream that the character in the initial paradigm (A) is experiencing. Speaking of this technique Knaifel states that 'this [episode 4] is like a short lullaby, leading into a dream'.[152]

What is significant in both cases is that this particular coupling technique not only produces extended and additional intra-textual meanings by way of plausibly conjoining two otherwise separate narratives, but more crucially classifies these sets of significations into two distinct identity types and emphasizes the difference and, indeed, opposition between the two. If we examine how the extended 'dream' narrative is constructed, we can see that Knaifel, regardless of the semantic content within each episode – and indeed, regardless of how many episodes are included in each movement – creates a generic 'dream' syntagm: a very specific, two-unit paradigm, i.e. [I + II]. Here, the segmentation of the signification intended is crucial: unit I encompasses all the sets of significations that relate to the character whilst in a conscious state, prior to and including the process of, falling asleep, whilst the second unit (II) encompasses all the sets of significations that relate to the character in an unconscious state and/or to the dream itself. When viewed structurally, the 'dream' syntagm inherently relies upon opposition rather than any logical relation in that the first unit, again regardless of its specific semantic content, is contextualized by the wider concept of 'reality', whereas the second involves, by contrast, the depiction of a virtual existence; the representation of the unfolding of a personal and psychical process which results in the formation of a so-called 'non-reality'. Although this is not stated explicitly, Knaifel is clearly making the distinction here between the 'Wirklichkeit' and the 'Realität'; what Freud describes as 'material reality' and 'psychical reality' (Freud: 1926 [1900]: 620), a concept that divides the mind into the conscious (*ego*) and the unconscious, with the latter being further divided into the *id* (instincts and drive) and the *superego* (conscience). Propagating a vertical and hierarchical structure to define human consciousness, Freud makes the distinction here not only between the conscious mind and the unconscious, but between the

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[152] Knaifel, A. as cited in Performance Note 12: *A Silly Horse*; 1981.

conscious, unconscious and the preconscious, thereby placing an emphasis upon the psychical process between these two opposing state of being.

Examining this third movement in detail it thus becomes clear that the medium unit paradigm in question, the coupling of episode four, *Wickie-Wackie-Wookie* with episode five, *A Green Tale*, has been constructed according to this new and very specific syntagm, first in terms of semantic structure and second, by default, in terms of opposition. Narrative events intended within episode four clearly correspond with unit I, with the notions of consciousness – including that of the psychical process – and in a wider, more abstract context, with the notion of 'reality'. Those in episode five therefore correspond with unit II, i.e. with the concept of the unconscious state.

If we focus first upon *Wickie-Wackie-Wookie,* Knaifel aims to convey three distinct sets of meanings: a) those denoted by Levin's original linguistic signifiers which he employs in full and without modification on the neutral level; b) his own additional significations relating to the concept of increasing drowsiness; and c) the concept of 'reality'. Examining the linguistic signifiers employed as shown in *Figure 3.28*, it becomes clear that whilst the notion of conscious is denoted (by Levin and therefore, also by Knaifel), the concept of sleep – i.e. of increased drowsiness and/or loss of consciousness – is not. Only five distinct concepts are signified either explicitly or by means of inference by the original linguistic signifiers. These are:

i) The existence of the mouse (female) and her actions;
ii) The existence and (dilapidated) state of the house in which she lives;
iii) The existence of the cat (male) and his actions;
iv) The notion of 'catness' in relation to being the natural predator of mice;
v) The notion of the cat waiting to pounce upon the mouse.

Crucially, no reference to sleep or to the notion of ensuing unconsciousness is given within Levin's original text. Furthermore, in contrast to these notions, the ellipses indicated within the final phrase imply that the cat has finally pounced and caught the mouse; that is to say that the narrative has reached a point of closure.

Figure 3.28: Linguistic signifiers as Constructed by Levin and Employed by Knaifel
in Wickie-Wackie-Wookie*:*

Wickie-Wackie,
Wickie-Wackie,
Wickie-Wackie-Wookie,
Wickie-Wackie,
Wickie-Wackie-Wookie Mousie,
Has built herself a little housie.
With a roof? No.
With windows? No.
No walls, no floor, but just a door.
Wickie-Wackie-Wookie,
Yet, oh how cosy is the housie
Of Wickie-Wackie Wookie Mousie,
Wickie-Wackie-Wookie Mousie.

Wickie-Wackie-Wookie Cat,
Just purrs as he lies on his mat.
There are no words. It sounds quite flat,
But that old cat knows what he's at.
Wickie-Wackie-Wookie.
He purrs and rubs his paws, pat-pat,
Wickie-Wackie-Wookie,
Wickie-Wackie-Wookie,
Wickie-Wackie-Wookie,
Wickie-Wackie,
Wickie…

Key:

Pure Index
Cardinal Functions
Catalyser Functions

*Figure 3.29: Narrative Events within Episodes Four and Five, Segmented into
'Dream' Syntagm Units I and II:*

Movement III	*Unit I – Consciousness*	*Unit II – Unconsciousness/Dream*
Plot summaries	Episode 4: *Wickie-Wackie-Wookie* *Mouse lives in a (non-existent!) house. Cat waits to pounce.*	Episode 5: *A Green Tale* *The Green family (mother, father and two daughters) go to visit grandmother on a day trip by coach. Son travels to the same destination by pony. All clothing and objects referred to are green. All family members return home by train.*
Concepts denoted by original linguistic signifiers	• The mouse and her actions • The existence and state of the house • The cat and his actions • The notion of the cat as predator • The notion of the cat waiting to pounce…	• The concept of family • The concept of a journey • The concept of the colour green • The concept of transport
Concepts denoted by Knaifel's musical signifiers	• The concept of increased drowsiness • The concept of the cat falling asleep	• The notion of a train journey • The notion of temporality; of the passing of time from beginning to end.

As such, Knaifel provides an alternative ending to the narrative: that of the cat, tired of waiting, gradually falling asleep, with this being denoted by his own musical signifiers rather than those denoted linguistically by Levin, as indicated above in *Figure 2.9*. In this, Knaifel supplements the original narrative with the significations necessary for the first unit of the 'dream' syntagm to function effectively. Whilst episode five clearly functions as 'the dream' itself, Knaifel's intention here is to signify not the narrative events depicted by Levin, but moreover 'unreality' and opposition, thus emphasizing the semantic connection with the preceding episode. Again, as will be seen, this is attempted exclusively through musical means, with

there being a clear divide in semantic function in this context between language and music.

An analysis of episode four shows that it functions therefore as a depiction of diminishing consciousness and acuity in which Knaifel attempts to induce a soporific effect upon the receiver through what is seemingly a 'suspension' of time. First, this is attempted through a number of methods that work collectively, with the majority of them appearing within the first eight bars of the episode. As can be seen in *Figure 3.30*, the musical text, which comprises 41 bars in total, is marked with an unusually slow tempo of crotchet = 38. From the outset this creates the impression of (and therefore alludes to the notion of) listlessness. This is highlighted by a noticeable reduction in what is, by direct contrast, a lively tempo in the preceding episode (crotchet = 132). In addition, the dynamic level of the episode is marked as *pp sempre*, thus alluding to the notion of calm and, as such, presupposing a context for sleep.

Figure 3.30: Bars 1 to 8 of Episode Four:

Next, the texture, as can be seen throughout the two-page score example in *Appendix K*, is distinctly sparse, interspersed with frequent and protracted lengths of non-activity. This can be regarded not as a means of reinforcing material as was previously the case in relation to 'audible silence', but as a means of reinforcing the temporality

engendered and alluding to the passing of time. In this, disengagement takes on a different (and indeed contrary) signification: that of the *elimination* of spatial, temporal and actorial presence, thus forcing the receiver to 'wait' for the return of any activity. In this, Knaifel states that the text should be sung 'tenderly, radiantly, slightly mysteriously, feeling the inner beat of the sixteenths'.[153] As such, the receiver is intended to intone the duration of the time taken between events, whilst carrying the internal modalizing process with them on towards the next point of engagement, which, when emphasized by the lethargic tempo, also appears to prolong the waiting period.

Third, there is the fact that the vocal line, as also seen in *Figure 3.30*, is constructed from a single Basic Unit of three pitches and consisting of a descending major third followed by a rising and falling major second. The unit itself is not intended to have any semantic association; rather it is gestural in that meaning is intended to be derived from its usage rather from the musical properties it encompasses. The unit is extended in bar 5 so as to incorporate an increase in the length of text, but otherwise remains identical in pitch, intervallic structure and orientation. First, its character typifies that of a lullaby in its primitive features: a limitation in pitch, a restriction in intervallic structure and a constant reiteration of the tonic note. All of these enhance its accessibility and, as such, allow it to function connotatively as well as pragmatically in that the receiver associates its features with the notion of sleep whilst responding in assimilation to its soporific effect. What is significant, however, is that this unit (regardless of its differing lengths) is repeated without deviation or development, thus emphasizing its character and, likewise, its association and effect. Moreover, it creates a sense of stasis as the receiver focuses on the succession of identical events in time, rather than upon those which differ. This is compounded by the unit's rhythmic continuum, which emphasizes this equivalence, as opposed to emphasizing the motion that is seemingly derived from the succession of varying pitches within a wider intervallic structure, as was the case within episodes one and two.

These techniques are further reinforced by the fact that the first word of the text 'Wickie-Wackie-Wookie' has been segmented: each component being reinforced through repetition and then added to gradually, so as to draw out its temporal space

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[153] *Ibid.*

before completion. An interruption in between these segments by the insertion of the piano part further extends the time that is taken, but moreover forces the receiver to anticipate what follows, thereby extending psychologically – relative to his or her awareness of what is occurring within it – the duration that is perceived to be taking place. Speaking of this psycho-acoustic phenomena, although in a different and universal context, Martin Esslin states that 'It is in the act of waiting that we experience the flow of time in its purest, most evident form. If we are active, we tend to forget the passage of time, we *pass* the time, but if we are merely passively waiting, we are confronted with the action of time itself' (Esslin, 1980: 50).

As can be seen in the second section of the episode (bars 9 to 16), shown in *Figure 3.31*, this repetition continues. Yet in doing so it becomes actively disassociated from the text, which now develops in narrative. Here, as before, the unit is either extended or reduced to accommodate each length of phrase, but its pitch, intervallic structure and orientation remain constant. This is in contrast to the text, which has progressed from merely identifying the subject to delivering action. Although at this point a small musical development takes place – that of an anacrusis occurring in the phrases where the action occurs – the material itself remains firmly and identifiably static, thus retaining its association with the word 'Wickie-Wackie-Wookie' as initially established in bars 1 to 8, and in no way representing any other text or meaning. This is significant for two reasons: firstly in that the continual repetition of the unit and the prolonging of the static quality produced is clearly intended to be the predominant musical feature in the episode, with its associated drowsiness therefore far outweighing any other narrated event. Secondly, the accompanying of the unit with the word 'Wickie-Wackie-Wookie' – whilst not directly depicting a mouse through denotative methods – becomes nevertheless a signifier in itself and, as such, plays a role in the depiction of character.

Figure 3.31: Bars 9 to 16:

The piano part in both sections (bars 1 through 16) clearly originates from the original unit and as such is also intended to be associative. As can be seen in bars 1 and 2, the descending major third from the initial duplet (B♭ to G♭) is restated in the piano part, a strategy that carries a dual function in that it reinforces the material and its effect. Conversely, however, in being cut short, it also reinforces the length of time taken in which the remaining component would otherwise have occurred. This is further compounded by the 'depressing of the right pedal to the end of episode five',[154] which prolongs the final note of each duplet momentarily, thus encouraging the receiver to focus on its gradual disappearance, and so extending even further in psychological terms the duration perceived; this already being focused upon as a result of the interruption to the vocal line as mentioned.

This piano part – whilst functioning here in relation to temporality – has a further function in depicting oncoming sleep. As can be seen again in bar 4 (*Figure 3.30*), the same duplet is restated an octave higher, indicating that the mental state has ascended to a 'higher plane' and thus symbolizing a gradual loss of consciousness. Whilst still maintaining the stasis created through repetition of the same intervallic structure and pitch class, an extended portrayal of 'ascension' is constructed: first, from bar 6, at

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[154] Knaifel, A. as cited in Performance Note 15: *A Silly Horse*; 1981.

which the duplet is raised a perfect fifth above its original placement, rising an octave above the original at bar 8. During section two at bar 10 – where the text starts to deliver action – this process begins again: the duplet is raised a major third, then lifted again to the dominant position two bars later at bar 12. This is followed by a further rise, up a minor third at bar 14 to the position of a minor seventh, then raised a further major second at bar 16, an octave above the original. This sequence follows an orientation that ascends the harmonic series, itself symbolic of rising to a 'higher plane', whilst reiterating and surpassing the pitches employed during section one. Whilst new pitches are gradually introduced due to the diatonic nature of the material, the slowness in tempo, the consistency in intervallic structure and rhythm of the duplet, as well as the stasis of the vocal line means that no tension is ever created, with the exception of that briefly in bar 14, as a result of the minor seventh.

Knaifel refers to the fact that this appearance of chromaticism indicates a change in the character's psychological state. This condition is also suggested in that the events narrated become increasingly nonsensical as the cat witnesses them through increasing delusion as sleep starts to take hold. Knaifel states that 'the music indicates a loss of reality … a loss of awareness as to her [the mouse's] surroundings. I don't know whether it is clear or not but contextually, there is a new dimension, a wider sense of "un-reality"; and "external reality" starts to take over'.[155] From this point onwards, the balance between the stasis creating the temporal 'suspension' and the rising pitch classes that depict oncoming sleep begins to shift as small modifications are increasingly made to the pitch, thus suggesting a state of increasing hallucination. This can be seen first in bars 17 to 24 (*Figure 3.32*) whereby a more soporific state is depicted by a consistent rise in pitch that occurs more rapidly and by means of smaller intervals. As seen in bar 17, the pitches in the piano part (having returned to their original placement of B♭ and G♭, an octave above) rise by one tone – a modification that is then restated in the vocal line, which until now has remained constant. This procedure – and indeed a reversal in role as the vocal line now reiterates the piano part – is repeated with both parts rising in succession in bars 19 and 20, and again in bars 21 and 22. On each occasion the rising of one tone indicates a further increase in this psychological state.

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[155] Alexander Knaifel: Interview with author (Interpreter: Anna Knaifel); 22nd December 2003, St. Petersburg.

Figure 3.32: Bars 17 to 24:

In bar 23, however, the depiction of character interrupts this occurrence. Here, the unit (vocal line), having risen to an E, C and a D, is restated an octave lower, thus symbolizing a change of subject. Whereas the narration has until now been in the first person, i.e. the point of view of the mouse (however nonsensical) as perceived by the cat, here the narration switches to a third person who observes both mouse and cat, as the higher unit that accompanies the text 'Wickie-Wackie-Wookie Mousie' at bar 22 is replaced with the lower, accompanying the text 'Wickie-Wackie-Wookie Cat'. Whilst again not employing methods that are directly denotative, this endorses the fact that the previous (and continuous) stating of the original unit (B♭, G♭ and A♭) when accompanying the text 'Wickie-Wackie-Wookie Mousie' was in fact functioning as a signifier (with its association having now become more apparent), whilst simultaneously through its lack of animation also conveying sleep.

From bars 26 onwards, as seen in *Figure 3.33*, below, the balance between stasis and depiction of character shift even further, with the pitch now ascending chromatically, thereby altering the diatonic nature of the material. Here, Knaifel extends his earlier strategy of associating chromaticism with the depiction of delusion and hallucination (although now narrated in the third person). Again, the vocal line reiterates the piano by descending an octave, then rising a semitone in succession. At bar 31, both piano and vocal line rise again one tone, with this ease in tension indicating that sleep has finally taken hold. At bars 33 and 34 both parts rise a further semitone, thus indicating the entering of a dream. Here, the material becomes increasingly static and ascetic,

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with the pitch having now risen sharply by a major third: the piano part at bar 37 is combined and sustained as the unit (vocal line) is gradually replaced by non-activity. In bar 40, the pitches of the final chord in piano rise again, ascending an octave in the lower note, with an added major third in the upper, thus depicting a final ascent to the 'higher plane' and beyond.

Figure 3.33: Bars 25 to 41:

As mentioned, episode five, *A Green Tale*, is presented as the dream of the cat in episode four and in this context the sounds employed are intended to reflect a 'fantastical' state of mind. Knaifel uses 'non-musical' sound in a connotative capacity, where the depiction of character and action is intended. He also uses role-

play through present tense performance in order to deliver the sounds themselves. In this, the narrative itself provides not only a framework, but also the rationale for their use and intensification.

In brief, the narrative centres upon a journey taken by the Green family to visit a relative. Whereas the majority of the family travel by coach, the youngest son travels by pony and returns by train. Whilst this is of little significance, the concept of a journey and the motion that is alluded to provides the basis for the central sound focus of the episode: a continuous rhythmic ostinato marked by a fast tempo of crotchet = 160, which although static in identity and having no development in relation to pitch, continues across form and time and as such gives the impression of forward motion. As seen in bars 1 to 3 (*Figure 3.34*) this rhythmic component comprises a single triplet that is repeated either in sets of four as stated, or fragmented according to either the number of syllables in the text or in relation to the type of sound employed. Whilst functioning as a static background and accompaniment to the text, the ostinato itself is simultaneously 'foregrounded' in two ways: first by its prominence as a continuum in the absence of any other 'musical' event, and secondly through the unusual 'instrumentation' employed by the pianist: that of '*con palmi delle mani*' or 'whispering hands', of which Knaifel states that 'this effect is produced by rubbing hands together backwards and forwards to the rhythm marked'.[156] Whilst the resulting sound is not notated as a definite pitch, and cannot be identified accurately in terms of a specific frequency, it does however produce what is unmistakably a 'medial' pitch, which in the case of the only recording available[157] can be given as approximately a B♮.

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[156] Knaifel, A. as cited in Performance Note 16: *A Silly Horse*; 1981.
[157] *A Silly Horse*, Megadisc: MDC 7844.

Figure 3.34: Ostinato Stated in Full (bars 1–3):

Зелёная история **5** A Green Tale

Whilst different sized hands will produce a higher or lower frequency, Knaifel utilises this by also incorporating into the episode an identical sound of a different (and again unspecified) frequency. In bar 5 (*Figure 3.35*), the singer is instructed to 'rub only her fingers together (giving a slightly higher sound)':[158] a contrast that is reinforced throughout the majority of episode in that both parts continue in alternation, and as such are never heard in combination until momentarily at bar 34, and again in bars 56 to 59. What is apparent is that the rhythmic impetus created by the ostinato is never interrupted: its function as a connotative device is maintained, as is the continuum, thus ensuring that at all times the rhythmic component remains a static element as well as a distinct and focused event. In this, both parts function as a single device. Together (as alternating) they aim to create the signification intended, whilst on an auditory level they are intended to be separate and individually distinctive. This distinction is itself magnified due to the sustaining of the frequency previously heard, as well as the seamless switching between the two, of which Knaifel states that '[the performers] should keep as closely as possible to … the passing of rhythms from one line to another'.[159]

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[158] Knaifel, A. as cited in Performance Note 17: *A Silly Horse*; 1981. The slightly higher sound, I estimate, to be a quarter-tone higher than that of the approximate B natural on the aforementioned recording.
[159] *Ibid.*

Figure 3.35: 'Whispering Hands' Produced by Pianist and Singer (bars 4–6):
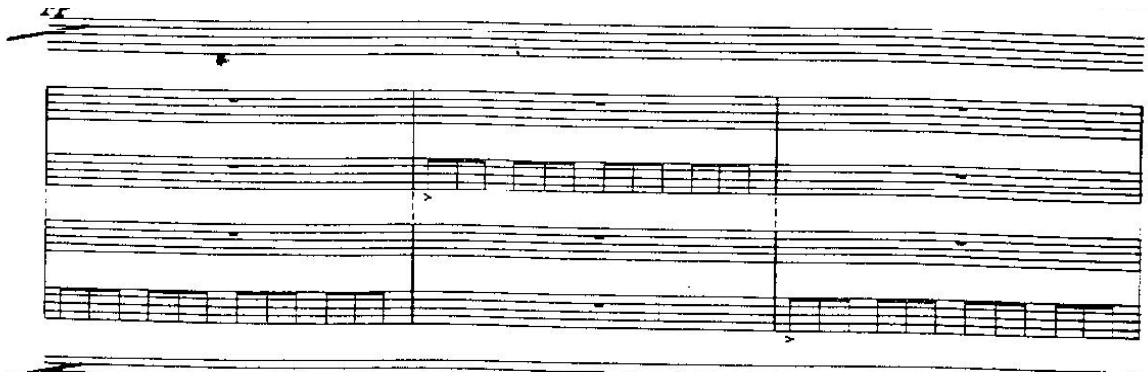
In addition, Knaifel introduces a different type of sound in relation to the delivery of the text. As seen in *Figure 3.36*, an additional part is introduced at bar 9, defined as '*sussurrando*' – 'whispering with the voice'. Here, the connection with the previous two sound types is obvious, although the sound produced is again distinctly different. Here, all three parts pass in alternation, as seen, for example, in bars 10 and 11 (*Appendix K)*; again the narrative function of the ongoing rhythm is maintained, whilst the distinction between the parts leads to a more attuned perception as different levels of subtlety are at play. Whereas the 'whispering hands' differ in frequency to each other, but not in timbre, the 'whispering voice' – performed by the soprano – is parallel in frequency to the female (her own) 'whispering hands', but yet differs in timbre.

Figure 3.36: Introduction of Female 'Sussurrando' (bars 7-9):

Finally, the role of the 'whispering voice' can be seen as that of a 'dramatis personæ', in the sense that it performs those parts of the text that identify a female character. What is significant, however, is that the text being whispered is almost indecipherable – purposely so – due partly to the quiet dynamic level (marked until bar 55 as *pp*) at

which the whisper is performed, but moreover to the exaggerated pronunciation with which the soprano emphasizes every syllable in accordance with the rhythmic stress of the ostinato, doing so at a fast tempo. In this, signification from the text ceases to be important; the intended focus is now upon the poesy of the sounds produced – each syllable creating a new and different nuance to the timbre already created by the whisper itself.

Movement VI – Jo Bill (11):[160]

Now we turn to the sixth and penultimate movement which, as mentioned, is the last to be examined here. This differs somewhat from any other in that it functions as the work's dramatic (as opposed to semantic) centre. Having Man as its dominant (and indeed, only) character, its figurative dimension involves the notion of the grotesque. In this, Horatian satire is exchanged for the more powerful Juvenalian satire, with Knaifel's aim being to damn rather than to mock or ridicule. As indicated in the table of correlations (*Appendix F*), the movement's constitute paradigms (episodes eleven and twelve) have no musical connection with episode twelve being almost entirely devoid of the use of conventional pitch, although both episodes are conjoined *physically* by a specific gesture, the striking/depressing of the piano pedals, instructed in bar 98 of episode eleven,[161] and then sustained until the fourth bar of episode twelve. This pedal action is entirely independent from any production of sound on the keyboard, and denies the use of any common, unifying musical properties or significations resulting from it. The gesture itself, semantic in its usage, is employed primarily in relation to episode eleven, and has been constructed to convey a very different set of significations when it appears within episode twelve, accompanied by a different set of linguistic signifiers.

Second, both episodes encompass entirely different types of signification. The former aims to convey a complex array of partly literal, partly rhetorical modes of discourse relating to Levin's text, in addition to concepts that are not only independent of the

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[160] Whilst the title of the episode as given in the score (in Russian) is 'Jo Bill' – this taken from Levin's original and employed consistently by Knaifel throughout – its English translation printed alongside is given as 'Jonathan More': the surname having been altered so as to comply with the intended rhyme scheme, thus rhyming (in English) with 'swore', 'before', etc., as can be seen in *Figure 3.37*.
[161] The instruction is given as 'striking both pedals with maximum force and simultaneously depressing them (as if "destroying" the singer's voice).'

given linguistic signifiers, but in some cases are actively contradictory to them. As will be seen, synecdoche is employed to convey *more* than what can be communicated by the linguistic signifiers alone. Conversely, in episode twelve, the significations intended are extremely limited. Whilst these are again both literal and rhetorical, the episode's function is primarily sonic rather than semantic, with the signifiers themselves operating as indexes rather than having numerous intended interpretants. Whilst episode eleven incorporates not only a wider range of strategies for discourse than any other episode but also the greatest array of non-musical methods, including extended performance roles, visual means and choreography, episode twelve exhibits the minimum of strategies possible, with no new strategies being employed.

This may suggest that a certain hierarchy exists within the movement; that episode twelve possess far less of a semantic *value* than its predecessor, as intended by Knaifel. This, as well as the fact that it offers no new and further strategies for discourse, presupposes that it is of lesser interest within the aims of this research. What becomes apparent, however, is that it has a very specific and unique structural function within the work. It serves to highlight not only the semantic complexity and the types of signification employed in the previous episode by means of negation, but also the significations themselves.

In examining episode eleven, Levin's original text (its literal translation is given in *Figure 3.37*, below) consists of a single eight-lined verse comprising four rhyming couplets, which can be segmented[162] based on semantic criteria to create two distinct paradigms. The first (lines 1 to 7) is concerned with presenting the narrative subject, a man named Jonathan Bill and recounting a list of his past activities (character and action); the second (line 8), emphasizes his presence and identity and informing the receiver that he enjoys eating jam[163] (character and emotion). The capitalisation of the word 'THIS' is deliberate as specified in the score (existing both in the Russian text and in its English translation).

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[162] In segmenting the literal English translation, the rhyme scheme is not evident.

[163] In Levin's original text, the Russian word 'compote' is employed: the literal English translation of this being 'jam'. Similarly as before, the English translation printed in the score is given as 'tea', again in compliance with the rhyme scheme, but also, perhaps, to 'anglicise' the character's favourite pastime, in light of the English tradition of drinking tea!

Figure 3.37: Linguistic Signifiers Employed within Episode Eleven:

Paradigm I (Character & Action)	Paradigm II (Character & Emotion)
Jonathan Bill, who in the Black forest, *Jonathan Bill, who bought himself last year, a kangaroo,* *Jonathan Bill, who collected corks in two trunks,* *Jonathan Bill, who fed dates to a bull,* *Jonathan Bill, who treated his left eye with barley,* *Jonathan Bill, who taught goats how to sing using notation,* *Jonathan Bill,* *who swam to India to visit his aunt of Trot,*	**SO THIS is Jonathan Bill who himself greatly loves jam.**

Key:

Cardinal Function
Informative index

Clearly, Levin's intention here is to convey parody in providing merely a recount of nonsensical activities, followed by a denouement that suggests that there is nothing more substantial to this character than his frivolous whims and fancies. This is achieved through the excessive repetition of the character's name, by the fact that, in contrast, no additional or contextual information concerning this character is given, as well as by the use of present tense in the final line, thereby emphasizing his continuing enjoyment of a seemingly meaningless pastime. Knaifel, however, intends to convey a very different set of significations, aiming to convey four separate and increasingly malevolent aspects of the character in question, as shown in *Figure 3.38*, below. This is achieved in the first instance through the modification of the linguistic signifiers, as shown in *Figure 3.40*, overleaf, whereby the signifiers in bold indicate Knaifel's supplementation to the text.

