

**Bengt Hambraeus's Notion of World Music:
Philosophical and Aesthetical Boundaries**

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August 1997**

**A thesis submitted to the Faculty of Graduate Studies and Research in
partial fulfilment of the requirements of the degree of Master of Arts.**

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Acknowledgments

I am grateful to Professor Hambræus who opened this whole topic. I am also grateful for comments by Sylvia Grmela. Nora Engebretsen-Broman spent much time editing my English. Without her the text would have been far less comprehensible. I am also most grateful to Krister Malm and Gert Olsson who helped me with references and answered my questions back in 1990, to Joakim Tillman who read the entire manuscript at a late stage and who made me avoid some embarrassing mistakes, and François de Medicis who turned the abstract into *un résumé*. During the International Summer Courses for New Music in Darmstadt in 1996—as well as in a conversation later via email—Brian Ferneyhough provided me with modernist view of the recent aesthetic developments. I found his comments very enlightening for my project. Stephen Ingham provided with information regarding his work as well as provided me the musical example from his Second Piano Sonata. Warner/Chappell Music Sweden-Nordiska Musikförlaget kindly permitted the use of excerpts from a few of Bengt Hambræus's scores.

Most of all, I would like to thank Mitchell Morris for his liberating, often unrestrained, comments, suggestions, and encouragement without which this study would not have been possible.

Stockholm August, 1997

Abstract

The concept of World Music is important for the explanation of various twentieth-century musical phenomena but its application to virtually every genre of music creates an inevitable confusion. In the 1980s, World Music was a term useful for describing popular music in fusion with ethnic music. That fact has led many to an association of the term exclusively with that new genre. In this study I define World Music in Western art-music—from an historical perspective as well as with regard to musical style, ideology, and aesthetics and give examples of various composers' approaches. In the ideological discussion, the debate over "exotic" music and musical borrowings turns out to have many points of contact with the notions of modernism and postmodernism. I exemplify and test my ideas by using the stylistic development of Swedish-Canadian composer Bengt Hambraeus as a case study and discuss ideological and musical applications to the concept of World Music in relation to Hambraeus's piece *Nocturnals for Chamber Ensemble* (1990).

Résumé

Le concept de «World Music» est important pour l'explication de divers phénomènes musicaux au vingtième siècle, mais son application à la quasi totalité des genres musicaux crée inévitablement une confusion. Dans les années quatre-vingt, «World Music» constituait une expression pratique pour référer à la fusion des musiques populaire et ethnique. Cette situation a favorisé l'établissement d'une association exclusive entre ce terme et ce nouveau genre. Dans mon étude, je définis «World Music» dans la musique d'art occidentale à partir d'une perspective qui tient compte à la fois du contexte historique, du style musical, de l'idéologie et de l'esthétique, et je commente des exemples illustrant les approches de divers compositeurs. Dans la discussion idéologique, le débat entre musique «exotique» et emprunts musicaux révèle plusieurs similitudes avec les notions de modernisme et post-modernisme. Pour illustrer et tester mes idées, j'utilise le développement stylistique du compositeur suédo-canadien Bengt Hambraeus comme étude de cas, et je discute les applications idéologiques et musicales du concept de «World Music» en rapport avec le *Nocturnals* de Hambraeus pour ensemble de chambre (1990).

Introduction

There are no 'theories of literature,' there is no 'theory of criticism.' Such tags are arrogant bluff, or a borrowing, transparent in its pathos, from the enviable fortunes and forward motion of science and technology. [...] What we do have are reasoned descriptions of processes. At very best, we find and seek, in turn, to articulate, narrations of felt experience, heuristic or exemplary notations of work in progress. These have no 'scientific' status.¹

(George Steiner)

This project was initiated in 1990 during Bengt Hambraeus's graduate composition seminar at McGill University which was covering three divergent topics: the music of Bruce Mather, the music of Karlheinz Stockhausen, and the concept of World Music. The wide scope of approaches in the seminar combined with the lively discussions that took place resulted in a paper investigating the concept of World Music in an art music context. However, I felt that much remained to be done. Indeed, this topic is wide enough to offer a lifetime's worth of research opportunities.

During the course of the seminar, I became quite fascinated with Hambraeus's broad outlook on a variety of topics. I was familiar with his vast erudition with respect to historical musicology and contemporary art music, but I didn't expect such deep knowledge and understanding of other kinds of musics. For Hambraeus everything seemed to be of potential interest. This attitude is reflected in his articles for the Swedish music dictionary *Sohlmans* from the 1970s. He contributed on a wide variety of topics, such as "Avant-garde," "Braille notation," "Darmstadt," "Gallop," "Gavotte," "Habanera," "Klangfarbenmelodie," "Organ," "The Oxyrhynchus-Hymn," "Reger, Max," and "Samba."

The seminar was an eye-opening experience (I was then a classical violinist with hardly any knowledge of any music outside Western art music). Traditional musical discourses in Sweden cover a wide variety of topics including popular music from the seventeenth century as well as the twentieth century, ethnomusicology, and traditional archival studies of art music. However, these discourses never blend. Thus, Hambraeus's

open ways of perceiving music were enormously liberating, all the more because at the time Hambræus's reputation in Sweden still stressed his position as the leading modernist composer and organist during the 1950s. It was not until after a couple of lectures in Sweden, beginning in 1992, that Hambræus's wide scope of perception became widely known. This seminar then, was not at all what I had expected. Eventually, I got the strong feeling that the concept of World Music—the merging of styles and impulses of folk music and art music that has occurred throughout history—could provide answers regarding alternative styles that otherwise exist only on the side of the highway of the development of art music. The concept of World Music also, in some cases, provides an alternative canon altogether.

The part of this text dealing with historical implications of World Music is a rewritten and substantially expanded version of my paper for this seminar. A debate in Sweden on aesthetic issues in today's art music during 1995 led me to read works related to criticism and critical theory in other fields of the arts and to define my thoughts within the context of the most recent contemporary music.² I felt that I could contribute to this discussion through these new sources that were free from the "Adorno-modernist" discourse prevalent in Sweden. These influences are expressed in this text. During this relatively long time-span I have extensively developed my notions of how to work with the concept of World Music. My initial idea was more or less exclusively related to how exotic aesthetic and musical elements came into being in art music and what moral implications that could have. After having investigated more thoroughly the historical consequences of modernism, postmodernism, and recent European discourses, I see a far wider range of applications for the concept of World Music. For example, it could be considered as an antidote to the predominance of Adornian dialectics in Germany and Sweden as opposed to Denmark for example, where the confrontations between modernism and postmodernism were never as difficult.³ World Music also resonates strongly with recent postmodern discourses. In these two contexts I have incorporated thoughts and ideas from three articles I have published during the last two years in the Swedish journal on contemporary music, *Nutida Musik*.

These articles could be seen as a trilogy dealing with modernism, postmodernism and avant-garde in the works of the controversial Swedish composers Sven-David Sandström and Jan Sandström (not related).⁴

Many composers have also discussed their notions of World Music in print and I have become aware of how they manipulate their conceptions of cultural boundaries in order to justify their own aesthetics. Later in my text I will discuss such composers who condemn approaches to World Music other than their own (Pierre Boulez is a particularly obvious example).

All these influences have led me to reflect on questions relating to canon formations: What characterizes the canon of Western art music since, say, 1800? Is it linear harmonic structure? Is it the concept of the autonomous musical work?⁵ Is there an idea of an unbroken chain of development? During the twentieth century, many have implicitly as well as explicitly answered "yes" to all three questions.⁶ Some spokespersons of the modernist tradition desperately seek to exclude all currents that could be seen as contradictory to more traditional approaches. In particular, this search for the modern Grail has consistently excluded popular music and the musics of non-Western cultures from its domain. Donald Mitchell might exemplify this opinion in an illustrative way:

We have seen, indeed, how the two great radical masters of the first half of this century, Schoenberg and Stravinsky, guaranteed a basis for continued comprehensibility, for continued communication, by holding fast to practices which might still be meaningfully related to 'tradition' (tradition in the sense of an accumulated experience of the past, against which, inescapably, we listen to, and compose, our music), 'critical' of tradition—calcified tradition—though their innovations were.⁷

A straight line is believed to exist leading from Beethoven via Wagner and the second Viennese School to the Darmstadt serialists such as Nono, Boulez, and Stockhausen.⁸ These assumptions form the underpinnings of the major thread of contemporary musical aesthetics advanced by the spokespersons, including myself, of what I will hereafter refer to as The Grand Modernistic Canon. This tacit privileging of historical continuity and progress has proven quite detrimental to our understanding of twentieth-century music, in that the role of other currents and aesthetic impulses has more or less

been ignored. In this study then, I would like to present a contrasting perspective by investigating the concept of World Music. I presuppose the correctness of Robert P. Morgan's assertion that, during the twentieth century, the musical work "[t]ransformed from an essentially autonomous, self-contained entity to one susceptible to foreign insertions [...] [and] became susceptible to a broad range of new stylistic infusions."⁹ However, I have also found that this almost Marxian notion of historical continuity was prevalent as well within parts of the ethnomusicological community. This rather Euro-centric notion shines through in the way of describing history as a continuing destruction of distinct musical (non-Western) cultures. Occidental culture could indeed change over time but that of the Orient should be protected from any external influences whatsoever.

The extensive debate over Postmodernism—particularly as conducted outside the musical sphere—is closely related to the matters at hand. One prevalent opinion (but certainly not the only opinion) is that Postmodernism constitutes an aesthetic position opposed to modernism.¹⁰ It turns out that there are many similarities between Postmodernism and the concept of World Music, and, indeed, between Postmodernism, World Music, and the avant-garde. By demonstrating connections between these three concepts two goals will be achieved: First, it will be shown that the concept of World Music could contribute to a meta-classification of musical styles. A World-Music Filter could show relationships based on factors other than musical structures: relationships based on to ideology and intent on the one hand and on perception and compositional technique on the other. Second, new light will be shed on the old European debate between the "politische Moderne" and the "ästhetische Moderne"¹¹—with Hanns Eisler advocating the former and Theodor Adorno the latter. Whereas Adorno believed that music's power resided in a negation of society through musical structure, ("Gesellschaftlich entscheidet an den Kunstwerken, was an Inhalt aus ihren Formstrukturen spricht."),¹² the other side of this debate involved the question of how to make a more explicit criticism of society through music with text. The relation of Kurt Weill's music to Berthold Brecht's texts is, of course, the ultimate example of that. In other words, the locus of the criticism of society resides in

different meta-categorical domains. This discussion might seem like a detour in the context of World Music; however, we are not dealing exclusively with borrowings of musical material alien to The Grand Modernistic Canon but rather with a cultural, economic, ideological complex of issues.

I will exemplify and test my ideas by using the stylistic development of Bengt Hambraeus as a case study and will discuss the concept of World Music in relation to Hambraeus's piece *Nocturnals* for Chamber Ensemble, completed in 1990. Since Hambraeus represents two ideological camps—the modernist (he was active in the Darmstadt circle during the first half of the 1950s) and the postmodernist (his style underwent a radical shift around 1970 in the postmodern direction)—his music, supported by his numerous published discussions of his own works, constitutes an ideal foundation for an investigation in this respect and well illustrates some of the major issues at stake. I will conclude my work with an analysis of *Nocturnals*. My methods involve “traditional” analyses and critical readings of Hambraeus's own texts relating to this piece.

Although Bengt Hambraeus is well-known in Scandinavia, Germany and Canada, he has not received public recognition equivalent to that accorded some of his European colleagues from the same generation. I must here point out that I am personally acquainted with Bengt Hambraeus. The advantages of knowing the composer must be taken into consideration. Hambraeus has on numerous occasions told me about his artistic, scholarly and personal life, and has often provided me with information that otherwise would have been concealed. I will try to avoid too many personal reflections with regard to this friendship, however, and will clearly indicate the personal nature of particular comments as necessary.

The opening quotations remind us that we are in difficult waters where personal opinions often pass as eternal truths. This is obviously not so and I will not pretend to such intentions in the text; on the contrary, I believe that this topic is too large to encompass in a systematic way. But, I also strongly believe that this project deserves to be undertaken (although, for now, in the form of a Master's thesis).

The Concept of World Music

An Outline

And if the word World Music means anything at all today it would be as a new record-shelf label.¹³

(Peter Pannke)

World Music as a concept is important for the explanation of various twentieth-century musical phenomena but its application to virtually every genre of music creates an inevitable confusion. In the 1980s, World Music was a term useful in describing popular music in fusion with ethnic music. That fact has led many to a general association of the term exclusively with that new genre. According to Tom Schnabel, the terms World Music and World Beat were coined in the early 1980s when record-company executives met in London to figure out how to market the musical melange. "We were getting a lot of letters from people who, after hearing the music on the radio, were wondering where to find it," recalls Roger Armstrong, co-director of Globestyle Records in London. "So we decided to call it World Music to indicate to both retailers and consumers where you could find it in shops."¹⁴ Schnabel's definition of World Music is "simply that which comes to us from other cultures." World Beat is "a modern version of the same music, studio-produced and more rhythmically inclined."¹⁵

Another recent use of the term treats World Music as synonymous with folk music. A search over the Internet indicates that this is absolutely the predominant definition. This is also illustrated in record stores around the world where traditional folk music is found in the often large section of the store called "World Music."

World Music has also been defined within an art-music context. Two main kinds of distinctions are possible, one referring to the material, for example, the use of non-traditional scales, rhythmical patterns (as found, for example, in some music by Messiaen), micro intervals, or aesthetic concepts alien to Western art music such as repetitive "non-

developing" structures (for example music by Steve Reich); and one referring to an extra-musical context, for example, the idea of making music for the whole world (for instance, Stockhausen's *Telemusik*) or different constellations of combinations of these two distinctions. Essentially, we are moving into the old territory of autonomy in music.

According to Ingrid Fritsch's comprehensive study from 1981, "Zur Idee der Weltmusik,"¹⁶ the German word "Weltmusik" was introduced into modern usage in the early 1970s by Karlheinz Stockhausen and is usually associated with art music. The Anglo-American term "World Music," although a direct translation, refers more often to popular music. Fritsch makes a distinction by using "Weltmusik" only in association with art music. According to her definition, "World Music" is used to denote the coexistence of different musical cultures, while "Weltmusik" has the meaning of a global new music, that is, a new kind of art music, using elements of "exotic" musics aiming to become a global music culture.¹⁷ I shall not follow Fritsch's distinction: recent use of the two terms indicates a more liberal and thus more confusing interpretation. World Music tends more and more to be synonymous with folk music or popular music in fusion with folk music. The German term "Weltmusik" is also changing its meaning in public usage, becoming more synonymous with folk music.¹⁸

Jean-Jacques Nattiez's image of the tripartition—the poietic level, the neutral level and the esthetic level¹⁹—is particularly useful in this context: In which of these regions is the World Music concept situated? As a deliberate idea of the composer, in the actual music in terms of rhythmical patterns or non-art musical scales or, in the listeners' perception of the work? All three are possible as separate entities or in different constellations and as such are important for interpretation and analysis.

Historical Influences—Exotismus and Ethnomusicology

The noise level increased on July 31 [1683], when the Christian musicians were ordered to play while the Turks were doing the same thing, with the battle raging all the while and with each side registering scorn for the music of the other. This *ancien régime* battle-of-the-bands seems to have established the reputation for the noisemaking, jangling inferiority of the Turkish music in the European mind once and for all. The Turkish musicians making a racket (to the European mind, at least) outside the walls of Vienna proved to be an unforgettable image of besieged Christendom, and it lingered in the popular imagination for more than a century.²⁰

(Jonathan Bellman)

Since the early twentieth century, the term "World Music" has been used extensively in Germanic speaking areas by composers and musicologists such as: George Capellen (1869–1934) in the early twentieth century; Karlheinz Stockhausen,²¹ Kurt Nemetz-Fiedler, and Dieter Schnebel around 1970; and Bengt Hambraeus during the 1980s. Some two hundred years before Stockhausen and Hambraeus, Johann Mattheson found applications for the term "Welt-Music," but he used it as a synonym for Boëthius's concept of *musica mundana*.²² Capellen was the first to use the term in a way similar to Stockhausen's: in reference to Western art music with influences from *exotic* music. According to Peter Pannke, Capellen's notion of *Weltmusik* was "an exotic romanticism, a mixed style, that is neither European or exotic, where the exotic peculiarities were taken into account without forgetting about the European foundation."²³ However, World Music defined as the blend of musics from different cultures is, of course, a much older phenomenon than the term itself. J. E. Scott provides us with just such a very early example. In 204 B.C. the cult of the Great Mother, Cybele, was brought to Rome from its center in Phrygia. Their musical instruments, pipes, cymbals, and tambourines, eventually became popular there. Scott refers to another, less successful, cultural clash: In 167 B.C. Greek musicians who visited Rome were laughed off the stage during a performance.²⁴ Indeed, the foundations for the present discussion of World Music were laid thousands of years ago.