Figure 3.38: Range of Significations Intended by Knaifel within 'Jo Bill'*:*

1. Character as central subject: Jonathan Bill	Presented by Knaifel as an entity rather than as an identity. As with Levin, no character detail is intended.	Character presented as increasingly grotesque.

Drama of situation increasingly conveyed. |
2. Character trait – eccentricity.	Presented as a negative quality and without parody.	
3. Emotion of character – love (of jam) (obsession)	Presented as a negative emotion and without parody. Intensity of emotion not conveyed by original linguistic signifiers.	
4. Emotional, psychological and physical breakdown of character	Significations not conveyed in original text.	

Figure 3.39: Range of Strategies Employed by Knaifel within 'Jo Bill'*:*

Signification	*Strategies*
Character as subject	Denotation: use of Basic Unit
Repetition of unit
Correlation between linguistic and musical signifiers
Use of negation
Character trait: Eccentricity	Register and Intervallic structure of unit
Tension created by duration of pitches involved
Performance of unit: dynamic range and timbre
Repetition of unit
Correlation between musical and linguistic signifiers
Character Emotion – Obsession	Use of female/male performance roles
Repetition of linguistic and musical signifiers
Use of quotation as metaphor
Use of partial quotation as metaphor

	Repetition of musical signifiers
Emotional, psychological and physical breakdown of character	Reduction of units Performance aspects: Dynamic range, breathing, Non-musical aspects: Hammering of piano pedals – denotes physical and emotional collapse of character Use of synecdoche

In reflecting the two semantic paradigms present in the text, the episode (the most 'minimalist' of the fifteen) is, as in *A Simple Tale*, constructed textually in two halves. The first recounts the activities of the character and, as such, emphasizes his eccentricity, with the second half consisting of a repetition of the phrase 'he just simply adored his tea', thus emphasizing his obsession. Here, the linguistic signifiers use past tense, to subtly imply the demise of the character that occurs at the end of the episode. The character's love of jam is not treated as parody, but as obsession, with Knaifel's aim being here to highlight the negativity of the situation.

On a neutral level, the episode is structured in two sections, both of which are scored almost entirely for solo soprano. Dealing with the vocal line first, section one has been constructed to represent first the very notion of the subject, Jonathan Bill, as a given entity. Each half consists of phrases of differing lengths, vocalized with no piano accompaniment, and each is constructed from a single Basic Unit comprising two pitches – A♯ and D♯ – positioned either a perfect fourth or fifth apart, with the D♯ repeated at the octave as can be seen in the score example in *Appendix K*. This Basic Unit – clearly diatonic in nature – is repeated continuously throughout the episode with slight modification in that the initial A♯ is repeated where necessary to accommodate an increased number of syllables in bars where the text is longer, as shown in the table in *Figure 3.40*, below.

Figure 3.40 – Comparison of Original Russian Text, English Translation and Text as Modified by Knaifel (with translation):

Jonathan Bill – Original Russian text – Vadim Levin (1969)	*Jonathan Bill* – Literal translation of Levin's text by Tara Wilson (2010)	*Jonathan Bill* – Russian libretto as employed by Knaifel throughout the score (1981)	*Jonathan Bill* – English translation of libretto by Fainna Solasko (1981)
ИСТОРИЯ О ДЖОНАТАНЕ БИЛЛЕ Джонатан Билл, который убилмедведя в Чёрном Бору, Джонатан Билл, который купил в прошлом году кенгуру, Джонатан Билл, который скопил пробок два сундука, Джонатан Билл, который кормил финиками быка, Джонатан Билл, который лечил ячмень на левом глазу, Джонатан Билл, который учил петь по нотам козу, Джонатан Билл, который	<u>The Tale of Jonathan Bill</u> Jonathan Bill, who in the Black forest, Jonathan Bill, who bought himself last year, a kangaroo, Jonathan Bill, who collected corks in two trunks, Jonathan Bill, who fed dates to a bull, Jonathan Bill, who treated his left eye with barley, Jonathan Bill, who taught goats how to sing using notation, Jonathan Bill, who swam to India to visit his aunt of Trot, **SO THIS is Jonathan Bill who himself greatly loves jam.**	Identical use of text – but repeats and/or expands part of the final clause: **'ТАК ВОТ этот самый Джонатан Билл очень любил компот'** ['SO THIS is Jonathan Bill who himself greatly loves jam'].	<u>Jo More</u> Jonathan More, The same one that swore He'd killed a whale in Fair Wood, Jonathan More, Who'd never before Bought anything that was good, Jonathan More, Who had a great hoard: Two big chests full of corks, Jonathan More, Who rode to the door On a bull just for larks, Jonathan More, Who just couldn't ignore A sty that ruined his good looks, Jonathan More, Who sat on the floor With a goat, reading books, Jonathan More, Who found it a bore Visiting friends by the sea – **Why he, why this very Jo More,**

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уплыл в Индию к тётушке Трот, - **ТАК ВОТ** **этот самый** **Джонатан** **Билл** **очень любил** **компот**.			**Why this very** **Jo More,** **Jonathan** **More,** **He just simply** **adored,** **He just simply** **adored,** **He just simply** **adored,** **He just simply** **adored,** **He just simply** **adored his tea.** **He just simply** **adored,** **He just simply** **adored,** **He just simply** **adored,** **adored,** **He just simply** **adored,** **He just simply** **adored,** **He just simply** **adored,** **adored,** **Adored,** **adored,** **adored,** **adored,** **adored,** **He just simply** **adored,** **He just simply** **adored,** **He just simply** **adored,** **adored,** **Adored,** **adored,** **adored,** **adored,** **adored,** **Adored,** **adored…**

Again, as in *A Simple Tale*, the pitches employed are not directly intended to depict the text, with their repetition having a symbolic function. As previously with the word 'trot', the words 'Jonathan Bill' are emphasized by repetition throughout the first section, although this strategy has now been extended further in that the character itself is now depicted through musical expression and emphasized through continuous repetition. In this, Knaifel has significantly reduced the pitch material in the unit in order to highlight one pitch in particular: the lower D♯, with the shortened duration of every other note being in direct contrast to its prolonged duration. This D♯ itself becomes symbolic of the violent nature of Jonathan Bill, with his mounting insanity being depicted first through the relentless repetition of the note itself and second through the musical effects that are applied to it. During this first section, when the linguistic phrases which recount the activities of a lesser significance are juxtaposed with the repetition of the words 'Jonathan Bill', the D♯ increases in length with each repetition of the character's name, with the vocal effect employed directly illustrating his personality. Knaifel states that 'the deliberate lowering of the singer's tessitura and the need for her to display a dramatic quality untypical of a light soprano should intensify the violence of the tale'.[164] Added to this is the sudden change in dynamic range whenever the D♯ occurs, of which the composer also states that 'the sudden drop from very loud to very soft, followed by a gradual build-up of sound (throughout the whole length of the note) should be repeated with maximum inexorability'.[165]

Given how these musical effects directly relate first to the character's name and second by association to the character himself, it can be seen that an added depth has been given to the narrative of which no suggestion can be found in the text itself. This idea of connotative effect is utilized further in the second section, whereby the repetition of the phrase 'he just simply adored his tea' becomes gradually contracted to 'he just simply adored', which is reduced further to 'adored, adored', thus again emphasizing, by repetition, the significance of the word as well as the character's obsession. Here, the D♯ in parallel to this reduction is also shortened, thus allowing significantly more repetitions of each unit to occur, leaving the singer short of breath and, as such, portraying the character's growing insanity. Knaifel states that 'towards the end of the tale as the sound gets shorter and more frequent … an almost continuous "gasping" fortissimo begins. Here the singer conveys the impression of being on

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[164] Knaifel, A. as cited in Performance Note 41: *A Silly Horse*; 1981.
[165] *Ibid*.: 42.

the brink of catastrophe'.[166]

To these strategies, Knaifel adds – and extends – his use of 'audible silence'. Throughout this second section, due to the reduction in text, the word 'jam' is omitted after only one initial statement, as are the words 'he just simply' as the phrase is reduced further. Whereas the entire metric structure is condensed in this instance, with there being no 'silences' in which to complete the phrase, this is modified in the final bar in which, as previously in *A Simple Tale*, bars of rests are notated, with the expectation being for the receiver to internalize the word 'jam' and complete the phrase (and the episode). What is unique in this case, however, is that the final 'silence' (and therefore the space in which the internalizing of the word 'jam' would occur) is interrupted by a dramatic crash, with the pianist 'striking both pedals with maximum force and simultaneously depressing them (as if "destroying" the singer's voice).' [167] This clearly signifies a complete mental breakdown (as well as a physical collapse) of the character in question. Here Knaifel also employs a previously unused narrative strategy – that of quotation – whereby a fragment from Mendelssohn's *Wedding March*[168] is stated at a slower tempo, two octaves higher and with increasing pianissimo as the episode concludes, thus symbolically depicting the extent to which Jonathan Bill loves his jam, which again cannot be realized to the same degree from the text alone. This use of direct quotation, as well as the use of the piano effect and the gasping vocal tone, enable both soprano and pianist in their dual role on stage directly to personify the character during performance and as such alter the narrative from its position as a recounting in past tense, to suddenly being an event taking place anew and in a present environment. This can again be seen in the score example in *Appendix K*.

In addition, Knaifel – as in *The Chest* – manipulates temporality through the use of repetition and the prolonged duration of the D♯, but in this instance also maximizes the receiver's awareness of its seemingly infinite existence, as he or she is presented with an event that unfolds gradually over real time directly in their presence. In this, the playing out of the narrative and its musical accompaniment becomes a holistic experience; we witness at first-hand the character's destruction through an audible, visual and physical use of tension.

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[166] *Ibid*.
[167] *Ibid*.: 44.
[168] Mendelssohn-Bartholdy, F.: *Wedding March* from the incidental music to *A Midsummer Night's Dream*; op. 21; 1842.

Finally, quotation is also used in relation to the co-existence of atonal and diatonic material, and as such as a metaphor for both 'good' and 'evil', or in this case, insanity. Throughout the piano part, which is introduced towards the end of the first section and which dramatically increases in both register and dynamic range as the second section unfolds, a distinct contrast can be noted between the atonality it employs and the diatonic material governing the vocal unit. Here, Knaifel constructs the piano part by modifying and dramatically slowing the fragment quoted at the end of the episode, thereby employing the fragment twice: first in an unrecognizable form, and then second as outlined above. The former is created from existing diatonic material and is presented as a linear tone-row that in parts reflect the modality in the unit but which in others becomes chromatic, thus, as previously, symbolically depicting the increasing violence underpinning the narrative. This can be seen in that the prolonged A♯ that echoes that stated in the vocal line suddenly becomes an A natural to accompany the text 'he just simply adored'. Here, quotation is employed as both an identifiable code and as a self-reflective method. The episode ends, as mentioned, with the score instruction to 'strike both pedals with maximum force and simultaneously depress them as if "destroying" the singer's voice'. They should then 'be released simultaneously and extremely sharply to achieve maximum impact'.[169] It is this 'non-musical' gesture that signifies not just the end of episode eleven and the commencing of episode twelve but, moreover, the demise of the character in question.

A Silly Horse: Figurative Dimension – Narrative Arc:

As mentioned, the figurative dimension also encompasses in addition to its small and medium unit paradigms, a largest unit paradigm: that which as a narrative arc embodies a cycle from birth to death. Of this Knaifel states that 'From disparate faces of life antinomies arise from their whole universe with its joys and losses'.[170] Several specifically musical (as opposed to linguistic) strategies are employed to convey this signification, the most prominent and consistent being the use of the number seven and the gradual disappearance of time. First, there is the aforementioned fact that the cycle can be divided into two halves, with episodes one to six featuring predominantly animals and episodes seven to fifteen becoming increasingly darker and featuring Man. In this, the number seven symbolizes the appearance of Man as an entity with a lower value. As also mentioned, the musical syntagmatic axis has

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[169] Knaifel, A. as cited in Performance Notes 44: *A Silly Horse*; 1981.
[170] Alexander Knaifel: Interview with author (Interpreter: Anna Knaifel); 22nd December 2003, St. Petersburg.

been divided into seven movements. Each represents, symbolically, the 'Seven ages of Man', with Knaifel again utilizing his love of English literature in the form of Shakespeare. These seven ages, taken from 'As You Like It', are Infancy, Childhood, The Lover, The Soldier, Justice, Old Age and Second Infancy – this last stage signifying Man's final social, emotional, psychological and cognitive decline. Second, as can be seen from the score examples in *Appendix K*, the tempo of the final three episodes is halved in each case. This signifies the end of mortal life towards the end of the cycle. Whereas episode 13 (*A Night's Tale*) has a tempo equating to crotchet 132, episode 14 (*A Short Song of Much Rain*) equates to crotchet 66, with episode 15 (*A Sad Song about an Elephant*) equating to crotchet 33. Natalia Koliko states in relation that 'Thus, the symphony becomes a philosophical instrumental genre to make a basic problem of human existence the object of its content' (Koliko, 2010: 3).

A Silly Horse: Conceptual Dimension: Childhood and the Child-like:

Whilst all of the aforementioned strategies used to depict childhood and the child-like are present in almost all of the fifteen episodes, they are manifest to a greater or lesser degree depending upon the characteristics of each narrative. Certain episodes are therefore better served to exemplify these strategies than others. One of these is episode three, *Mr. Croaky* – a tale about a frog living in a barrel – which is constructed from a single Basic Unit:
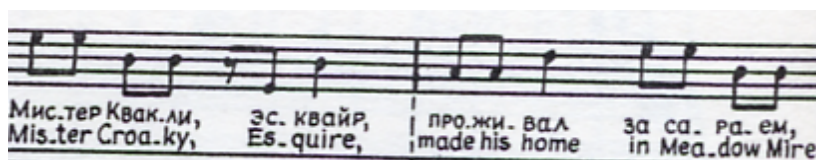
This unit, consisting of two halves – each built upon similar rhythmic material – is repeated throughout the episode either in full or in part and strictly alternates between the piano part and the vocal line. Both parts are employed separately, thus utilizing the sparseness of the material and highlighting the simplicity of the unit. Both parts maintain their diatonic nature throughout the episode, with their intervallic structure being predominantly based upon perfect fourths and fifths. No key signature is given, but the polarity of the material focuses upon pitch classes B and E. In this, the specific use of pitch material, which is restricted to an unusually high register, aims to depict a child's voice by association with the treble pitch. Knaifel enforces this depiction by ensuring that the pitch material is also employed

symbolically to construct melodic fragments that are simple in their intervallic structure, thus creating an appearance of tonality. Thirdly, a more general depiction of childhood is conveyed through the heightened sense of tempo and through rhythmical motion, with the use of simplicity being apparent throughout. From this, by extension ('unlimited semiosis') the concepts of purity, and thus Christian apologetics are intended to be realised.

3.2. Mature Post-minimalist Period – Phase I (1983 to 1988):

Following the completion of *A Silly Horse* in September 1981, Knaifel would produce three further compositions in quick succession, the last of which, *In Twice-Two Mirrors*, was completed in December 1982. It is at this point that he would abstain from composition for nine months before entering, in September 1983, what would retrospectively become his mature post-minimalist period: a period that dates, as mentioned, from that point onwards until the present day. Two points are significant here. First is the fact that the psychological, aesthetic and creative development undertaken during these nine months of compositional abstention would prove to be the most significant of his entire post-minimalist career to date, with the practical implications of it being evident in his first mature work, *Nika: 72 Fragments by Seventeen Performers* (1983–84), completed a year or so after his mature period commences. Second is the fact that this development would also prove to be the last notable evolution, given that his mature post-minimalist period, once underway, witnesses almost no further development.

Whilst both Knaifel's transitional and early post-minimalist periods are marked by either exploration or experimentation, with both functioning in essence as transitional phases, his mature post-minimalist period is, in direct contrast, characterized by permanence, constancy and continuity. That said, however, the period itself witnesses a series of minor modifications as regards his approach to discourse, with these having, in turn, some compositional impact. These take on a greater significance precisely because of the lack of development throughout the period as a whole. To re-quote Tarasti, speaking of how a sudden change in the stasis heightens perception and awareness – a context that has a parallel with the situation here: 'the crucial artistic device now becomes the slightest change in the redundancy created by repetition' (Tarasti, 1994: 281). Knaifel's post-minimalist period can, if we recall, be divided into three phases on account of these modifications: Mature Phase I (1983 to 1988), Mature

Phase II (1988 to 1994) and Mature Phase III (1994 onwards). The remainder of this chapter focuses upon the first two of these phases.

Examining Knaifel's transition leading up to the commencement of his mature post-minimalist period – that is, from his completion of *In Twice-Two Mirrors* in December 1982, to the point at which the mature period begins in September 1983 – we can start from the premise that he continues to adhere to the aforementioned aesthetic of utilizing the (post-)minimalist form as a mode of discourse. Likewise, he continues to adhere to the principle of facilitating and conveying the three categories of meaning discussed: *existential meanings*, *imported meanings* and *meanings associated with ritual*. Within this context, modifications occur only in relation to two of these: *existential meanings* and *imported meanings*, with these modifications being prompted by a number of inter-related factors: by natural, compositional and spiritual maturity, as well as by a growth in his approach as regards perceptibility.

Focusing first upon *existential meanings*, here Knaifel intends to increase even further the extent of the psycho-acoustic phenomena (both meditative state and 'point aspect') that his post-minimalist forms engender on the esthesic level, with the aim of increasing the likelihood of the receiver accessing external reality. What is significant, however, is the extent to which the neutral level has now been altered, in light of the above techniques. As evident in *Nika* and all the works that follow within Mature Phases I and II, Knaifel rejects the use of heterogeneous structures exemplified in *A Silly Horse* and further rejects 'quasi-experimental' traits – i.e. the use of serialist techniques, the use of collage and polystylism as well as the employment of any musical historicism either in the form of pastiche or quotation – in favour of forms that are now entirely homogeneous and far more ascetic than those produced previously. His works now exhibit structures that are sparse almost to the point of negation.

In this, he utilizes a modal, rather than an atonal or post-tonal language in which monophonic lines and single sustained pitches, juxtaposed with units of extended 'audible silence', develop almost imperceptibly over what are now extreme durations, often exceeding two hours. In this, the proportion of 'audible silence' to the use of sounded material noticeably increases, as does the length of the sustained pitches involved. In relation, the most significant development comes in conjunction with his use of temporality in that under extremely slow tempos the teleologies in question become almost motionless, producing on

the esthesic what Savenko calls 'a feeling of extreme retardation of the musical process' (Savenko, 1997 [1996]: 176). Savenko, speaking specifically of *Nika*, further states that:

> You have an impression that the composer discards all sounds of life, plunging the listener into an experience of pure existential time on the other side of being. The musical tone (the motto, theme, melody and harmony) appears to be 'involuted' into a note, mainly it is a single note with two notes running, or all the more so, sounding simultaneously looking like quite a happening here; the musical rhythm being transformed into a pure extent and duration of an audible silence, note or a rest; with the changes in timbre and register becoming in this context the principle means for unfolding the musical material and, as a result, this composition lasting for two hours seems to be absolutely static (Savenko, 1997 [1996]: 184).

The musicologist and personal assistant to the composer, Ekaterina Blazhkova, speaking of the modifications made by Knaifel during this period also states that 'The metaphorical concept of eternity-time is expressed by irrationally slow tempos, the feeling that each sound moment is unique.'[171] Within this context, Knaifel himself discusses his intention to produce on the esthesic a much higher degree of intensity in focus and stasis, with the aim of producing an even more pronounced state of meditation, stating that 'Inertia has been replaced within these giants with a cataclysmic grounding of the [receiver's] outer life. Only the inner life is left breathing'.[172] Of his decision to (re-)employ this more ascetic, homogeneous and 'minimalist' approach, Knaifel himself further states that 'this new, purer and less eclectic style demands that I forgo any form of compromise. It demands the utmost loyalty … the utmost sacrifice and abstention from would otherwise be a more personal method. I have stated many times that with *Jeanne* I paid for every note and utterance with my heart and soul and with my blood. It is the same with every work produced since the early Eighties that is minimalist in content, but maximalist in spirit. My blood is spilled time and time again'.[173]

Turning to the development in relation to *imported meanings*, these are marked by a decisive turnaround in Knaifel's approach as regards the communication of sociological and socio-cultural significations. Whilst adhering to his decision to raise their significance, he rejects the above thinking as regards the foregrounding of narrative through paradox and satire. He returns to and readopts his original approach of a more implicit mode of conceptualism based upon the premise of 'cultural units', with this appearing to signify a reversal back to 1978, and to *Jeanne*, rather than a forward progression. In readopting this original, more conceptual

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[171] Blazhkova, E. *Svete Tikhy*: ECM1763: 2002: CD liner notes to accompany recording.
[172] Alexander Knaifel: Interview with author (interpreter: Anna Knaifel): St. Petersburg, St. Petersburg.
[173] *Ibid.*

approach, Knaifel however refines and consolidates this much further, thus adhering from this point onwards to a much bolder and much more extreme version of conceptualism. In discussing this decision, he states that 'it was for me, spiritually, creatively and personally, a decisive moment […]. It was a reaffirmation of the way forward. My works written in the Seventies and early Eighties are to a degree less "minimalist" or perhaps even "non-minimalist", certainly in the strictest sense. These works take on the role of a game. But there comes a point at which truth needs to speak both quietly and seriously. It is undeniable. A moment at which you as a composer, become ready to look your purpose in the eye. There were no external forces on this occasion. Simply, an understanding.'[174]

Within this context, Knaifel constructs in each and every case a symbolic web (represented graphically in *Figure 3.41*) that differs radically from those constructed within his early post-minimalist period, as well as to an extent from that constructed for *Jeanne*. First, similarly as with *Jeanne*, the web has no narrativic component on its first dimension. Knaifel actively rejects the foregrounding of narrative and, within this context, the communication of 'the human condition' through parody, irony, satire and the grotesque. Again, as with *Jeanne*, the web comprises on this literal dimension a series of cultural units. These again are employed as a form of synecdoche in that the individual concepts intended on the second dimension are linked by inter-textual extension to a wider context outside of and beyond the significations on the first. Again these cultural units, as will soon be seen within the context of *Nika*, also encompass an almost infinite number of smaller cultural units within their boundaries. Again these smaller units constitute, by default, the cultural reality of the unit, i.e. how the existing entity is regarded culturally in terms of its integral parts. Crucially, however, three main differences occur. First is the fact that the significations intended on the first dimension, whilst again derived from pre-existing texts, originate largely (although not entirely) from types of literary genre that are not narrativic: e.g. diaries, liturgical verses of prayer, other liturgical recitations, philosophical treatises, etc. As such, Knaifel has now rejected to a large extent the narrativic premise that was so fundamental to his 'experimental' period, and to *A Silly Horse*. This goes hand in hand with the fact that the former use of parody, satire and irony has now been replaced with significations that are non-humorous, far more earnest and in some cases philosophically profound. There is a maturity and a gravitas about the significations intended in this mature period, with the concepts now being far more abstract even than those in relation to *Jeanne* above: these, as discussed, being an example of what

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[174] *Ibid*.

Francès defines as a 'concrete' meaning. Here, however, the significations constitute in most cases (although not all) what Francès defines as 'abstract meaning: psychological traits (happiness, playfulness, serenity), or generalized representations (order, disorder, hierarchy)' (Francès, 1958: 259–61).

Second, is the fact, alluded to above, that Knaifel also employs not one but two or more principal cultural units (*Figure 3.41*). This has significant semiological implications; not least for the complexity of the symbolic web as well as for the intended experiences on the esthesic level. Within this context there is the fact that the semantic syntagmatic axis now comprises two or more (medium) paradigms instead of one larger unit, with this bringing into play Roman Jakobson's (and in musical context, Robert Hatten's [1987]) concept of 'markedness': i.e. the notion of paradigmatic opposition. As will be seen, the two sets of significations differ. One (or more, in the case where there are more than two) is 'marked', with the other being 'unmarked', with one being dominant in terms of its (intended) value. In this, Knaifel again constructs a semantic hierarchy, although on this occasion it is encompassed within the domain of the first dimension. Third, and most crucial, is the fact that these cultural units have, again in both cases, been conjoined to make what we can term a 'compound' cultural unit which, by definition, comprises not just the two (or more) differing sets of significations, each with its own cultural reality, but a further set of significations which takes on a new and as yet private 'cultural reality', given that the conjoining is as yet beyond common social convention. As will be seen, this conjoining involves, again in both cases, the construction of a narrative: one that is now on the second dimension of the web and is as such far more implicit. Again, also imported into the web by paradigmatic (spatial) extension are the (again, numerous) succession of further conceptual significations, which are intended to be accessed by a process of semiosis. Again these, existing on the third dimension, are increasingly outside of and beyond the significations that are engendered by the pre-existing texts on the first dimension, and again have been given a higher value than the sets of significations on the first or second dimensions. It becomes clear in relation to all three of these types of signification – the cultural units, the resulting narrative and their intended interpretants – that the symbolic web as a whole has increased in complexity as well as in abstraction, with both of these factors, in conjunction with the significantly reduced musical signifiers, producing an even greater paradox between the neutral and the semantic poietic. This in turn heightens the (potential) dichotomy between the semantic poietic and the esthesic.

Figure 3.41: Symbolic Web at Beginning of Mature Period: e.g. Nika *(1983–84):*

3ʳᵈ Dimension: Extended Significations – '*Chains' of Third Interpretants,* etc.

Low Modality (Iconic, indexical) – Low Level of Perceptibility

High to Medium Modality (symbolic, iconic, indexical) – High to Medium Level of Perceptibility

2ⁿᵈ Dimension: Compound 'Cultural Unit': NARRATIVE

Wider significations derived from linguistic signifiers – inter-textual interpretants
Significations from titles of texts/parts of texts (linguistic signifiers)

1ˢᵗ Dimension: Principle Cultural Unit + Principle Cultural Unit

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Representamen ⟶ (object)

Both of these developments – *existential* and *imported* – are clearly exemplified in *Nika*,[175] a single, uninterrupted structure of 1,144 bars, constructed from 72 continuous micro-structures of differing lengths. Knaifel terms these 'fragments', hence the work's sub-title. Having an indicated tempo of 'crotchet = 240' and a prescribed duration of two hours and twenty minutes, the work is scored entirely for seventeen bass instruments from a wide (and often obscure and/or unconventional) selection,[176] with these (in order of orchestral prominence) being bass voice,[177] bass clarinet, bassoon, bass trombone, tuba, bass saxophone, sarrusofono, synthesizer, organ, wood block, tam-tam, bass drum, timpani, double bass, electric bass, magnetic tape and an (unspecified) infrasound source. Three entirely separate pre-existing texts are employed within the work and form the basis of its internal structure, existing in each case, as linguistic signifiers inscribed within the score on the neutral level. Crucially,

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[175] *Nika: 72 Fragments by Seventeen Performers* (1983–84): published by Musikverlag Hans Sikorski (2003). It has been performed only once, in Frankfurt in 1992.

[176] Numerous secondary sources on the internet give the scoring – incorrectly – as being for 'seventeen double basses' and the date of the work as 1973 to 1974.

[177] Whilst Knaifel lists the instrumentation in the preface to the score in Italian, I have here, for ease of reference, reproduced this in English.

having been penned by three different authors, these all contrast in genre, literary style, language, structure, significations and most noticeably, historical period. The first of these, which forms the basis of the work as a whole, is a series of 70 individual linguistic phrases taken from a collection of fragments originating from a philosophical treatise entitled 'On Nature' by the pre Socratic philosopher Heraclitus of Ephesus (535 – c. 475 BCE). The 70 phrases employed by Knaifel are each a different length and range from six words in length to 25. In all cases they constitute either one whole Heraclitus fragment or, more commonly, a part of one Heraclitus fragment. Within this context, each phrase or fragment, originally written in ancient Greek, is inscribed within the score in two forms: in ancient Greek to Russian transliteration as well as in ancient Greek to English transliteration. No actual translation (in either Russian or English) is given anywhere in the score. Two additional fragments are employed within the work, interspersed within the 70 Heraclitus fragments at different intervals within the syntagm, thus making 72 fragments in total. The first comprises seven lines by Dante Alighieri, taken from his 'Divine Comedy' (1308–21), Paradiso: Canto XXXIII (lines 33 to 39), as given in *Figure 3.42*. This constitutes the 66th fragment of the 72. This is inscribed within the score in Italian, again with no transliteration or translation.

Canto XXXIII	Italian (Tuscan dialect)	English Translation
Lines: 33–35	Qual è 'l geomètra che tutto s'affige Per misurar lo cerchio, e non ritrova, Pensando, quel principio ond' elli indige,	As the geometrician, who endeavours To square the circle, and discovers not, By taking thought, the principle he wants,
Lines: 36–38	Tal era io a quella vista nova: Yeder voleva come si convenne L'imago al cerchio e come vi s'indova;	Even such was I at that new apparition; I wished to see how the image to the circle Conformed itself, and how it there finds place;
Line 39:	Ma non eran da ciò le proprie penne:	But my own wings were not enough for this:

The third fragment employed is a single phrase (in Russian and inscribed within the score in Cyrillic, alongside its Russian-English transliteration, again with no translation): 'Ne ya pischu svoy stichi' ['*It is not I who writes my poems*']. This is taken from a short, two-stanza verse (8 lines and 11 lines) of the same name written in 1982 by Ukrainian poet and child-prodigy Nika Georgievna Turbina (1974–2002) who two years earlier in 1980, at the age of six, had suddenly acquired great prominence within the Soviet Union on account of her poetry, which she had allegedly written at the age of four. Revered not only for the maturity, profundity and emotional resonance within her writings but also for her highly confident and dramatically charged readings of them, often in front of mass audiences, she was catapulted into celebrity status in the early Eighties, selling over 300,000 recordings of her recitations in Russia and publishing her first international collection, *First Draft* (1984)[178] at the age of ten. Mentored by poet Yevgeny Yevtushenko on behalf of the Soviet literary establishment and

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[178] Turbina, N. (1984). *First Draft: A Collection of Poems by Nika Turbina*: London: Marion Boyars.

exploited publically as a symbol of Communist success by the Soviet authorities, Turbina continued to attract attention as a teenage porn model and pop icon in the mid-to-late Eighties before falling into obscurity, having failed to maintain the literary success of her youth. Suffering from mental illness and alcoholism, Turbina died in 2002 at the age of twenty-eight, having fallen from a hotel balcony in Lausanne. Her death, whilst officially recorded as accidental, is generally being regarded as suicide. The poem itself, translated by Antonina W. Bouis, as published within *First Draft* (1984), is given below in *Figure 3.43*:

Figure 3.43: Is It Not I Who Writes My Poems? *– Nika Turbina (1984):*

It's not I who writes my poems?
Well, all right, not I.
It's not I who cries there is no line?
Not I.
Not I who fears deep dreams?
Not I.
Not I who plunges into the abyss of words?
Well, all right, not I.

You wake up in the dark
And don't have the strength to cry out.
And there are no words…
No, there are words!
You take a notebook then
And write about
What you saw in your dreams,
What was painful and luminous,
Write about yourselves.
Then I'll believe you, my friends,
That it is not I who writes my poems.

The phrase itself is clearly a prominent feature within the poem, not just in being its title, but through being employed twice within the text as both the first and last lines. It is employed by Knaifel only within the work's finale and constitutes therefore the final and 72nd fragment, as shown in *Figure 3.44*, below. As can also be seen from the score example, the phrase is repeated exactly as cited a total of seventeen times in continuous succession, with the usage of this second non-Heraclitus text also determining therefore the structural identity of this final nine-bar section (bars 1,136 through 1,144).

Figure 3.44: Score Example: Final Page (bars 1,141–44) of Nika *(1983–84):*

Three points need to be emphasized with respect to the strategies that Knaifel uses in relation to linguistic signifiers at the start of his mature period. The first concerns a new and somewhat controversial strategy to further obscure meaning: the use of the 'intoned' text. In almost all cases throughout Mature Phases I and II, the sets of cultural units employed are derived from pre-existing literary texts, and thus each have a corresponding set of linguistic signifiers inscribed into the score on the neutral level. Conversely, however, either all or part of each set of linguistic signifiers are not utilized explicitly. That is to say that they are not

sung, spoken or uttered directly within the course of the work's performance, but are intended by Knaifel to be 'thought' by the performers (vocalists and instrumentalists alike) who have access to their inscription when reading the score. This renders the vocalist silent, whilst the instrumentalist thinks the text in conjunction with his or her instrumental playing. Crucially, in these situations there now exists a further dichotomy not only between the semantic poietic and the esthesic but also between the neutral level in the score and the neutral level in performance. Savenko, speaking of this phenomenon, states that 'the universal character of this conception is stressed by a selection of texts inscribed into the score and intended for the musicians to "sing in their minds" (these texts may also be read aloud before the performance or placed in the programme as a commentary to a concert)' (Savenko, 1997 [1996]: 184). Whilst this has certain initial similarities with the use of intoned texts within the European tradition as well as more recently within modernist/post-modernist contexts, its usage here is not intended as a private game.

As unlikely as it may seem, Knaifel employs this strategy first and foremost as a means of communication, or at least as an exchange between producer, performer and receiver. He also intends it as a mode of ritual. In terms of 'communication', the modality between signifier and signified is lessened by the fact that there is now a far greater emphasis upon signifiers which are musical, thereby shifting the modality away from the symbolic to either the iconic or the lexical whereby any pre-existing, socially constructed and conventionally agreed correspondence is removed. Again Knaifel states that 'a word once uttered, once defined, loses its absolute power',[179] with Blazhkova stating, in relation to the final work under examination here, *In Air Clear and Unseen* (1994), that:

> for it to stay profound and intimate, the [linguistic signifiers in these cases] do not ring out loud but are sung by the performers 'to themselves', as if they were sounded. Intonation gesture [...] is laconic; stylistic analogies with idioms of any musical styles are annihilated and the performers concentrate their attention entirely on the touching quality. Careful pianissimo-dolcissimo sempre, along with the inner continuity of the intonational flow, creates the crystal-clear texture.[180]

Examining this in more detail, first, it is important to note that Knaifel is entirely serious in his approach as regards the use of this strategy for the communication of meaning. Second, he employs this device in the conviction that communication as intended will successfully

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[179] Knaifel, A. *Svete Tikhy*: ECM1763: 2002: CD liner notes to accompany recording.
[180] Blazhkova, E. *Svete Tikhy*: ECM1763: 2002: CD liner notes to accompany recording.

occur. What is crucial, however, is that he makes a distinction between an 'explicit' mode of communication – i.e. the transference of meaning that is derived directly from the linguistic signifiers themselves and is thus intended to be a reasonable approximation of the whole – and 'implicit' communication, i.e. what he refers to as the 'partial […] and inexact'[181] transference of meaning merely as an essence of the whole, as a form of metonymy. In relation to this Knaifel further states that 'I am not under any illusion as to the impossibility in this context of the true meaning of the text being revealed. This would require superhuman and telepathic abilities that are of course beyond our control. […] What I am referring to here is the communication of an idea, a concept, an emotion […] which somehow becomes part of a dialogue between all who are present.'[182] In this, each of the works becomes, on the poietic, a quest to realize a more direct and psychologically involved experience in which the receiver is expected to actively participate and surrender themselves to an existential happening that requires their full concentration. Likewise, the role of the performer has developed from conventional instrumentalist to that of messenger.

Two aspects become significant here in relation to the esthesic. First, in terms of how the actual delivery of meaning might function in practice, there is the fact that the 'essence' is intended to be conveyed in relation to the performer but not in direct relation to the musical signifiers themselves. Here, Knaifel discusses how meaning is (allegedly) 'transmitted', with the starting point being the player's own internal response to the codes in the literary texts. This is then externally conveyed via their own interpretation and realization of the musical text. In this, the performers themselves become secondary 'producers' of meaning (as would be the case in any performance), with their (albeit sub-conscious) intentions now constituting part of the poietic. Second is the fact that we are in this case dealing with an extension of what was defined above as the listening spectrum. Here, given the obvious and intended difficulties in the successful transference of meaning, perceptibility and an understanding of that meaning are not intended for everyone. Quite apart from actively participating further in the creation of elitist art, Knaifel is dealing with the concept of esoteric knowledge, defined as the holding of esoteric opinions or beliefs that are to be preserved or understood by a small group or those especially initiated, or of rare or unusual interest.

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[181] Alexander Knaifel: Interview with author (interpreter: Anna Knaifel): 22nd December 2003, St. Petersburg.
[182] *Ibid.*

Recalling the scoring within *Nika*, which comprises one (bass) vocalist and sixteen instrumentalists, only four fragments out of the seventy Heraclitus fragments, alongside the Dante and the Nika fragments – a total of six out of 72 – have been ascribed to the bass voice. This constitutes a mere 43 bars out of the total 1,144. Thus, the remaining 66 fragments have been given to other instrumentalists within the work. That is to say that they – as linguistic signifiers – have been inscribed alongside the musical signifiers in relation to other instrumental parts and are to be intoned by the instrumentalists in question, whilst they play their assorted instrumental parts. In this, their role has a dual purpose, with Knaifel sub-titling his work 'For Seventeen Performers', as opposed to 'For Seventeen Instruments'.

Second, Knaifel employs a structural-semantic correspondence. As can be seen from the score example in *Figure 3.44*, the linguistic signifiers themselves also function as a compositional tool in that the rhythmic component of the music has been derived from the rhythmic nature of each word or phrase. Both the phonemes and the musical pitches are treated across the syntagm in three possible ways: a) elongation, through the use of sustained pitches and segmentation of each corresponding word; b) repetition, where each word or phoneme is repeated in succession, in correspondence with its pitches; and/or c) with both phoneme and pitch passed, within this process of repetition, to a different instrument. Third, is the fact that 61 out of the 72 fragments are also inscribed backwards: i.e. the words unfold in reverse order. This applies to all the fragments that are intoned by the instrumentalists but not to those that are rendered explicitly.

As regards Knaifel's intended meaning for the work, he first constructs three distinct cultural units on the first dimension of the symbolic web, as represented graphically in *Figure 3.45*. The first set (A) is the set of significations pertaining to Heraclitus' 'On Nature' as described above, with set (B) being the set of significations pertaining to the Dante extract. Set C clearly pertains to the Nika phrase, with each of these equating to a small unit paradigm. Examining the three sets in question we can note that in all cases Knaifel intends two distinct types of signification to be engendered on this initial dimension. The first is those that are derived directly from the linguistic significations themselves (those that are explicitly rendered). The second is the wider set of significations that are derived inter-textually from these: i.e. the literary work from which these significations originate, the context pertaining to this literary work (its author, style and historical period) and, by extension, the wider set of significations that the whole text (potentially) engenders. What is significant, however, is that

each set of significations has a different value based upon the notion of cultural validity. The first two, those pertaining to 'On Nature' (set A) and the Dante extract (set B) are 'unmarked' and therefore the more dominant on account of their historical credence as well as their universally-acknowledged cultural status (set C). 'It is not I who writes my poems', viewed from the perspective held in 1983 to 1984, when Knaifel was writing the work – this being at the height of the then nine-year-old Turbina's fame and with no awareness in this context for her later decline and tragic fate – is 'marked' with a much lower value in that it is far more specified in terms of its historicism and cultural (and international) relevance. [183] Paradoxically, however, Knaifel reverses the markedness of the two units, ascribing a higher semantic value to unit C, evident from having made Nika (Turbina) the subject of the work (and of its title), with her appearance, personified by her own utterance, marking the work's highlight and its dénouement.

Figure 3.45: Symbolic Web – Nika *(1983–84);*
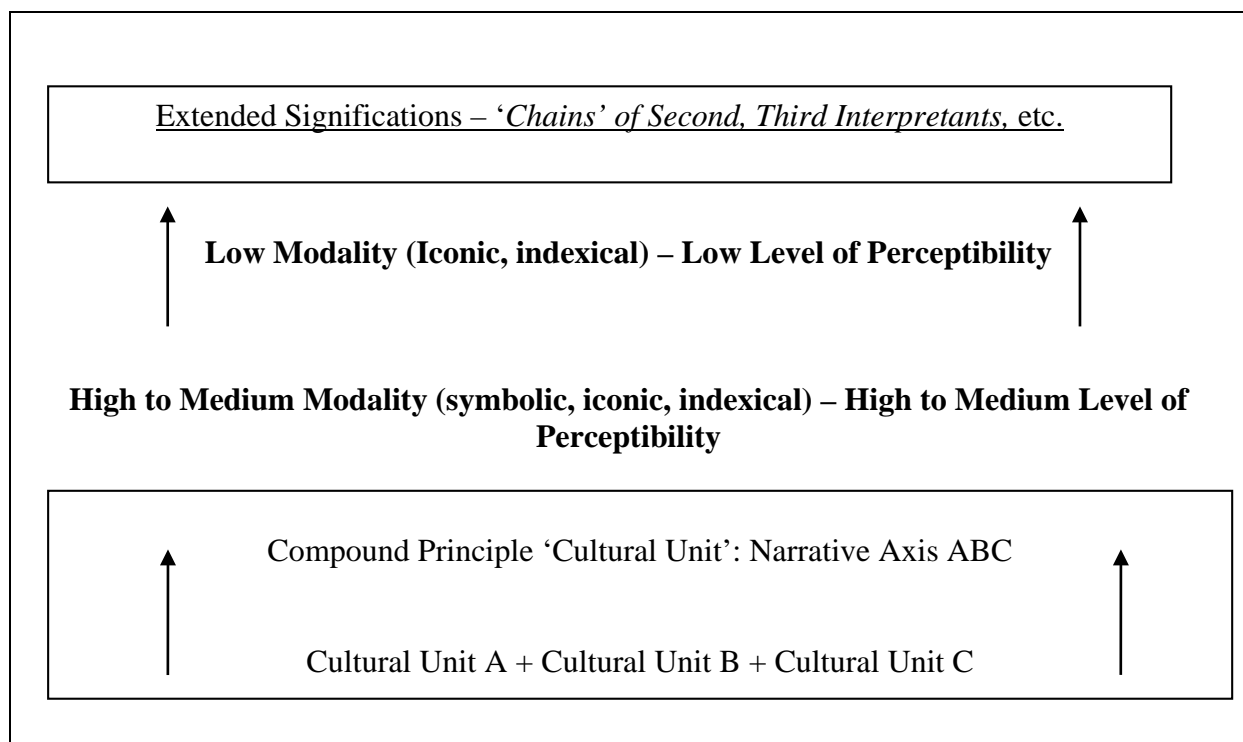
Representamen ⟶ (object)

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[183] It is important to note that the verse in question constitutes one of Turbina's most notable and well-known poems; however, its cultural status would have been relatively minor in international terms.

As regards the web's second dimension, Knaifel states, in a letter to Pierre Boulez dated 29th October 1992, that 'The conception of *Nika* arose from a desperate and bold attempt to enter into a dialogue with Heraclitus of Ephesus'.[184] In this regard Knaifel discusses the central principle behind the composition, the notion of causality – this being the deterministic view that the universe is governed in all parameters by a chain of events following one after another according to the laws of cause and effect. Thus, an incompatibilist – of which Heraclitus, judging by his theories on Flux, Opposition and 'Ethos Anthropos Daimon' ['Character is Fate'], is an example – would assert that there is no such thing as free will. Knaifel's position, as a Russian Orthodox Christian, is paradoxical, however. On the one hand, he subscribes to a seemingly deterministic and indeed fatalistic notion, stating again in his letter to Boulez that 'Man, throughout all ages, appears to be on the edge of perishing. But does all the anguish he lived through; all the ancient histories of the cosmos disappear? Do not all the sufferings of all people perishing or have perished somewhere in the past accumulate in our world? Do not these sufferings, continuously accumulating, determine some parameters of the universe in which we live? Do not these accumulated suffering determine something essential in the soul of each of us? For the world is one, and all of us – no matter how many of us there might be on Earth – are the links of one chain'.[185] Knaifel also subscribes, however, to the notion of free will, but that which is conditioned within a divine context, stating (as cited in Filanovsky, 1999: 6) that:

> Our freedom is a conditioned one: a freedom which is so conditioned that at times it seems not to exist. Without our agreement or consent God commanded us to be, and we are not free not to be. Freedom is given to us. Yet we know that at the end of our private, individual life, as well as at the end of history when everything will be wound up, we will stand under judgment. We are not free to do what Ivan Karamazov wanted to do: to give back to God his ticket for life and say: 'I contract out and I quit'. We are not free to say to God: 'The life you have imagined, planned and willed is not the life I want; keep it and I'll go on my way', because there is, in actual fact, no other way. There is an outer darkness, but there is no real way within this darkness. So again, our freedom is limited – at the very end of things by the fact that whatever we think of God's act of creation, we will stand and be answerable, both for what we have made of life and, if you want to put it that way, for God's decision to create us.

Within this context, Knaifel, positioning the three sets of significations/cultural units in the order outlined, constructs a narrative syntagmatic axis of which Savenko states that:

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[184] Letter to Pierre Boulez written by Alexander Knaifel: 29th October 1992.
[185] *Ibid.* This is in fact a quote from the poet Sergei Vakulenko who wrote this text to mark the world premiere of Knaifel's *Agnus Dei* in November 1987.

The text [fragments from 'On Nature'] is uttered by an unusual ensemble of seventeen 'sphinxes' – instruments mumbling and whispering; with each sound produced meaning a word.[186] In the primordial galactic "noise of Creation" there gradually emerges a motion leading to the formation of the earthly world, mankind and human individuality. And the instrumental wealth of sounds gradually gives birth to a voice – the phrase uttered by the little poetess Nika Turbina: 'It is not me who writes my verse' making the basis of the finale. […] One of Knaifel's most complicated conceptions, his *Nika* epitomizes the idea of the cosmos in a paradoxical unity of all the existent – divine, natural and human – entities of the world. The voice of individuality resounding in the finale carries the memory of its origins' (Savenko, 1997 [1996]: 182).

In this, the narrative is sub-divided into four smaller unit paradigms based upon the six key semantic concepts that Knaifel aims to convey. The first of these (paradigm I), as stated by Knaifel in interview, concerns the notion of setting the scientific creation of the universe (as theorized by Heraclitus) against his own Christian concept of the universe having been created by a higher order. This initial paradigm is concerned with the notion of opposition as well as with markedness and value. The evolution intended to be conveyed within the second paradigm is also biblical (as opposed to, for example, Darwinian). Knaifel further states that 'The centre point in the story of the universe is the appearance of Man [third paradigm]. From here onwards we have a struggle between the voice of Light and the voice of Darkness'.[187] Thus, again in the final paradigm, the concept of human individuality and freedom is set against the notion of Man using his free will to do the will of God. With regards to the narrative as a whole, Knaifel creates a wider semantic hierarchy in that the latter half of the narrative (paradigms III and IV (bars 925 to 1,144), Evolution of Man – Human Individuality – The Notion of Free Will within a Christian Context) has a higher value in relation than the first (paradigms I and II (bars 1–924): Universe Created – Biblical Creation – Evolution of Cosmos) in that it leads towards the primary concept that he is trying to convey: that of anti-determinism, but of free will within a Christian context. Thus the final key concept (The Notion of Free Will within a Christian Context) has a higher value than any of the preceding five concepts and is the highpoint of the entire narrative. It is from this position that Knaifel intends the receiver to reflect on the origins of the universe, nature and mankind. In this respect, the narrative is cyclic.

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[186] Savenko is not entirely accurate in that the linguistic texts are divided into phonemes, with each phoneme corresponding to an individual pitch.

[187] Alexander Knaifel: interview with author (Interpreter: Natalia Vakulenko): 6th June 2012, St. Petersburg.

Figure 3.46: Semantic Parameters within Narrative Axis: Nika *(1983–84)*

Universe Created: Biblical Creation	Evolution of Cosmos	Evolution of Man	Human Individuality The Notion of Free Will within a Christian Context
Paradigm I	Paradigm II	Paradigm III	Paradigm I

Unlike Knaifel's early period, wherein different types of experiments were applied to different works throughout the five years in question, here both these approaches are applied to each and every work, thus producing what may be perceived as a semantic and stylistic continuum. Within this context, however, there are minor modifications, although these only apply, if we recall, to *imported meanings*. In this, Knaifel's approach towards existential meanings remains consistent from this point onwards. If we therefore focus exclusively upon *imported meanings* and discuss Knaifel's development within Mature Phase I (1983 to 1988), we can first note that this itself comprises two distinct sub-phases: from 1983 to 1985 and from 1985 to 1988. Given the brevity of the first of these two sub-phases, the number of works produced is limited to only two. These are pieces Knaifel would subsequently terms his 'quiet giants' on account of their orchestral scoring and extreme duration: the aforementioned *Nika: 72 Fragments by Seventeen Performers* (1983–84), which spans two hours and twenty minutes, and *Agnus Dei for Four Instrumentalists A Cappella* (1985), which spans exactly two hours.

In as much as their production constitutes Knaifel's entire efforts during this two-year period, these two compositions can be regarded as being coupled; not least in that they differ from the rest of his output, either before or since. Both exhibit a number of common features, semantically and compositionally: both defy genre definition, with Knaifel now resorting to increasingly quizzical titles, partly in an attempt to further obscure meaning. Both comprise the same type of symbolic web (although with different significations), with both having an identical approach to narrative. Both employ the same type of (pre-existing) texts whilst also exhibiting the same stylistic and compositional traits, including the use of 'intoned' texts. Both are also widely regarded as seminal among his entire post-minimalist oeuvre. This is significant given the brevity of the phase in question and indeed, remarkable when

considering the scale of the two works, not least their duration. Originally commissioned as a music theatre work, based on the short novel 'Agnus Dei' (1983) by the German-Jewish writer, playwright and poet Francisko Tanzer (1921–2003)[188] the work is modified by Knaifel into a purely instrumental composition. It also employs multiple pre-existing texts from four distinctly different sources and genres. First is a diary by an eleven year-old girl, Tatiana Savicheva, who died of starvation along with her family during the '900-Day' siege of Leningrad (8th September 1941 to 27th January 1944). Again, we can note the use by Knaifel of the theme of childhood, although clearly utilized here within a very different context. Employing nine individual phases from the diary and assembling these to make a short (and powerful) extract, these (as cited in the English version of the text) are:

'ZHENIA DIED Dec 28 at 12 30 o'clock in the morning 1941 / GRANNY DIED Jan 25 3 h in the afternoon 1942 / LIOKA DIED March 17 at 5 o'clock in the mor. 1942 / UNCLE VASIA DIED at Apr 13 2 h night 1942 / UNCLE LIOSHA [DIED] May 10 at 4 h in the afternoon 1942 / MAMA [DIED at] May 13 at 7.30 o'clock in the morning 1942 / THE SAVICHEVS DIED / DIED ALL / LEFT ONE TANYA'.

The three remaining texts are the Latin prayer 'Agnus Dei', the ancient Greek 'soma-sema' (the body- the grave) and Christ's last words upon the cross as cited in John 19:30: 'It is finished'. Whilst the significations from all four have been conceived as principle cultural units, the diary extract has been ascribed a far greater semantic value than the other three. Knaifel constructs a symbolic web in which different units are set against each other: e.g. the diary extract alongside the words 'it is finished' constitute the concept of moving from life to death, whereas 'Agnus Dei' and the 'soma-sema' both signify the concept of death. The work is inscribed with the dedication 'to the memory of all who died, were killed and tortured to death in all past wars', and the conjoining of these four cultural units therefore signifies a further set of socio-cultural and historical significations, in relation to a funeral rite. Of this Savenko states that 'This funeral rite is devoid of either tears or consolation – it takes place sub specie mortis. In the earthly life among the living there is neither such time counting when separate sounds are hanging in the air as if deprived of terrestrial attraction, nor such

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[188] It is interesting to note that Tanzer has also been used as a literary source by a number of post-Soviet composers: by Sofia Gubaidulina [*The Garden of Joy and Sorrow* (1980); Perception (1981, rev. 1983, rev. 1986)]; by Edison Denisov [*Wishing Well* (1986); Blätter (1978)], and by Alfred Schnittke [*Three Madrigals* (1980)].

slow motions which the musicians, action as a capella chorus, are prescribed to make whilst being engaged in this solemn performance' (Savenko, 1997 [1996]: 184).

Figure 3.47: List of Works Composed by Knaifel during Mature Phase I (1983–88):

Date	Title of Work	Genre	Duration
1983–84	*Nika*	*Orchestral*	*140'*
1985	*Agnus Dei*	Orchestral	120'
1985	***GOD: Ode by G. R. Derzhavin for Two Choruses***	**Choral**	**60'**
1986	***A Serf's Wings: Vocal-Choreographic Fresco for Mixed Chorus and Instrumental Ensemble***	**Mixed chorus and instrumental ensemble**	**13'**
1987	***Madness: White Music for Chamber Orchestra***	**Chamber orchestra**	**35'**
1988	***Through a Rainbow of Involuntary Tears: Trio for Singer (Female) and Cellist (Male)***	**Soprano, cello**	**100'**

<u>Key:</u>

First sub-phase (1983 to 1985)
Second sub-phase (1985 to 1988)

<u>GOD:[189] Ode by G. R. Derzhavin for Two Choruses</u> (1985):

After *Agnus Dei*, this being the last of the 'quiet giants', Knaifel entered the second sub-phase (1985 to 1988). This comprises a four further works: *GOD: Ode by G. R. Derzhavin for Two Choruses* (1985); *A Serf's Wings: Vocal-Choreographic Fresco for Mixed Chorus and Instrumental Ensemble* (1986); *Madness: White Music for Chamber Orchestra (1987)* and *Through a Rainbow of Involuntary Tears: Trio for Singer (Female) and Cellist (Male).* All of these works encompass the same semantic and compositional features as *Nika* and *Agnus Dei*, with the difference being that they are reduced in scoring as well as in most cases in duration, with additional minor modifications such as the use of a smaller number of

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[189] The use of upper case to denote the term 'GOD' is specified by the composer.

pre-existing texts, the rejection of intoned texts, the additional roles for performers and the use of electronic components also being evident in some cases. The first of these works, *GOD: Ode by G. R. Derzhavin for Two Choruses* (1985), actively employs a number of the features discussed – a sparse, ascetic and homogeneous form and language; the use of significantly reduced material; primarily monophonic, as well as the use of an extended duration and an extremely slow tempo – yet rejects the use of 'intoned' text given its explicitly vocal setting. Unusually for this period it also employs only one text, a single versed, eleven stanza ode entitled 'God' (1784) by the Russian poet Gavriil Romanovich Derzhavin (1743–1816).