During the eighteenth and nineteenth centuries there was a significant Turkish influence in the arts, often referred to as *alla turca*. These influences could serve as a case study for this kind of musical blending. Examples of *alla turca* are found in the finale of Mozart's Fifth Violin Concerto and in the march section of the last movement of Beethoven's Ninth Symphony. The Turkish influence gives us a good illustration of the mechanisms of World Music in action. In his book *The Style Hongrois in the Music of Western Europe*, Jonathan Bellman describes the rise of the Turkish Style in Vienna, claiming that it became, in the hands of Haydn and Mozart, the first standardized tongue for Exoticism.²⁵ The Turkish Style eventually gave way to the Hungarian Style which shared the property of representing the ethnic Other and similarly would ultimately become a part of the common Viennese musical language. These exotic influences were fashionable rather than authentic. The Turkish influences were, according to Bellman, initially transferred during the Siege of Vienna in 1683 and later transformed according to the public fantasy, for very few people had actually heard the Turks—"the Turkish Style was thus almost entirely the product of the European imagination."²⁶ This example illustrates how a sonic image could be transformed into a lasting concept and as such could clarify fundamental notions relating to World Music which Fritsch calls "Exotismus."²⁷ Later during the nineteenth century other exotic places received composers' attentions as exemplified by the "Chinese melodies" in Mahler's *Das Lied von der Erde* as well as by many eighteenth and seventeenth-century operas.²⁸

The concept of "Exotismus" is of course not exclusively used in musical contexts but in virtually all discourses related to Western cultural borrowings. In Edward Said's words: "In the system of knowledge about the Orient, the Orient is less a place than a *topos*, a set of references, a congeries of characteristics, that seems to have its origin in a quotation, or a fragment of a text, or a citation from some one's work on the Orient, or some bit of previous imagining, or an amalgam of all these."²⁹ In the case of *alla turca* the dominating feature would be the march with percussive effects; regarding the impression of Chinese music, it would be pentatonicism.

The more measurable use of exotic elements during the twentieth century developed, according to Fritsch, under the umbrella of ethnomusicology—the scientific approach. Composers were using more reliable sources instead of deformed collective cultural memories. Bartók and Messiaen are examples of this later approach—Bartók through his ethnomusicological studies. Messiaen's approach was similar in that he used scientific sources but different in that he found the transcriptions in a music dictionary. I will return to a discussion of the “scientific approach” later in this text but now continue to a closer analysis of the different ideas surrounding World Music.

Ingrid Fritsch's Four Classes of World Music

I start out by asking, Can we *continue* to organize...? The word implies that previously we could organize these things.³⁰

(Jean-François Lyotard)

Ingrid Fritsch tries to classify different types of World Music, with three of her four categorizations comprising some aspects of the idea of using music as a means of uniting different cultures:

1. World Music as music for the whole earth. Global music as making all musical cultures become closer to each other.

2. World Music as a concept of unification. Included here are different types of syntheses and symbioses:

a) the idea of an outlandish style enriched by exotic elements, represented by Capellen and, to some extent, also by Loeb.

b) the idea of a trans-national and timeless music in which equal elements from all people coexist. Stockhausen's concept in *Telemusik*, and also in *Hymnen* is an example of this utopia that also carries political implications.

3. World Music as a new *musica mundana*: many works by Cage and his followers, *The Dream House* by La Monte Young, and also eventually Stockhausen's *Tierkreis*-melodies or even *Sirius* are expressions of transcendental approaches, that go back at least to Charles Ives. This is also representativ of a new religiosity with modest pantheistic traits.

4. World Music as the music that will dominate the earth: the overpowering foreign music, that by Nemetz-Fiedler very naively as an immanent criteria that lies far ahead, is also an economical fact.³¹

Fritsch's categorizations are challenging and indeed novel. However, her classification is, from a methodological point of view, very confused, since categories one through three are connected through reference to the composer's intention as well as by the musical materials. Categories 2b and 3 focus more or less exclusively on the composer's intention (the Poietic level in Nattiez's terminology), categories 1 and 2a on the musical material (the Neutral level), and category 4 partly on the perception of the music (the Esthetic level) and partly on the Adornian idea of socio-economic cultural context. I would like to suggest a simpler classification departing from two unmistakable notions: idea and musical material. These notions are then combined in different constellations: first, regarding the composer's intent, unintentional process, and the *neutral* level and second, what these intentions are and the audience's reception. Naming and redefining might not provide any immediate solutions at all but rather might serve as a preliminary point of departure. I will thus expand upon Bohlman's opinion that

[folk music appears in art music in two ways [...]. In the first of these, the integrity of the pieces of folk music remains. [...] In contrast, the composer may seek not to maintain the external integrity of a piece of folk music but rather to penetrate the essence of folk song style and to appropriate this essence for the composition of art music."³²

Exotic Material—The Composers' Points of View

The internal validity of a cultural interpretation answers to demands—our own demands—of completeness, of fullness. [...] Also, since we can never become members of the cultures we study, that is, natives—since the foreignness of cultures distant from our own always remains—our interpretations will always strive for greater completeness. “Cultural analysis,” Geertz writes, “is intrinsically incomplete.”³³

(Gary Tomlinson)

* * *

Los von der Tyrannei des Leittons!³⁴

(Storck von den Griechen)

From the composers' perspectives, the concept of World Music could simply be described as an infinite source of musical material and as a way of escaping from compositional dead ends. The crisis at the end of the nineteenth century was severe. Donald Mitchell sets the boundaries too narrowly when he asserts that the possibilities “opened up by the rediscovery of folksong, in fact, must stand alongside neo-classicism and serial technique as the third and last of the ‘answers’ to the question: ‘How to go on?’ (There is scarcely a composer in the first half of this century who has not allied himself to one of these ‘schools,’ sometimes to more than one.)”³⁵ For Friedrich Blume, the goal of making “a universal language that embraces all humanity and erases all differences in station and culture [...]”³⁶ was accomplished during the Classical period with a great deal of help from folk music or rather the image of *im Volkston*. But folksong is only a small part of the World Music scene. Even a conservative composer like Camille Saint-Saëns stated:

Music has now reached its limit in regard to its development. Tonality and the modern harmony is close to death. The old keys depart from the focus of attention, and they are followed by the keys of the Orient that offer an immense variety.³⁷

The crisis had to be dealt with in some way, but no standard method was available. Each composer had to find his own personal route. Debussy, for example, writes in a letter to his teacher Ernest Guiraud:

[I have] no faith in the supremacy of the C major scale. The tonal scale must be enriched by other scales. Nor am I misled by equal temperament. Rhythms are stifling. Rhythms cannot be contained within bars. It is nonsense to speak of 'simple' and 'compound' time. There should be an interminable flow of both. Relative keys are nonsense, too. Music is neither major nor minor. Minor thirds and major thirds should be combined, modulation thus becoming more flexible. The mode is that which one happens to choose at the moment. It is inconstant. There must be a balance between musical demands and thematic evocation. Themes suggest their orchestral coloring.³⁸

When an artist's creativity was going nowhere, the use of exotic elements became one way out. As Dale Caige has noted: "By allowing the various musics of other cultures to rejuvenate them composers can avoid compositional dead ends. New possibilities are constantly before them."³⁹ Three examples will illustrate how composers seem to have conceived of this issue and how different parameters have attracted different composers.

Béla Bartók is a twentieth-century example of an ethnomusicologist whose studies determined the musical language of his own compositions. Unlike his predecessors, he chose not to set the Eastern European folk songs he studied to nineteenth-century harmonies but rather tried to make new harmonies using the modal structure of the songs themselves.⁴⁰ Most of his works did not use authentic folk tunes, but instead were based on newly composed melodies. More recently, György Ligeti became attracted in particular to the rhythmical aspects of *exotic* music. In 1982 a student of Ligeti's presented him with music from Central Africa. Today Ligeti considers himself to have experienced something similar to Debussy who in 1889 heard a Gamelan ensemble.⁴¹ Ligeti's 1982 experience transformed his musical style radically. This is manifested in his fifteen (as of October 1995) etudes for piano (1982-).⁴² The most fascinating aspect of the African music for Ligeti was the way in which complex polyrhythmic structures could coexist with the help of a very quick basic pulse (up to 600 beats per minute).⁴³ Messiaen also learned about an exotic culture from the European soil. The Indian rhythms, apparent in so many of his works, were displayed in the *Encyclopedie de la musique et dictionnaire du Conservatoire*.⁴⁴ The Japanese inspiration, as expressed in Gagaku from the orchestral piece *Sept Haikai*, was drawn from a recording with traditional Japanese court music.

We are not only dealing with the borrowing of musical material but also with the borrowing of instruments. A prominent example of this is the way in which the use of the instruments of the percussion family developed and expanded during the twentieth century. Changing its function from a provider of military or festive connotations (snare drum) or of extra emphasis of the bass (timpani), the percussion battery grew due to the importation of foreign instruments and gained a position as a self-sufficient group of instruments. Today, the use of Chinese blocks or a tam-tam does not automatically carry any foreign connotations. These instruments have become part of the cultural heritage. There still exist different ways to approach folk-music material from the *poietic* level.

While Fritsch isolates two main groups of World Music composers—those whose music takes on the very essence of the music they study (“scientific”), and those who merely quote or imitate foreign music within their own Western tradition (*Exotismus*)—this distinction becomes less useful considering that Bartók’s music is no more folk music than Brahms’s or Ligeti’s. By separating two types of composers—the scientist and “exoticist”—from the artist whose aim is to create new structures, we are dealing with the same kind of phenomenon. In this respect, all composers using *exotic* musical material, regardless of whether their sources are actually defined by scientific sources or exist as a transformed collective image, are basically doing the same thing. The major difference instead can be found in the way the composers talk about their music and how the Art World, to use George Dickie’s very useful term, perceives of the extra-musical content of the music.⁴⁵ In many cases, the way composers refer to a particular method of selecting material is simply a justification of their own moral and aesthetic standpoints. It is now politically more beneficial to claim to include “authentic” folk material instead of presenting a cultural filtering of *exotic* material.

The Meditative Concept—A Case Against “Developing Variation”

[...] the reason why I studied Indian music is that I consider it as the highest of all musical traditions. It seems to contain so much, it occupies itself with ‘Einstimmung.’ All these different ragas, all these different intervals: it is an astonishing complex of pitches—the high standard of performance practice, these vocal traditions that they have developed, are simply amazing—the uninterrupted drone notes, the tamboura, the actuality, that these overtones have [...] And when I listened to a tape with Pandit Pran Nath, I felt completely clear that I had to study with him. Yet, I must here make clear that my study of this music is something different than my own music.⁴⁶

(LaMonte Young)

The debate on Stravinsky versus Schoenberg initiated by Adorno has long since been neutralized, although it is still frequently referred to. In relation to World Music, the distinction between the two is still valid. Robert P. Morgan, for example, concludes that of the two composers, Stravinsky was ahead of his time in the sense of breaking with the Western tradition and introducing new foreign aspects of composition.⁴⁷ “With Stravinsky one cannot speak of *the* tradition at all, but only of *a* tradition [...].”⁴⁸ This statement could be read against Fredric Jameson’s proclamation of Schoenberg’s music as “innovative planification [sic]” and Stravinsky’s as “irrational eclecticism.”⁴⁹ Morgan’s remark is confirmed by the way composers such as Schoenberg perceive themselves to be part of the continuum of art music as historical development and progress. One famous example is, of course, Schoenberg’s article “National Music (2)” from 1931 in which he gives a list of his “teachers” from music history (Bach, Mozart, Beethoven, Wagner, and Brahms) and what each of them taught him.⁵⁰

Music without clear formal harmonic development was quite a foreign concept within the Western art-music tradition from the Renaissance through the early twentieth century. Schoenberg’s comment that he had “[...] observed numerous negative merits [in the New Music], such as: pedal points [...], ostinati, sequences, [...] and a kind of polyphony, substituting for counterpoint”⁵¹ is really just a last call for a fading tradition. It is also,

unfortunately, reminiscent of the Oriental philologist Ernest Renan's critique that "Indo-European is taken as the living, *organic* norm, and Semitic Oriental languages are seen comparatively to be *inorganic*."⁵² Capellen's description of allowable novelties in *exotic* music could indeed be seen as Schoenberg's list of faulty traits:

[...] unison, organ point and ornamented music, arpeggio, glissando and pedal effects with sharp dissonances, monotonous and stereotypical formulas, exotic rhythms, periodization and phrasing [...]⁵³

But, contrary to what Schoenberg believed, the principle of developing variation was indeed challenged by a lasting alternative that could be related to World Music. Composers such as La Monte Young and Giacinto Scelsi illustrate this notion. Under the inspiration of Indian philosophy, La Monte Young claimed that "timbre is God."⁵⁴ The statement implies the crucial importance of timbre, produced by a single tone with its overtone spectrum: "I feel intuitively that these principles of timbral vibration correlate with the vibration of universe."⁵⁵ Interestingly enough, Young does not seem to consider slow meditative motions to be Asian musical traits:

Musical influences I can divide into American, European, East European if you want to place Bartók in a separate category, and Eastern—not just Indian but *Gagaku* and gamelan too. The American line begins with the slow harmonic movement of cowboy songs, then in high school American Indian music, which is very static as opposed to the dynamic, directional, climactic form of classical Indian music.⁵⁶

La Monte Young's description is remarkable for at least two reasons: First, how is it possible to group Indian and Japanese music together? The differences in aesthetics and musical content between the two are vast.⁵⁷ But they both represent the only acceptable ethnomusicological regions seen from the Western perspective in their proper aesthetic documentation in writing. Secondly, his description of Indian music sounds as if it could constitute an ideal case of Developing Variation. Any composer's own views should be approached with extreme caution. To conceive of Young's music as being influenced by Indian thinking is to oversimplify: "[...] my own music is my own music. It is in any case not Indian music. My studies of Indian music is a different matter. I want to keep these two musical systems as pure as possible."⁵⁸

The Italian composer Giacinto Scelsi also confronted the treatment of a single tone in his works and received influences from numerous travels around the world. His travels to Tibet and India were of particular musical importance. The resulting compositions, such as *Quattro pezzi ciascuno su una nota sola* for Chamber Orchestra (1959), focus on the variation of a single note or chord.⁶⁰ As such his later style has gained its place in the history of contemporary art music, especially in terms of its influence on *Musique Spectral* composers.⁶⁰ Scelsi was devastatingly critical of Western music, particularly of its primary focus on structure and scant heed of "the sonorous laws of energy and on life itself."⁶¹ Thus, it is not surprising that many of his works reflect a complete lack of a formal development in the Western sense. With Scelsi's statements we are approaching music's extra-musical discursive properties.

The Idea of Global Unity

The more one is able to leave one's cultural home, the more easily is one able to judge it, and the whole world as well, with the spiritual detachment *and* generosity necessary for true vision. The more easily, too, does one assess oneself and alien cultures with the same combination of intimacy and distance.⁶²

(Edward W. Said)

[...] the musical work is not merely what we used to call the "text"; it is not merely a whole composed of "structures" (I prefer, in any case, to write of "configurations"). Rather, the work is also constituted by the procedures that have engendered it (acts of composition), and the procedures to which it gives rise: acts of interpretation and perception.⁶³

(Jean-Jacques Nattiez)

The use of World Music related concepts did not only arise out of the quest for a new musical language however. For eighteenth and nineteenth-century composers, the use of folk music elements was also, as mentioned above, a manifestation of nationalism.⁶⁴ Some composers today are more concerned with creating a global music. For many, in fact, unifying the world

with a global music is the primary motivation. The idea rather than the concrete product (the music) begins to predominate within the discourse of composers and critics. Bartók was far ahead of his time when he formulated his concern for global unification: “my true ideal is [...] the brotherhood of all peoples, the establishment of a brotherhood despite all wars and contentions.”⁶⁵ Beethoven’s use of Schiller’s “Ode an die Freude” in his Ninth Symphony exposed a similar approach some hundred years earlier.

Karlheinz Stockhausen is a crucial figure in the history of World Music. His electronic piece *Telemusik* combines different authentic musics, often distorted, for example, Japanese traditional music and electronic music. He redefines polyphony, as a “qualitatively determinable concept—as a polyphony of styles, times, and areas,”⁶⁶ and describes

Telemusik as:

I want to come closer to a dream: to take a step further in the direction not to write ‘my’ music, but instead music for the whole earth, for all countries and races [...] *Telemusik* is not a collage any longer. Instead—through inter-modulations between old ‘discovered’ objects and new, created with modern electronic means—a higher unity results: A completeness from past, present, and future, from far distanced countries and ‘rooms’: *Telemusik*.⁶⁷

Stockhausen’s philosophy in *Telemusik* is very pretentious indeed. He actually seems to consider himself capable of making music for all humanity by mixing all sorts of music together, thus creating a kind of musical redemption. The idea is admirable but incredibly naive and raises many questions. It is difficult to get something of Stockhausen’s intentions out of the piece without knowing of this declaration, for the music itself does not communicate in any syntactic way. Stockhausen’s description sounds like an attempt to justify some politically correct notions through the World Music. In that respect he is no different from Bartók. The three examples here, Beethoven, Stockhausen, and Bartók, represent three different approaches to the musical material, but for all three, the verbal comments about the music or the notions expressed by the text are crucial. What agencies are in operation when a listener perceives any World Music content without statements from the composer or if any direct quotations or more remote influences are not audible? According to Brian Ferneyhough, “there would be at least some receptive vectors [indications in the

music] mobilised able to point this fact out to the aware and reasonably informed listener."⁶⁸
This is not really the case in the works referred to here except for Beethoven's use of Schiller's text. Stockhausen's and Bartók's comments seem instead to be motivated by a self-awareness paradigm—in this case, the idea of global unity—that is not properly addressed in the art work itself (Beethoven uses a text in his symphony). In other words, the comments are imposed upon a work of art in order to evoke a sympathetic reading of the work in question—lacking all connection to the perception or the function of the work.

Avant-garde, Modernism and World Music

To reject a work of this kind, which may well seem to be beautiful in the old style, can be a painful experience for the critic, conscious as he is of the past. But he must, in his own small way, make his stand, and say No to the lie that is implicit in the use, however masterful, of a language which has lost the power of meaningful speech. One must say No to Richard Strauss's *Alpensinfonie*, for instance, on this ground alone, and to many another of his works, even the better ones, where a similar air of complete unreality pervades his grandiose rhetoric.⁶⁹

(Donald Mitchell)

* * *

[...] every position on postmodernism in culture—whether apologia or stigmatization—is also at one and the same time, and *necessarily*, an implicitly or explicitly political stance on the nature of multinational capitalism today.⁷⁰

(Fredric Jameson)

In the 1950s the avant-garde pianist David Tudor was asking for a new notational system.⁷¹ He felt that the traditional mensural system unreasonably limited the possibilities of new music. Instead, he suggested a new system built from Chinese ideogrammatic notation. A certain complicated process or thought should be expressible in terms of a single sign. According to Tudor, Western musical notation is only a pendant to written language, which obtains meaning only through more or less complicated combinations of alphabetic units. The disadvantage in music is that what we hear as a unity is much more difficult to read on

paper. Are those only words from the foremost avant-garde pianist at the time aiming at further break with tradition? Are there fundamental similarities between the concepts of avant-garde and World Music?

Since I have spent some time challenging the notion of Developing Variation as the only foundation of formal structure by giving examples of alternative procedures, a closer look at the concept of modernism is justified. Musical modernism has developed through the notion of a continuous historical development. Musical modernism is also closely connected to Schoenberg *et son école*. Andreas Huyssen's description of the result of modernism's canonization (for example, the way modernism has gained control in institutions such as universities and broadcasting companies in Europe)⁷² summarizes the ideological conflicts in play:

Modernist literature since Flaubert is a persistent exploration of and encounter with language. Modernist painting since Manet is an equally persistent elaboration of the medium itself: the flatness of the canvas, the structuring of notation, paint and brushwork, the problem of the frame. [...] Only by fortifying its boundaries, by maintaining its purity and autonomy, and by avoiding any contamination with mass culture and with the signifying systems of everyday life can the art work maintain its adversary stance: adversary to the bourgeois culture of everyday life as well as adversary to mass culture and entertainment which are seen as the primary forms of bourgeois cultural articulation.⁷³

This clearly echoes the Schoenberg-circle's "Verein für musikalische Privataufführungen" or Milton Babbitt's argument from his article "Who Cares if you Listen?",⁷⁴ that the creation and reception of art have little or nothing to do with each other. But today, in most musical communities, Adorno's negative dialectics sound only ironic. They reverberate in the description of a concert of contemporary music in Amsterdam in 1982 where the audience laughed at a piece featuring clusters "not because the cluster was so modern and daring, but because it was so *old-fashioned*."⁷⁵ They also reverberate in the wonderful scene in Woody Allen's film *Manhattan* in which Diane Keaton describes a sculpture—a steel cube—during a visit at a museum: "that is brilliant—it was very textural—it had a marvelous kind of negative capability." It is particularly in contexts like this that Nattiez's tripartition become important: The modernist camp forgets about the

complicated relationship between intention and reception—between different levels of discourse. Linda Hutcheon's important notion of unintentional irony also passes by unnoticed.⁷⁶ Her definition of irony is not simply "to say one thing but mean the opposite," but instead discusses irony in terms of:

the making or inferring of meaning in addition to and different from what is stated, together with an attitude toward both the said and the unsaid. The move is usually triggered (and then directed) by conflictual textual or contextual evidence or by markers which are socially agreed upon. [...] irony is the intentional transmission of both information and evaluative attitude other than what is explicitly presented.⁷⁷

As an example Hutcheon refers to her own interpretation of Umberto Eco's novel *Foucault's Pendulum* which she interprets as an ironization of Michel Foucault's *The Order of Things*. Eco of course denies this interpretation. Hutcheon continues:

Obviously ironists and interpreters of irony can meet on any number of different terrains: rhetorical, linguistic, aesthetic, social, ethical, cultural, ideological, professional, and so on, but at the most basic and general level, discursive communities are constituted by shared concepts of the norms of communication: "a set of rules prescribing the conditions for productions and reception of meanings; which specify who can claim to initiate what topics under what circumstances and with what modalities (how, when, why)."⁷⁸

The situation of musical modernism gives clear examples of contradictions particularly now when the terrain has changed drastically. The following incompatible notions of Adorno's often appear in combination: i) The tendencies of the musical material should determine the compositional process; ii) The concept of *Stimmigkeit*, that is, the consistency or "correctness" of the musical ideas, as being important in determining an artwork's place in society (for Adorno, this was twelve-tone music); iii) Music, like a *Monad*, should negatively mirror society. Consequently, music should mirror society in a negative way by being composed in a manner up to date with the Grand Modernistic Canon. This only worked for a few years in Europe during the 1950s and 60s. Instead, a later aesthetic has to deal with the orthodoxy of High Culture. A meeting point for World Music and post-modernism is in fact the clash with modernism. As expressed by Bellman, "The *Style Hongrois* represents the first wholesale and conscious embrace of a popular music associated with a lower societal caste by the composers and listeners of more formal, schooled music."⁷⁹

Popular culture and folk music have the same function in relation to High Culture—as its negation. In the postmodern society this negation has developed into a new High Culture. Brian Ferneyhough describes the situation as follows:

[... the] pseudo-tolerant Postmodern allows you to incorporate anything *except* explicitly 'Modernist' traits, so the current state of 'Darmstadt New Music' might be seen as providing its own harmless counter-balance to this exclusion by assembling exclusively Modernist elements into a quasi-postmodern form of non-teleological assemblage of symbolic icons.⁸⁰

Ferneyhough seems to believe that Modernism today represents only a kind of stylistic entity for Hobby Cultural Critique—with no aim or power to change or even mirror society. This is of course an interesting point but historically inadequate. The modernist hegemony regarding the composition of art music was expressed very clearly by Boulez: "I assert that any musician who has not experienced [...] the necessity for the dodecaphonic language is *useless*. His whole work is irrelevant to the needs of his epoch."⁸¹ However the Modernist camp's incorporation of outlandish musics, which I hereafter will refer to as Token Musics, is indeed worthy of study: The ultimate illustration of this is the way in which John Cage was accepted by the Darmstadt School in 1958 when he first was invited as a teacher. Cage's indeterminate anti-music exhibited no structural similarities to the serial music that was then the prevailing style in Darmstadt.⁸² Although he was not appreciated by everyone in Europe, some important European scholars, including Heinz-Klaus Metzger, provided him a firm base of support within the musical establishment. In 1958, for example, Metzger defended Cage from a critic's attack by comparing his development of prepared piano techniques with the invention of the violin mute. However, I become suspicious when someone with a distinctly anti-establishment approach is embraced by the predominantly intellectual community as his approach to composition. Another example relates to how two very different non-European musics—Indian music and Japanese music—have been featured at the Darmstadt festivals and have become Token Ethnological Musics within its canon. Ravi Shankar had already paid a visit to Darmstadt in 1957 and demonstrations of Japanese traditional instruments were being given as late as during the 1990s. Even the

very closed and conservative world of Darmstadt—and thus the institutionalized modernism—needs an emergency exit in that there should be some music that is extrinsic. This is done to balance the important modernist aesthetics of today, New Complexity, Neo-modernism, Computer Music etc. But, what is more important, the inclusion of this Token Music should also manifest the prevailing modernist concept of composition against the aesthetic Other.

Indeed, it is very important for a community to have a music of its own and an incorporation of other musics vitalizes the prevalent discourses. One possible explanation for the process of incorporation has been proposed by Brian Ferneyhough. If Western art music is “assuming the dynamic development of means as a prerequisite of self-reflexivity, and further assuming the utility of self-reflexivity in establishing a direct critical connection between society and artistic means, then the Western art music tradition seems [...] to represent the sole adequate vehicle for this approach developed until the present.”⁸³ Thus, under ideal circumstances, postmodernism, in the eyes of Ferneyhough, becomes a continuation of modernism through its reflection over the musical material and musical history itself—as opposed to the interpretation of Postmodernism as a break with Modernism. This notion recalls John Cage’s reflections on the state of sound and explains to a certain extent Darmstadt’s fascination with Cage.

Example 1, beginning of Ingham's Second Sonata for Piano and Tape

The image shows a musical score for piano and tape. It consists of two systems of staves. The top system has two staves: the upper one is a single melodic line with various rhythmic values and some slurs, and the lower one is a piano accompaniment with chords and rhythmic patterns. The bottom system also has two staves: the upper one is a piano accompaniment with chords and rhythmic patterns, and the lower one is a single melodic line with various rhythmic values and some slurs. The score is written in a complex, modernist style with many accidentals and dynamic markings.

It is very surprising though that a composer associated with the most complex modernist music today, Brian Ferneyhough, could provide us with a working model for a pluralistic aesthetic by selecting a stylistically different continuation of Modernism as his definition of Postmodernism and thus justifying Postmodernism within the Modernist camp. One of the most emphatic examples of Ferneyhough's notion I have encountered appears in some music of the former Ferneyhough student and professor of composition at University of Melbourne, Australia—Steve Ingham. There are two understandings of Ingham's music and how it is situated with respect to the contemporary music establishment in general. On the one hand he is the bad boy who manages to sneak in through the Darmstadt festival's back door under the auspices of musicians who like his music. In 1996, for example, his new organ piece, *Maroondah Merzbau*, was not scheduled in the main program book but was added to the Swedish organist Hans-Ola Ericsson's recital program at a very late stage. The other, and less intriguing, interpretation of Ingham's presence and aesthetic position, and this is also Ferneyhough's belief,⁶⁴ is that he really represents avant-garde art in his treatment of the common musics—musics that surround us everyday—such that we are forced to reflect over these common musics while they are kept positioned as a music of the Other. There is clear evidence for both interpretations. His Second Sonata for Piano and Tape (example 1, the beginning of the sonata) shows similarities with the organ work and could easily be considered kitsch after a short listening session. The sounds on the tape are standard commercial, pre-fabricated synthesizer sounds. But interpreted in light of the explanation presented in the composer's liner notes, this piece could fit into the classical stance of the modernistic canon, in Andreas Huyssen's words: "adversary to the bourgeois culture of everyday life as well as adversary to mass culture and entertainment"—but in the music, this notion is so hidden that an ordinary listener might appreciate only the superficial charms of this piece. The piano exposes tonal sequences reminiscent of children's songs accompanied by the tape that includes standard commercial synthesizer sounds. His own comments about the piece clearly illustrate the new situation regarding progressive composers' relationships to terms such as modernism and avant-garde.

What do we understand by "discord" in music today? Surely the largely middle-class audience for concert hall music in this country [Britain] in 1992 is no longer actually shocked or offended by, say, a major seventh or, indeed, by a tone cluster. In fact, simple pitch aggregates have had their semantic potency progressively eroded over the past decades, to a point where systems of composition based on atomistic pitch manipulations seem largely irrelevant to present needs. To take their place, many composers, myself included, have turned to genre-based or stylistic dialectics, in which historical references, pastiche and confrontations of musical language provide the driving force and supply the underlying argument. [...] In the first [movement], stylistic clashes are perhaps at their most obvious; sudden dislocations of mood and texture are counterpointed with the struggle of the "all-too-human" performer to assert his humanity against the relentless and totally deterministic "machine" of the pre-recorded material. Hanns Eisler's song "Thoughts about the Red Flag," quoted towards the end of this movement, has a special poignancy for me in this context.⁶⁵

Ingham's understanding of the present situation is indeed worthy of deeper analysis.

The presence of Adorno's dialectics between art and real life is important to Ingham's conception. However, these dialectics do not refer to the conflict between a notion of an abstract, Monad-like, musical structure as opposed to the unfaithfulness of real life. Rather, Ingham's notion could be seen as a critique of modernism from within music itself, at the same time opposing the bourgeois life through its exaggerations. This new understanding of avant-garde corresponds to the definition given by Peter Bürger. Bürger makes the important observation that avant-garde is more function than style. According to Bürger,

[t]he European avant-garde movements [...] [can] be defined as an attack on the status of art in bourgeois society. What is negated is not an earlier form of art (a style) but art as an institution that is unassociated with the life praxis of men. When the avant-gardistes demand that art become practical once again, they do not mean that the contents of works of art should be socially significant. The demand is not raised at the level of the contents of individual works. Rather, it directs itself to the way art functions in society, a process that does as much to determine the effect that works have as does the particular content.⁶⁶

If we accept this interpretation (to which I am close to subscribing, chapter and verse)⁶⁷ it is easy to subscribe to the idea of postmodernism as neo-avant-garde, and likewise, to the notion of postmodernism as a negation of the institutionalized modernism.

Bürger himself aligns the historical avant-garde with artistic movements such as Dada and the neo-avant-garde with Andy Warhol's painting from 1962—*100 Campbell's Soup Cans*. Regarding music, the interpretation must be slightly different. Although

Stravinsky already used the term *avant-garde* in as early as 1939–40,⁸⁸ the historical *avant-garde* in music must be considered to have developed during the 1950s and to have reached its height during the 1960s. John Cage, again, is a key figure. Arfinn Bø-Rygg goes so far as to consider Cage's music from the 1960s to be *neo-avant-garde* as well as to be the point of departure for postmodernism. During the 1960s, *avant-garde* and postmodernism represented, according to Bø-Rygg, a kind of *neo-avant-garde* by breaking down the material and using "the heterogeneous sounds from daily life."⁸⁹ This interpretation is highly problematic. If *neo-avant-garde* and postmodernism are virtually the same phenomenon what then was the real *avant-garde* movement in music history? In a more important way, Bø-Rygg's assumption is badly chosen: postmodernism as a style is not about "heterogeneous sounds from daily life" but could be something like "heterogeneous musical objects from mankind's musical heritage and the incorporation of popular musics into art music." A set of nouns associated with postmodernism would better justify Cage's position as an early postmodernist: "violation, disruption, decentering, contradiction, confrontation, and dislocation."⁹⁰

To sum up the discussion this far, I would argue that one of the ways in which the Institutionalized Modernism works is through an narrowly circumscribed incorporation of different musics within its canon. The predominant intellectual approach to musical discussion within the modernist camp provides us, in fact, with a way of approaching the musical Other—and thus establishes the foundation for a pluralistic aesthetic opening—not in a deeper contextual sense, but in an intellectual and musical sense. However, the ideological spinal system of this notion is based upon the assumption of the superiority of Western art music as an art form. This interpretation may well work as a explanation of the behavior of musical modernism, although it does not work as a explanation from outside the cultural reference system of modernism.

In Bengt Hambræus's excellent article in the Swedish music dictionary *Sohlmans*, he describes *avant-garde* both as a social movement and as being structurally modernist—the *avant-garde*, as etymologically derived from military terminology as the part of the troop

being in the front.⁹¹ For my purposes, this question of what might be considered as avant-garde has a greater significance than might first be apparent: As noted above, I assume that there exists a canon of European art music that has been institutionalized as a bourgeois art form in the mind of the audience and that has gained status within the academic institutions. This institutionalized art music includes the modernistic canon as well. Now, this institution has been under challenge, coincidentally (from popular culture) and deliberately (from the avant-garde and the postmodern). Postmodernism directs its criticism at Modernism for its claims of eternal truth and eternal "sublimity" with stylistic and ideological means. The name itself points to the fact that Postmodernism constitutes a new cultural paradigm (in the Kuhnian sense) in the very process of differentiating itself from Modernism and Modernism's self-enclosed system of signs in which language folds in upon itself. This is also how World Music, in its denial of the Grand Modernistic Canon, functions, although its purpose initially resided in the neutral level—in the demand for new musical material.