Derzhavin is regarded as one of the finest exponents of Russian literary classicism and a mentor to the young Pushkin. His output is small but significant. In the main it comprises works written in the ode genre, with 'God' being his best-known verse and indeed, a prime example of this particular style. It was written between 1780 and 1784 under the influence of strong religious emotion as well as the vogue then for religious literary expression, best exemplified at that time by Mikhail Lomonosov's 'True God'. Derzhavin's ode, presented in full in Russian with English translation in *Appendix H*, is structured as four semantic sections. These are: a) the unseen narrator (presumably Derzhavin) praising God's greatness alongside his infinite power and wisdom (stanzas 1–5); b) the narrator's expression of his own inadequacy (stanzas 6–9); c) the narrator drawing closer to the Devine (stanza 10); and d) the realization of his own salvation (stanza 11).

Scored for one adult chorus of eight vocalists (two sopranos, two altos, two tenors and two basses) and a children's chorus encompassing both boys and girls,[190] the work is structured as a single and continuous form, 388 bars in length, in which a series of miniature monophonic fragments, ranging in length from one bar to thirteen, gradually unfold over the course of its one-hour duration. The tempo, as indicated in the preface to the score and given as 'semibreve x 388 [bars] approximately equal to 60 minutes', averages out as approximately one semibreve every ten seconds. The dynamic range is also specified in the preface as 'piano sempre naturale'. As also indicated in the preface, Knaifel utilizes sixteen different types of vocal combinations. These are reproduced below in *Figure 3.48*.

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[190] The number of children employed in the work is unspecified in the score; however, in interview (06.06.12), Knaifel suggests that the ideal number is eight: four boys and four girls.

$$
\text{coro comune (c.c.)} =
\begin{bmatrix}
\text{coro femminile (c.f.)} =
\begin{bmatrix}
\text{soprani (s.)} =
\begin{bmatrix}
\text{soprani 1} & \text{(s.1)} \\
\text{soprani 2} & \text{(s.2)}
\end{bmatrix} \\
\text{alti (a.)} =
\begin{bmatrix}
\text{alti 1} & \text{(a.1)} \\
\text{alti 2} & \text{(a.2)}
\end{bmatrix}
\end{bmatrix} \\
\text{coro maschile (c.m.)} =
\begin{bmatrix}
\text{tenori (t.)} =
\begin{bmatrix}
\text{tenori 1} & \text{(t.1)} \\
\text{tenori 2} & \text{(t.2)}
\end{bmatrix} \\
\text{bassi (b.)} =
\begin{bmatrix}
\text{bassi 1} & \text{(b.1)} \\
\text{bassi 2} & \text{(b.2)}
\end{bmatrix}
\end{bmatrix}
\end{bmatrix}
$$

coro dei bambini (c.d.b.)

[bambine e bambini]
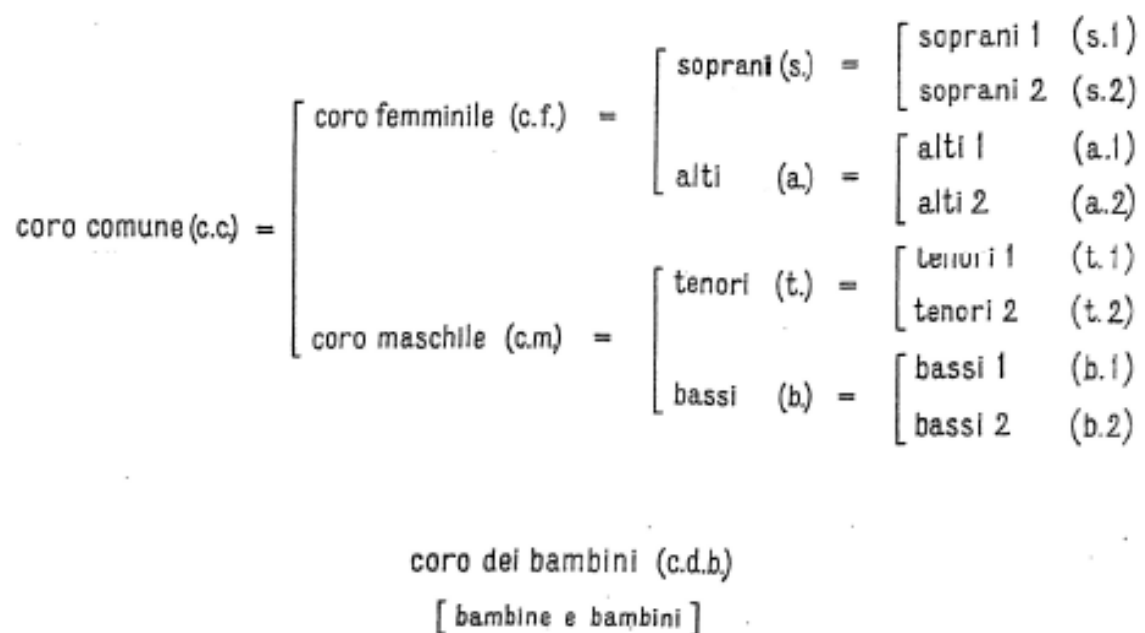
	Type of Vocal Scoring	*Abbreviation in Score*	*Number of Vocalists*
1	All adult voices	Coro commune (c.c.)	8
2	Female adult voices only	Coro femminile (c.f.)	4
3	Male adult voices only	Coro maschile (c.m.)	4
4	Both sopranos	Soprani (s.)	2
5	Both altos	Alti (a.)	2
6	Both tenors	Tenori (t.)	2
7	Both basses	Bassi (b.)	2
8	Soprano 1	Soprani (s1.)	1
9	Soprano 2	Soprani (s2.)	1
10	Alto 1	Alti (a1.)	1
11	Alto 2	Alti (a2.)	1
12	Tenor 1	Tenori (t1.)	1
13	Tenor 2	Tenori (t2.)	1
14	Bass 1	Bassi (b1.)	1
15	Bass 2	Bassi (b2.)	1
16	Children chorus (both boys and girls)	Coro dei bambini [bambine e bambini] (c.d.b.)	Unspecified in score

First, the text, as written by Derzhavin in Russian and notated in Cyrillic within the score, is employed in its entirely, without embellishment or modification. It is also presented in forward chronology (unlike in the case of *Nika*) throughout the work as a whole. All linguistic phrases (signifiers) are explicitly rendered, with no intoning of the text, as mentioned. It is important to note, however, that these sixteen vocal combinations are divided

into two distinct and specific roles throughout the work. Knaifel produces two choruses (as stated in the title), each with a different set of stanzas/phrases (linguistic signifiers) and each structured a different way. Each of the two choruses, as well as the two sets of stanzas/phrases are also ascribed a different value.

All the adult voices concerned – that is, the fifteen different combinations of soprano, alto, tenor and bass – employ the linguistic signifiers that belong to the first ten stanzas of the verse in question. Each linguistic phrase is given to only one vocal combination for the duration of the entire phrase, with no repetition, breakup of text or omission. There is a direct linguistic–musical correspondence employed in that the rhythm of the musical signifiers directly equates to that of the linguistic signifiers, with this producing a series of fragments. This can be seen in the first page of the score, in *Appendix K*.[191]

As mentioned, the second chorus, scored for exclusively children, is treated entirely separately. Only the linguistic signifiers that belong to the final and eleventh stanza have been ascribed in this case. The ten lines encompassed within this eleventh stanza are divided into syllables, with again a direct linguistic–musical correspondence being employed in that the rhythm of the musical signifiers directly equates to that of the linguistic signifiers. As can also be seen in the first page of the score example in *Appendix K*, whereas the 'adult' musical fragments mainly incorporate note durations of a quaver, the 'child' fragments incorporate longer durations – crotchets, minims, semibreves – and are interspersed with either bars of silence or across the assorted 'adult' fragments. An example of how the fragments overlap and inter-relate is given in *Figure 3.49*, below.

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[191] It should be noted that due to the size of the score examples being discussed, all references for this work can be found in *Appendix K*.

Figure 3.49: Inter-relationship of Fragments within GOD *(bars 1–27):*

Bar Numbers (1–30)	Length of fragment (bars)	Scoring	Number of performers
1–2	2	S. 1	1
2–4	3	c.d.b.	8
5–8	4	a.	2
7–10	4	c.d.b.	8
11–13	4	a. 1	1
13	1	t. 2	1
13–16	4	b. 1	1
15–16	1	a.	2
16–23	8	c.d.b.	8
22–23	2	s.	2
23–26	4	a.	2
25–28	4	2.	2
27	1	c.d.b.	8

Figure 3.50: Symbolic Web – GOD *(1985):*

3rd Dimension: No significations

↑ ↑

Low Modality (Iconic, indexical) – Low Level of Perceptibility

High to Medium Modality (symbolic, iconic, indexical) – High to Medium Level of Perceptibility

Wider significations derived from linguistic signifiers – inter-textual interpretants

2nd Dimension: Single 'Cultural Unit': God

Significations from titles of texts/parts of texts (linguistic signifiers)

1st Dimension: Narrative

Representamen ⟶ (object)

In many respects, this particular work has the simplest symbolic web, due specifically to the fact that the subject matter is explicitly religious in signification. It also has, correspondingly, the simplest use of codes and strategies to convey meaning; all of which, ironically, are exhibited within the first and last pages of the score. As can be seen in *Figure 3.50*, above, there is no third dimension ('conceptual' sets of significations) included in the symbolic web, due to the fact that any intended esoteric significations are already encompassed within the more immediate (first and second) dimensions, given the explicit use of a religious-based text. As shown, two very different types of signification are employed within these first two dimensions: narrativic and non-narrativic. First, on the most immediate dimension, Knaifel aims to convey merely the narrative verse in question. On the second dimension, however, he aims to convey what was described above as a 'cultural unit'. In this, he incorporates a number of different inter-related concepts: first and foremost, the notion of God as a higher being, whilst second, the notion of eternity, as an attribute of God. It should be noted, however, that the signification in question is not eternity-time per se, but that of continuum; of God's continued presence and omnipotence. The third concept intended is that of God's purity.

Significantly, we can note that both linguistic and musical signifiers are employed for the communication of meaning on *both* these dimensions. There is no instance in which these are employed separately. Differences do occur, however, in that the linguistic signifiers are predominant in relation to the first dimension (narrative), with the musical signifiers being employed mainly in connection with the second dimension: i.e. those (sets of) significations which are conceptual. In this, it is important to note that the distinction between the use of linguistic signifiers and musical signifiers is here at its greatest, with the musical signifiers having almost no usage in comparison to the linguistic. This is paradoxical in that, as above, their role here is more dominant in terms of the value ascribed.

Figure 3.51: Semantic Code and Strategies Employed by Knaifel within GOD *(1985):*

Signification Intended	Linguistic Strategies Employed	Musical Strategies Employed
God	Use of title; use of upper case in title	Kryptophonia – Russian alphabet: pitch D (God: 'Bog')
Eternity	Linguistic signifiers – literal (first interpretant)	Minimalist techniques: asceticism, repetition, phenomenological (psycho-acoustic phenomena)
Purity	Linguistic signifiers – second interpretant	Use of scoring: children's voices: denotation. Use of separation from adult voices

As shown in *Figure 3.51* above, the linguistic signifiers are explicitly employed: not only as rendered vocally throughout the work but also as given in the title. Here Knaifel employs the use of upper case (GOD) to give the central concept (in both dimensions) prominence. Next, the linguistic signifiers are foregrounded throughout the work through a number of specific musical strategies, all of which are 'minimalist'. These are highlighted through the use of the ascetic texture, a predominance of monophonic lines (with the occasional polyphony) and, most crucially, by the equilibrium that the homogeneous texture, form and language provides. In addition, the direct linguistic–musical correspondence employed in relation to rhythm actively compounds the poesy of the text, thereby emphasizing the linguistic signifiers and, as such, the semantic poetic. Ironically, however, the repetition of the single pitch class D predominantly through bars 1 to 51 draws further attention to itself through the subtle changes that occur in relation to timbre (changes of vocalist), as well as by the different lengths in vocal fragment.

In addition, a number of other musical strategies are employed that attempt to convey the three concepts discussed. First, in relation to the notion of 'God', Knaifel again makes use of 'kryptophonia'. In this case this involves a three-step process. If we again use the Russian

alphabet chart seen above in connection with *A Silly Horse*, represented below in *Figure 3.52* for ease of reference, it can be seen that the Russian word for 'GOD' – which is in English transliteration 'BOG' and in Cyrillic 'бог' – may be represented by its initial letter 'В' ('б'), this being the second letter of the Russian alphabet. Using the Aeolian mode (in C) where D is the second pitch class, the letter 'В' is represented by the pitch D, which as can be seen from the score example, is repeated to excess throughout the work as a whole, and predominantly in bars 1 through 51.

Figure 3.52: Russian Alphabet with Numerical Correspondence:

А	Б	В	Г	Д	Е	Ё	Ж	З	И	Й	К	Л	М	Н
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

The concept of eternity is again foregrounded through a number of phenomenological strategies and the creation of psycho-acoustic phenomena in which the receiver is expected to 'experience' in a meditative state the concept of a continuum within the present tense. Significantly, Knaifel employs within this context two distinct types of strategies. First is the more obvious limitation in teleology, with the aim of creating the kinds of psycho-acoustic phenomena outlined above. Here, Knaifel employs a number of strategies to produce stasis, all of which are foregrounded through a transparency and asceticism of form, texture and harmonic language. Employing equivalence in terms of the fragments' compositional style and material, each has various commonalities, ranging from same degree of asceticism, the same texture as well as the same (or adjacent) register in pitch. The duration of note values are also comparable within each of the two sets of material mentioned. Adding to the sense of stasis is a reduction in tempo, as well as a brevity in the use of micro-structure; each fragment being divided into a number of smaller fragments, notwithstanding the use of silence. Conversely, however, certain strategies are also employed to create a sense of displacement and ambiguity, thus preventing the receiver from attaching a degree of proportion to the form as it unfolds. These include the use of differing lengths of both structure and micro-structure, as well as the differing durations of silences interspersed.

Finally, the notion of purity is, as in *A Silly Horse*, reflected by association with the notion of the child and the child-like. Similarly, this is again reflected by means of association. In this, Knaifel uses five distinct but inter-related strategies. The first is the actual use of scoring for a

child's voice, with the second being the specific use of pitch material which is restricted to an unusually high register thus depicting a child's voice by association with the treble pitch. Here, Knaifel enforces this depiction by ensuring that the vocal line reflects this in all cases, thus proposing a symbolic personification. Similarly, pitch material is also employed symbolically to construct melodic fragments that are typically 'simplistic', possessing in their intervallic structure a prominent use of perfect thirds, fourths, fifths and small intervals, thus creating in most cases an appearance of tonality. The use of simplicity to create an implied sense of all things miniature is again present throughout the work as a whole in its restricted approach to form, setting, texture and language. Finally, there is the fact that as shown in the final page in *Appendix K*, the work ends with an isolated and, as such, illuminated example of all of the above (bars 131 to 138).

3.3 Mature Post-minimalist Period – Phase II (1988 to 1994):

In assessing Knaifel's development throughout Mature Phase II (1988 to 1994) we can start from the premise that there has again been no change or evolution in his aesthetic or in his fundamental principle of facilitating and conveying the three categories of meaning. Whilst some modification does occur in relation to *existential meanings* and *imported meanings* as mentioned, this is significantly less than that which has occurred throughout any other period. This is in spite of the fact that this phase has a more extended duration than any other prior to it and that Knaifel has again been reasonably prolific, producing a total of nine works over six years, as shown in *Figure 3.53*, below. Paradoxically, however, the modifications that have occurred within this category – these being relatively few and subtle – are in many respects all the more difficult to discuss, precisely because of their subtlety, as well as because they involve the inclusion of much more abstract and less tangible concepts. The work under examination here – *In Air Clear and Unseen: Stanzas with Tyutchev for Piano and String Quartet* (1994) – is, as also mentioned, the final work of the phase. It exhibits perhaps more so than any other, the extremities of Knaifel's thinking as regards the communication of esoteric concepts. The only one out of the three focus works that has never been published (although ironically, the most performed), it is also a work that has never been analysed, with Knaifel himself stating that, in semiological terms, it is 'beyond analysis'.[192]

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[192] Alexander Knaifel: Interview with author (interpreter: Natalia Vakulenko): 6th June, 2012, St. Petersburg.

Figure 3.53: Works Composed within Mature Phase II (1988–94):

1988	*Litania I*	Orchestral	35'
1991	*Voznosheniye [Holy Obligation]: For a Chorus of Stringed Instruments*	String ensemble	60'
1991	*Svete Tikhy [O Gladsome Radiance]*	Soprano, tape	30'
1991–92	**Once More on Hypothesis: For an Ensemble of Soloists**	Chamber ensemble	21'
1992	**In a Half-Conscious State**	Solo piano	12'
1992	Jacob's Ladder: For a Glossolalia of Thirteen	Chamber ensemble	42'
1993	*Cantus*	Percussion, piano	33'
1993	*Chapter Eight: Canticum Canticorum for Temple, Choruses (four) and cello*	Chorus and cello	96'
1994	**In Air Clear and Unseen: Stanzas with Tyutchev for Piano and String Quartet**	String quartet, piano	23'

Key:

Spiritually orientated texts
Specific use of liturgical texts (either partially or fully)
Intoned texts (either partially or fully)

Summarizing Knaifel's development in relation to *existential meanings* we can note that there is no actual change or evolution in his approach, but merely an assiduous continuation in his attempt to facilitate external reality through the kinds of psycho-acoustic phenomena mentioned. Five points are significant here. First there is a further increase in his use of asceticism, with this being exemplified through a reduction in material, through the extending of sustained pitches as well as in the furthering of extended silence. Again these include 'audible silences', which are utilized further in an attempt to engender an even greater focus

in perception. Second, a much more noticeable development occurs with regards to his use of genre. The so-called 'quiet giants' are, in the majority, now rejected in favour of works with noticeably shorter durations, as can be seen in *Figure 3.53*. Whilst this seemingly reduces the possibility of engendering a meditative state, Knaifel employs in connection an even further decrease in tempo, with the teleological rate of development in almost all of these nine works now so slow as to render them almost static. The fourth and perhaps most significant development concerns his use of instrumental resources, which have now been reduced in an attempt to increase transparency in relation to timbre, pitch, register and the juxtaposition of register. Fifth, in relation, his use of dynamics have now been reduced to pianissimo on the majority of occasions, and employed as a continuum throughout each work.

The most significant development, however, is again in relation to *imported meanings*, although in the first instance the symbolic web itself remains more or less identical to that discussed in relation to *Nika*, above. Again, in all cases significations on the first dimension are conveyed explicitly through the use of linguistic signifiers, either through those present in the title, or through those taken from a pre-existing text or texts explicitly utilized through the work's scoring for voice. As can be seen in *Figure 3.54*, the significations conveyed via the title or through text examples are again intended to engender in the mind of the receiver a second set of interpretants: those relating to the wider literary context, i.e. the complete text. These sets of significations are inter-textual to the first in that the complete text is never presented in full on the neutral level. Again, in contexts where more than one text has been employed a third set of interpretants is intended: significations that arise from the conjoining of two or more texts. These constitute compound units, as discussed above. From this, Knaifel also intends that further (fourth, fifth) sets of interpretants – further concepts, cultural units or topics that he himself has associated with the texts – be engendered via semiosis. Again, these are in all cases spiritual or esoteric in nature.

3rd Dimension: further concepts, cultural units or topics (musical signifiers)

Low Modality (Iconic, indexical) – Low Level of Perceptibility

High to Medium Modality (symbolic, iconic, indexical) – High to Medium Level of Perceptibility

2nd Dimension: Conceptual units or topics: compound units (both linguistic/musical signifiers)

Wider significations derived from linguistic signifiers – inter-textual interpretants
Significations from titles of texts/parts of texts (linguistic signifiers)

1st Dimension: Principal Cultural Unit + Principal Cultural Unit

Representamen → (object)

Within this context there are, however, five crucial differences. First is the actual type of pre-existing text that Knaifel now employs. These are increasingly liturgical in nature, with the composer employing much more regularly throughout this phase (and beyond) liturgical texts of the Russian Orthodox canon, as shown in *Figure 3.53*, above. Second, is the actual number of pre-existing texts combined within any given work. All other works employ either one or more texts by the same author, thereby reducing either the number of cultural units or the degree to which these cultural units differ. Third, and most crucially, is the fact that the compound units are now no longer narrativic. Whilst a narrative may or may not be employed in the form of the pre-existing texts that provide the initial (first dimension) significations, Knaifel does not intend to convey narrative as part of the semantic poietic. The fourth difference – again, fairly crucial – is that the extent to which Knaifel employs intoned texts noticeably increases. As also indicated in *Figure 3.53*, linguistic signifiers have now been inscribed into works that are purely instrumental. In this, the intoning is no longer partial, as was the case with *Nika* whereby some linguistic signifiers were intoned and some were explicitly rendered. All of the linguistic signifiers are intoned, thus none are rendered

explicitly, with an even further disparity now existing therefore between the neutral level in the score and the neutral level in performance. Finally, there is the fact that the role of the performer has also been developed. Whereas the instrumentalists in *Nika* had an unconventional role in that they were required to whisper the explicitly rendered text and/or intone the linguistic signifiers whilst playing, here this has been extended to include minor aleatoric methods, with this being an entirely new strategy that was not utilised even during Knaifel's Avant-garde period.

In Air Clear and Unseen: Stanzas with Tyutchev for Piano and String Quartet (1994):

As with the previous two works under examination here, *In Air Clear and Unseen: Stanzas with Tyutchev for Piano and String Quartet* – a composition that has also received international recognition and widespread critical acclaim[193] – exemplifies these developments in exhibiting almost all of the characteristics mentioned. Although it does not employ a liturgical text, it utilizes more than one pre-existing text penned by the same author. Compositionally ascetic, miniature in both resources and duration, and with a seemingly conventional chamber scoring, the work's linguistic signifiers are not rendered explicitly but are entirely intoned by the instrumentalists employed, as suggest by the lack of vocalist.

First, we can note that the work, unusually for Knaifel, has its genesis in a number of previous compositions, written between 1987 and 1988. Knaifel discusses how during the early Eighties he met Nikolai Vishnevsky, a descendent of a woman named Elena Petrovna Van der Vliet, a maid employed in the royal household of Tsar Alexander II, to whom Tyutchev had both written and dedicated his final set of poems. These were a collection of six short verses (three penned on business cards) written in the penultimate year of Tyutchev's life (1982) but publically unknown and, as yet, unpublished. Discussing the fact that he was given a copy of the six poems by Vishnevsky, Knaifel states that 'Three sheets of embossed paper with texts of unknown poems by Fyodor Ivanovich Tyutchev (1803-1873) were handed over to me by Nikolai Vladimirovich Vishnevsky in the early 1980s. […] Nikolai Vladimirovich's mother – Elena Alekseyevna – was the niece and foster child of Elena Petrovna Van der Vliet (née Elena Frolova) – the maiden of Her Majesty. It was her

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[193] Following its release on the independent European label, ECM as *Svete Tikhy*: ECM1763 in 2002, the first and third movements of the work were used as the soundtrack/closing credits to François Ozon's award-winning film 'Le Temps Qui Reste' (France: 2005).

(with the initials E. F.) – a very young lady at that time to whom in 1872, Tyutchev had presented-dedicated six poems, including three quatrains that he had written on his personal business cards.'[194]

Knaifel goes on to discuss how he was inspired by this event to create a trilogy of works that utilize in different capacities a number of Tyutchev's published poems. These works are linked not just contextually but also in some cases semantically and compositionally. The first two works from the previous phase (I) – *Madness: White Music for Chamber Orchestra* (1987) and the quizzically titled *Through a Rainbow of Involuntary Tears: Trio for Female Singer and Cellist (Male)* (1988), written consecutively during the late Eighties – both employ the same pre-existing set of texts. These are two verses by two different authors: the first by the Soviet poet Anna Akhmatova with the second by Tyutchev. Both works also share, at least in part, the same compositional material, and both sets of texts are also fully intoned on the neutral level in each case. The third and final work – *In Air Clear and Unseen* – comprises three movements, and employs (in very different capacities) four Tyutchev verses. These are different to the verses employed within the two works above. It also employs several compositional fragments that are present within *Through a Rainbow* of *Involuntary Tears* but does not utilize any material from *Madness*.

Completed in January 1994, this third and apparently much later work was in fact initially conceived as a one-movement composition for string quartet. What is now its second movement was completed as early as September 1987, thus prior to *Through a Rainbow* of *Involuntary Tears*. It thus becomes, chronologically, the second of the three works, with part of *Through a Rainbow* of *Involuntary Tears* citing it, and not the other way around. Its two outer movements were written five years later in January 1992 and March 1992, respectively. All of these dates are inscribed on the unpublished MS score (given in *Appendix K*). It is interesting to note in relation that a fourth Tyutchev-inspired work, *E. F. and the Three Visiting Cards of the Poet* (2008), commissioned by the Louth Arts Festival[195] and written in memory of Vishnevsky who died in 1995, directly utilizes the three unpublished poems written by Tyutchev on his business cards. Again these are entirely intoned on the neutral level – this is the first work to employ full intoning since *In Air Clear and Unseen*. *E. F. and the Three Visiting cards of the Poet* received its world premiere in Drogheda, near Dublin on

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[194] As cited by the composer in *Alexander Knaifel: A Composer* (2012).