Having established connections between the postmodern and World Music, the obvious objection arises: How can we explain the fact that the political branch of World Music talks about moral issues as if they were indeed modernism's traits? This question is extremely important. I suggest interconnections between postmodernism, avant-garde and World Music which in different constellations challenge the Grand Canon from Machaut to Schoenberg and Boulez.

Criticism of World Music from the Neutral Level—Folk Music in Danger

I see all these gestures as ultimately being derived from the time-honored "wrong-note" principle of musical exoticism, which was never limited to the Turkish Style: what our *good* music does not favor or encourage, their (whoever "they" might be, depending on epoch, context, or opera plot) *crude* music probably does, or may as well do. This principle is the common thread running through the pounding 2/4, the harmonic dullness, the repeated notes, incessant thirds and fifths, and jangling passage-work. It produced a kind of stylized noisemaking that was in direct opposition to everything a delightful, elegant piece of European music was supposed to be. Reports from the walls of Vienna aside, Europe would still have had no trouble attributing this sort of music to the distant Turks.⁸²

(Jonathan Bellman)

As much as we might feel that Bartók is demonstrating homage to folk music, we must also wonder to what degree he is compelled to transpose the belief in vertical complexity so characteristic of Western art music to folk music. When he states that the simplicity of "Arabic peasant music" lends itself to many harmonic possibilities, it seems likely that his concept of classification derives more from art music than from the folk music it seeks to interpret.⁸³

(Philip V. Bohlman)

The first quotation above suggests that non-Western music poses a threat to Western art music. This is, of course, not the most common version of inter-cultural exchange—it is supposed to go the other way around. I would like to explore in more detail whether or not cultural interactions actually have a negative impact. I will describe some aspects of these interactions within the only ethnomusicological territory in which I am somewhat knowledgeable—Swedish folk music.

The primary functions of music are for rite or for work—to fulfill the needs of a community. (Rite here refers to social events in which music has a more or less important function.) During the last decades, folk music has regained some of its status and function. Jan-Olof Schill, for example, emphasizes that during the 1970s Swedish folk music re-emerged from being a notable relic to having a function within the society.⁸⁴ This is true, but only for a very small part of the population. The main function of Swedish folk music was for

dancing. That makes the rhythmical aspect much more important than the melody.⁹⁵ Today this function is no longer associated with folk music in Western society but rather with rock music, not as a style but in terms of its function. Without a doubt, what we call Western popular music shares many traits with orally transmitted folk music. As *Encyclopædia Britannica* formulates this issue:

Societies possessing popular music also have a folk music tradition—or remnants thereof. The partial duplication of repertoires and style indicates such cross-fertilization that a given song may sometimes be called either “folk” or “popular.” With reference to music, the terms folk and popular are two points on a musical continuum, rather than discrete bodies of music. Likewise folk music has its written sources for transmission as well.⁹⁶

Folk music seems on the one hand to be a threat to the pure development of Western music and on the other hand it seems to have a certain attraction to composers and artists. To be associated with folk music is something meritorious. None of the composers I have come across who made comments about folk music or World Music have had anything negative to say about folk music and they all seem to know how to treat the material without violating its integrity. The cultural value of what is acceptable is very solid. Bartók composed real World Music but what Alfvén or Liszt did was not acceptable. Gert Olsson, a Swedish fiddler⁹⁷ and former music director in Karlstad, claims that Swedish folk music is a genre as well as a “stylistic idiom.” This distinction is important not as a qualitative differentiation—genuine folk music is, according to Olsson, not better than the rhapsodies by Hugo Alfvén or Franz Liszt—rather, the definitions must be made clear to avoid misunderstandings.⁹⁸

Is the concept of World Music then a danger to folk music? Alain Danielou strongly believes that the concept of World Music results in “a kind of synthetic and banal product for tourist and commercial consumption” made by “second-rate Brahms, second-rate Bartók [...]”⁹⁹ Gert Olsson’s opinion differs radically: “As long as the source is kept pure,” it is not a danger to use folk music material in other genres.¹⁰⁰ This statement implies that the music should be isolated in a kind of vacuum. But, as Bohlman argues,

[...] modernization and urbanization impinge more directly and profoundly on folk music than do many other inclusive processes of change; moreover, most of the changes that folk music undergoes in the modern world can be measured as degrees of modernization and urbanization.¹⁰¹

It is only in a musical museum that the maintenance of the source remains important. Real functional folk music undergoes constant change. Jan Ling believes that the general concept of World Music is a necessity, for "the isolation of a musical genre is hence a kind of amputation because different kinds of music inter-react in different ways."¹⁰² How much can folk music change if the source shall remain pure?

Every year Sweden has an audition for folk musicians who want to earn the title "National Fiddler" [riksspelman]. In order to get the Zorn Badge, which is the proof of having passed the audition, they have to know a local tradition as well as be innovative and play with personality. To be a duplicate of a fiddler is not good enough—the tradition must develop through time.¹⁰³ Can the Swedish folk music fusion bands *Groupa*, *Filarfolket*, or *Hedningarna* be considered to be folk music?¹⁰⁴ In a way it is possible to say that the sources are authentic, the problem is just that they use music of many origins. As an observer outside the folk music tradition I have great difficulties evaluating a personal style and determining how inventive a musician can be without exceeding the boundaries of the "pure style." The music of *Groupa*, *Filarfolket*, and *Hedningarna* represents a unique fusion of different folk musics and popular musics. The members of *Groupa* are very confident in Swedish traditional folk music—still their music does not sound like anything else. Their impact on traditional fiddling music is probably not more harmful than that of any other music. One major threat to Swedish folk music comes instead from inside the folk music movement itself: Only seventeen years ago, no one was allowed to play one or two row accordion to get the Zorn Badge; today it is approved, although with a repertoire related to the violin.¹⁰⁵ Presently it is not approved to perform the Swedish form of hurdy-gurdy, but it seems likely that it will be eventually. What the impact of the new instruments will be on traditional fiddling, we can only guess. It is notions like this that Philip Bohlman has in mind in the following quote:

The conservative nature of much folk music scholarship often projects the patterns of change resulting from modernization and urbanization in a negative light. When transported to the city, traditions die away; the mass media impoverish repertoires and level style differences; true folk music exists only in an older, more innocent generation; modern society poses a very real threat of extinction. Closer examination of the persistence of folk music, however, does not justify this necrological stance. More commonly, patterns of change occur dialectically, with waning repertoires being replaced by more vital ones and new, vibrant styles emerging when others lack the flexibility to withstand change. These dialectical patterns, therefore, account for change in a much more positive way, concentrating on the processes of ongoing change and accepting the ossification of some products as a natural result of that change.¹⁰⁶

When Bartók expressed the notion that "This ideal I endeavor [the brotherhood of all peoples] to serve in my music; this is why I shall evade no influences, whether of Slovak, Rumanian, Arab or any other origin, provided only that the source be pure, fresh and wholesome,"¹⁰⁷ he was outlining much of the problematic issue at stake: what difference does it make if the source is pure and if the material will be used in a completely different context? Walter Benjamin, the black sheep among leftist thinkers, suggested that: "Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence."¹⁰⁸ We are not dealing with the preparation of some high quality French cuisine of music where there is a recipe that has to be followed in all its details and with the freshest of ingredients. This kind of moralistic statement is founded upon a notion of music as serving a normative force in society. Furthermore, what Bartók forgets is that he, by visiting distant villages, also makes an impact on the musical culture. He did not need to bring recordings of urban music in order to do so—it could be as simple a detail as that he imposed a self-awareness on the people whose music he studied and potentially changed their repertoire. Thus, the notion of "pure source" rings hollow.

Cultural politics seem to be governed by easy solutions. The musical heritage should be treated as if it were an old building from an ancient period—it should remain intact and be kept pure. Unlike a European Renaissance house in downtown Prague or

Krakow it should not even be restored in order to be livable again, that is, to function musically within today's society. Why is the notion of purity a problem with regard to folk music when it is not problematic with regard to the liturgical music of, for example, the Catholic Church? Western high art communities are allowed to change but folk art is not. The main intention of the founder of the Zorn Badge, the painter Anders Zorn, was to preserve the traditions of the nineteenth century. That concept strongly resembles the institutionalization of art music which has become a musical museum as well. If folk music is going to have a function within the society then it must develop. For the purpose of preserving a cultural history, recordings will do just fine.

Real functional folk music is as alien to an urban composer as is filtered oriental music. By importing non-art music elements, the result doesn't turn into decorated or improved folk music, it turns into art music, but often with projections of the "Other" as non-urban, non-Western, or non-educated. Or maybe more often, as in the case of Steve Reich, African and Balinese musics turn into a collection of musical materials.¹⁰⁸ For my purposes, an extended preliminary definition of World Music in the context of art music must consequently be formulated: The incorporation of folk music or non-European art music material, either as musical material or with regard to aesthetic content, into a composition of Western art music.

*Criticism of World Music from the Poetic Level—Schoenberg, Nono,
Fernyhough, and Adorno*

[...] Schoenberg and Adorno offer structural listening as nothing less ambitious than a method for defining and assessing the moral soundness of every relationship that bears on music.¹¹⁰

(Rose Rosengard Subotnik)

There is no longer any 'folk' left whose songs and games could be taken and sublimated by art. The opening up of the markets together with the effect of the bourgeois rationalization process have put the whole of society—even ideologically—under bourgeois categories, and the categories of contemporary vulgar music are altogether those of bourgeois rationalized society, which, in order to remain consumable, are kept only to within the limits of awareness which bourgeois society imposes on the oppressed classes as well as on itself. The material used by vulgar music is the obsolete and degenerated material of art music.¹¹¹

(Theodor W. Adorno)

The concept World Music has always met with some strong resistance during the twentieth century. Schoenberg, for example, states his opinion very clearly: “[F]olklore and art music differ perhaps no more than petroleum and olive oil, or ordinary water and holy water, but they mix as poorly as oil and water.”¹¹² Interestingly enough, Bartók also had a very distinct notion of what was possible and what was not, claiming that “[f]olk music [is] always tonal, and an atonal folk music [is] totally unimaginable. One could therefore not base an atonal twelve-tone music on tonal folk music.”¹¹³ This is of course a somewhat odd statement considering Alban Berg’s quasi-tonal twelve-tone works. There are further comments: Danielou’s conviction was that it was “absurd to think that fragments of raga or Koto melodies can be used in Western compositions”;¹¹⁴ Luigi Nono believed that “the collage method originates from colonial reasoning”;¹¹⁵ Schillinger, in turn, formulated the idea that art must be innovative and not imitative at all. He did not believe it was possible to be innovative by creating new music out of old: “Artists will have to forego thinking in terms of

imitation, and even in terms of creation based on the primitive systems of the great extinct civilizations of the past."¹¹⁶ Although these different comments focus on different aspects of World Music, a nucleus of common criticism exists. This is the central objection, not only to World Music but also to Postmodernism. There seems to be a desire to maintain the waterproof walls between genres and cultures, between innovation and depicting.

In 1967, Boulez stated:

I find that people form a too sentimental and emotional idea of Oriental music. They now dive into it like tourists setting off to visit a landscape that is about to vanish. [...] There is a great foolishness in the Westerner who goes to India, and I detest this idea of a 'lost paradise.' It is one of the most odious form of affectation.¹¹⁷

Surprisingly enough, six years earlier, in 1961, Boulez made references to Andean peasants in Peru in regard to the use of the harp in his own *Improvisations sur Mallarmé*.¹¹⁸ He admits that

[...] there is a lesson to be learnt from Oriental tradition. Our Western instruments have tended to become standardized and to have specialized uses. They all produce a pure sound and give the same C in all registers. There is no individualization of sound. In the Orient, however, an instrument has no absolute tuning."¹¹⁹

Alain Danielou was even critical of ethnomusicology, which he claimed "has created a sort of fetishism of traditions in which music is treated in the same way as are archaeological remains which one must put in storage."¹²⁰ On the other hand, one could argue that without the studies, one would perhaps lack interest in the music of other cultures. Here I am suggesting that Fritsch's two categories, ethnomusicology and *Exotismus*, lack practical significance in another way as well: The context is lost in both cases. The differences relate more to aesthetic categories within art music. Boulez's inconsistent comments regarding his own relationship to the use of *exotic* influences in art music reflect the dichotomies involved. First, while it is morally advantageous to be connected to music from other cultures, the modernist canon asserts that art music should develop within its own framework. Secondly, firm aesthetic statements made by a particular composer are often a complicated web of restrictions designed to fit the composer's own aesthetics. To Boulez, World Music is unacceptable when applied by anyone other than himself. Boulez's contradictory statements

reflect a self-justifying, self-righteous approach to the cultural situation, rather than a thoroughly thought-through aesthetic stance. Even Nono, who was very critical of aspects of World Music, used Brazilian rhythms in his *Polyfonica monodia rytmica*—though this is not audible.¹²¹

The notions of Boulez, Danielou, and Nono are of course nothing less than a critique from the Left—the left-wing ideology as religion—and were expressed more openly by Cornelius Cardew in 1974:

Some may criticize Stockhausen on the grounds that he presents mystical ideas in a debased and vulgar form. This is true, but it is not enough. To attack debasement and vulgarity in themselves is meaningless. We have to penetrate the nature of the ideas that are being debased and vulgarized and if they are reactionary, attack *them*. What is this mysticism that is being peddled in a thousand guises, lofty and debased, throughout the imperialist world. At bottom, the mystical idea is that the world is illusion, just an idea inside our heads. Then are the millions of oppressed and exploited people throughout the world just another aspect of that illusion in our minds? No, they aren't. The world is real, and so are the people, and they are struggling towards a momentous revolutionary change. Mysticism says 'everything that lives is holy,' so don't walk on the grass and above all don't harm a hair on the head of an imperialist. It omits to mention that the cells on our bodies are dying daily, that life cannot flourish without death, that holiness disintegrates and vanishes with no trace when it is profaned, and that imperialism has to die so that the people can live.¹²²

Cardew later withdrew some of these harsh comments,¹²³ but they show some of the ideological issues at stake particularly so from a European perspective where the public political discourse has a much wider spectrum than in North America.

To conclude this section, I strongly question the notions expressed above by Nono, Schillinger, Boulez, and Danielou. Why should musical material be "invented"? Why would this interpretation of World Music be ideologically correct? Why should the source be kept pure? How can anyone question the notion of bringing music out of its original context? Already in 1936 Walter Benjamin wrote the following words: "for the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual."¹²⁴ We should indeed have become accustomed to these matters of fact by now. On the other hand, I find Ferneyhough's notions very consistent throughout. He composes modernistic music without glances toward any other repertoires. In his

statements, he defends his position. There are no hidden agendas such as those suggested by the conflicts between the music and words of composers such as Nono and Boulez. Bengt Hambraeus recognized this changing world and the need for new discourses early on. Already in articles from the 1950s, he had begun to address many of the important issues raised above. In the following sections I will examine Hambraeus's notions of World Music and how they fit into the contexts discussed above.

Historical Background of Bengt Hambræus

The Formative Years

Bengt Hambræus was born in Stockholm in 1928. Like many other composers, Hambræus's first compositions were inspired by his instrument—the organ. He came into contact early on with one of Sweden's most prominent organists and pedagogues, Alf Linder (1907–1983) in Stockholm. Hambræus studied the organ and counterpoint privately with him between 1944 and 1948. Hambræus also studied the violin for ten years. His violin studies do not seem to have left any deep traces in his œuvre, except for *Recitative and Choral* for violin and piano (1950) and his virtuosic way of writing string parts in his chamber and orchestral music.

Linder's teaching focused particularly on the German organ tradition: J.S. Bach, Ernst Pepping (1901–1981, a German composer in the Reger-Diestler contrapuntal tradition), Günter Raphael (1903–1960, a German composer and organist whose contrapuntal compositions were inspired by the Reger tradition), Hermann Grabner (1886–1969, a German composer in the Reger tradition), and, above all, Max Reger. These influences are particularly apparent in Hambræus's early works, written mostly for the organ and the piano. Hambræus did not receive formal instruction in composition as part of his university training, but he did have counterpoint and composition lessons with Günter Raphael, who was a war refugee in Sweden, between 1945 and 1948. With Raphael, Hambræus composed his organ works op. 3.