[195] This marks Knaifel's first and so far only Irish commission.

the 1ˢᵗ May 2009 and provided the finale to a concert of Knaifel's chamber music in which *In Air Clear and Unseen* was also performed. Knaifel states that 'Time passed and I suddenly realized that I owed an enormous debt to the memory of the person [Vishnevsky] who, by this time had passed away. He had known that Tyutchev was a favourite poet of mine at that time. Tyutchev on his death bed had addressed these poems to a girl who was sixteen. He saw life, youth and beauty. In her image, he had felt the mortality and his own parting with it. Certainly the discovery of these calling cards is significant to people who know Russian life and culture.'[196]

Providing a brief neutral level description, the work itself is unconventionally notated, at least in part without bar lines, with additional performance instructions handwritten within the eleven-page MS score. As mentioned its structure comprises three movements, entitled I – *In Some Exhausted Reverie*; II – *An Autumn Evening*; and III – *In Air Clear and Unseen*. Each is presented as a distinctly separate physical and musical entity. First, each of the three movements has a different scoring, with the first being written for solo piano, the second for string quartet and the third for both solo piano and string quartet. It is important to note that the third movement has been conceived – and is intended to be perceived – 'not as a string quintet but as more than a string quintet'.[197] Blazhkova further states that 'there is neither the first nor the second part, neither violin nor cello; in other words, as regards timbre, there is no individualization of single instruments but all of them singing as one'.[198] This is alluded to by the (preferred) seating arrangement drawn on the bottom right-hand corner of page 2 of the score, shown in *Figure 3.55*. Knaifel's preferred durations are also indicated in the score: Movement I 'approximately 10 minutes', Movement II 'approximately 7 minutes' and Movement III 'approximately 7.5 minutes', with the duration for the composite whole also being given as 'approximately 24 to 25 minutes'.

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[196] As cited by the composer in *Alexander Knaifel: A Composer* (2012).

[197] Alexander Knaifel: Interview with author (Interpreter: Natalia Vakulenko); 6ᵗʰ June 2012, St. Petersburg.

[198] Blazhkova, E. *Svete Tikhy*: ECM1763: 2002: CD liner notes to accompany recording.

Figure 3.55: Knaifel's Preferred Seating Plan for In Air Clear and Unseen*, as Indicated on the Score:*

предлагаемое расположение [The proposed arrangement]
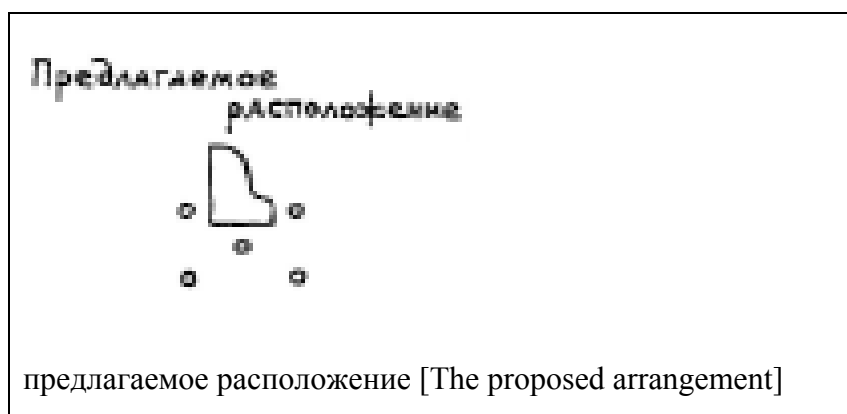
Within his performance instructions, Knaifel also states that despite the work's obvious structural divisibility, it is again to be realized not as three separate movements but as a single, continuous composition, writing: 'три части этого цикла исполняются без перерыва' ['The three movements are to be played without a break'].[199] Paradoxically, however, he also states that whilst functioning as a single (largest unit) paradigm, 'первая, как и вторая части могут также исполняться отдельно' ['The first, as well as the second movement can also be performed separately'],[200] thus accentuating the divisibility in question. Crucially, this is one of the points at which Knaifel introduces an aleatoric element, allowing the performers to make certain choices within a given range of possibilities. Whilst this aspect allows some degree of freedom, it still ensures that the overall premise remains under the composer's control: this having parallels with his aforementioned structuralist/post-structuralist thinking.

Within the context of the above, Knaifel's employment of the four Tyutchev verses is somewhat complex. Nevertheless, it can be described more simply in terms of two distinct strategies as follows. As shown in *Figure 3.56*, the first movement, *In Some Exhausted Reverie*, is linked semantically to one of the Tyutchev verses (that which I have termed Poem A). This is a four-stanza poem entitled 'On the Way Back' (written whilst Tyutchev was

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[199] Performance indication number 1 on page 2 of MS score.
[200] The only UK performance to date of the second movement (alone) was given by the Xenia Ensemble at the Centre for Russian Music International Seminar Series, Goldsmiths College, University of London on 22nd May 2004. It is interesting to note that the first movement (for solo piano) has been both performed and recorded by Oleg Malov as a separate work under the title: 'Postludia – In Some Exhausted Reverie' (1992): see Megadisc Records: MCD 7855: 2006.

returning to St. Petersburg from Konigsberg in 1859). As can be seen below, the third line of the fourth stanza, 'in some exhausted reverie' (highlighted in bold) serves as the movement's title. Crucially, no other reference to the poem exists on the work's neutral level. Apart from its title, the movement employs no linguistic signifiers. The second movement, *An Autumn Evening*, is linked semantically to a different Tyutchev poem (Poem B), 'An Autumn Evening' (1980). In this case, however, the movement takes both its title and its entire text from the poem in question, and the whole of the Tyutchev verse is fully intoned (in Russian) throughout the movement on the neutral level. The third movement, *In Air Clear and Unseen*, is linked to not one but two Tyutchev poems: 'My Soul Would Like to be a Star' (1829) (Poem C), and 'It's There, Still There' (1849) (Poem D), as given below. Similarly, as with the first movement, this movement's title (and the title of the entire work), *In Air Clear and Unseen*, is taken directly from the final line of the first poem (Poem C), highlighted again in bold. Again, no other reference to the poem exists on the work's neutral level. The entire text of the second poem (Poem D) 'It's There, Still There' is fully intoned (again in Russian, as given) throughout the movement on the neutral level, thus the movement's title and its corresponding text originate from two different poetic sources.

Figure 3.56: Knaifel's use of Tyutchev Verse(s) within In Air Clear and Unseen: Stanzas with Tyutchev for Piano and String Quartet *(1994):*

Movement Title	Tyutchev Verse(s) Employed	Type of Usage
I – *In Some Exhausted Reverie*	*Poem A:* 'On the Way Back' (1859)	Citation from verse used as title
II – *An Autumn Evening*	*Poem B:* 'An Autumn Evening' (1830)	Title from poem used (explicitly) as title of movement. Text of poem fully intoned throughout movement
III – *In Air Clear and Unseen*	*Poem C:*'My Soul Would Like to be a Star' (1829) *Poem D:*'It's There, Still There' (1849)	Citation from verse used as title Text of poem fully intoned throughout movement

На возвратном пути	On the Way Back
Грустный вид и грустный час – Дальний путь торопит нас... Вот, как призрак гробовой, Месяц встал – и из тумана Осветил безлюдный край... Путь далек – не унывай... Ах, и в этот самый час, Там, где нет теперь уж нас, Тот же месяц, но живой, Дышит в зеркале Лемана... Чудный вид и чудный край – Путь далек – не вспоминай... Родной ландшафт... Под дымчатым навесом Огромной тучи снеговой Синеет даль – с ее угрюмым лесом, Окутанным осенней мглой... Всё голо так – и пусто-необъятно В однообразии немом... Местами лишь просвечивают пятна Стоячих вод, покрытых первым льдом. Ни звуков здесь, ни красок, ни движенья – Жизнь отошла – и, покорясь судьбе, **В каком-то забытьи изнеможенья,** Здесь человек лишь снится сам себе. Как свет дневной, его тускнеют взоры, Не верит он, хоть видел их вчера, Что есть края, где радужные горы В лазурные глядятся озерá... (1859)	Sad heart and sad hour – The long way urges us ... That's like a ghost grave, Month up – and out of the fog Illuminated the deserted region ... Way far – do not be sad ... Oh, and at this very hour, Where there is no now I have, That same month, but a living, Breathing in the mirror ... Lehmann Glorious views and a wonderful region – Way far – Do not Think ... Native landscape ... Under the smoky roof Huge clouds of snow Blue in the distance – with its gloomy forest Enveloped in the autumn mist ... All bare so – and empty-immense In the monotony of the silent ... Places a translucent spots Stagnant water covered with ice first. No sound here, no paints, no motion – Life moved away – and submit to her fate, **In some exhausted reverie,** Here, people only dream about themselves. As the light of day, their eyes glaze over, They do not believe they even saw them yesterday, What is the edge where the rainbow mountains In azure looking lakes ...

Poem B:

Осенний вечер	Autumn Evening:
Есть в светлости осенних вечеров Умильная, таинственная прелесть: Зловещий блеск и пестрота дерев, Багряных листьев томный, легкий шелест, Туманная и тихая лазурь Над грустно-сиротеющей землею, И, как предчувствие сходящих бурь, Порывистый, холодный ветр порою, Ущерб, изнеможенье – и на всем Та кроткая улыбка увяданья, Что в существе разумном мы зовем Божественной стыдливостью страданья. (1830)	There is a wistful charm, a tenderness, Mysterious and soft, in autumn's even: The trees in weird and brilliant garments dress, The gory leaves to whispered talk are given; Above the sad and orphaned earth, the skies Lie veiled and chill, the sun's departure mourning, And gusty winds with sudden anger rise, Of pending storms the cold and angry warning... Fatigue, decline, and – over all – the worn And wasting spirit's smile, doomed soon to vanish, That lights a sufferer's face and that is born Of modesty, the godlike pride of anguish.

Poem C:

Душа хотела б быть звездой	My Soul Would Like to be a Star
Душа хотела б быть звездой, Но не тогда, как с неба полуночи Сии светила, как живые очи, Глядят на сонный мир земной - Но днем, когда, сокрытые как дымом Палящих солнечных лучей, Они, как божества, горят светлей **В эфире чистом и незримом**. (1829)	My soul would like to be a star But not from the sky midnight These luminaries, as lively eyes, Looking at the sleepy world of earth - But in the afternoon, when, as the smoke of hidden Scorching sun, They are like gods, burning brighter **In air clear and unseen.**

Poem D:

Еще томлюсь тоской желаний	It's There, Still There[201]
Еще томлюсь тоской желаний, Еще стремлюсь к тебе душой – И в сумраке воспоминаний Еще ловлю я образ твой... Твой милый образ, незабвенный, Он предо мной, везде, всегда, Недостижимый, неизменный, – Как ночью на небе звезда. (1849)	Still haunted by a longing desire, a past love's madness, Dull pain and longing my heart fill. Your image, hid amid the shadows Of memory, lives in me still. I think of it with endless yearning, 'Tis e'er with me though from me far, Unreachable, unchanged, bright-burning As in the sky of night a star...

The first movement, *In Some Exhausted Reverie*, is scored for solo piano and marked 'molto sostenuto, pianissmo – dolcissimo sempre', a dynamic marking that is continuous throughout. It comprises in the first instance a total of 93 bars, segmented into 21 miniature fragments. All of these are notated separately and aligned vertically as individual units within the score, as shown in *Figure 3.57*. Noticeably ascetic both melodically and harmonically, the fragments range from one bar (on occasions, one note!) to thirteen bars in length, with nine of the 21 fragments being entirely monophonic, as shown in *Figure 3.58*. Narrow in intervallic structure, encompassing predominantly minor seconds and major thirds, the majority of the fragments are modal (Phrygian), centred around the polarity of E, and in the main occupy the treble register. The material within each fragment, with the exception of that which is one note, is characterized in the majority by an expansion in duration: i.e. by the use of single crotchets or minims, all of which are either tied or interspersed by rests and which progress into minims and semibreves, with the final note in each fragment being a semibreve.

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[201] This particular translation, as made by Irina Zheleznova, has been given in the notes to accompany recording: *Svete Tikhy*: ECM1763: 2002.

Figure 3.57: Example of Fragments for Movement I (In Some Exhausted Reverie)*; Fragments 1–3 (bars 1–9):*

Figure 3.58: Types of Fragment Encompassed within Movement I (In Some Exhausted Reverie)*; bars 1–93:*

Paradigmatic Table I: Monophonic/Harmonic Equivalence:

Monophonic	*Harmonic*
Fragment 1 (bars 1–2)	
Fragment 2 (bars 3–6)	
Fragment 3 (bars 7–9)	
Fragment 4 (bars 10–15)	
Fragment 5 (bar 16)	
	Fragment 6 (bars 17–22)
Fragment 7 (bars 23–25)	
Fragment 8 (bars 26–29)	
	Fragment 9 (bars 30–31)
	Fragment 10 (bars 32–40)
	Fragment 11 (bars 41–53)
	Fragment 12 (bar 54)
	Fragment 13 (bars 55–57)
	Fragment 14 (bars 58–70)
	Fragment 15 (bars 71–72)
	Fragment 16 (73–79)
	Fragment 17 (bars 80–82)
	Fragment 18 (bar 83)
	Fragment 19 (84–91)
Fragment 20 (bar 92)	
Fragment 21 (bars 93)	

Key (Duration):

[One bar] [Two bars] [Three bars] [Four bars] [Six bars] [More than six bars]

In addition to the instruction to use the sustaining pedal from the beginning of each fragment until its end, a number of further performance instructions are also given as regards the structural conjoining of fragments. As exemplified by the three fragments shown in *Figure 3.57* above, each of the final notes that end each fragment is accessorized with its own tie as well as with a pause, irrespective of length or harmonic structure. A round pause is used for the first 20 fragments, and a square pause employed for the last, as shown below in *Figure 3.59*. Of the round pause, Knaifel states that 'неопределённо долгое' ['this is to sound indefinitely'].[202] A further instruction states that the square pause (the final fragment) is to sound: 'очень долгое' ['for a very long time']. Two aspects are significant here. First is the fact that whilst each of the fragments is notated separately, each is sonically joined to the next. All 21 function as a single continuum, with Knaifel unusually omitting in this case any extended periods of silence ('audible' or otherwise). Further related instructions include 'угасающее звучание' ['for the sound to fade into the next']; and in the specific case of fragment 14, for the final five bars of its thirteen-bar duration to sound 'как бы неожиданной тенью' ['like an unexpected shadow'], as shown in *Figure 3.60*. The second significant aspect is that again, there is an aleatoric element in that the duration of each of these final notes is not prescribed. As such, the performer (pianist), whilst not able to separate the fragments, can elongate each one to an extent, thus heightening the sense of continuum and stasis.

Figure 3.59: Final Fragment of Movement I*, indicating Square Pause:*

Figure 3.60: Fourteenth Fragment of Movement I*, indicating Instruction: 'like an unexpected shadow':*

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[202] Performance Instruction 2; page 2 of MS score.

The second movement, entitled *An Autumn Evening*, scored for string quartet and written in 1987, is marked 'L'istesso tempo pianissmo – dolcissimo sempre', thus indicating that its tempo is to remain constant despite a change in meter. The movement comprises 42 bars in total and is characterized by the polyphonic inter-relationship of four separate melodic lines, devoid in the main of any harmonic structure. Unconventionally, all four parts are equal. Blazhkova states in the liner notes that accompany the recording that 'there is neither the first nor the second part, neither violin nor cello; in other words, as regards timbre, there is no individualization of single instruments but all of them singing as one'.[203] Again these lines are notated unconventionally, with each being segmented across two or even three staves, irrespective of the fact that its range (just over an octave in all cases) requires only one. Each melodic line comprises a series of smaller, inner fragments of between one and four bars in length. Each of the fragments is in itself noticeably ascetic, comprising in most instances a single sustained pitch or at most, a small unit of three or four pitches.

Again, as above, each sustained pitch – or, in the case of the longer units, each final note – is marked with a tie which again conjoins one note or one fragment to the next. Each of the end notes is marked not with a pause on this occasion but with a circle, of which Knaifel states in the performance instructions that 'все звуки обведённые кружком, как бы плавно угасают (подобно звукам идиофона) независимо от других звуком' ['All sounds circled, are to be played as if they are gently fading away (like sounds in the distance) independent of the other sounds'].[204] The circle also has an aleatoric aspect in that all circled semibreves (i.e. longer durations) are to be played with 'тон сильной доли' ['a strong action'], whilst all circled minims (shorter durations) are to be played with 'тон слабой доли' ['a weaker action']. Crucially, Knaifel also marks different bars (or different successions of bars) within this movement with the symbol 'number/minim', thus altering the duration of the notes included and, as such, the duration of the fragment.

In addition, he also extends the duration of each and every note, again at the performers' discretion, stating that 'в продолжение = чуть больше "number/minim" (везде, где это возможно)' ['with the duration written "number/minim" equalling more than written (wherever possible)'].[205] As mentioned, this movement differs fundamentally from the above

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[203] Blazhkova, E. *Svete Tikhy*: ECM1763: 2002: CD liner notes to accompany recording.
[204] Performance Instructions 4; page 2 of MS score.
[205] *Ibid*.

in that it utilizes linguistic signifiers taken from Tyutchev's 'An Autumn Evening' (1830). As discussed, these are to be 'intoned' in full. As also shown in *Figure 3.61*, these are divided across all four string parts, with each individual player 'intoning' a single word or linguistic phrase, of which Knaifel states that 'словесный текст не звучит но интонируется, как если бы он звучал' ['the verbal text does not sound but is intoned as if it were sound'].[206] Again, as was the case with *Nika*, the rhythmic component of each of the musical fragments has clearly been clearly been derived from rhythmic structure inherent within the linguistic signifiers, with this again functioning as a compositional device as well as a semantic strategy.

Figure 3.61: Linguistic Signifiers Employed within Movement II of In Air Clear and Unseen *(1994) – Rhythmic Correspondence with Musical Text:*

The third and final movement, *In Air Clear and Unseen*, is scored for solo piano and string quartet and is again marked 'L'istesso tempo pianissmo – dolcissimo sempre'. It comprises 55 bars in total. It differs from the previous two movements in that its asceticism is much more pronounced, marked in the first instance by fourteen fragments for solo piano, eight of which are harmonic as opposed to monophonic. These fourteen fragments are characterized by single sustained pitches, interspersed with what are now extended periods of 'audible silence', with fragment eight, although notated with rests, having no pitches whatsoever. The movement commences with three fragments (again, notated separately) for solo piano alone (eight bars), of which Knaifel writes 'Очень осторожно, как в тени отзвучавшего квартета, чуть на предыдущем (угасающем) звучанни или позже, но не расставаясь с

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[206] Performance Instruction 1; page 4 of MS score.

этим звучанием внутренне' ['Very carefully, in the shadow of the quartet which has died away, emanating from the previous (fading) sound, but not as if parting with this sound entirely'].[207] Curiously, the numbering of the bars begins at one, once these three fragments have commenced (at what is ostensibly therefore, bar 9); thus the three solo fragments serve as a prequel. The string parts, which have in themselves been reduced to mainly sustained pitches, are again notated across either one, two, three or four staves. Likewise, the emphasis is again on the separation of pitches within each melodic line, and, in general, across each of the parts, whilst all pitches are conjoined through the use of ties and circled notes. Knaifel indicates that 'all parts [are to] sound and imperceptibly fade into the background, independent of all the other parts'.[208] The linguistic signifiers – taken from Tyutchev's poem 'It's There, Still There' (1849), as mentioned – are again intended to be fully 'intoned' in Russian (as cited in the score), with Knaifel reiterating that 'the verbal text does not sound but is intoned as if it were sound'.[209] The rhythmic component is once more derived from that inherent within the linguistic signifiers.

Meaning – Semantic Poietic:

We can start from the premise that Knaifel has constructed here a far more complex and abstract symbolic web than was constructed for either *A Silly Horse* or *Nika*. As shown in *Figure 3.62*, the first dimension comprises three distinct and separate sets of significations: those derived in connection with each of the first three narrative poems: A ('In Some Exhausted Reverie'); B ('Autumn Evening') and C ('In Air Clear and Unseen'), with each set of significations again constituting a cultural unit. Again, we can identify two distinct types of meaning encompassed within each set. First, there are those that are derived directly from the linguistic signifiers that are explicitly rendered on the neutral level: i.e. from the work's title as well as, in each case, from the title of each movement. These include in the case of set A: 'In Some Exhausted Reverie'; in the case of set B: 'Autumn Evening', and in the case of set C: 'In Air Clear and Unseen'. It is important to recall at this point that there are no sets of significations intended to be derived from the fourth poem, D ('It's There, Still There'), on this first dimension due to the fact that no linguistic signifiers relating to the poem are explicitly rendered. The second type of meaning comprises again the wider sets of significations that Knaifel intends to be derived inter-textually, as interpretants from this first

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[207] Performance Instruction 1; page 8 of MS score.
[208] Performance Instruction 2; page 4 of MS score.
[209] Performance Instruction 2; page 8 of MS score.

type. These constitute a) the identification of the literary work (poem) from which each set of signifiers originate; by extension b) the wider set of significations that the whole text (potentially) engenders; as well as c) the context pertaining to (in each case) that literary work, i.e. its author (Tyutchev), style and historical period. In each of the three cases, this includes, particularly, the notion of Romanticism, not least due to the status of Tyutchev as Pushkin's successor and one of the seminal Russian poets of the nineteenth century. What is significant, however, is that with regard to this second type of meaning, a fourth signification is potentially engendered: this being the notion that the three sets of significations themselves are semantically linked by their common authorship, style and historical period.

Specific to this work, however, is an unusual second dimension. This is the set of significations pertaining to the fourth poem, D ('It's There, Still There'), as represented in *Figure 3.62*. Here, Knaifel intends that the 'essence' of the linguistic signifiers be communicated through the intoned use of text via the musical signifiers, with this clearly having a much lower modality (but again, a higher semantic value) than the above. It is interesting to note that if the text of this fourth poem were to be either read out or printed in the programme notes (as has happened in performance), then due to explicit linguistic signifiers being employed this set of significations would then appear on the first dimension.

7th Dimension: Eternity-Time (musical signifiers)

5th and 6th Dimensions: NARRATIVE (musical and linguistic)

Low Modality (Iconic, indexical) – Low Level of Perceptibility

High to Medium Modality (symbolic, iconic, indexical) – High to Medium Level of Perceptibility

3rd and 4th Dimensions: Conceptual units or topics: compound units

2nd Dimension: Cultural Unit (D): significations from intoned linguistic signifiers via musical signifiers

1st Dimension:

Wider significations derived from linguistic signifiers – inter-textual interpretants
Significations from titles of texts/parts of texts (linguistic signifiers)

Cultural Unit (A) + Cultural Unit (B) + Cultural Unit (C)

Representamen   ⟶   (object)

The third, fourth, fifth and sixth dimensions are somewhat complex and concern, as previously, the conjoining of the above four sets of significations in a variety of ways. Focusing first upon the third dimension, significations are here conjoined to make a 'compound' cultural unit; this again having its own 'cultural reality' as constructed by Knaifel. Crucially, it concerns the isolation and foregrounding of certain significations based on semantic equivalence, as opposed to the conjoining of the entire unit to make an extended narrative. As can be seen in *Figure 3.63*, Knaifel foregrounds all the significations within the first two poems that refer either to colour or to autumn: autumn, Knaifel states, being a metaphor for the colours crimson and gold. Taking the three colours highlighted (azure, crimson and gold), Knaifel ascribes to this new collective unit or trope, a further metonymical

meaning: that of the colours of Russian iconography. This set of religious significations constitutes the fourth dimension of the symbolic web, of which Blazhkova states that:

> In Tyutchev's 'An Autumn Evening', the Theotokos' [210] colour symbols blend into the landscape lyrics. From the autumn palette the poet chooses the colours of Theotokos' iconography: golden, crimson and azure. Her face in icons appears in the sea of golden grace. Crimson is the colour of the Burning Bush – the icon showing the prototypes from the Old Testament of Christ's incarnation. The azure is the symbol of Theotokos' virginity. [211]

Figure 3.63: Symbolic Use of Colour in Tyutchev's Poetry as Employed by Knaifel:

Poem A	Poem B	Poem C	Poem D
Blue in the distance. Enveloped in the autumn mist. In azure looking lakes ...	There is a wistful charm, a tenderness, Mysterious and soft, in autumn's even: The trees in weird and brilliant garments dress, The gory leaves to whispered talk are given; Above the sad and orphaned earth, the skies Lie veiled and chill, the sun's departure mourning, And gusty winds with sudden anger rise, Of pending storms the cold and angry warning... Fatigue, decline, and – over all – the worn And wasting spirit's smile, doomed soon to vanish, That lights a sufferer's face and that is born Of modesty, the godlike pride of anguish.	Scorching sun, They are like gods, burning brighter In air clear and unseen.	Unreachable, unchanged, bright-burning

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[210] 'Theotokos' is the Greek title of Mary, mother of Jesus, as employed in the Eastern Orthodox (Greek, Russian, Armenian), Oriental Orthodox, and Eastern Catholic Churches.

[211] Blazhkova, E. *Svete Tikhy*: ECM1763: 2002: CD liner notes to accompany recording.

Figure 3.64: Theotokos Icon Showing the Three Colours Prominent in Greek/Russian/Armenian Iconography:

Following on from this, Knaifel constructs on the fifth and sixth dimensions a series of narratives, each derived from the one before and functioning as a set of infinite interpretants, with the sixth having the lowest modality and, conversely, the highest semantic value. In the first, we have autumn turning into spring; this being a metaphor for spiritual growth and rebirth. The second, with Knaifel also utilising the colours in poems C and D, of silver and white, we again have the notion of purity and of Man's ascent into Heaven.

Of this, Blazhkova states that:

> In Tyutchev, nature's anguish in autumn with its warning of pending storms and winter in existence is chaste and religious – nature retires to rest and sleep so that in spring it may blossom into life. The godlike pride of anguish bears the stamp of humble martyrdom – the theme of Christian sacrifice, anticipation of the unspeakable glory that is to appear in the world, of the joy into which the pains of spiritual birth shall pass […] Knaifel, similarly to Tyutchev, transforms the tangible light flows into music – no matter what they may be: a tenderness, mysterious and soft, in autumn's evening […] above the sad and orphaned earth, or the light of distant stars glowing in air clear and unseen.[212]

The seventh and final dimension is concerned with the communication of one single concept: what Knaifel terms 'Eternity-time'. This he defines paradoxically, as eternal timelessness, stating that 'this expresses vividly the image of time expanding to the borders of eternity […] And it is not just the reality of the future but the eternity brought to us in Christ's incarnation

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[212] *Ibid.*

as if His coming is a seed containing this eternity' (Knaifel, citing Metropolitan Anthony of Sourozh[213]). This involves, fundamentally, the concept of time as a continuous present, as opposed to the passing of time as relegated to the past. What is significant, however, is that this, given its very nature, functions semantically at the point where the narrative syntagmatic axes finish and are thus, in a sense, beyond the significations conveyed with regards to narrative time. This has serious implications, I would argue, for its depiction using the musical medium, as will be seen.

Paradoxically, given the complexity and abstraction of the symbolic web in question, even fewer codes and strategies for discourse have been utilized throughout the course of this work, than in the previous two. All the codes and strategies employed on this occasion fall into five distinct categories, as shown below in *Figure 3.65*. It is within this work that Knaifel also unifies both linguistic and musical signifiers to a much greater extent; that is to say that the musical signifiers operate in conjunction with the linguistic signifiers employed and not in opposition to them, as was the case within *Nika*, and more so, within *A Silly Horse*. As can also be seen, there is only one place – the seventh dimension – where the musical signifiers function alone and independently of those which are musical.