In 1947 Hambræus began his academic studies at Uppsala University, Sweden. His most influential professors were Carl-Allan Moberg in Musicology, Sven E. Svensson in Counterpoint, and Gregor Paulsson in Art History and Theory of Art. He graduated in 1950 with a degree in Musicology, Art History and Religious Studies. His thesis "Timbral Problems in the Art of Organ During the Seventeenth and Eighteenth Centuries" was published in 1950.¹²⁵

Hindemith's book *The Craft of Musical Composition* influenced a vast number of

composers in Sweden during the years around 1950. In Sweden, Hindemith's book was used mainly in counterpoint studies as a continuation of Palestrina counterpoint (as formulated by Knud Jeppesen). Palestrina counterpoint had a strong position in Sweden due to Hilding Rosenberg (1892–1992), the most influential composer and teacher of composition in Sweden from the 1930s and onwards. Rosenberg's student, Karl-Birger Blomdahl, who also became a highly influential teacher, followed Rosenberg's method but eventually developed a method of his own relating Palestrina to Hindemith. The studies of Hindemith in Sweden at the time should be seen only as an expansion of the prevailing emphasis on the compositional craft, and not as an attempt to incorporate some of his philosophical ideas. It was the neo-classical Hindemith, the composer of *Ludus Tonalis*, who was the focus of attention, not the composer of *Cardillac*. Hambræus had already read Blomdahl's review of *The Craft of Musical Composition* in 1946 and read the book in 1949. He was undoubtedly influenced. As a musician Hambræus performed Hindemith's second organ sonata and his first piano sonata. As a composer, he found interest in the concept of *Stufengang* and the independence of each melodic line. One clear example of this influence is found in his Concerto for Organ and Harpsichord (1947).

In 1949 Hambræus met the German composer and organ theorist Ernst Karl Rössler (1909–1980) for the first time. Rössler's inventive ideas regarding organ stop registration and pipe building have been of vital importance to Hambræus's harmonic thinking ever since.¹²⁶ His attraction to the tritone interval originates, according to the composer, from Rössler's *Ueberblasende Doppelrohrflöte 2'* organ pipe in which the odd overtones—that is, overtones 3, 5, 7, 11, etc.—are emphasized. The ratio 5/7 produces the tritone interval. The tritone plays a significant role in virtually all of Hambræus's music, appearing in a vast majority of the chords as well as in his melodic writing. A significant piece is his first electro-acoustic work *Doppelrohr II* (1954) in which he electronically creates organ-like sounds.

The 1950s became the decade of break-through for Hambræus. He became famous for being the most rebellious and experimental young Swedish composer, drawing his

inspiration from the Central European avant-garde. The summer courses for new music in Darmstadt, (West) Germany were of particular importance to his development. There he met with the new generation of young progressive composers such as Luigi Nono, Karlheinz Stockhausen, Camillo Togni, and Karel Goeyvaerts. Olivier Messiaen, the major composition teacher in Darmstadt in 1952 and 1953 (when Stravinsky and Beethoven were the focus of attention), also played a major role in Hambræus's development.¹²⁷ In certain respects, Hambræus and Messiaen had a great deal in common: They were both organists, composed music with a religious purpose, had extensive interests for non-European music, and their music was occasionally modernistic. In a letter to Swedish composer Bo Nilsson, Hambræus described how he overheard a conversation in which Stockhausen and Goeyvaerts discussed the permutation technique in Messiaen's *Mode de valeurs et d'intensités* in 1951.¹²⁸ Hambræus later used parts of this technique. Hambræus wrote a number of articles on Messiaen, the two earliest of which appeared in 1952.¹²⁹ In "Stylistical traits in Olivier Messiaen's Music" Hambræus discusses Messiaen's *Turangalila-Symphonie* (1948) with an emphasis on the influence of Indian and Polynesian musics. The article also includes a discussion of general traits of Messiaen's style and an overview of his most important works, including *Quatour pour la fin du temps* and *Cinq rechants*. "The Mystical Messiaen" is a presentation of Messiaen's organ music for the church musicians in the Lutheran Church of Sweden. He discusses aspects of registration and compositional technique and emphasizes that although Messiaen is a Catholic it should be performed in the Lutheran church.

Hambræus was not impressed by Theodor Adorno, who replaced Arnold Schoenberg as the main teacher in Darmstadt in 1951. In interviews and the very few articles and letters in which Adorno is mentioned Hambræus is very critical of Adorno and his circle; for example Heinz-Klaus Metzger's lecture in Darmstadt in 1956 is described in a letter as "sublimated Adorno-style nonsense."¹³⁰ In a radio interview I conducted with Hambræus in January 1995, he recalls two annoying episodes: During one of his seminars Adorno criticized Messiaen's student Karel Goeyvaerts's pointillistic Sonata for Two Pianos, asking for thematic and formal development. The young Karlheinz Stockhausen stood up in the

audience to defend Goeysvaerts and asked Adorno if he was not looking for the wrong aspects of this composition—"Herr Professor, you are looking for a feather of a chicken in an abstract painting." Also the German composer Hans Ulrich Engelmann (1921) was taken aside by Adorno, who told him that today every composer should write serial music; Engelmann's neo-classical music was no longer appropriate. Although these episodes did not directly involve Hambraeus, he claimed that they reflected the atmosphere and Adorno's approach in 1951. The reason for Hambraeus's negative reactions are obvious considering Adorno's dogmatic orientation. Adorno's categorically abstract theoretical systems and his built-in conflict between Schoenberg and Stravinsky, for example, were unacceptable to him (as it was even to Schoenberg¹³¹). In an earlier article, Hambraeus suggested that the reader of *Philosophie der neuen Musik* gets the impression that "Adorno distances himself from the music itself in his sociological reckoning and gets stuck in quasi-philosophy and trivia [adiafora]." He also discussed Adorno's influences on Thomas Mann's *Doktor Faustus* and mentioned Schoenberg's remark that Thomas Mann does not know more about his theories than the small amount Schoenberg once taught Adorno.¹³²

Adorno's method of exaggeration and contradiction is, as we will see, very far from Hambraeus's belief in unification. Hambraeus was also critical of Adorno's pronounced impact on musical discourses in Sweden—the predominance of which continues even today. In the fall of 1994, Swedish composer Sven-David Sandström's *High Mass* was premiered in Stockholm. It is a large-scale sacred work almost two hours in length. A couple of weeks later, a long article entitled "The Vulgarization of the New Art Music" by the Swedish composer Jan W. Morthenson appeared in *Svenska Dagbladet*, the leading daily newspaper for musical discussion in Sweden. In this article Morthenson reflects upon what he believes to be the decline of Swedish concert music through a set of dialectics in which the first represents the present condition and the second the desired one: knowledge, craftsmanship/art; ovations/healthy booing; empathy/resistance; regular audience in philharmonic environments/audience with special interests in new music; and Stravinsky, Schnittke/ Webern. Many composers and theorists participated in the debate that followed.

Hambraeus again discussed Adorno as he concluded this debate in May 1995, presenting an alternative reading of the Stravinsky—Schoenberg dichotomy and clearly confronting Morthenson.

For many, Adorno's *Die Philosophie der Neuen Musik* (1949) became a bible by its paradigm-like exposure of Arnold Schoenberg versus Igor Stravinsky. The partly tragi-comic part is that this, his most famous book, with a great deal of dialectical focus, could be described as the conflict between a couple of neighbors in the literary sense. Together with a couple of other artists and authors from Central Europe, Adorno lived as a political refugee in Los Angeles during World War II—his close allies were, among others, Thomas Mann and Arnold Schoenberg (although this relationship was not unproblematic). Years before the book was published, Adorno had already prepared the sections on Schoenberg. But, at that time, Stravinsky lived in Los Angeles and he represented a different musical style, which, according to Adorno's view, was lacking the values and moral courage that should characterize a composer of the post war era. Consequently, it was easy to use Schoenberg and Stravinsky as the main examples in a dialectic declaration that had started in Europe and temporarily had been moved to California.¹³³

He continues on to point out the dominant position accorded Adorno and describes the functioning of the Swedish musical discourses "almost as a normative actuality and not as a phenomenon typical of its time (and narrow cultural society)." But he gives three alternative texts all published the same year as *Philosophy of Modern Music*, 1949: René Leibowitz's *Introduction à la musique de douze sons* Hans Mersmann's *Neue Musik in den Strömungen unserer Zeit* and Rena Moisenko's *Realist Music*:

Their levels and goals respectively are very different and often lack the classical exactness and superior use of language that Adorno developed in his dialectical authorship (what has been characterized as a synthesis of Marxism, aesthetic modernism, mandarin cultural conservatism, an anticipation of deconstruction and a self-conscious Jewishness). But together, they give an interesting contrast to the Swedish debates in 1957 and 1994–95.¹³⁴

An interesting fact here is that Hambraeus did not read Moisenko's book until 1989. It was not discussed in Sweden at the time of its publication. However, by referring to this obscure book, Hambraeus points at the arbitrariness of the canon formation within the modernist historiography. Leibowitz's book was in fact the very reason Hambraeus applied to the Darmstadt Summer Courses in the first place. Since Leibowitz claimed that there are only three modern composers—Schoenberg, Berg, and Webern—in contrast to those three

who were commonly believed in Sweden at that time to the important ones—Bartók, Stravinsky, and Hindemith—Hambræus decided to go Darmstadt to study with Schoenberg.

Another example gives us a further understanding of the real problems with Adorno's view from Hambræus's perspective. In a conversation with the author, Hambræus stated that the Frankfurt School-inspired ideology manifested in the works by Metzger and Adorno represents a pre-Copernican paradigm—a two-dimensional world view. Apart from these comments, Hambræus was fairly quiet with regard to Adorno's work. This brief discussion of Hambræus's relationship to Adorno's writings illustrates not only Hambræus's very pragmatic attitude (as well as a lack of deeper understanding of Adorno's work) but also his independence of thought.

As a result of the summer courses in Darmstadt, Hambræus became more modernistic than any other Swedish composer. As early as 1953 he composed *Spectrogram* op 34 (for soprano, flute, and two percussion, performed 1953 in Darmstadt with soprano Iona Steingruber and Bruno Maderna as conductor) and in 1954 he wrote *Giucoco del cambio* op 33 for flute, English horn, bass clarinet, four percussionists, harpsichord, and piano. Nothing like these pieces had ever been heard in Sweden. Hambræus made the Darmstadt Modernism of the 1950s his own musical language to a much greater extent than did other prominent Swedish composers such as Ingvar Lidholm¹⁵⁵ or Karl-Birger Blomdahl. Joakim Tillman applies Hermann Danuser's three categories of musical Modernism: "radikale Moderne," "gemäßigt Moderne," and "Tradition"¹⁵⁶ and finds that during the 1950s in Sweden the epithet "radikale Moderne" could be applied only to Hambræus and to the nine years younger Bo Nilsson.¹⁵⁷

Hambræus's early works during this Second Period were aphoristic and serial—works in which timbre was the most striking parameter. Hambræus was particularly attracted to the Italian twelve-tone techniques which were perceived as being freer and more vocally oriented than their German counterparts. During his first Darmstadt year he became particularly good friends with "a bunch of young Italians; Camillo Togni, Luigi Nono, Franco Evangelisti, and Bruno Maderna."¹⁵⁸ His affection for Italian aesthetics is reflected in two

works that made a lasting impact on him in 1951: Dallapiccola's opera *Il prigioniero*,¹³⁹ (performed at ISCM in Frankfurt) and Luigi Nono's chamber work *Polifonica—monodia—ritmica* (performed in Darmstadt).¹⁴⁰

In the article "Technique and Aesthetics in the Pointillistic Music: Some Thoughts on *Giuoco del cambio* and *Crystal Sequence*"¹⁴¹ Hambræus made one of his few technical analyses of his own works, describing his use of serial permutation technique. According to Ferenc Belohorszky, these are the first examples of serial technique in Sweden.¹⁴² By referring to the portion of this article dealing with the second movement, "Frequenze," of *Giuoco del cambio*, I would like to provide the reader with an impression of Hambræus's style during the 1950s.

The ensemble consists of three groups of three musicians each: 1. woodwinds (flute, English horn, bass clarinet); 2. twelve percussion instruments (4 suspended symbals, 3 temple blocks, and 5 drums of different sizes); and 3. keyboard instruments (vibraphone, harpsichord, piano). In "Frequenze," the pitched instruments' rhythms are given according to the principles of Messiaen's *Mode de valeurs et d'intensités*—each pitch is connected to a chromatic rhythmic value ($c=1$ =one time unit) and the basic twelve-tone row is permuted according to the principle of pitch number becoming order number.

Example 2

A musical score consisting of ten staves, numbered 1 through 10. Each staff contains a series of notes and rests, representing a melodic line. The notation is dense and spans across the staves, with some notes appearing on multiple staves. The overall structure is highly organized and systematic.

One difference from Messiaen's piece is that the dynamics are used freely rather than being tied to any numerical consideration. Many years later, he described his fascination with the ordered musical structure of serial music as being similar to his fascination with medieval and Renaissance enigmatic canons as was Webern. The widely spaced melodic writing shows similarities with Webern's serial music.

Example 3

A musical score for three instruments: Flute (Fl.), English Horn (Eng. horn), and Bass Clarinet (Bas-klar.). The score is divided into two systems. The first system includes the following markings: *Ritard. ma \downarrow ca 120*, *Fl.*, *pp*, *mf*, *p*, *pp*. The second system includes: *mf*, *mp*, *f*, *pp*, *ff*, *molto dim.*, *mp*. The notation features complex rhythmic patterns and dynamic shifts across the staves.

The last example from this piece illustrates the chromatic rhythm (from the text CODA) in which the rhythmic values increase by one thirty-second note for each note in the cymbal part.

Example 4

cymbalar (njaka punkelstær)

sempre lic. vib.

vibrato rit sempre diminuendo

CODA: kromatisk rytme frá 1. til 12. takt

morendo

But regarding the twelve-tone technique, Hambraeus has emphasized that it is a working method, not a style and, as such, it is the composer's private business.¹⁴³ Twelve-tone technique cannot replace talent any more than functional or modal harmony can. That twelve-tone technique has been interpreted in public discourse as "cerebral mathematics, numerology, musical alchemy, or even art of horror" is due to amateur journalists and writers.

For Hambraeus, the 1950s were significant not only in terms of his experiences in Darmstadt and his own compositional experiments, for his studies in musicology and ethnomusicology during this period would also exert a profound influence upon the compositional style of his later period. His continued studies in musicology at Uppsala led to a completion of a Ph.D. [Fil. Lic.] in 1956 on Renaissance music, *Codex Carminum Gallicorum*.¹⁴⁴ In 1957 he was hired by the Swedish Broadcasting Corporation where he engaged in numerous activities serving, for example, as a producer, an administrator, and, in 1968, as the head of music production. Hambraeus described the years at the radio as "the best post doctoral education one could get."¹⁴⁵ Today, Hambraeus is surprised that no one in the scholarly world

takes into account his years at the radio since these years meant so much to him in terms of contacts, travels and an extensive training in making pedagogical presentations of a wide range of materials.¹⁴⁶

In addition to his administrative duties during the broadcasting years, Hambræus was occasionally active as a composer of incidental music for radio and TV plays and for Stockholm City Theater. He was attracted to the radio as a medium and made a vast number of educational radio programs. Later he composed *Sagan* (1979), a Radio Opera in ten scenes for the Swedish Broadcasting Corporation.

McGill University 1972–1996

Hambræus's years at McGill proved to be most enriching. His engagement was the result of an eight week lecture tour in the United States and Canada in 1971. He was initially invited to McGill University in 1972 on a one year appointment as a visiting professor and head of the electro-acoustic studio. The following year he was appointed associate professor and in 1975 full professor—a position he held until he was named Professor Emeritus in 1995.

The position at McGill presented Hambræus with opportunities that are non-existent in Sweden, where the practical study of music is separated from the academic (as in most of Europe). At McGill, he could divide his time among his many different interests. His position included the option to teach not only composition, but also organ improvisation, electro acoustic music, music theory, and musicology, as well as affording him the opportunity to pursue his own scholarly activities. His encounters with the highly multi-cultural society in Montreal and with students from all over the world became a continuation of his earlier international activities at the radio.

As a pioneer in electro-acoustic music, Hambræus was involved in the creation of the new electro-acoustic studio at McGill together with Alcides Lanza during the 1970s. He also composed three pieces, *Tides* (1974), *Intrada Calls* (1975), and *Tornado* (1976) (all three

of which have been recorded on McGill Records) as well as *Mirrors* (1987).

His graduate and undergraduate courses during recent years have included: "Twentieth Century Performance Practice"—a seminar covering a wide range of areas of performance practice including ethnomusicology, and avant-garde art music as well as historical art music (this seminar also provided Hambræus with material for his then forthcoming book *Aspects of Twentieth-Century Performance Practice*); "Advanced Counterpoint"—a history survey course combined with writing skills, covering repertoire from the fifteenth century to the 1980s; "Seminar in Twentieth Century Music" having different topics each year, for example, "World Music" (1990), "The Music of Luigi Nono" (1993), "Italian Music After 1945" (1994), "Swedish Music 1945–95" (1995).

A couple of years ago the concept of World Music turned up in virtually all of Bengt Hambræus's writings on his own music.

Bengt Hambræus's Notion of World Music

I often consider myself as one stage-hand at a huge World Scene where I prepare a performance of which we don't know anything about yet.¹⁴⁷
(Bengt Hambræus)

An essential trait in virtually all of Hambræus's writings is his interest in stylistic, cultural and historical inter-connections. This is clearly illustrated, for example, in his book *On Notation: Paleography—Tradition—Renewal* in which he discusses the development of notation from Ancient Greece to the avant-garde during the 1950s and 60s but, very importantly, the examples are not presented chronologically or culturally. Instead they are grouped according to their system of presenting the information: tabulations, accent notations, and mensural notations.¹⁴⁸ For Hambræus this book seems to amalgamate virtually all his previous experiences and ideas, including his experiences with folk music. In one review of the book, Folke Bohlin is mostly positive but argues that Hambræus comes

close to the “unfavorable comparative musicology.”¹⁴⁹ This critique is unfair. Instead, *On Notation* should be seen as an attempt to widen the canon. If traditional comparative musicology is dealing with ethnomusicology, Hambræus’s book focuses on medieval and avant-garde Western music showing connections with other notational systems.

The year of 1954 was probably the most important and artistically enriching for Bengt Hambræus, a result of intensive travel and varied musical activities. During the summer he joined a team from the Swedish Broadcasting Corporation to make recordings of indigenous music from the Dalecarlia region in the middle of Sweden. At the time, this tradition was verging on extinction. Hambræus’s encounter with traditional music gave him a deeper understanding of its original functional context.¹⁵⁰ One episode from this occasion keeps turning up even today in his teaching and discussion of his own music. The story represents a major event in Hambræus’s understanding of functional music. After the recording team had asked an old woman if she could sing in front of the microphone, she suggested that they should listen to her sister instead. She ran away and sang a signal melody that her sister across the valley would be able to hear. The recording team approached her asking her to repeat that melody but now in front of a microphone. She stared at them and replied: “Why should I call another time? She’s coming.”¹⁵¹

Hambræus was not only focusing on Swedish folk music. As a child he used to listen to BBC’s World Service and its programs featuring Arabic and Indian music. He later intensely criticized the notion that folk music was only the Nordic peasantry’s music.¹⁵² In as late as the mid 1980s, the course in folk music required at the State College of Music at Inggesund did not include any type of music other than the traditional Swedish fiddling. This fact is of course a scandal.

The significance of Hambræus’s experiences during the 1950s became evident several years later. During the festival Stockholm New Music in 1990, Hambræus met with Japanese composer Toru Takemitsu (1930–1996). Although they had never met before, they were very familiar with each other’s work. Takemitsu experienced the musical segregation in Japan during the 1950s and 60s. In art music, the traditional Japanese music had to give

up territory in favor of the more internationally focused style ideals. This was a natural reaction after World War II. But, as Takemitsu stated, his Japanese roots were deeply founded in the soil. This encounter reminded Hambræus of his own childhood summers at the Highlands of the Dalecarlia region and the recording sessions for the radio of Dalecarlia's particular sonic environment—silence mixed with functional music like herding calls and fiddler's dance music. That environment represented a nucleus for all his compositions, according to Hambræus. This notion has, for Hambræus, much in common with George Crumb's environmental tuning of the ear and Murray Schafer's concept of "Soundscape." Recently Hambræus has composed several works related to Dalecarlia, for example, his piano piece commissioned by the "Internationale Ferienkurse für Neue Musik" in Darmstadt, *Klavidar* (1996), in which he incorporates clear references to ornamented traditional singing.

Hambræus has written many articles focusing on folk music and its relationship to art music. I will discuss three of these articles chronologically. In 1955, he published an article, "Folk Music and the Modern Musical Art,"¹⁵³ in which his opinions on folk music are clearly expressed. First, he presents the problem of defining folk music—folk music is not an autonomous concept. Hambræus refers to recent research in which a traditional Swedish folk tune turned out to have its roots in the twelfth or thirteenth centuries. Second, he discusses the folk music idiom of interpreting given melodic materials, in which the sound and personal expression are important rather than following a "text." Its function is also of importance and Hambræus compares Roger Sessions's¹⁵⁴ discussion of the old ceremonial function of Western art music—the context rather than the music is of greater importance. "Although a herding song performed outside its real context, the *fåbod* culture [the peasant culture of the highlands of Dalecarlia and other non-urban regions where the herding of cows and goats occupies a dominant position], creates a suggestive atmosphere but it loses completely its function when performed as a concert piece."¹⁵⁵ He then makes a typical Hambræusesque turn—a reference to twentieth-century art music, in this case to works of Bartók and Varèse. Contemporary music's obsession with timbre gives it traits similar to

folk music, "the value of timbre (as function or magic) and the atmosphere."¹⁵⁶ He concludes:

Leave it alone. Let the melodies be alone. Let them live their dying life of their own and record the light of life so that we can remember what we are losing. But make use of the atmosphere, of the unique vibrating timbre in this music. There, on this most elementary level, the possibility for change resides. There are no short cuts to get beyond style, geographical boundaries, behind what we see among fiddlers. But it is worth the trouble aiming at the center of the labyrinth. One might then find another path that is leading out.¹⁵⁷

In 1960–61 Hambræus wrote an article entitled "Communication East-West: Reflections on Some Current Musical Problems."¹⁵⁸ Here Hambræus expresses the notion that many traits of contemporary music have been considered exoticism without any justification. For example, the use of different percussion instruments that could be seen as inspired by Balinese Gamelan music could more often be seen as a composers' dissatisfaction with the instruments of the West:

A quartet for vibraphone, celesta, piano, and percussion does not by necessity have to be more exotic than a string quartet movement that is composed from themes from a country beyond the horizon. The new music works with a new scale of colors—in the same way that medieval and renaissance music had other, richer nuances than the gray scale in the symphony orchestra from the Classical era (where melody and harmony dominated on timbre's expenses).¹⁵⁹

Later in the article he declares "It is peculiar that the new timbres [in contemporary art music] have become [so] convincing that one is not tempted anymore to speculate about "exotism" (e.g. when Mauricio Kagel uses a vocal technique in his choral composition *Anagrama* that one earlier considered to be characteristic of Japanese stage art [...])."¹⁶⁰

One of Hambræus's most remarkable articles is "Deceptive Time-Capsules? How Do We Handle Traditions, Musical Notations, and Recordings in the Contemporary Music History?" from 1993.¹⁶¹ The author considers this article a prolegomenon to his book, *Aspects of Twentieth-Century Performance Practice*.¹⁶² Hambræus begins with a section dealing with contemporary art music: how to interpret graphic notation from the 1950s or how to recreate electro-acoustic music from the same time when the electronic equipment exists only in museums. He continues on to describe the World Music aspects of his graduate seminar,

Twentieth-Century Performance Practice. In this seminar there were students from throughout the world. Hambraeus let the students give presentations on their own cultural heritages. One important lesson for Hambraeus was that "the exotic recordings can display only fifty percent of the music: what is missing is, among other things, the visual experience of the performance and, not least, a real insight on the cultural and social function in a larger context." He is not only interested in the traditional musics of the East and their stability; rather, through his interest in the social context, the changing world of music becomes a reality, not a sentimental memory.¹⁶³ This opinion was confirmed by a Chinese student who gave a presentation on a contemporary Chinese violin concerto. Although the non-Chinese students in the seminar thought this work was flagrantly inauthentic in terms of its use of Western harmony, the Chinese students instead focused on the treatment of the fairy tale motive in the concerto:

A last question: how can we Westerners really evaluate the Chinese violin concerto about Liang San Po and Chok Yin Tai. Can we, and do we have the right to talk about inauthentic style in a case like this when East and West have met? Which tradition are we talking about? Which tradition should have been kept, which one should change in order to live with its time?

Hambraeus's aesthetic development in these articles is not completely clear to follow. Does he imply in the first article that we shall leave the folk musicians alone in what they are doing but try the best we can to understand their music and, at the same time, that this music could serve as a way out for a composer at a dead-end by "mak[ing] use of the atmosphere"? Or, is it a recognition of the fact that folk music is as much function as it is music and if the function gradually loses its importance, the music might just as well exist in a sonic museum? I believe that the latter question comes closer to Hambraeus's intentions. But there is still a problem. If folk music is transferred into an urban context, it gains another, although dislocated, function. This new context might be as important as the old one. The question posed in the second article as to whether a listener associates a work with a particular cultural context is of course a difficult one.

For Hambraeus, there are other aspects of the concept of World Music involved

which have a clear affiliation with his activities as a scholar in the fields of Western art music and ethnomusicology. The technique of quotation, as manifested in the works of Berndt Alois Zimmermann and Luciano Berio, becomes in Hambraeus's work a symbol of unity between all cultures and epochs due to the blend of art music and ethnological quotations and references. Thus, Hambraeus's World Music takes place in a multiple dimensions—World Music in time as well as in space. It may seem pretentious at first glance, and indeed it shows similarities with Stockhausen's comments on *Telemusik* above, but for someone like Hambraeus without ideological or genre-related restraints, this is natural. One important example is the orchestral piece *Rencontres* (1968–71) in which the composer, as the title suggests, has a meeting with colleagues from the past: Reger, Beethoven, Mahler, and others are represented. The work was composed during the Vietnam War and the quotation from Mahler's Adagietto represents the idea of *Weltschmerz* and confronts traditional music from Vietnam. Hambraeus was not fighting on the barricades during 1968. His engagement was more subtle. *Rencontres* is of the greatest importance both in terms of his further stylistic development and his emerging political engagement. This particular case raises a question though: Why make a claim of any political statement in a particular piece twenty-five years after its completion?

In another statement, Hambraeus clearly expresses this opinion in expanded form—the medieval allegorical picture of the seven free arts in a book by Herrad, abbess in the Landsberg Monastery during the twelfth century,¹⁶⁴ belong among Hambraeus's favorite conceptions (see picture 1).

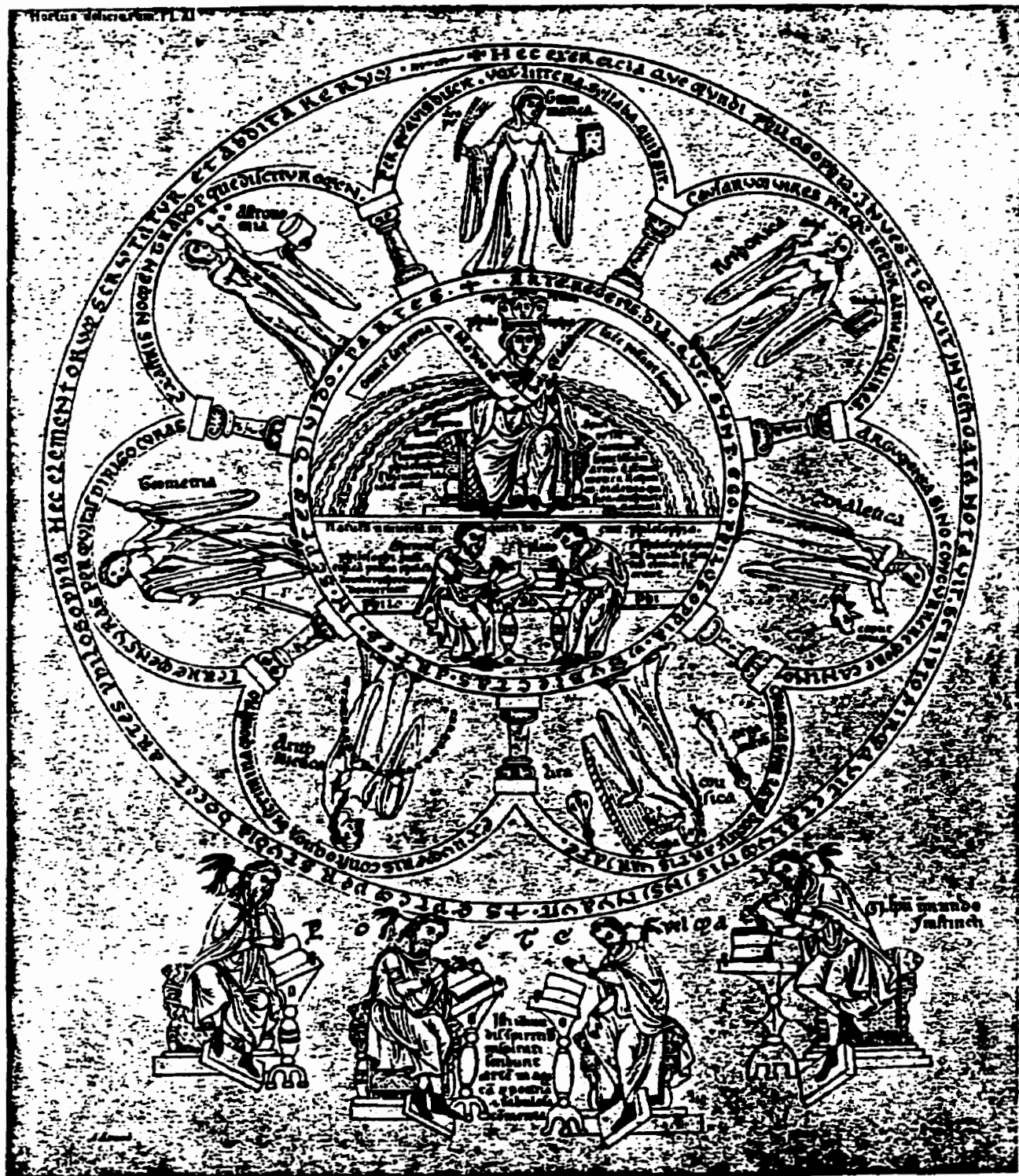
The article, "Between Ivory Tower and Shopping Mall," expresses most clearly Hambraeus's conception of the dichotomies between music theory and practice, and between art and entertainment. The conclusion of this article is worth considering at some length:

The discussion on the function and purpose of music will probably never cease to exist. Science or entertainment? According to a famous medieval allegoric picture of the seven free arts of philosophy, music is situated between dialectics and arithmetics, thus between a logical formulated rhetoric (content) and a mathematical predictability (formal structure and time); expressed differently, between humanities and natural science. At that time, no one could, of course, predict the immense development that now, some thousand years later, should strike mankind on technically advanced super highways, with a commercialized music market and with a disabling mass hysteria as a well calculated result (not only regarding Michael Jackson!). [...] Undoubtedly, this mega-market is a result of free enterprise on a free market (that, even concerning music, could be as corrupted as in other businesses!). But, at the same time, we must not forget the important counter argument: if there are no windows, doors and emergency exits from the academically correct ivory tower, there is a risk that the philosopher forgets that he is a human being among other human beings.¹⁸⁵

It is not very easy to trace Hambraeus's intent within this section of his article.

However, I will return to the interpretation of Hambraeus's texts in my concluding remarks.

Picture 1: *The medieval allegorical picture of the Seven Free Arts, according to Herrad, abbess in the Landsberg Monastery, 12th Century.*



Nocturnals—"Hambraeus's Midsummer Vigil,"¹⁶⁶ Political Protest and a New Compositional Technique

The Poetic Level

A more explicit example of many aspects of World Music is the composition *Nocturnals* (1989–90) for Chamber Orchestra (flute/piccolo, oboe/English horn, clarinet, bassoon/double bassoon, baritone saxophone, horn, trumpet, trombone, harp, percussion (timpani, tom-tom, large bass drum, crotales, large tam-tam), and string quintet).¹⁶⁷ This work best manifests the ethnomusicological as well as the political aspects of World Music. *Nocturnals* was commissioned by the Swedish Broadcasting Corporation and premiered in Stockholm in December 1990. The three movements of this work—which is some twenty minutes in duration—are Incantation, Figures Fugitives (disappearing figures), and Choros (ring dance). Hambraeus wrote two texts about this piece. Both are important in terms of revealing the composer's perception of this work in particular and his approach to composition in general. The first text is from the English manuscript for the liner notes Hambraeus wrote to accompany the CD that was released shortly after the premiere. The printed text was heavily edited and has very little in common with the original version.

For many years, I have been seriously involved with problems related to the concept of "World Music"—a term which is both controversial and difficult to explain!—and its various relations to different ethnic cultures in an interdisciplinary context. One of the key questions is of course not related to merely ethnomusicology, or anthropology, sociology, "western music tradition," or to the intriguing network of multinational media distribution. It is rather the issue of moral responsibility and pragmatic ideology which is a challenge to any artist, author or composer today. When I composed *Nocturnals*, I had also become very much concerned about the situation of native people and their human rights in Canada—an issue which became sharply focused during the summer 1990 in Mohawk areas quite close to my home. And once again, I was reminded that we often forget some fundamental aspects on communication: language and expression (which often become obscured in high-tech-manipulated circles!). F.i.: languages in Canada are not just English and/or French (plus numerous other ones within the numerous Greek, Chinese, Spanish, Jewish, Portuguese, Italian... communities all across the country!). There are also the more than fifty distinct Indian or

Inuit languages, which represent the original cultural traditions, before the Europeans took over many centuries ago... My intention with *Nocturnals* was of course not to imitate certain non-western trends. But many native foreign cultures have inspired me and enhanced my understanding of essential problems in "world music" right now. And ever since I was a young student over forty years ago [and] studied some central questions in Polynesian religion, *Tabu* [taboo] and *Mana*, my music has always been related to such ritual and magical ideas which represent innate common trends in many different religions in the world...¹⁰⁸ The three subtitles of *Nocturnals* (Incantation; Disappearing figures; Choros) reflect some of these primeval ceremonies and may speak for themselves. At least, they represent to me something which is more global, trans-cultural and universal than anything else...