Figure 3.65: Categories of Codes and Strategies Employed within In Air Clear and Unseen *(1994):*

I – **Denotative/Connotative** – in relation to either linguistic or musical signifiers (or both);

II – **Phenomenological** – in relation to psycho-acoustic phenomena and the experiential qualities that it engenders;

III – **Intra-textual** – structural connections within the musical syntagmatic axis;

IV – **Inter-textual** – significations outside of and beyond the neutral level referred to by those within it;

V – **Intoning of texts** – in relation to the linguistic signifiers present in the score

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[213] Knaifel, A. *Svete Tikhy*: ECM1763: 2002: CD liner notes to accompany recording.

First, we can start from the premise that both the first and second dimensions of the symbolic web are concerned with communicating the sets of significations pertaining to each of the cultural units discussed above. The first dimension – relating to cultural units A, B and C – is concerned with the significations that are derived explicitly from the linguistic signifiers themselves and those intended to be derived inter-textually in relation to them.

The second dimension is also concerned with communicating the 'essence' of the significations in connection with cultural unit D, as discussed. What is significant, however, is that Knaifel utilizes both the linguistic and musical signifiers in relation to these in a number of different ways, employing first, with regards to the linguistic signifiers, a number of different modalities. First, in the case of cultural units A and C, these are conveyed on the neutral level by explicit linguistic signifiers that pertain to a line of the poem in question, but not to its title. Only the linguistic signifiers pertaining to unit B are taken directly from the poem's title, these being more likely to produce the desired inter-textual significations than those which are taken from lines within the poem. Again Knaifel connotates in all cases the wider inter-textual significations intended – the content and context of the poems, i.e. their style and historicism – through the additional use of musical signifiers, employing across all three movements an instrumental genre that denotes nineteenth-century Romanticism and nostalgia, either through the piano, the string quartet or both. Again, he ascribes a different modality in that the string quartet has, via its historical connotations, a lower level of modality than the piano. Whilst the string quartet has a personal significance for the composer since his father, the acclaimed Soviet violinist Aaron Knaifel, was the leader of a quartet, Knaifel has also long perceived the string quartet not only as the ideal compositional model in terms of polyphonic writing but also in terms of timbre, stating further that 'The way the string quartet of which my father was the leader sounded entered my child's consciousness once and forever as an ideal that can never be reached.'[214] Blazhkova further states that:

> It is in striving for the ideal of the 19th century chamber music performance he had acquired from his father that Knaifel found the new potential for the traditional instrumental ensemble: The middle movement of the cycle, 'An Autumn Evening', is performed just by the quartet without the piano, thus applying the original principle of the string singing derived, as the composer puts it, from the feeling of the instrumental 'chain breathing'. Here the string quartet, on the one hand, is the symbol of romantically beautiful art of the 19th century, the

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[214] *Ibid.*

supreme chamber ensembles of Tchaikovsky and Borodin, on the other hand, it is the expression of the absolute timbral unity akin to a chorus of human voices.[215]

Figure 3.66: Modalities Employed for Cultural Units A, B, C and D:

	Cultural Unit A	*Cultural Unit B*	*Cultural Unit C*	*Cultural Unit D*
High Modality: *Title of movement (explicitly rendered) is title of poem*	No	**Yes**	No	No
Medium Modality: *Title of movement (explicitly rendered) is cited within poem*	Yes	No	Yes	No
Low Modality: *Text intoned*	No	Yes	No	Yes
Instrumental Genre:	Piano	**String quartet**	Piano and string quartet	Piano and string quartet

What becomes clear is that cultural unit B (*Autumn Evening*) becomes the pivot point in relation to the third, fourth, fifth and sixth dimensions. As regards the third and fourth, Knaifel relies primarily upon both the receiver's own pre-existing knowledge and understanding of the linguistic signifiers encompassed within the poem and upon intra-textual strategies. The receiver is expected to make the structural connections in highlighting the significations in question and correlating them across the semantic syntagm. The foregrounding of the linguistic signifiers within *Autumn Evening* as well as the use of the string quartet is an aid to this. In relation to the fourth dimension, however, the receiver is

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[215] Blazhkova, E. *Svete Tikhy*: ECM1763: 2002: CD liner notes to accompany recording. It is interesting to note that in interview on the 22nd December 2003, I was asked by Knaifel which movement I preferred
(on the neutral level in performance). Upon stating that I preferred the first (solo piano), he was visibly disappointed, stating that the second movement (solo string quartet) had 'special esoteric qualities' on account of its genre.

also required to make a further inter-textual connection between the significations in poems A and B (colour) and those of the iconography.

In terms of the two narrativic paradigms (dimensions five and six), a further inter-textual strategy is required, involving the conjoining of semantic paradigms B, C and D, as shown below in *Figure 3.67*. Blazhkova again states that:

> In the third movement "In Air Clear and Unseen" the restrained "recitation" of the piano (un solo pedale alla fine as in the first movement), which starts playing, as the composer notes, as if "under the veil of the fading sounds of the quartet", naturally answers the descending "cues" of the strings from the previous movement. The transparency of the dialogue melts away in the "instrumental gesture" of the cycle's last phrase, each syllable of which is gently passed from one instrument to another as if following the light of the distant star. [216]

Figure 3.67: Different Narrative Syntagmatic Axes within In Air Clear and Unseen *(1994):*

	Cultural Unit B	Cultural Unit C	Cultural Unit D
6th Dimension	Iconography (3 colours)	Silver	White light
5th Dimension	Autumn	Spiritual Rebirth (Spring)	

Paradigm I   Paradigm II   Paradigm III

Whilst the majority of codes and strategies involve the use of linguistic signifiers either on their own or in conjunction with musical signifiers, the seventh and final dimension is concerned with only musical signifiers. This is the only occasion in the work in which music takes precedence. This is unusual, not least given Knaifel's earlier statement in relation to *A*

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[216] Blazhkova, E. *Svete Tikhy*: ECM1763: 2002: CD liner notes to accompany recording.

Silly Horse that 'the instrumental aspect is dominant'. Here, Knaifel attempts to convey the concept of 'eternity-time' or timelessness, as mentioned. However, this is fundamentally problematic given the inherent teleological nature of the musical medium. In dealing with the dialectic between the two different modes of temporarily in question, between the creation of a lack of motion or stasis and the unfolding of musical time, Knaifel again resorts to phenomenological strategies and the creation of psycho-acoustic phenomena in which the receiver is expected to 'experience' the concept of timelessness within the present tense – these strategies and phenomena now being used to represent the eternal. Significantly, Knaifel employs within this context two distinct types of strategies. First is the more obvious limitation in teleology, with the aim of creating the kinds of psycho-acoustic phenomena outlined above. It is in this context that Knaifel's aims and methods concerning *imported meanings* and *existential meanings* unusually now share a number of commonalities. In the first instance this involves removing as far as possible any specific point of musical reference that the receiver may use to gauge musical proportion. Of this, speaking with regard to the early American examples, Wim Mertens states that 'Goal-directed listening, based as it is upon recollection and anticipation, is no longer suitable and must be in favour of a random, aimless listening, traditional recollection of the past being replaced by something akin to a "recollection into the future", actualization rather than reconstruction. This "forward recollection" removes memory from its privileged position' (Mertens, 1983: 90). Second is the use of motion within this context of ateleology (or at least limited teleology) and, alongside this, the use of ambiguity, as Knaifel attempts to provide instances in which the receiver is unable to reposition his or herself within the continuum that is created.

As regards the first of these two strategies, Knaifel employs a number of strategies to produce a continuum, all of which are foregrounded through transparency and asceticism of form, texture and harmonic language. Employing strategies which function across each movement, first, as can be seen in fragments one to twelve of Movement I (see *Appendix K*), Knaifel utilizes an equivalence in terms of the fragments' compositional style and material. Each fragment has a series of commonalities, ranging from the same degree of extreme asceticism in terms of texture; each is characterized primarily by the use of minims, interspersed by intermittent silences. Each fragment also employs the same intervallic structure, as discussed, as well as the same register in pitch. The note durations are also comparable in that that every fragment is extended in its final note duration, with the performers having the option of a further extension.

Adding to the sense of continuum is a reduction in tempo, as well as the use of strategies to foreground the equivalence above. In this, Knaifel employs an asceticism and transparency in his (relative) lack of harmonic language, as well as brevity in the use of micro-structure. Each fragment is divisible into a number of smaller fragments, notwithstanding the use of silence. Conversely, however, many of these strategies are also employed to create a sense of displacement and ambiguity, thus preventing the receiver from attaching a degree of proportion to the form as it unfolds. These include the use of differing lengths of both structure and micro-structure, as well as the differing durations of the interspersed silences. A further technique includes the negation of a regular time-signature through the use of different metres as well as, more crucially, the use of aleatoricism at the end of each fragment. In this the performer has the opportunity to either promote or contain the degree to which continuum is juxtaposed with displacement. This relates to Kramer's statement (in relation to analysis, but with equal application to the intended experience on the esthesic level) that 'how can we reconcile analysis based on measurement of absolute time, with experienced musical time that is influenced by the continuously changing contexts of most components' (Kramer, 1998: 324–25).

Additional techniques can be seen more clearly in the second and third movements (pages 3 to 11 of the score example). Here the primary strategy is the change in instrumentation which signifies a change in the overall continuum. Further strategies include the use of discontinuity between the string parts across the second movement as well as the use of extended silence (not 'audible silence') (again in Movement II) between bars 16 and 17, as well as prior to each and every micro-structure. Another significant technique employed is the use of dissonance in the form of atonality, which creates a sense of tonal ambiguity. Crucial also is the use of differing durations between micro-structures as well as the different lengths of the micro-structures themselves, best exemplified on page 4 of the score example.

What is significant is that Knaifel adds to this sense of discontinuity by constructing two larger-scale paradigms across movements two and three. These are encompassed from (Movement II), bars 16 to 30 (first paradigm) and from bar 31 to the end of the work. In the case of the first, Knaifel creates an increase in harmonic language as well as in the rate of teleological development through the use of sustained pitches and elongated micro-structures. This is juxtaposed with a return to a greater degree of stasis from bar 31 onwards. The third movement sees the use of a more ascetic form from the outset, with repetition in pitch at bars

1 and 2, and extended silence at bar 5 (piano – unmarked bar). There is a return to modality as well as a return to continuity in duration and intervallic structure and register. Of this, Blazhkova states that 'creating his cycle, Knaifel had a feeling that it was more natural for him to speak in a quiet voice and address others (maybe in a dialogue) hoping for the opportunity to hear an inner voice, within each of us, and get in resonance with it. And this voice rings out in the sound continuum of his cycle with a tender, trembling note expressing the Christian ideal of humanity in the inmost self, with its imperishable quality of a gentle, quiet spirit, which is of the highest value in the sight of God.[217]

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[217] *Ibid.*

IV: Towards a Conclusion:

4.1 Summary of Knaifel's development in relation to discourse and narrative from 1978 to 1994:

In summarizing Knaifel's development from 1978 to 1994, we can start from the premise that in terms of utilizing the post-minimalist form as a mode of discourse there is no tangible evolution in his approach in relation to *meanings associated with ritual*. In contrast, his approach in relation to *existential meanings* has evolved consistently, with him continually attempting to increase the extent to which his post-minimalist (and other) techniques engender psycho-acoustic phenomena on the esthesic level, with a view to increasing the receiver's accessibility to external reality. However, the most significant development across every period and phase has undoubtedly been in relation to *imported meaning*s, most noticeably in connection with his use of narrative.

In identifying the types of development that have occurred within this context, we can make the following statements. First, whilst Knaifel has continuously employed in almost in all cases either one or more pre-existing narrative texts as a semantic stimulus, the actual types of texts (and genres) have significantly altered, increasing in philosophical, esoteric or religious intensity. In relation, paradox and satire, employed between 1978 and 1983, have been rejected entirely from this latter date onwards. The origin of the texts has, however, remained more or less consistent: i.e. in the majority, either nineteenth or twentieth century English or Russian (Soviet) sources. Second, in all cases, the first dimension of the symbolic web is intended to be accessed primarily by (explicit) linguistic signifiers, over and above those that are musical. However, the proportion of explicit linguistic signifiers to those which are either implicit (intoned) or intended to be engendered inter-textually via a process of semiosis noticeably decreases. Third, and most crucially, Knaifel's intended significations become increasingly conceptual and abstract. The narrative syntagmatic axis becomes, conversely, increasingly embedded within the symbolic web, thus possessing a lower modality. Within his early period (1978 to 1983) the narrative syntagmatic axis was present on both the first (literal) and the second (figurative) dimensions of the symbolic web, with its significations being fairly tangible. This remained the case in a number of examples within the first phase of his mature period (1983 to 1988), but in the second phase the narrative axis is present only on the fourth, fifth and sixth dimensions, with its significations now being so implicit as to be rendered almost imperceptible. It is interesting to note that this increasingly implicit use of narrative occurs across Russian post-minimalist music as a whole, with the narrative syntagm being employed less frequently as a general rule after 1992. Musicologist

Gerard McBurney makes reference to this when stating that 'after the fall of Communism and I suspect, largely because of it, the music of those engaged in the style known as Russian mysticism [Russian post-minimalist music] has become increasingly spiritual. The Soviet art of story-telling has been replaced with Russia's preoccupation with pseudo-religion'. [218] Whilst narrative on the more immediate dimensions has certainly been replaced with significations that are more conceptual, I would suggest that narrative per se has not been replaced in the way (and indeed, for entirely the reasons) that McBurney asserts. Furthermore, the conceptual elements of the symbolic web have always been present. Indeed, as shown, they have been ascribed a higher value than narrative in relation to discourse. In this, McBurney's reading of these composers' intentions, including Knaifel's, is not entirely accurate.

In summarizing Knaifel's differing approaches to narrative and to the codes and strategies employed it can first be seen that in all cases he deviates to a large extent from using standard structural devices to depict narrativity. Whilst he takes an extradiegetic position in all cases, employing subsequent (past tense) narration, he avoids attempting to represent actorial events within a teleological context. Certain narrative units – primarily, catalyser functions – have been isolated for depiction, in favour of those that are cardinal or informative. Whilst this relationship increasingly conjoins sets of significations where no intra-textual relationship was originally intended, it is signified, primarily, through opposition and contrast; through the dismantling of structural relations, rather than through correlation. The second and perhaps most crucial consideration, however, is Knaifel's approach to temporality. As seen, temporality is foregrounded in all cases as the main concept for communication.

What is significant is that this takes place primarily in relation to stasis rather than to action or development, thus signifying, in effect, the negation of narrativity. This leads to a further point: that the primary strategy that Knaifel employs to depict this lack of temporality is phenomenological rather than explicitly structural. In this, the concept of time is actively experienced by the receiver – temporality becomes present tense – and thus the narrative loses its spatial form. As such, form becomes content. There is therefore, and not surprisingly, a contradiction within his music between attempting to utilize narrative as a form of communication and maintaining minimalist, anti-narrative conventions that explicitly

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[218] Gerard McBurney: Keynote speaker: Centre for Russian Music International Seminar Series; 9th November 2003.

seek to illustrate and show rather that recount, narrate or tell. This leads onto a third and important consideration, namely that Knaifel increasingly puts the responsibility for successful communication onto the receiver. In constructing situations that rely heavily upon inter-textuality in the form of infinite interpretants or that require access to meanings outside the neutral level, Knaifel therefore creates a curious paradox between his own sense of 'authorship' where meaning – even fourth and fifth interpretants are specifically *prescribed* – and the fact that the receiver is required to being his or her own experience in order (to re-quote Baker) to 'complete the work'.

As outlined in my rationale, this research has been undertaken within a sense of enquiry and critique. My aim has been to provide an examination, where currently there is none, of one post-minimalist composer's developing approach to music as discourse and, within this context, of his (changing) approach to narrative. That said, however, having gone at least some way towards understanding what Knaifel has set out to convey in relation to 'narrative' during the periods in question, and how he has attempted to realize this in practice, I am now in a position to examine the 'problematics' that surround his post-minimalist music; that is, to address primarily his assertion that the receiver's lack of focus and, indeed, contemporary attitudes to listening are primarily the cause of non-communication within this context.

First, whilst I would agree that Knaifel's assertions concerning the passivity of the receiver are to a degree accurate, I would suggest that there are in addition a number of semiological, compositional and cultural factors that also inhibit the intended meaning(s) from being engendered on the esthesic level. Starting from the premise asserted by Molino that all musics involve a dichotomy between the semantic poietic and the esthesic to at least some degree, and furthermore that different musical styles have differing degrees of dichotomy, I would first suggest that there are a number of semiological factors at play within this particular context that render the successful communication of meaning even more unlikely. In constructing a symbolic web in which the majority of the intended significations are not linked directly to the signifiers within the musical text, where the receiver is required to access not only a second interpretant – the figurative – but also third and fourth or sometimes more interpretants – the 'trace' is lessened to the point of 'non-communication'. Second, there is the crucial fact that those significations that function as infinite interpretants have, as mentioned, been actively prescribed; that is to say that the process of mental referring has already been dictated by the composer prior to the receiver coming into contact with the

neutral level. Whilst subscribing to the Peircean notion of the sign and acknowledging the potential for inter-textual thinking (and as such, the potential for a dichotomy between the poietic and the esthesic), Knaifel is nevertheless paradoxically increasing the likelihood of that dichotomy by asserting that he himself can remain in control of the referring process. This, I would assert, is a ludicrous assumption that almost seeks to control the receiver's experience when coming into contact with the work on the neutral level.

Further to this critique, I would strongly suggest that the minimalist form itself is not conducive to functioning as a symbolic system, especially within a context where there exists such an acute paradox between the semantic poietic and the neutral. Returning to the point that certain compositional styles inherently exhibit more of a dichotomy between the semantic poietic and the esthesic than others, a crucial imbalance occurs between the neutral and the esthesic in that whereas the structural configurations can be perceived in full by the receiver, he or she is more likely to bring to the neutral level unlimited significations on the esthesic, given the negation of tangible signifiers. Knaifel's music is clearly an example that adheres in this respect, arguably more than many others, to the Peircean model of the sign (although not without paradox, as I have explained), with its infinite interpretants. In addition, the receiver is required to bring to this particular context not only an understanding of its paradoxical and multi-faceted function, but also a proactive mind-set. This is in order to (re)activate their renewed focus on the 'linear' unfolding of the structure within an imperceptibly evolving temporal context, thus focusing in on the passing event, to simultaneously adhere to teleology whilst foregrounding (and indeed isolating) each individual element. In this there is, I suggest, a far greater possibility that if meaning is derived then it is likely to exist beyond that specifically intended; not least given minimalism's purchase on (to re-quote Baker) 'the receiver to complete the work'.

Four further issues should also be considered within this context. First is the fact that the symbolic system Knaifel uses is, up until 1988, primarily narrativic. Whilst in at least some instances aiming on the semantic poietic to communicate narrative's most essential feature – plot – the 'trace' of that feature has been largely negated on the neutral level, in that the minimalist form is noticeably limited in teleological development. In this the signified intended again does not correspond to the signifier employed. Second, and of particular significance, is that many of the examples composed make use of the unique perception involved in listening to a minimalist work and the strategies employed stemming directly

from this more focused audible experience. In this respect, it could be suggested that, by default, the very nature of the temporal and spatial form alongside the reduction of material – and in the case of *Nika* for example the extreme duration of the work – forces a new kind of listening; one that is actively anti-narrativic. Savenko states that '[Knaifel's works] call for exceptional concentration on the part of the listeners. The composer is fully aware of this fact: "Frankly speaking, I feel that my time has not come yet. But there is still another problem: perhaps, it is never to come"' (Savenko, 1997 [1996]: 184, citing Knaifel, 1992: 4). Third is the fact that, as mentioned, Knaifel's approach to discourse relies heavily upon the role of the receiver and the fact that he or she is required to bring external, inter-textual meaning to the work. Related to this is the fact that the minimalist form actively *promotes* the delivery of a message under certain circumstances: its transparency invites the receiver not only to 'participate', but also to exploit that transparency and to 'symbolize' or indeed 'personalize' the material over and above accessing that which is intended. In this case, however, this conflicts with those significations that are intended, which are abstract or obscure. Fourth and perhaps most significant is the fact that the minimalist form itself has the potential to engender many different responses produced on the esthesic level: not just cognitive, but also psycho-acoustic and kinaesthetic. Using a range of minimalist techniques – ascetic textures, drones and/or repetition – Knaifel actively attempts to produce different types of experiences, creating a serious conflict in perception and drawing the receiver's focus away from the cognitive understanding of the intended meaning. In prescribing the listening experience in relation to *existential meanings* it could be argued, in the strongest terms possible, that 'external truths' are in no way conducive to perceiving socially constructed significations.

Finally, there is the cultural consideration of whether or not this music is universal or culture specific. This raises the issue of who it is intended for and whether or not the receiver is able, with no pre-existing poietic information, to access the numerous inter-textual dimensions that Knaifel prescribes. Given the Russian and Soviet identities of the texts in question, and with the works examined being by no means atypical, I would suggest that contrary to Knaifel's assertion that his music is for all, it is in fact nationally and culturally bound. There is also the issue of whether or not the receiver is familiar with the cultural requisite that the semantic poietic is largely and very often hidden within Soviet (and even post-Soviet) music. Again in this respect Knaifel is, I suggest, naïve.

Minimalist music is often criticized, with Russian post-minimalist music being subject to particularly virulent attacks, as discussed. This research has been undertaken precisely because of this fact; because this music is so problematic, and as a direct result of the various paradoxes and dichotomies that it produces. Coming to any kind of conclusion at this point in time, where so little of Knaifel's music (and indeed of the variant per se) has been examined, is obviously premature; not least in the fact that semiology per se – particularly that which is Peircean – renders any assessment of the work potentially infinite. It is nevertheless necessary by way of some kind of final statement, however, to re-emphasize that the problems that surround this music are a direct result of choice; as a result, in Knaifel's case, of his fully conscious and considered decision to adopt the post-minimalist form as a mode of discourse and, within that context, to purposefully obscure meaning. Throughout this research, at no point has it become apparent that the 'problematics' of this music are due to any lack of 'authorship' or lack of control over the composer's material. Thus, there exists in this, the ultimate paradox: a 'good' composer producing what is often considered on the neutral and esthesic levels to be 'bad' music, due largely through his own efforts to control the experiences engendered. It is only with an understanding of the semantic poietic therefore, that a fuller picture comes into focus, although I would argue that even armed with this, Knaifel's obscured meanings, for the archetypal listener, would still fail to be perceived and understood.

To have had the opportunity to examine, analysis and experience this music on all levels of the tripartition has been both enlightening and a privilege. Its peculiarities, of which there are many – whilst presenting numerous difficulties on a semiological level - are also, I suggest, in some sense, its greatest virtue.

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Appendices:

Appendix A – Interview Sources (by Date):

Name of Interviewee	Role	Interpreter (where necessary)	Date	Location
Vladimir Tarnopolski	Composer, Director of Centre for Contemporary Music, Moscow Conservatoire	Levon Hakobian	17th April 2001	Moscow
Oleg Galakov	Official First Secretary of the Composers' Union of Russia	Levon Hakobian	17th April 2001	Moscow
Svetlana Savenko	Musicologist	None required	18th April 2001	Moscow
Marina Rachmanova	Musicologist	Levon Hakobian	18th April 2001	Moscow
Alexander Vustin	Composer	Levon Hakobian	19th April 2001	Moscow
Viktor Ekimovsky	Composer, Director of Association of New Music II, Russia	Levon Hakobian	19th April 2001	Moscow
Levon Hakobian	Musicologist	None required	27th April 2001 15th February 2008	Moscow Moscow
Yuri Butsko	Composer	Levon Hakobian	27th April 2001	Moscow
Alexander Knaifel	Composer	Patrick de Clerk[219] Anna Knaifel Ekaterina Blazhkova Natalia Vakulenko	14th February 2002 22nd December 2003 18th June 2005 6th June 2012	Brussels St Petersburg Amsterdam St Petersburg
Patrick de Clerk	Composer, musicologist, producer of Megadisc Records	None Required	14th February 2002	Brussels
Vladimir Martynov	Composer	Sergei Zagny	21st February 2002 2nd August 2004 19th November 2005	Seattle, Washington Moscow London

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[219] Patrick de Clerk, whilst fluent in Russian, is the only non-Russian/Soviet interpreter employed.