Hambraeus's other text on *Nocturnals* was the liner notes written in Swedish for the premiere of the piece (the entire text can be found in the appendix):

Nocturnal was a term for a nightly liturgy given by the ancient church. In a wider context it refers to acts of cult and ceremonies in other cultural contexts as well. My composition *Nocturnals* was inspired by ritual and social traditions in different parts of the world and in different centuries; in the final section impulses from Greek folk dance and Nordic medieval *ballata* are joined.

There might be an east-west path in *Nocturnals*, from Indonesia and Greece to northern Canada's original music; maybe even a north-south communication between the functional signals in Swedish *fåbod* culture or *Kvad* [dance] from the Faroe Islands and African rhythms. Naturally, it was not my intention to make a collage from ethnomusicological curiosities or historical quotation; neither do I intend that the listener should need a musical travel guide but yet get lost in my nocturnal landscape. On the other hand, maybe the term *World Music* could give a more direct approach to understanding *Nocturnals* as well as several other of my recent compositions.

I have always been interested in alternative musical traditions, particularly such traditions that developed outside the traditional Western repertoire. I received the earliest and most important impressions in that respect while very young, in the beginning of the 1930s, in the peculiar "Soundscape"¹⁶⁹ up in one of Dalecarlia's deserted *fäbod* forests, where silence was interrupted only by the sound of the wind in the pine trees, by the chirping sound from the birds and from the timbre of the cow bells, by mooing and herding calls from close and far away. Sound from cutting axes but no chain saws. Working horses, but no cars or tractors; no airplanes, no electricity, telephone, radio or TV. It was not until many years later that I became conscious that all this, that what I considered to be environmentally natural sounds, rather was an acoustic trigger to all my compositions, [and] has guided me through electro acoustic studios, new organ sounds as well as traditional forms of ensembles including voices and instruments. During that time I also got in touch with worlds of music, rich of traditions, from Asia and other authentic folk musics from different parts of the world—Asia, Africa, Latin/ South America; Sweden, Spain, Balkan; Georgia and Tibet; Japan, Korea, Vietnam. All this was an enriching complement to the plentiful European tradition from early Mediaeval time to the present. Probably, I was fairly early in taking the direction on a road that later, particularly during the 1980s, became internationally known as *World Music*, where different ethnic traditions, instruments and performance practices flew over the borders in a cosmo-political symbiosis and in new acoustic environments (as, for example, in the Swedish group Filarfolket).

When I was asked to write commentaries for the premiere of *Nocturnals*, I decided (due to various reasons) not to talk about matters regarding compositional details (I am pleased to leave that assignment to some theoretician who might want to analyze the piece and investigate what the construction looks like inside). At an initial stage, to take a work apart in its segments does not help the listener; a precise report seldom reaches outside a seminar of experts. And what I have mentioned about different sources of inspiration is intended more as a general description of that environment in which *Nocturnals* was created, rather than as an exact description of different ingredients.

[...]

Nocturnals was composed in 1989–90 as a commission from the Swedish Broadcasting Corporation for KammarensembleN. "We have a fantastic baritone saxophone player" one the administrators from the ensemble told me when we were discussing the commission. Of course, the baritone saxophone became one of the fifteen parts! [...] ¹⁷⁰

The texts are very representative for Hambræus, for example, his discussion of the "issue of moral responsibility" combined with "pragmatic ideology" in which the former notion is represented by his critique of the Canadian government and the latter by his fascination as a composer with different musics' social contexts and abilities to create "magical ideas." His interpretations of his own music and of the music of others almost

always focus on compositional intentions and, to a lesser extent, on specific modes of reception. It worth noting that Hambræus does not discuss the technical and structural aspects of the piece at all—particularly so considering this piece’s very novel features (see the following chapter). It is, of course, difficult to draw any general conclusions as to whether the avoidance of the neutral level is a reaction to the structurally focused inspiration he received in Darmstadt or to the striking dominance of American academic music theory at McGill University. In fact, only a few of Hambræus’s articles deal at all with compositional technique (one of these was discussed in the previous section).

Hambræus considers the ethnomusicological influences “as an enriching complement to the plentiful European tradition from early Mediaeval time to the present.” From the perspective of the critics of the World Music concept, this statement could be thought of as a confirmation of the Ethnic Other simply as a spice to the Western canon. This is an unfair critique considering the major source of inspiration—the Indian riots. Hambræus started to compose the piece in August 1989 and finished in April 1990. This was actually before the Oka riots (which were situated between Hambræus’s home in Ontario and Montreal) broke out. However, there had been previous Indian uprisings around Canada and Hambræus claims that he was impressed by the drumming he could hear on television. The connection to the Oka crisis is instead a reflection of Hambræus’s wish to contribute to a public discussion and communicate with extra-musical commentaries. Instead his comments on “enriching complement” must be read as Hambræus’s balanced view of the world of music. Hambræus also points out the important fact that the French–English debate on the Canadian language agenda constitutes only a small part of the Canadian language scenario. The French versus the English language has been an ongoing political issue in Canada with recurring demands for referenda by militant Quebecois separatists seeking to turn the Quebec province into an independent state. When, during the last referendum in 1995, the question was raised as to whether communities of citizens of the First Nation residing in Quebec then could call for a referendum of their own and leave the “Republique de Quebec” (if the separatists had won), Parti Quebecois gave a negative

answer.

Hambraeus gives two indications of what *Nocturnals* is not: "My intention [...] was of course not to imitate certain non-western trends"; "[...] it was not my intention to make a collage from ethnomusicological curiosities or historical quotation [...]." What is *Nocturnals* then? Since Hambraeus continues the latter sentence by pointing out that neither should the listener "need a musical travel guide but yet get lost in my nocturnal landscape," an interpretation of the piece as educational seems remote. Yet, it is essential to the composer that the listener is aware of an ethnological content: "maybe the term *World Music* could give a more direct approach to understand *Nocturnals* [...]" Which problems is he talking about in the sentence that follows in his text? "But many native foreign cultures have inspired me and enhanced my understanding of essential problems in 'world music' right now." It seems obvious that Hambraeus communicates with the audience. However the message from the composer is not completely clear—the communication takes the form of riddles. *Nocturnals* seems to derive from personal elaborations on the composer's musical past as well as on recent political circumstances. The question of the western canon is also raised indirectly through the references to the traditional musics as "an enriching complement to the plentiful European tradition from early Mediaeval time to the present," that is, the issue of expansion of the European canon.

There are a couple of other details in his text. Hambraeus never mentions music from India and as far as I know, he did not use Indian quotations or allusions in any of his pieces, as so many others did. Hambraeus took his own path and discovered his own sources of influence as opposed to musicians who were influenced by the most recent ethnological fashion within the avant-garde community.

Also apparent in this text is Hambraeus's immense need to communicate not only with the audience but also with the performers. Virtually all of his pieces from the last thirty years have been commissions and have been written with a particular artist or group in mind.¹⁷¹ This need for communication also influences which aspects of the work that Hambraeus chooses to discuss. As opposed to composers such as Stockhausen and Messiaen

who often focus their comments on their own works on technical aspects of composition and, in the case of Stockhausen, on acoustical aspects of performance, Hambræus discusses extra-musical properties.

Autobiographical details are an important feature of Hambræus's texts. In some ways, his texts become vehicles for putting the composer as a human being in the foreground. The sentence regarding the "fantastic baritone saxophone player" reflects this human interest.

Compositional Technique

At the time of its composition, the techniques used in *Nocturnals* were very original for Hambræus.¹⁷² The first two movements use only one hexachord each—d-sharp, e, f, a, b-flat and b (6-7[012678]) in the first movement and the remaining six notes in the second (same pitch-class set). The pitch material in each movement is limited exclusively to its respective hexachord. Since this is an all-combinatorial hexachord, one might suspect that Hambræus is back on the serial track: Hambræus's idea could be to take Schoenberg's hexachordal style many steps further—pursuing some form of large-scale hexachordal combinatoriality in which the order of the pitches has no significance. This is not the case though. The references are instead ethnological and significant for Hambræus's harmonic writing. Through virtually the whole of Hambræus's career, the tritone interval has played an important role in his compositional language. The 6-7 hexachord is, in that respect, ideal. There are maximally three tritones within the set. Although only six notes are used, the harmonic language becomes "Hambræusesque."

The first movement has an E-pedal functioning as a fundamental note. The note E (Mi) is, according to the composer, a reference to Hambræus's family (Enid, Michael, and Elisabeth). The use of pedal tones also relates to Hambræus's own instrument, the organ. Through the instrument's immense potential for the creation of different timbral

combinations, Hambraeus was inspired to free the instrument from what the German organist Werner Jacob calls "The Contrapuntal Ghetto" by considering timbre to be a parameter as important as rhythm or pitch.¹⁷³ (Hambraeus's *Constellations I* was the direct source of inspiration for Ligeti's *Volumina*, according to Ligeti himself.) The first movement of *Nocturnals* is a "Klangfarbenmelodie." The hexachord appears both in the strings and winds and the two groups play their chord against each other as if the work was an organ piece on two manuals, using different registration. The chord is distributed in a similar way in the two groups with f^3 on top and E in the bass register and varied through different articulations and different dynamics (example 5).

Example 5, beginning of Nocturnals (next page)

This page of a musical score contains the following parts and markings:

- FL (Flute):** *f* > *p*
- Engl. Horn:** *f* > *p*
- Cl (Clarinet):** *f* > *p*
- Bas. (Bassoon):** *f* > *p*
- Bar. sax (Baritone saxophone):** *f* > *p*
- Horn:** *f* > *p*
- Trpt. (Trumpet):** *f* > *p*
- Trbn. (Trumpet):** *f* > *p*
- Timp. (Timpani):** *f* > *mf*
- Harp:** *non arp*
- Vin. I (Violin I):** *fff*, *p*, *f*, *p*, *f*, *pp*, *mf*, *pp*
- Vin. II (Violin II):** *ffz*, *f*, *p*, *p*, *f*, *pp*, *mf*, *pp*
- Vie. (Viola):** *ffz*, *p*, *f*, *p*, *f*, *pp*, *mf*, *pp*
- Vic. (Violoncello):** *ffz*, *p*, *f*, *p*, *f*, *pp*, *mf*, *pp*
- Ob. (Oboe):** *fff*, *p*, *f*, *p*, *f*, *pp*, *mf*, *pp*

A prominent feature here, and of course an important difference from the organ, is the timpani's function as the rhythmic motor. The leading process of the introduction is given in the timpani in its continuously increasing activity (example 6).

Example 6, measures 44–46



The score is filled with foreground activities such as the loud, high-pitched “herding call”-like gesture in the clarinet in measure 25 (example 7).

Example 7, measures 25–27



The forty-eight measure introduction gives way to a calmer section with juxtaposed arabesque-like woodwind solos—reminiscent of virtuosic Asian wind music—in the English horn (example 8), saxophone, trumpet, oboe, baritone saxophone.

Example 8, measures 66–69



This formal procedure, which I call “The Interrupted Process,” is very typical for Hambræus: An intensified section of activity getting close to a climax is often followed by a chain of long sustained chords building up to a new peak.¹⁷⁴ In the first movement of *Nocturnals*, the substructure is always determined by the increased activity of the timpani. After the introduction, there are four such shorter processes.

The whole composition is to be performed *attacca*; consequently the “modulation” between the two different hexachords in the first and second movements is of particular interest. The pitch collection *f*, *a*, and *e* played *pianissimo* with a crescendo to *forte* in the

flute, oboe, and clarinet is superimposed over the whole new pitch collection played piano pianissimo in the strings which creates a slide in our perception of the modality. One possible interpretation of this is as a reference to Hambraeus's pioneering work with electro-acoustic music.¹⁷⁵ Some of his works, such as *Rota II* (1963), which was created in the Siemens studio in Munich, explore the possibilities of these sorts of sliding pitch and timbral transformations, moving between different prerecorded bell sounds.

If the first movement is static, the second movement has more motion. There is no timpani in this movement. The percussion section consists instead of tom-tom, bass drum, tam-tam, and crotales. They function more to add tone color rather than in a rhythmic capacity. A steady sixteenth-note rhythm, performed pianissimo, shifting over to quintuplets and using all notes in the hexachord, is instead maintained through virtually the whole movement in the strings. After four introductory measures, we arrive at the main feature of this movement: Hambraeus here arranged the hexachord so it forms something close to an Indonesian *Pélog*-scale (although using only four notes, g, a-flat, c, d in quarter-note rhythm, example 9), thus increasing the level of expression and preparing for the "ethnologic outbreak" in the last movement as in the initial harp and following piccolo flute, English horn, and harp melody. The development of this movement occurs through variations of the *Pélog* melody through four "Interrupted Processes." The interruptions are achieved by sustained chords.

Example 9, measures 130–132



The harmonic background textures are achieved through small scale movements in the different parts, often in the form of free imitation and in heterophonic movements. Consider, for example, the piccolo, clarinet, trumpet, and crotales in measure 190 (example 10).

Example 10, measures 190–192

The image shows a musical score for six instruments: Piccolo, Oboe, Clarinet, Horn, Trumpet, and Cymbals. Each instrument has a staff with musical notation. The Piccolo, Oboe, and Clarinet parts begin with a dynamic marking of *p* (piano). The Horn part has a dynamic marking of *p* and includes a sharp sign (#) above a note. The Trumpet part also has a dynamic marking of *p*. The Cymbals part has a dynamic marking of *p* and includes a sharp sign (#) above a note. The notation includes various note values, rests, and slurs across the measures.

The third movement is one of the most peculiar in Hambraeus's whole production. That movement is not built from one hexachord but from different modalities with "G-minor" as a prominent key area throughout the whole movement. Again, the modulation between the second and the third movement is very challenging for the ear. Although G is part of the second hexachord, none of the other notes in the triad are. Hambraeus therefore gradually introduces the new pitch collection in a slow introduction: The timpani returns and introduces E-flat again as a leading-tone to the new "Dominant," D. The timpani gradually increases the ambiguity by oscillating between D and E-flat. Eventually D takes over by modulation through repetition and the introduction of the melody can then take place in G-minor, first appearing in the piccolo flute's lower register in octaves with English horn. The melody keeps returning through the whole movement. It is very "catchy," reminding one of Balkan folk music but is completely Hambraeus's own. It first appears in a heterophonic version in piccolo, English horn, and harp. There are several ethnic references pointed out by the composer, for example, *Kvad-Dance* from the Faroe Islands—the antiphonal ballad, danced by men and women in ring. The *Kvad* alludes to this movement's title, ring dance, but also to the way in which the melody is ornamented in an improvisatory sounding fashion (example 11).

Example 11, measures 278-286

The musical score for Example 11, measures 278-286, is presented in three systems. The first system includes three staves: Piccolo (Picc.), English Horn (Eng. horn), and Harp. The Piccolo part begins with a *mf* dynamic and features a melodic line with eighth-note patterns and accents. The English Horn part starts with a *p* dynamic and plays a similar melodic line. The Harp part begins with a *f* dynamic and provides a rhythmic accompaniment with chords and arpeggios. The second system continues the Piccolo and English Horn parts, with the Piccolo part showing more complex rhythmic patterns and accents. The Harp part continues its accompaniment. The third system shows the Piccolo and English Horn parts concluding their phrases, with the Piccolo part ending with a *p* dynamic. The Harp part continues its accompaniment.

The heterophonic variations of the melody, intermingled with allusions to Swedish fiddle music through extensive use of open strings, (example 12) make up the body of this movement.

Example 12, measures 319-321

The musical score for Example 12, measures 319-321, is presented in three staves: Violin 1 (Vin. 1), Violin 2 (Vin. 2), and Viola (Via.). The Violin 1 part begins with a *mf* dynamic and features a melodic line with eighth-note patterns and accents. The Violin 2 part starts with a *f* dynamic and plays a similar melodic line. The Viola part begins with a *pizz* dynamic and provides a rhythmic accompaniment with chords and arpeggios. The score includes fingerings (0, 4) and accents for the string parts.

The center of this movement is the saxophone solo which is somewhat reminiscent of free jazz from the 1960s (or as the composer indicates in the preface, "the 'hard sound' corresponds to a raucous Be-bop style") but is still in the idiom of the Balkan influenced melody (example 13).

Example 13, measures 312-318

The contrapuntal web is so complicated that it takes many sessions of listening to grasp the piece. Eventually the dance is over and the work ends much as it began with long sustained chords.