Gerard McBurney	Musicologist	None required	4th March 2003	London
Sergei Zagny	Composer	None required	29th July 2003 1st August 2004	Moscow Moscow
Dmitri Smirnov	Composer	None required	24th October 2003	St Albans, UK
Oleg Malov	Pianist	Anna Knaifel	21st December 2003	St Petersburg
Alexandre Rabinovitch-Barakovsky	Composer	Patrick de Clerk	1st February 2004	Lille
Anton Batagov	Composer	None required	1st August 2004	Moscow
Ekaterina Blazhkova	Musicologist, Personal Assistant to Alexander Knaifel	None required	18th June 2005	Amsterdam
Anna Knaifel	Pianist, Daughter of Alexander Knaifel	None required	19th June 2005	Amsterdam
Ivan Sokolov	Pianist, Composer	Levon Hakobian	20th April 2006	London
Margarita Katunian	Musicologist	Levon Hakobian	15th February 2008	Moscow
Vladimir Jurowski	Principle Conductor, London Philharmonic Orchestra	None required	9th December 2009	London
Alexander Lazarev	Former Chief Conductor and Artistic Director of the Bolshoi Theatre	Levon Hakobian	27th July 2010	Moscow
Alexei Lubimov	Pianist	None required	28th July 2010	Moscow
Galina Averina-Korndorf	Widow of Nikolai Korndorf	None required	24th October 2010	San Francisco
Elena Nikolaeva	Musicologist	None required	1st June 2011	Moscow

Appendix B: Alexander Knaifel – Periods and Phases of Development within his Compositional Career:

'Avant-garde' period (1961–70)	Post-minimalist period (1970 – present day)					
Formalist and experimental concerns	Initial Post-minimalist period (1970–83)			'Mature' Post-minimalist period (1983 – present day)		
	June 1970–1975	*1975–78*	*1978–82*	*1983–88*	*1988–94*	*1994 onwards*
	'Transitional' Period		'Early Post-Minimalist' period	Mature Phase I	Mature Phase II	Mature Phase III
	Recognizes need for new direction: formulates post-minimalist aesthetic. Completes *Jeanne* (1st Mvmt: June 1970)	Continuation of 'Avant-garde' methods	Formation of Approach to discourse/post-minimalist practice. Completion of *Jeanne* (Revision of 1st Mvmt/ composition of Mvmts 2–6)	Development and consolidation of post-minimalist approach and practice *A Silly Horse* (1981)	*GOD* (1985)	*Air Clear and Unseen* (1994)

Appendix C: List of Episode Durations in A Silly Horse *(as taken from Megadisc Recording – MDC 7844):*

	Title of Episode	**Duration**
1	*A Simple Tale*	03.57
2	*The Chest*	09.10
3	*Mr. Croaky*	01.41
4	*Wickie-Wackie-Wookie*	06.37
5	*A Green Tale*	02.06
6	*A Silly Horse*	01.01
7	*Getting Acquainted*	01.09
8	*A Winter's Tale*	11.57
9	*Mr. Grundy*	00.38
10	*Bull Calf*	06.01
11	*Jo More*	04.18
12	*A Conversation which took place between Professors John Dill and Claude Gilly*	03.38
13	*A Night's Tale*	03.57
14	*A Short Song of Much Rain*	02.58
15	*A Sad Song about an Elephant*	15.50

Appendix D: Outline of Plot/Action in Levin's Original Narratives:

Verse	*Character(s)*	*Outline of Plot/Action(s) – Literal Dimension*
1	Puppy	Puppy continuous walks the streets. Seasons pass. Puppy grows into mature dog.
2	Cow, turkey	Turkey owns closed trunk. Meets cow who wants to see contents of trunk. Turkey refuses, so cow refuses to let him pass. Dispute continues without end.
3	Frog, duck	Frog lives in a meadow with a duck. Frog suddenly disappears and in never seen again.
4	Mouse, cat	Mouse lives in a (non-existent!) house. Cat waits to pounce.
5	Man (Green family)	Mother, father and two daughters go to visit grandmother on a day trip by coach. Son travels to the same destination by pony. All clothing and objects referred to are green. All family members return home by train.
6	Horse	Horse has two pairs of Wellington boots – one pair is new and intact, whilst the other is old and has holes. Horse wears new pair in fine weather and old pair in the rain.
7	Man	Named characters Billy and Doll tease a kitten. Kitten (assuming human strength) punches Billy in the face. Doll is nonchalant.
8	Man and animals	Father, son and cat go sledging in the snow. They return home where grandmother is waiting. Father, son and cat east and drink. Father goes outside. Son and cat fall asleep by the fire.
9	Man	Unseen narrator asks the snow (personified as human: Mr Snow) to fall (visit) again.
10	Man	Unseen narrator recounts to known character (Mr Grundy) his childhood memories of having had affection for a calf in his youth. Narrator ponders on what may have happened to the calf in the intervening years.
11	Man	Name character (Jonathan Bill) is discussed, with reference to his obsession for undertaking absurd tasks. Unseen narrator concludes by emphasizing character's obsession with jam.
12	Man	Two professors (John Dill and Claude Gilly) meet and exchange pleasantries. Gill falls into the river and starts to drown, whilst Dill lies on the riverbank, unconcerned.
13	Man	Husband and wife climb onto the roof at night and eat walnut whilst dropping the shells onto passers-by below.

14	Man	Unknown character reflects on the fact that it has been raining continuously for a month.
15	Man	Unknown character reflects on the fact that whilst he/she has had many pets, he/she has never had an elephant.

Episode 1: A Simple Tale:

A puppy trotted down the street.
His name was either Spot or Skeet.
He ran about in rain and sleet
And didn't mind the cold or heat,
And even if he froze his feet,
The puppy trotted down the street.
Trot-trot, trot-trot, trot-trot, trot-trot,
In cold and heat he roamed the streets,
In rain and sleet,
Trot-trot, trot-trot, trot-trot, trot-trot,
In cold and heat he roamed the streets,
He didn't mind the slush or mud.
Trot-trot, trot-trot, and he became a big pooch!

Episode 2: The Chest:

One day a big gobbler was strutting along.
His cart held a chest that was strapped with a thong.
Now there came a cow that was all out of breath.
'Oh what's in the Chest?' she said, running ahead.
'I do beg your pardon, but we've never met.
So kindly move, Madam. There's no need to fret'.
At this the old cow stopped. She shook her old head.
She glared at the chest and the gobbler and said:
'Oh, no! I shan't move from this spot till I know
What's inside this chest, and I won't let you go'.

To this very day the big gobbler is there,
And so is the cow. They do make a strange pair.
And as for the chest, well, the gobbler can't hide it.
But nobody yet has been shown what's inside it.

Episode 3: Mr Croaky:

Mr Croaky, Esquire,
Made his home in Meadow Mire,
In a cask there, and seemed very well.
Mr Quackly, Esquire,
Strolled about in Meadow Mire,
And, you know, Mr Croaky's been gone.

Episode 4; Wickie-Wackie-Wookie:

Wickie-Wackie,
Wickie-Wackie,
Wickie-Wackie-Wookie,
Wickie-Wackie,
Wickie-Wackie-Wookie Mousie,
Has built herself a little housie.
With a roof? No.
With windows? No.
No walls, no floor, but just a door.
Wickie-Wackie-Wookie,
Yet, oh how cosy is the housie

Of Wickie-Wackie-Wookie Mousie,
Wickie-Wackie-Wookie Mousie.
Wickie-Wackie-Wookie Cat,
Just purrs as he lies on his mat.
There are no words. It sounds quite flat,
But that old cat knows what he's at.
Wickie-Wackie-Wookie.
He purrs and rubs his paws, pat-pat,
Wickie-Wackie-Wookie,
Wickie-Wackie-Wookie,
Wickie-Wackie-Wookie,
Wickie-Wackie,
Wickie…

Episode 5: A Green Tale:

Dear Auntie Greta
(She wore a green sweater),
Dear Uncle Slaters
(he wore his green gaiters),
As well as their daughters
Odetta and Dora
(The girls both had on light-green tams of angora)
At dawn, with Aurora,
(Their coach had a green door),
Went off on a visit to Granny Lenora.
But young brother Tony
Astride his small pony
(His halter and saddle are pea-green, said Tony)
Returned home by train from their journey.

Episode 6: A Silly Horse:

One day a horse went and bought four galoshes,
One pair was brand-new, the other had gashes.

Horse wore the new pair on days that were sunny.
Prancing about, though it looked very funny.

It would put on the old pair with the gashes
When it was drizzling, and when there were splashes.

If it would pour and the streets were awash,
Horse would go walking without a galosh.

Episode 7: Getting Acquainted:

Dolly and Bill
Climbed onto the sill
To see what the new cat was like.

Puss smacked Bill's head,
And then Dolly said:
'I didn't know kitties could fight'.

Episode 8: A Winter's Tale (A Lullaby):

Daniel-Danny and daddy and Kitty
Went sledging down hills that were snow-white and pretty.
At last, it got late, and they came traipsing home,
To grandmother Maggie, who was all alone.

Daniel-Daddy and Daddy and Catty
Then each had a hot bowl
Of soup and a patty.
They sat by the fireside
All three, softly dozing,
And warmed their
Cold hands and
Four paws that
Were frozen.

The flames leaped and danced and the quick shadows flitted,
As Daniel-Danny slept, while Granny knitted.
Soon daddy went out to see if it was dark yet.
Kitty just lay there and purred on the carpet.

Episode 9: Mr Grundy:

'Mr Grundy, Mr Grundy,
Won't you call again some Sunday?'
'In an hour from now, not some day'.
'Oh, you're so kind, Mr Grundy'.

Episode 10: Bull Calf:

When I was a boy, I'd go down to the creek,
I'd carry a paid and a rod,
And waiting for me there,
So gentle and meek,
Was Bull Calf. He'd smile and
He'd nod.
That silly brown calf
Would keep staring at me,
While chewing away on his cud.
His big ears would twitch as he swayed giddily,
His nose gleaming black as black mud.

'Hello there, old pal',
I'd say. 'How do you do?'
And he'd always answer:
'Moo-oo'.

I live in a town, for I've grown up since then,
And it's a long way from the creek.
But still I do wonder
About him and when
I'll see that brown bull calf so meek.
How is the old
Silly? Does he
Miss me, too?
To whom
Does he now say
Moo-oo?

If you ever

Chance to pass by that small creek
And there see a silly bull calf,
Whose nose is so black and whose coat is so sleek,
Who likes you to smile and to laugh,
Be sure that you speak,
To him as I would do,
And he'll surely answer:
Moo-oo'.

Episode 11: Jo More:

Jonathan More,
The same one that swore
He'd killed a whale in Fair Wood,
Jonathan More,
Who'd never before
Bought anything that was good,
Jonathan More,
Who had a great hoard:
Two big chests full of corks,
Jonathan More,
Who rode to the door
On a bull just for larks,
Jonathan More,
Who just couldn't ignore
A sty that ruined his good looks,
Jonathan More,
Who sat on the floor
With a goat, reading books,

Jonathan More,
Who found it a bore
Visiting friends by the sea –

Why he, why this very Jo More,
Why this very Jo More,
Jonathan More,
He just simply adored,
He just simply adored,
He just simply adored,
He just simply adored,
He just simply adored his tea.
He just simply adored,
He just simply adored,
He just simply adored, adored,
He just simply adored,
He just simply adored,
He just simply adored, adored,
Adored, adored, adored, adored, adored,
He just simply adored,
He just simply adored,
He just simply adored, adored,
Adored, adored, adored, adored, adored,
Adored, adored, adored, adored, adored…

John Dill, a man of Brackenside,
Was on his way to Quilly,
When in the river he espied
His friend and colleague Gilly.
To think that I'd meet you today!'
Said Dill in tones excited.
'I knew that you'd be far away,
As you were to be knighted'.

While swallowing a wave or two,
His colleague Claude
Replied:
'Sir John, I think that I am through,
I'm drowning
Here', he sighed.

'T was then
That Dill said, 'Why, indeed!'
Poor Claude,
Poor Gilly floundered,
He sank a bit,
Gasped at a reed
And gazed about, astounded.

'The water seems
Quite warm', Dill mused,
As he sprawled on the grass.
'Glub-glub',
Said Gilly, quite confused,
Which probably meant
'Yes'.

Episode 13: A Night's Tale:

Mr and Mrs Buckley
Woke up quite late one night,
Mr and Mrs Buckley
Figured the time was just right.
Mr and Mrs Buckley
Pulled out their big cedar chest.
They found their old spyglasses, luckily,
And some walnut,
But left all the rest.

Mr and Mrs Buckley
Climbed huffing and puffing up,
Up to the attic slowly,
Watching their every step.
Up they went with four sacks now,
They lugged them higher, quite high.
The load was so big and so bulky
They felt they were getting quite tired,
Mr and Mrs Buckley.

They reached the roof and the night air
There below was the town.
They started to crack the nuts there,
And soon nutshells were sailing down.

Episode 15: A Short Song of Much Rain:

I can't tell you how many chums I see:
My moose and my goat and my bear,
My partridge that flies up to perch in a tree,
They're all glad to have me there.
My hedgehog is off to have lunch with a friend,
And buzzing by is busy bee.
But never has there ever come round the bend
An elephant friend for me.

I'm wakened each morning by my pal the jay.
Old goat comes to munch on some hay.
Red fox sweeps my room with her tail every day,
The animals all come to play.
My starling will call as it flies overhead,
Dear bunny will sit on my knee.

But never has there ever come round the bend
An elephant friend for me.

Appendix F: Table of Semantic and Compositional Correlations between Episodes:

Movement	One	Two	Three	Four	Five	Six	Seven
Episodes	1 + 2	3	4 [+ 5]	6 + 7	8 [+ 9 + 10]	11+ 12	13 + 14 + 15
Semantic Connection	None	N/A	Common semantic material Structural intra-textuality: Narrative presented in episode 5 is being dreamt by character in episode 4.	None	Common semantic material Structural intra-textuality: Recollection recounted by character in episode 10 is being told to character from episode 9; this being a dream by character in episode 8.	None	None
Musical Connection	Yes	N/A	No	Yes	Yes	No	Yes
Unifying Source Material	Both Basic Units stem from same original Tone-row	-	-	Shared chord progression	Shared material within Basic Unit	(physical connection)	Shared material within Basic Unit

Movement	Episodes	Coupling	Type of pause that follows movement
I	**'pausa di silenzio assoluto'** [Episode one] *'breve pausa di silenzio'* [Episode two]	Adjacent	*'pausa libera'*
II	[Episode three]	N/A	*'pausa libera'*
III	[Episode four] *'attacca'* [Episode five]	Co-joined	*'pausa libera'*
IV	[Episode six] *'attacca'* [Episode seven]	Adjacent	*'breve pausa di silenzio'*
V	[Episode eight] *'pausa di silenzio assoluto'* [Episode nine] *'attacca'* [Episode ten]	Co-joined	*'pausa libera'*
VI	[Episode eleven] *'attacca'* [Episode twelve]	Adjacent	*'pausa libera'*
VII	[Episode thirteen] *'attacca'* [Episode fourteen] *'attacca'* [Episode fifteen]	Adjacent	**'pausa di silenzio assoluto'**

Appendix H: 'God' (1784) by Gavriil Derzhavin: Russian text with English Translation:

'Бог'	'GOD'
О ты, пространством бесконечный, Живый в движеньи вещества, Теченьем времени превечный, Без лиц, в трех лицах божества! Дух всюду сущий и единый, Кому нет места и причины, Кого никто постичь не мог, Кто все собою наполняет, Объемлет, зиждет, сохраняет, Кого мы называем: *бог*.	O Thou, who's infinite in space, Alive in ever-moving matter, Eternal in the flow of time, God faceless, with a trinity of faces! Soul unified and omnipresent, Who needs no place or reason, Whom none can ever comprehend, Whose being permeates all things, Encompassing, creating, guarding, Thou, called by us God.
Измерить океан глубокий, Сочесть пески, лучи планет Хотя и мог бы ум высокий,- Тебе числа и меры нет! Не могут духи просвщенны, От света твоего рожденны, Исследовать судеб твоих: Лишь мысль к тебе взнестись дерзает, В твоем величьи исчезает, Как в вечности прошедший миг.	Although a great mind might contrive To fix the ocean's depths, To count the sands, the rays of stars, Thou can't be summed or fixed! Enlightened souls who have emerged From your creative light Cannot begin to grasp your ways: Our thought alone aspires to thee, But in your magnitude is lost, A moment in eternity.
Хаоса бытность довременну Из бездн ты вечности воззвал, А вечность, прежде век рожденну, В себе самом ты основал: Себя собою составляя, Собою из себя сияя, Ты свет, откуда свет истек. Создавый все единым словом, В твореньи простираясь новом, Ты был, ты есть, ты будешь ввек!	From depths eternal thou invoked Primordial substances of chaos Within thine very self thou birthed Eternity before all time. And before time from thine self alone Thou shinest forth within thyself. All light originates in thee. Creating all with but a single word And reaching forth in new creation, Thou vast, thou art, and thou will ever be!
Ты цепь существ в себе вмещаешь, Ее содержишь и живишь; Конец с началом сопрягаешь И смертию живот даришь. Как искры сыплются, стремятся, Так солнцы от тебя родятся; Как в мразный, ясный день зимой	Thou incarnate the chain of life, Thou nourish and sustain it. Thou joinest starts with ends. Thou bringest life to all through death. New suns are born from thee In flowing streams of sparks.

Пылинки инея сверкают,
Вратятся, зыблются, сияют,
Так звезды в безднах под тобой.

Светил возженных миллионы
В неизмеримости текут,
Твои они творят законы,
Лучи животворящи льют.
Но огненны сии лампады,
Иль рдяных кристалей громады,
Иль волн златых кипящий сонм,
Или горящие эфиры,
Иль вкупе все светящи миры -
Перед тобой - как нощь пред днем.

Как капля, в море опущенна,
Вся твердь перед тобой сия.
Но что мной зримая вселенна?
И что перед тобою я?
В воздушном океане оном,
Миры умножа миллионом
Стократ других миров,- и то,
Когда дерзну сравнить с тобою,
Лишь будет точкою одною;
А я перед тобой - ничто.

Ничто!- Но ты во мне сияешь
Величеством твоих доброт;
Во мне себя изображаешь,
Как солнце в малой капле вод.
Ничто!- Но жизнь я ощущаю,
Несытым некаким летаю
Всегда пареньем в высоты;
Тебя душа моя быть чает,
Вникает, мыслит, рассуждает:
Я есмь - конечно, есть и ты!

Ты есть!- природы чин вещает,
Гласит мое мне сердце то,
Меня мой разум уверяет,
Ты есть - и я уж не ничто!
Частица целой я вселенной,
Поставлен, мнится мне, в почтенной

As on a clear and freezing day,
A hoarfrost dusting shines,
And floats, and churns and sparkles,
As do the stars beneath thy vault.

A multitude of shining spheres
Floats off into infinity.
They all fulfil thy laws,
And cast their vivifying rays.
But all these brilliant lanterns –
This mass of glowing crystal –
This roiling crowd of golden waves –
These burning elements –
Or all these gleaming worlds as one –
Compare to thee like night to day.

Compared to thee the earthly realm
Is like a droplet in the sea.
What is this universe I see?
And what am I, compared to thee?
If, in this airy sea, I wish
To multiply a million worlds
By other worlds a hundred times –
Then venture to compare the sum to thee,
All this would be a tiny speck;
So I, compared to thee, am naught.

I'm Naught! But thou shinest through me
With all the splendour of your virtue;
Thou showest yourself through me
Like sun inside a tiny water drop.
I'm Naught! But still I can feel life,
Like something hungering I fly,
I'm always soaring high above.
To be with you is my soul's wish,
It contemplates, reflects and thinks:
If I exist-thou art as well.

Thou art! As nature's order shows,
My heart affirms the same to me,
My reason's sure of it:
Tho art – And I'm no longer naught!
A fraction of the universe's whole,

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Средине естества я той,
Где кончил тварей ты телесных,
Где начал ты духов небесных
И цепь существ связал всех мной.

Я связь миров, повсюду сущих,
Я крайня степень вещества;
Я средоточие живущих,
Черта начальна божества;
Я телом в прахе истлеваю,
Умом громам повелеваю,
Я царь - я раб - я червь - я бог!
Но, будучи я столь чудесен,
Отколе происшел? - безвестен;
А сам собой я быть не мог.

Твое созданье я, создатель!
Твоей премудрости я тварь,
Источник жизни, благ податель,
Душа души моей и царь!
Твоей то правде нужно было,
Чтоб смертну бездну преходило
Мое бессмертно бытие;
Чтоб дух мой в смертность облачился
И чтоб чрез смерть я возвратился,
Отец! - в бессмертие твое.

Неизъяснимый, непостижный!
Я знаю, что души моей
Воображении бессильны
И тени начертать твоей;
Но если славословить должно,
То слабым смертным невозможно
Тебя ничем иным почтить,
Как им к тебе лишь возвышаться,
В безмерной разности теряться
И благодарны слезы лить.

(1784)

It seems that I repose in nature's
Critical centre where you started
With the creation of corporeal beasts,
And ended with the heav'nly spirits:
Through me, you fused the chain of life.

I am the link of all existing worlds,
I am the outer brink of matter,
I am the focal point of living things,
I am the starting place of the divine;
Although my flesh rots into ash,
My mind commands the thunderbolts,
I'm king – I'm slave – I'm worm – I'm
God!
But though I am miraculous,
Whence did I come? – that no one knows.
I could not by myself have risen.

Creator, I am your invention!
I am a creature of your wisdom.
O, source of life, bestower of blessings,
My soul and king!
According to your iron laws
My self eternal must needs pass
Across the borne of death;
My spirit's clothed in mortal garb
And I return through death alone, –
To your eternity – O, father! –

Thou art inscrutable, transcendent!
I understand that all my soul's
Imaginings are powerless
Your shadow to describe;
But when thou must be glorified
To pay such tribute we frail men
One course alone can follow.
We venture upwards to thy realm,
To lose ourselves in thy vast otherness
And shed our tears of gratitude.

(1784)

Key Strategies Employed By Alexander Knaifel to Both Convey and Obscure Meaning (1978 to 1994):

To Convey Meaning:

Structural	Post-structural	Other
Imitation – denotation: basic unit ascribed meaning (linguistic, musical, gestural) Intra-textuality Repetition Variation Opposition	Inter-textual (where thinking is prescribed): e.g. Connotation Linguistic and musical: tropes Musical: quotation, pastiche Experiential: psycho-acoustic phenomena (again, experiential state and cognitive association is prescribed)	N/A

To Obscure Meaning:

Structural	Post-structural	Other
'Kryptophonia' Negation of signifiers Deliberate misalignment between musical denotation and linguistic denotation Deliberate use of 'low modalities'	Inter-textual (where thinking is prescribed): e.g. Connotation Linguistic and musical: tropes Musical: quotation, pastiche Use of 'infinite interpretant (where all interpretants are prescribed) Use of 'audible silence'	Intoned Text

Appendix K: Score Examples:

Appendix K1 – A Silly Horse *(1981):*

СОДЕРЖАНИЕ

CONTENTS

Сочинение представляет собой единую, нерасторжимую композицию. Паузы между историями, их характер, а также их отсутствие указаны. Длительность сочинения ≈ 70′.

The work is a single, indivisible composition. The length and type of pauses between the tales is indicated, as is absence of pause. Length of work ≈ 70 mins.

НЕКОТОРЫЕ ОБЩИЕ ПОЖЕЛАНИЯ ИСПОЛНИТЕЛЯМ

В этом сочинении доминирует инструментальное начало. Все составляющие литературного текста (слова и слоги) должны существовать как бы вторым планом.

В связи с этим хотелось бы обратить внимание на мельчайшие составляющие музыкального текста — каждый звук, каждую паузу, каждую деталь. Каждое мгновение звучания и тишины здесь очень важно.

Характерными признаками стиля здесь являются обостренное ощущение пульса-ритма (звучащего и внутреннего), а также акцентирование всех без исключения звуков и пауз (вступление и тех и других необходимо точно фиксировать). Все паузы рассматриваются как звучащая тишина.

Эти принципы характерны для всех пятнадцати историй, хотя и существуют в разном преломлении.

Певица и пианист должны стремиться не просто исполнить всю композицию, но как бы прожить ее — в максимально тесном слуховом и звуковом контакте.

GENERAL REMARKS FOR THE GUIDANCE OF PERFORMERS

In this work the instrumental aspect is dominant. The words (and the syllables into which they are divided) should be subordinate, as it were, to the music. In this connection it is important to realise the significance of even the tiniest component of the musical texture — each sound, each pause, each detail. Every moment of sound and silence is very important.

The main stylistic features are a heightened sense of pulsating rhythm (heard or unheard, i. e. inner rhythm) and an accentuation of all sounds and pauses (the beginning of each must be clearly defined). All pauses are regarded as audible silence.

These principles apply to all fifteen tales, though they manifest themselves in different ways.

The singer and the pianist should try not simply to perform the work but as it were to live it together, and to be particularly responsive to one another throughout.

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Appendix K1 – A Silly Horse *(1981):*

Сундук⁷ 2 The Chest⁷

с 1217 к

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Appendix K1 – A Silly Horse *(1981):*

Сто- ит до сих пор   на   до- рож.ке ин-дюк.   Ле- жит до сих пор
To   this ve.ry day   the   big gob.bler is there,   and   so is the cow.

Appendix K1 – A Silly Horse *(1981):*

pausa libera

с 1217 к

Мистер Квакли **3** Mr. Croaky

Уики-уэки-уоки[12] **4** Wickie-Wackie-Wookie[12]

323

Зелёная история **5** A Green Tale

с 1217 к

crescendo il più possibile

10

вер_ ну_ лись в ку_пей_ном ва_ го_ не.
re. turned home by train from their jour_ ney.

вер_ ну_лись в ку_пей_ном ва_ го_ не.
re. turned home by train from their jour_ ney.

pp

pausa libera

с 1217 к

Глупая лошадь **6** A Silly Horse

Несостоявшееся знакомство **7** Getting Acquainted

breve pausa di silenzio

с 1217 к

Зимняя колыбельная история[24] **8** A Winter's Tale (A Lullaby)[24]

c 1217 к

Appendix K1 – A Silly Horse (1981):

Appendix K1 – A Silly Horse *(1981):*

Appendix K1 – A Silly Horse *(1981):*

Ночная история 13 A Night's Tale

Маленькая песенка о большом дожде **14** A Short Song of Much Rain

attacca

с 1217 к

Грустная песенка о слонёнке **15** A Sad Song About an Elephant

Appendix K1 – A Silly Horse *(1981)*:

ПРИМЕЧАНИЯ

[1] Первое исполнение: 9 декабря 1981 года, Ленинград, Малый зал филармонии им. М. И. Глинки; Татьяна Мелентьева и Олег Малов.

[2] Фигурной скобкой отмечены все строчки, исполняемые пианистом на клавиатуре рояля (suono normale).

[3] Во всех случаях, где динамика проставлена у нижнего конца удлиненной тактовой черты, она относится к обоим исполнителям.

[4] Нежное сопрано (soprano dolce).

[5] Подчеркнуто ритмично, постоянно ощущая «заявленную» в первых двух тактах внутреннюю пульсацию шестнадцатыми, возможно более ровным звуком, несколько отстраненно и как бы чуть противоестественно.

[6] Точно выдержать паузу, внутренне не теряя установившийся ритм.

[7] В этой истории солирует пианист. Певица неотрывно и зачарованно внимает рождающимся звукам рояля, словно излучающим неведомый свет. Исполняя свою партию, она как бы аккомпанирует пианисту, стараясь не нарушить своим пением его игру. Пианисту следует очень легко подчеркивать все новые ноты, возникающие на каждой из четырех строчек.

[8] Подобные короткие лиги, встречающиеся в партии певицы, чуть увеличивают длительность нот, у которых они проставлены.

[9] Бережно.

[10] Точно выдержать паузу, не теряя внутренне продолжающийся ритм-пульс.

[11] Из-за существования предыдущей истории проставленный темп сдержаннее, чем мог бы быть.

[12] История представляет собой как бы небольшую колыбельную, переходящую в сон («Зеленая история»).

[13] Нежно и светло, чуть таинственно, ощущая внутренний пульс шестнадцатыми.

[14] Интонируя мотив из двух нот, вслушиваться в каждую ноту.

[15] На одной (правой) педали до конца «Зеленой истории».

[16] Как бы шепот рук.

Исполняется скользящими вперед и назад движениями плотно соединенных ладоней в точно обозначенном ритме. Для разновысотного звучания — у певицы движения только плотно сложенными пальцами (звучание чуть выше), у пианиста — всей площадью ладоней.

[17] Исполнители должны стремиться создать общее ощущение легкости, воздушности, стремительной полетности всей истории (как бы на одном дыхании, счастливый сон-мгновение). При этом стараться донести ритм каждой из четырех строчек возможно более четко и ровно всем указанным акцентам и точности «перехватов» ритмических линий).

[18] Ослепительно, сверкающе, ритмически предельно заостренно. Несколько вызывающе и чуть шаржировано.

[19] Quasi tutti; чуть оттягивая к концу фразы.

[20] Точно выдержать паузу.

[21] Подражая фанфаре.

[22] Mezza voce, но звонко.

[23] Совсем легко и как бы незаинтересованно.

[24] Эта история, подобно колыбельной «Уики-уэки-уоки», погружает в счастливый сон («Мистер Сноу» и «Бычок»). Картина погружения и сон здесь более развернуты.

[25] Волшебно, ласково, изящно.

[26] На одной (правой) педали до начала «Бычка».

[27] В течение всей истории точно выдерживать длительности всех звуков и пауз. Темп ни в коем случае не ускорять, а лучше постепенно чуть замедлять к концу, стремясь создать ощущение все более глубокого погружения в сон.

[28] Все более дремотно.

[29] Ноты «неисполнимого звучания» пианист «исполняет» на левом деревянном крае клавиатуры беззвучными, но обязательно заметными движениями левой руки в указанных местах нотного текста.

NOTES

[1] Firs performed on 9 December 1981 in the "Maly" Hall of the Leningrad Philharmonic Society by Tatyana Melentyeva and Oleg Malov.

[2] The brace encloses all the staves on which are notes to be played by the pianist on the keyboard (suono normale).

[3] When the dynamic mark is placed at the bottom of a lengthened bar line, it applies to both performers.

[4] Delicate soprano (soprano dolce).

[5] Emphatically rhythmical, with a continuous feeling for the inner beat of the sixteenths introduced in the first two bars, as evenly as possible, slightly detached and as it were with a trace of unnaturalness.

[6] The length of the pause should be strictly observed, without losing the established rhythm (in the head).

[7] In this tale the pianist is the soloist. The singer listens entranced to the sounds emanating from the piano, as if they were radiating a mysterious light. She sings her part rather as an accompanist to the pianist, trying not to distract attention from his playing. The pianist should lightly emphasise all the new notes appearing on each of the four staves.

[8] Such short ligatures in the singer's part slightly lengthen the notes beside which they are played.

[9] Gently.

[10] The length of the pause should be strictly observed, without losing the continuing pulsating rhythm (in the head).

[11] The tempo marked is slower than it might be because of the preceding tale.

[12] This tale is like a short lullaby, leading into a dream ("A Green Tale").

[13] Tenderly, radiantly, slightly mysteriously, feeling the inner beat of the sixteenths.

[14] Intoning the two-note motif, the singer should listen attentively to each note as she sings it.

[15] Keeping the right pedal depressed to the end of "A Green Tale".

[16] "Whispering" hands.

This effect is produced by rubbing the hands together backwards and forwards to the rhythm marked. The singer rubs only her fingers together (giving a slightly higher sound), whereas the pianist uses both his fingers and his palms (giving a lower sound).

[17] The performers should try to create a general impression of lightness and airiness throughout this tale, of a soaring happy dream which lasts but a moment. At the same time they should keep as closely as possible to the even rhythm of each of the four lines, paying special attention to all the accents marked and to the passing of rhythms from one line to another.

[18] Dazzling, brilliant, with an extremely sharp rhythm, slightly defiant, with an element of caricature.

[19] Quasi tutti; slightly drawn out at the end of the phrase.

[20] The exact length of the pause should be strictly observed.

[21] Imitating a fanfare.

[22] Mezza voce, but with a resonant tone.

[23] Very lightly and as if uninterested.

[24] This tale, like the lullaby "Wickie-Wackie-Wookie", leads into a happy dream ("Mr. Grundy" and "Bull Calf") but the transition from waking to sleeping and the dream itself are more developed here.

[25] Bewitchingly, tenderly, gracefully.

[26] Keeping the right pedal depressed up to the beginning of "Bull Calf".

[27] Throughout this tale the length of all sounds and pauses should be strictly observed. The tempo should on no account be speeded up, but rather slowed down towards the end, to give the impression of falling more and more deeply asleep.

[28] More and more drowsily.

[29] These "unplayable" notes are "played" by the pianist on the left-hand side of the keyboard (on the wood), soundlessly but clearly making the necessary movements of the left hand when these notes are marked in the score.

Постепенно теряя звук.

Без пауз между ровными выдохами и вдохами — подобно дыханию глубоко спящего.

Длительность паузы должна быть достаточной, но не разрушающей достигнутого ощущения погруженности в глубокий сон (важно сохранить цельность-нерасторжимость трех историй – предыдущей и последующих двух).

Подушечкой пальца по корпусу рояля – очень ритмично, ровно по звуку, но как бы невесомо.

Как бывает лишь во сне: то ли действительно кто-то осторожно стучит и зовет, то ли это игра непреодолимого сна.

Текст произносится осторожным полушепотом. Исполнители, словно не заботясь о донесении его смысла, прежде всего должны обладать повышенную ритмическую точность и ровность звучания.

Очень ритмично, легко и ровно по звуку. Постукивание, похлопывание, пощелкивание, насвистывание и напевание, встречающиеся в этой истории, должны подчиняться этому общему принципу.

Пианист щелкает языком, имитируя тембр воображаемых очень маленьких темпле-блоков и стараясь возможно точнее воспроизвести мелодический рисунок (указана реальная высота звучания).

Легко акцентируя каждую ноту. Вместо насвистывания певица может этот фрагмент напевать закрытым ртом (звучание, разумеется, будет октавой ниже).

Также легко акцентируя каждую ноту.

Напевая, певица должна в первую очередь заботиться об инструментальном характере звучания. Текст словно существует вторым планом.

Похлопывая сложенными пальцами одной руки о ладонь другой руки.

Преднамеренная тесситурная заниженность, а также необходимость проявить не свойственный легкому сопрано драматизм должны усугублять совершаемое в этой истории насилие.

Динамический «провал» с последующим нарастанием звучности (в продолжение всей длительности ноты) до максимума повторяется каждый раз неумолимо с возникновением этого dis^1. (Длительность каждого dis^1, особенно многочетвертные варианты, стараться точно выдерживать.) К концу истории, под напором все более укорачивающихся длительностей dis^1, учащенного, неотступного его появления, а также из-за чисто физической невозможности столь же рельефно следовать этому принципу, возникает почти сплошное «задыхающееся» fortissimo (возможно некоторое ускорение темпа) – певица передает ощущение на грани катастрофы.

Хладнокровно, неумолимо точно.

Предельно сильные удары обеих ног по педалям в момент их нажатия (как бы «уничтожая» голос певицы).

Дожидаясь некоторой разрядки напряжения (в угасающем гуле фортепиано, произведенном ударами педалей).

Знак замедления.

Словно внезапно блеснувший и исчезающий звуковой осколок-цитата.

Начать эту историю лишь тогда, когда возникнет точно ощущаемый внутренний пульс-темп.

Можно медленнее.

Предельно резко отпустить обе педали, стараясь при их одновременном отскакивании достичь максимально сильного удара.

Ноги при этом тоже отскакивают в противоположные стороны, мгновенно занимая исходную позицию, в которой будут осуществляться все последующие удары ногами об пол.

Руки находятся по обе стороны от пюпитра.

С сипотцой, как бы лишившись голоса от предыдущей истории, на одном ровном низковато-глуховатом тоне, бесстрастно, но четко и ритмично, как автомат-робот, совершенно не заботясь о смысле произносимых слов.

Это же впечатление должна усиливать неподвижно застывшая фигура пианиста с расставленными (с начала третьего такта) и поочередно двигающимися, как у марионетки, руками (ритмичные удары по корпусу рояля) и ногами (ритмичные удары об пол).

Плавное, равномерное движение закрывающейся крышки клавиатуры (начать левой рукой, момент захлопывания желательно зафиксировать обеими руками).

Тихо, но отчетливо и точно в ритме захлопнуть крышку клавиатуры.

Темп не меняется до конца всего сочинения.

Как эхо.

Чрезвычайно важно сохранить тот же темп.

Предельно чисто и чуть отрешенно.

Возможны оба варианта.

Осторожно.

Как двойное эхо.

Возможное, но необязательное небольшое ritardando перед следующим тактом.

Начать следующую историю на этой же педали.

Скромно.

Fading gradually away.

Breathing in and out evenly, without pausing, like someone deeply asleep.

The pauses should be fairly long, without destroying the impression of deep sleep. (It is important to preserve the unity of the three tales – the one just ended and the following two).

With the fingertip on the piano frame, very rhythmically and evenly but, as it were, weightlessly.

As happens only in sleep: either someone is really gently knocking and calling, or it is part of a dream from which one cannot awake.

These words are pronounced in a cautious half whisper.

The performers, as if not caring about putting the meaning across, should above all keep a particularly strict rhythm and an even tone.

Very rhythmical, light and even in tone. This applies to the knocking, clapping, clicking, whistling and humming included in this tale.

The pianist clicks his tongue, in imitation of very small temple blocks, following the melodic line as closely as possible. (The actual pitch is marked).

Lightly accentuating each note. Instead of whistling, the singer may hum this passage. (In that case the notes will naturally be an octave lower.)

Also lightly accentuating each note. The singer sings as if to herself, using her voice like an instrument, and treating the words as subordinate to the music.

Striking the palm of one hand with the fingers (pressed together) of the other.

The deliberate lowering of the singer's tessitura, and the need for her to display a dramatic quality untypical of a light soprano should intensify the violence of the tale.

The sudden "drop" from very loud to very soft, followed by a gradual build-up of sound (throughout the whole length of the note) should be repeated with maximum inexorability with the appearance of this D sharp of the first octave (dis^1). (The length of this sound, especially of the versions with many fourths, should be observed as strictly as possible.) Towards the end of the tale, as the sound gets shorter and more frequent, more persistent, and as it becomes physically impossible to follow the contour so exactly in producing it, an almost continuous "gasping" fortissimo begins (the tempo can be slightly increased). Here the singer conveys the impression of being on the brink of catastrophe.

Coolly, implacably exact.

Striking both pedals with maximum force and simultaneously depressing them (as if "destroying" the singer's voice).

Waiting for the tension to relax a little (as the boom produced by striking the pedals gradually dies away).

Sign to slow down.

Like a fragment of a quotation suddenly flashing through the air and disappearing.

This tale should not be begun until the performers clearly feel its tempo and rhythm.

Can be slower.

The pedals should be released simultaneously and extremely sharply to achieve the maximum impact. The feet should move quickly to opposite sides, immediately taking up the position from which they will later be stamped on the floor. The hands should be on each side of the music stand.

Hoarsely, as if having lost your voice after the previous tale, in the same even, rather low, dull tone, without emotion, but clearly and rhythmically, like a robot, as if indifferent to the meaning of the words.

This impression is intensified by the immobile figure of the pianist, whose hands have been stretched out since the beginning of the third bar and move in turn (one after the other) like those of a marionette, rhythmically striking the piano frame, and whose feet rhythmically stamp on the floor (also in turn).

This line indicates the gradual closing of the keyboard lid. The movement should be smooth and even, beginning with the left hand and ending preferably with both hands (for the final moment of closing).

The lid is brought down quietly but distinctly, and exactly according to the rhythm.

The tempo does not change until the end of the whole work.

Like an echo.

It is extremely important to keep the same tempo.

Extremely pure and slightly aloof.

Both versions are possible.

Carefully.

Like a double echo.

There can be a little ritardando at the beginning of each bar.

Start the next tale on the same pedal.

Modestly.

Breaths should be taken where convenient, but as imperceptibly as possible, to preserve the impression of a continuous sound.

These "unplayable" notes are "played" by the pianist on the right-hand side of the keyboard (on the wood), soundlessly but

⁶⁴ Дыхание брать произвольно, но по возможности незаметно, стремясь добиться как бы непрерывного звучания.
⁶⁵ Ноты «неисполнимого звучания» пианист «исполняет» на правом деревянном крае клавиатуры беззвучными, но обязательно заметными движениями правой руки в указанных местах нотного текста.
⁶⁶ Отсюда и до конца певица поет, прислушиваясь к своему же голосу, словно доносящемуся извне. Это могло бы реально осуществиться с помощью магнитофона (в этом случае певица во время звучания своего же голоса беззвучно ушла бы со сцены, оставив пианиста одного), которого, однако, нет и не должно быть.
⁶⁷ Пианист поет закрытым ртом, также подражая далекой валторне.
⁶⁸ Оставить руку застывшей на деревянном крае клавиатуры после «исполнения» последней ноты «неисполнимого звучания» до самого конца.
⁶⁹ Певица и пианист остаются в неподвижности до конца паузы полной тишины.

clearly making the necessary movements of the right hand whi[le] these notes are marked in the score.
⁶⁶ From this point up to the end the singer listens to the sou[nd] of her own voice, as if it were coming from somewhere else. T[he] effect could actually be achieved by using a tape-recorder, in whic[h] case the singer would quietly leave the platform while the recordi[ng] was played, leaving the pianist alone. However, no tape-record[er] should in fact be used.
⁶⁷ The singer hums, also imitating a distant horn.
⁶⁸ After "playing" the last of the "unplayable" notes, the pian[ist] should leave his hand motionless on the side of the keyboard rig[ht] to the end.
⁶⁹ The singer and pianist remain motionless until the end of t[he] pause filled with complete silence.

esecutori

$$\text{coro comune (c.c.)} = \begin{cases} \text{coro femminile (c.f.)} = \begin{cases} \text{soprani (s.)} = \begin{cases} \text{soprani 1} & \text{(s.1)} \\ \text{soprani 2} & \text{(s.2)} \end{cases} \\ \text{alti} \quad\text{(a.)} = \begin{cases} \text{alti 1} & \text{(a.1)} \\ \text{alti 2} & \text{(a.2)} \end{cases} \end{cases} \\ \text{coro maschile (c.m.)} = \begin{cases} \text{tenori (t.)} = \begin{cases} \text{tenori 1} & \text{(t.1)} \\ \text{tenori 2} & \text{(t.2)} \end{cases} \\ \text{bassi} \quad\text{(b.)} = \begin{cases} \text{bassi 1} & \text{(b.1)} \\ \text{bassi 2} & \text{(b.2)} \end{cases} \end{cases} \end{cases}$$

coro dei bambini (c.d.b.)

[bambine e bambini]

tempo

$$\circ \left(\frac{8}{\flat} \right) \times 388 \approx 60'$$

dinamica

piano sempre naturale

Appendix K2: GOD *(1985):*

testo

Г.Р.Державин
/I743-I8I6/

БОГ

О ты, пространством бесконечный,
Живый в движеньи вещества,
Теченьем времени превечный,
Без лиц, в трех лицах божества!
Дух всюду сущий и единый,
Кому нет места и причины,
Кого никто постичь не мог,
Кто всё собою наполняет,
Объемлет, зиждет, сохраняет,
Кого мы называем: бог.

Измерить океан глубокий,
Сочесть пески, лучи планет
Хотя и мог бы ум высокий, —
Тебе числа и меры нет!
Не могут духи просвещенны,
От света твоего рожденны,
Исследовать судеб твоих:
Лишь мысль к тебе взнестись дерзает,
В твоём величьи исчезает,
Как в вечности прошедший миг.

Хаоса бытность довременну
Из бездны ты вечности воззвал,
А вечность, прежде век рожденну,
В себе самом ты основал:
Себя собою составляя,
Собою из себя сияя,
Ты свет, откуда свет истек.
Создавый всё единым словом,
В твореньи простираясь новом,
Ты был, ты есть, ты будешь ввек!

Ты цепь существ в себе вмещаешь,
Ее содержишь и живишь;
Конец с началом сопрягаешь
И смертию живот даришь.
Как искры сыплются, стремятся,
Так солнцы от тебя родятся;
Как в мразный, ясный день зимой
Пылинки инея сверкают,
Вратятся, зыблются, сияют,
Так звезды в безднах под тобой.

Светил возженных миллионы
В неизмеримости текут,
Твои они творят законы,
Лучи животворящи льют.
Но огненны сии лампады,
Иль рдяных кристалей громады,
Иль волн златых кипящий сонм,
Или горящие эфиры,
Иль вкупе все светящи миры —
Перед тобой — как нощь пред днем.

Как капля, в море опущенна,
Вся твердь перед тобой сия.
Но что мной зримая вселенна?
И что перед тобою я?
В воздушном океане оном,
Миры умножа миллионом
Стократ других миров, — и то,
Когда дерзну сравнить с тобою,
Лишь будет точкою одною;
А я перед тобой — ничто.

Ничто! — Но ты во мне сияешь
Величеством твоих доброт;
Во мне себя изображаешь,
Как солнце в малой капле вод.
Ничто! — Но жизнь я ощущаю,
Несытым некаким летаю
Всегда пареньем в высоты;
Тебя душа моя быть чает,
Вникает, мыслит, рассуждает:
Я есмь — конечно, есть и ты!

Ты есть! — природы чин вещает,
Гласит мое мне сердце то,
Меня мой разум уверяет,
Ты есть — и я уж не ничто!
Частица целой я вселенной,
Поставлен, мнится мне, в почтенной
Средине естества я той,
Где кончил тварей ты телесных,
Где начал ты духов небесных
И цепь существ связал всех мной.

Я связь миров, повсюду сущих,
Я крайня степень вещества;
Я средоточие живущих,
Черта начальна божества;
Я телом в прахе истлеваю,
Умом громам повелеваю,
Я царь — я раб — я червь — я бог!
Но, будучи я столь чудесен,
Отколе происшел? — безвестен;
А сам собой я быть не мог.

Твое созданье я, создатель!
Твоей премудрости я тварь,
Источник жизни, благ податель,
Душа души моей и царь!
Твоей то правде нужно было,
Чтоб смертну бездну преходило
Мое бессмертно бытие;
Чтоб дух мой в смертность облачился
И чтоб чрез смерть я возвратился,
Отец! — в бессмертие твое.

Неизъяснимый, непостижный!
Я знаю, что души моей
Воображении бессильны
И тени начертать твоей;
Но если славословить должно,
То слабым смертным невозможно
Тебя ничем иным почтить,
Как им к тебе лишь возвышаться,
В безмерной разности теряться
И благодарны слезы лить.

1784

Александр КНАЙФЕЛЬ

БОГ

ода Г.Р.Державина

для двух хоров

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Appendix K2: GOD *(1985):*

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Александр КНАЙФЕЛЬ

"В ЭФИРЕ ЧИСТОМ И НЕЗРИМОМ"

"In Air Clear And Unseen"

строфы с Тютчевым

фортепиано

и струнный квартет

январь 1994 г.

I. "В каком-то забытьи изнеможенья"

–2–

(как бы неожиданной тенью)

(январь 1992 г.)

-3-

Appendix K3: In Air Clear and Unseen *(1994):*

II. "Осенний вечер"

Appendix K3: In Air Clear and Unseen *(1994):*

Appendix K3: In Air Clear and Unseen *(1994):*

III. "В эфире чистом и незримом"

Appendix K3: In Air Clear and Unseen *(1994):*

Appendix K3: In Air Clear and Unseen *(1994):*

Glossary:

Bricolage: A term first employed by French anthropologist and semiotician Claude Levi-Strauss (Levi-Strauss, 1966), to mean the construction of something new – be it an object or a sociological model – out of pre-existing materials or structures.

Cardinal Functions: Classified by Barthes as the first type of functional unit that operates within a narrative syntagm (Barthes, 2010 [1966]), these are actions that open, continue or close alternatives that are of direct consequence to the narrative: e.g. a character choosing to either answer or ignore a ringing telephone.

Catalyser Functions: Classified by Barthes as the second type of functional unit that operates within a narrative syntagm (Barthes, 2010 [1966]), these are actions that fill the narrative space between cardinal functions to slow or accelerate the telling of the narrative: e.g. the character walking slowly across the room, and removing his coat before answering the ringing telephone.

Code: The correlation between signified and signifier from which all signs 'make sense'.

Compositional Poietic: The dimension of the tripartition, as formulated by Jean Molino and Jean-Jacques Nattiez, after Gilson, that deals with the process of production: in this case, any compositional procedure or process.

Connotation: The personal and socio-cultural associations that the receiver makes when decoding a text; what Barthes calls the 'second order of signification'.

Cultural Unit: This is defined by Umberto Eco (Eco, 1979a) as whatever members of any given culture consider a definable entity according to convention. Small cultural units can be conjoined to create one single, larger cultural unit; conversely, larger cultural units can be deconstructed into their constituent parts.

Denotation: The 'literal' meaning of a sign or the direct relationship between signifier and signified; what Barthes calls the 'first order of signification'.

Designation Index: Defined by Peirce as a type of modal index within his taxonomy of signs, a designation index has both an inherent and a causal relationship: e.g. a pronoun, a name, a label on a diagram, etc.

Esthesic Level: The dimension of the tripartition, as formulated by Jean Molino and Jean-Jacques Nattiez, after Gilson, that deals with the process of reception: the act of coming into contact with the work and the experiences that this engenders.

Existential Meanings: This refers to the first of Knaifel's self-defined three types of meaning; to significations which can be regarded as existential or metaphysical. These significations, he purports, are allegedly present within the universe, existing beyond any social construction and which collectively constitute, he states, an 'external reality'.

External Esthesics: What Jean-Jacques Nattiez (Nattiez, 1990) refers to as the 'fifth analytical situation': a type of music analysis that begins with the receiver's account of the experiences engendered in an attempt to understand how the work is being perceived.

External Poietics: What Jean-Jacques Nattiez (Nattiez, 1990) refers to as the 'third analytical situation': a type of music analysis whereby a priori information is taken as the departure point – that is, poietic documentation such as letters, plans, sketches and the like – and used to directly inform analysis of the neutral level.

Icon: The mode, assigned by Charles Sanders Peirce, in which the signifier resembles or imitates the signified: e.g. photography.

Iconic Analysis: This type of analysis employs explicit discovery procedures. It does not attempt to reduce structures to categories external to the text, but employs discovery procedures that identify significant units based upon equivalence (or lack of) and without any recourse to external criteria.

Imported Meanings: This refers to the third of Knaifel's self-defined three types of meaning; to significations which are socially constructed and emanating from society, produced either by himself or by others.

Index: The mode, assigned by Charles Sanders Peirce, in which the signifier is connected to the signified by a causal relationship: e.g. smoke signifying fire.

Inductive Esthesics: What Jean-Jacques Nattiez (Nattiez, 1990) refers to as the 'fourth analytical situation': a type of music analysis that decrees what one hears and therefore sets itself up as the collective consciousness.

Inductive Poietics: What Jean-Jacques Nattiez (Nattiez, 1990) refers to as the 'second analytical situation': a type of music analysis that proceeds from neutral level analysis to drawing conclusions about the poietic: i.e. about the pre-compositional and compositional procedures involved, the composer's wider aesthetic and historical situation as well as, crucially, how the work is intended to be heard on the esthesic.

Informative Indexes: Classified by Barthes as the second type of informational unit that operates within a narrative syntagm, (Barthes, 2010 [1966]), these are units that serve to tie the narrative to the real world by referring to known entities: places, times, dates etc.

Infinite Interpretant: According to Charles Sanders Peirce, the interpretant equates to Saussure's concept of the signified. This, according to Peirce, produces in the mind of the receiver, a potentially unlimited process of mental referral, which produces further signs in the mind: i.e. further interpretants.

Intertextuality: The notion, introduced by Julia Kristeva, central to post-structuralist thought, in which our understanding of texts is based upon our existing understanding of others texts and the connections that are formed between them in both form and semantic content.

Kryptophonia: A semantic device used notably (but not exclusively) within Soviet music: this being the encrypting of a specific and given text by an entirely systematic and pre-compositional process, followed by the embedding of that encryption within either the musical properties themselves or a musical structure.

Meanings Associated with Ritual: This refers to the second of Knaifel's self-defined three types of meaning; these being the use of certain 'mystical properties' in music which, according to Knaifel, produce 'cosmic harmony' within the universe when utilised. This differs from the other two types in that it does not deal with extrinsic meaning per se.

Markedness: The concept introduced by Roman Jakobson, and furthered within music semiotics by Robert Hatten (Hatten, 1994) of units of meaning being aligned in opposition; one having a culturally recognised higher 'value' than the other.

Mode or Modality: The 'reality status' of the code between signifier and signified.

Neutral Level: The dimension of the tripartition, as formulated by Jean Molino and Jean-Jacques Nattiez, after Gilson, that deals with 'trace' of the poietic and the esthesic, as presented either as a score or in performance.

Object or Referent: According to Charles Sanders Peirce, the object is the '(often) real life entity that the sign or referent stands in for. This is absent from Saussure's (dyadic) notion of the sign.

Poietic Level: The dimension of the tripartition as formulated by Jean Molino and Jean-Jacques Nattiez, after Gilson, which encompasses: a) all compositional procedures and processes that engender the work, as well as (where applicable); b) all the (sets of) significations intended to be conveyed.

Pure Indexes: Classified by Barthes as the first type of informational unit that operates within a narrative syntagm, (Barthes, 2010 [1966]), these are units that refer to ideas such as a characterisation, an atmosphere or a philosophy and involve an act of deciphering from the receiver.

Reagent Index: Defined by Peirce as a type of modal index within his taxonomy of signs, a reagent index is connected either physically or causally to its object (for example, smoke coming from a building is a reagent index of fire).

Representamen: According to Charles Sanders Peirce, the representamen is the form that the sign takes. This equates to Saussure's notion of the signifier.

Semantic Poietic: The dimension of the tripartition, as formulated by Jean Molino and Jean-Jacques Nattiez, after Gilson, that deals with the process of producing meaning: in this case, any semantic import intended.

Sign: The concept that meaning is represented by another form which stands in for something other than itself.

Signified: The meaning, concept or idea expressed by a sign, as distinct from the physical form in which it is expressed. Conceived by Saussure, this equates in many respects to Peirce's concept of the interpretant.

Signifier: A sign's physical form (such as a sound, printed word, or image) as distinct from its meaning. Again, conceived by Saussure, this equates in many respects to Peirce's concept of the representamen.

Structuralist Analysis: This type of analysis employs implicit discovery procedures. It employs an a posteriori approach in that the identification and subsequent isolation of significant units is based upon a pre-existing knowledge and understanding of the generic organisation that exists outside of and beyond the text, such as language, style, thematicity or even texture or genre.

Symbol: The mode, assigned by Charles Sanders Peirce, in which the signifier does not resemble or imitate the signified, but which is known through convention: e.g. language.

Symbolic Web: A sign system comprising all of the different types of signification – literal, figurative or associative – that are intended by the producer.

Syntagm: A linguistic or musical structure consisting of a set of smaller forms or units that are in a sequential relationship to one another.

Tripartiton: The notion, as formulated by Jean Molino (Molino, 1975) that all music, irrespective of style, constitutes a 'total musical fact' and comprises three inter-related dimensions: the poietic, the neutral and the esthesic.

Trope: A rhetorical figure of speech: e.g. metaphor, metonymy, synecdoche etc.

Unlimited semiosis: A phrase established by Umberto Eco (Eco, 1976) to mean the constant process of mental referral in which the receiver makes additional connections between a potentially endless chain of signifieds.

Yurodivy: A Russian historical figure (and in some cases, a religious phenomenon), present within many examples of Russian and Soviet Art, who has the gift to see and to portray through coded and paradoxical means, the truth of any given situation whilst being a persistent exposer of evil and injustice. Sometimes referred to as a 'holy fool', examples of *yurodivue* can be found in Alexander Pushkin's play 'Boris Godunov' (1825) in the form of Misail and Varlaam, the two wandering monks, or in the form of the silent narrator within Nikolai Gogol's novel 'Dead Souls' (1842).

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