There are a couple of traits common to *Nocturnals* as a whole: the notation of steady meter (4/4) but with a flexible approach to meter; the melodic writing for the woodwinds; sections of static harmony with the strings carrying the chordal structure; and "The Interrupted Process." These characteristics are also very common in Hambraeus's later style in general but are also found in some of his earlier works. He has, since his immigration to Canada in 1972, found a very personal style in which he incorporates influences from his two earlier ages: his organ and counterpoint studies on the one hand and his harmonic invariance and avant-garde techniques on the other, are blended with World Music. Every new piece features some innovation. In *Nocturnals*, ethnic counterpoint and a new, very successful approach to modality constitute a new direction in Bengt Hambraeus's oeuvre.

Hambraeus's discursive and rhetorical strategies are extremely effective. The clear reference to the Indian riots complements the music. In fact, these references were made a dominant feature in a TV documentary produced by the Swedish Television in which news reports and pictures from the riots accompanied music from *Nocturnals*. This mixing of sound and picture achieved a powerful dramatic effect.

Concluding Remarks

[...] Orientalism is not a mere political subject matter or field that is reflected passively by culture, scholarship, or institutions; nor is it a large and diffuse collection of texts about the Orient; nor is it representative and expressive of some nefarious "Western" imperialist plot to hold down the "Oriental" world. It is rather a *distribution* of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts; it is an *elaboration* not only of a basic geographical distinction (the world is made up of two unequal halves, Orient and Occident) but also of a whole series of "interest" which, by such means as scholarly discovery, philological reconstruction, psychological analysis, landscape and sociological description, it not only creates *intention* to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world; it is, above all, a discourse that is by no means in direct, corresponding relationship with political power in the raw, various kinds of power, shaped to a degree by the exchange with power political (as with a colonial or imperial establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences), power cultural (as with orthodoxies and canons of taste, texts, values), power moral (as with ideas about what "we" do and what "they" cannot do or understand as "we" do). Indeed, my real argument is that Orientalism is—and does not simply represent—a considerable dimension of modern political-intellectual culture, and as such has less to do with the orient than it does with "our" world.¹⁷⁶

(Edward W. Said)

In an earlier paper, I tried to show that the notion of authenticity is not only highly problematic but also impossible.¹⁷⁷ Although my discussion of Baroque music seems remotely connected to World Music at first glance, there are a number of similarities relating to the idea of "pure music"—pure meaning several things: non-eclectic Western art music tradition; "ethnic" folk or art music free from influences—namely, traditions free from interactions. Briefly, I expressed the idea that any attempt to recreate Baroque music in the way in which it was conceived and performed during the eighteenth century should be considered to be grounded upon false assumptions and thus to be "fake." But, since this notion of authenticity has gained so much attention and represents today's idea of authentically performed Baroque music, this notion has become real. Thus I established the concept of "Real Fake." Real Fake represents in a truly Postmodern fashion the denial of claims of

“truth,” “sublimity,” and “the eternal”¹⁷⁸—with the clear recognition that these fake notions are the best we have at a present stage. In this discussion, the notion of Real Fake could apply to the preservation of authentic folk musics as museum pieces instead of as a living tradition or to the representation of avant-garde music as an unchanging game of moving eternal Monads of modernistic sonic elements around on a sheet of paper, discussed by and performed for a small initiated audience.

A the end of the nineteenth century, when the compositional medium seemed to many to have been depleted, the act of composition involved a quest for new musical concepts. At that time, it was not necessarily material from a whole new culture to which they turned; in fact, it was mostly toward the folk musics of their own homelands or the art music of previous centuries that their quests lead. I have become certain that this distinction is not as important as Glenn Watkins seems to believe: “The notion of Exoticism—the infatuation with foreign cultures—is one that was well defined in the Romantic Age, and as a vivifying factor should be distinguished at the outset from Folklorism, which traditionally speaks of the study and use of one’s native musical heritage. Importation is central to the idea of Exoticism and the source of its appeal.”¹⁷⁹ But for Bartók, studying his non-urban surroundings was just as exotic as if he had gone to Africa, and for Takemitsu, returning to his culture was as exotic as Hambraeus’s sonic return to his childhood. I am probably more familiar with Indian music than with the local folk music tradition where I grew up. Central to my basic theoretical foundation is the notion, held by many, of an art-music tradition that is free from popular content including folk music of any kind. Arnold Schoenberg’s music is, as I have stated earlier, the ultimate example of this idea. He believed in the possibility of innovation within the traditional Western boundaries:

Most critics of this new [atonal] style failed to investigate how far the ancient ‘eternal’ laws of musical aesthetics were observed, spurned, or merely adjusted to changed circumstances. [...] I maintained that the future would certainly prove that a centralizing power comparable to the gravitation exerted by the root is still operative in these pieces.¹⁸⁰

Schoenberg makes it fairly clear what he means by “eternal’ laws of musical aesthetics.” His notion—and my initial assumption—is of course a Chimera, a pure western art music does

not exist. His descriptions are only means of explaining his own aesthetic heritage and how best to experience his own music—and this notion is real for Schoenberg. This notion, as I hope I have shown here, is definitely Real Fake. We have to go back in the history of twentieth-century art music to find where the modernistic ideology went wrong. Something of a lost Postmodern attitude beginning in the late nineteenth century was described by Hans Werner Henze:

I think that the most important composer of this century is not Webern, but Mahler! It is true that he made little contribution to freeing music from its grammatical impasse, and did little to invent new systems; yet he was a witness to his time. His portrayal of frustration and suffering, in an unmistakable and direct musical language, seems to me more interesting and more important than the achievements of the [Second] Viennese School. [...] One might think that the difference lies in the techniques employed, but I would maintain the difference lies in the effect which the composer wanted to make. Beethoven regarded his whole enterprise as a contribution to human progress.¹⁸¹

The radicalization of the romantic language was not a problem in and of itself; rather, it was the institutionalization and the intellectualization of Western art music that provided the foundation for this alienation of sonic material from the cultural context.¹⁸² I hope to have shown that this artificial division has resulted in the contradictory statements of composers such as Nono and Boulez when their discourses try to regain a societal legitimacy. In this respect, Bengt Hambraeus shows a way out through his pragmatic but also enigmatic view of music in combination with a radical musical language.

Ideological fluctuations are constantly striving for balance, but there never is any balance. After postmodern “disorder” there will be calls for order again, just some years after the fall of communism in Eastern-Europe there will be renewed requests for communist regimes. Bengt Hambraeus is constantly aware of this. He eschewed any particular ideological stance during the Swedish debates from the 1950s through the 90s; rather, his standpoints were founded upon a transient notion. Ideologies come and go but not Hambraeus’s fundamental aesthetic views—although he continuously problematizes the issues at stake. They are deeply established Hambraeus’s notion of himself as a visitor, for a short while, in the continuum of history. This is one reason why his texts are difficult to

interpret—they reflect Hambræus's awareness of a too complicated reality. There are never any simple black or white solutions. His own music remains virtually the same as well. A tritone filled harmony combined with World Music of Hambræus's own definition—everything that comes to him from other sources, cultures, and time periods.

In yet an earlier article¹⁸³ I made reference to the phenomenon known as Magic Eye—the term for computer constructed pictures that are blurred on the surface but after some moments of focus beyond the plane of the paper turn into colorful three-dimensional pictures. By focusing on a piece of art beyond the actual surface level (not in Schenkerian terms but in terms of the “music itself” and its cultural context), fascinating patterns can appear that neither we nor the artist were aware of in the first place. This is a profitable approach in the case of World Music and in the present musical situation as well.

Appendix

Bengt Hambraeus's Unpublished Liner Notes on Nocturnals

Nocturnal was a term for a nightly liturgy given by the ancient church. In a wider context it refers to acts of cult and ceremonies in other cultural contexts as well. My composition *Nocturnals* was inspired by ritual and social traditions in different parts of the world and in different centuries; in the final section impulses from Greek folk dance and Nordic medieval *ballata* are joined.

There might be an east-west path in *Nocturnals*, from Indonesia and Greece to northern Canada's original music; maybe even a north-south communication between the functional signals in Swedish *fäbod* culture or *Kvad* [dance] from the Faroe Islands and African rhythms. Naturally, it was not my intention to make a collage from ethnomusicological curiosities or historical quotation; neither do I intend that the listener should need a musical travel guide but yet get lost in my nocturnal landscape. On the other hand maybe the term *World Music* could give a more direct angle of understanding on *Nocturnals* as well as several other of my recent compositions.

I have always been interested in alternative musical traditions, particularly such traditions that developed outside the traditional Western repertoire. I received the earliest and most important impressions in that respect while very young, in the beginning of the 1930s, in the peculiar "Soundscape"¹⁸⁴ up in one of Dalecarlia's deserted *fäbod* forests, where silence was interrupted only by the sound of the wind in the pine trees, by the chirping sound from the birds and from the timbre of the cow bells, by mooing and herding calls from close and far away. Sound from cutting axes but no chain saws. Working horses, but no cars or tractors; no airplanes, no electricity, telephone, radio or TV. It was not until many years later that I became conscious that all this, that what I considered to be environmentally natural sounds, rather was an acoustic trigger to all my compositions, [and] has guided me through electro acoustic studios, new organ sounds as well as traditional forms of ensembles including voices and instruments. During that time I also got in touch with worlds of music, rich of traditions, from Asia and other authentic folk musics from different parts of the world—Asia, Africa, Latin/South America; Sweden, Spain, Balkan; Georgia and Tibet; Japan, Korea, Vietnam. All this as an enriching complement to the plentiful European tradition from early Mediaeval time to the present. Probably, I was fairly early in taking the direction on a road that later, particularly during the 1980s, became internationally known as *World Music*, where different ethnic traditions, instruments and performance practices flew over the borders in a cosmo-political symbiosis and in new acoustic environments (as, for example, in the Swedish group *Filarfolket*).

When I was asked to write commentaries to the premiere of *Nocturnals*, I decided (due to various reasons) not to talk about matters regarding compositional details (I am pleased to leave that assignment to some theoretician what might want to analyze the piece and investigate what the construction looks like inside). At an initial stage, to take a work apart in its segments does not help the listener; a distinct report does seldom reach outside a seminar of experts. And what I have mentioned about different sources of inspiration is intended rather as a general description of that environment in which *Nocturnals* was created more than an exact description of different ingredients.

There is a direct reason for the ideological aspects of World Music having become particularly urgent right now. While writing this at the end of July 1990, perhaps the most important people's uproar in the history of Canada or North America has been going on for a couple of months. It was last spring that the Mohawk Indians in the reservation Kanehsatake (about 90 kilometers North-east from my home) initiated a national protest against the racism and politics of apartheid that they, as all other Indian tribes, have been victims of for more than 500 years. They immediately received support from all Indians from the whole of Canada as well as a advantageous support from the white population in the country that seriously questioned the politicians' way of dealing with the very serious issue of the Indians' human rights; Mohawks in at least three reservations in my close surroundings (one of which lies between my home and my work) are prepared for armed defense of their strongly abridged territories if they are attacked by the federal police and the army that is prepared for battle. It is still impossible to predict the future significance in domestic and foreign politics (as late as in July 1990 this seems still be unknown in Sweden, although this issue is a direct parallel to liberation events around the world, particularly the last decades).

The reason that I mention this in connection to *Nocturnals* is that the Indian revolt—and its probable consequences for Canada's constitution—gave me a new perspective on the concept of World Music itself (although the term itself is a signal for a new pluralistic way of perceiving culture in our own time). And suddenly we have, for example, become reminded about the social meaning in what for a long time has been known as a statistical and linguistic-historical fact: among the aboriginal peoples in Canada—that is, the different Indian tribes—there still exist more than fifty independent languages that represent their own traditions, and daily customs (in other words, it is something completely different than the European and Asian languages that are spoken among the many immigrants in Canada). But very few "white" Canadians understand even one of these more than fifty languages. Instead, they are trapped in the political quarrel over which of the colonial languages, English or French, should dominate here or there in the provinces. Much could be added in this matter.

Nocturnals was composed 1989–90 as a commission from Swedish Broadcasting Corporation for KammarensembleN. "We have a fantastic baritone saxophone player" one the administrators from the ensemble told me when we were discussing the commission. Of course, the baritone saxophone became one of the fifteen parts! The work has three movements: *Incantation—Figures fugitives—Choros....*¹⁸⁶

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Recordings

György Ligeti. *The Complete Piano Music*. Volume 1. Fredrik Ullén, BIS CD 783; *György Ligeti Works for Piano*. Pierre-Laurent Aimard, SONY SK 62308.

Groupa. *Månskratt*. AMIGO, AMCD 725.

Groupa. *Utan sans*. AMIGO, AMCD 721.

Kammarensemblen. *Ansgar Krook Conducts Works by Anders Eliasson, Henrik Strindberg, Bengt Hambraeus, Gunnar Valkare, and Lars Ekström*. Phono Suecia PSCD 57.

Notes

¹George Steiner, *After Babel: Aspects of Language & Translation* (Second Edition, Oxford, New York: Oxford University Press, 1992), xvi.

²The debate took place in the Swedish newspaper *Svenska Dagbladet* and lasted for several months. For the most extensive (although not completely accurate) review see Petter Terenius, "Den nya konstmusikens vulgarisering": *Jan W Morthensons estetiska idéer och en aktuell musikdebatt* (unpublished paper at Uppsala University, 1995).

³See Søren Møller Sørensen's essay on the Swedish modernist debates during the 1980s as opposed to the situation in Denmark, "Faser och förskjutningar—om gränsdragningar, grönsöverskridanden och det gränslösa i svensk och dansk nutida musik," *Tonsättarens val: Texter om svensk musikalisk modernism och postmodernism*, ed. Björn Billing (Stockholm: Edition Reimers, 1993), 151–172.

⁴"Camp, Ironi, (Neo) Avantgarde: Tre läsningar av Gloriasatsen ur Sven-David Sandströms *High Mass*." [Camp, Ironi, and (Neo) Avantgarde: Three Readings of the Gloria Movement from Sven-David Sandström's *High Mass*, in Swedish]. *Nutida Musik* 39 (1996), 33–38;

⁵"Paleomodernism, Neomodernism, Postmodernism: Att Manövrera i den Ideologiska Labyrinten samt något om Montreal," ["Paleomodernism, Neomodernism, Postmodernism: To Maneuver in the Ideological Labyrinth and a Brief Discussion on Montreal,"], *Nutida Musik* 38/3 (1995), 4–13; and "Jan Sandström och Modernismen," ["Jan Sandström and Modernism,"] *Nutida Musik* 37/4 (1994), 51–58.

⁶See Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford: Clarendon Press, 1992) for a comprehensive discussion on different aspects of the concept of canon in a musicological context, see *Disciplining Music: Musicology and Its Canons*, ed. by Katherine Bergeron and Philip V. Bohlman (Chicago and London: The University of Chicago Press). Of particular interest is Bohlman's article "Epilogue: Musics and Canons," 197–210.

⁷This seems, for example, to be Donald Mitchell's in his *The Language of Modern Music*

(Second Edition. London: Faber and Faber, 1966). By implying that there exists an entity called *The Language of Modern Music*, one has to interpret Mitchell's text as an attempt to express his interpretation of that language. The whole book is basically focused on Stravinsky and Schoenberg (with Beethoven and Mahler as the major precedents in a logical chain). Another example illustrates this notion very clearly, the way the early music by Stravinsky has been analyzed. Instead of investigating the folk music material he borrowed from his native Russia as in *Petrouchka* and *Le Sacre du printemps* his music had to be fit into an entirely structural context by many. One example is Allen Forte's *The Harmonic Organization of The Rite of Spring* (New Haven and London: Yale University Press, 1978). Pierre Boulez made a detailed analysis of the rhythmical structures in a similar way, "Stravinsky demeure," *Musique Russe*, Pierre Souvtchinsky ed. (Oxford: Clarendon Press; New York: Oxford University Press, 1991). For contrasting and more accurate views on Stravinsky see, for example, Richard Taruskin, "Russian Folk Melodies in The Rite of Spring," *Journal of the American Musicological Society* 33, (1980), 501–43 and *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra* (Oxford: Oxford University Press, 1996); Lewis E. Rowell's *Thinking About Music: An Introduction to the Philosophy of Music* (Amherst: The University of Massachusetts Press, 1983) where issues not only departing from a European perspective are addressed. Both Glenn Watkins's books referred to in this paper are also good examples of a generous approach.

⁷Mitchell, 1966, 130–131.

⁸For a comprehensive critique see Christopher A. Williams, "Of Canons & Context: Toward a Historiography of Twentieth-Century Music," *repercussions* 2/1 (1993): 31–74.

⁹*Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York, London: W.W. Norton & Company, 1991), 416.

¹⁰See, for example, Georgina Born, *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-garde* (Berkeley: University of California Press), 1995.

¹¹Hermann Danuser, "Postmodernes Musikdenken—Lösung oder Flucht?," *Neue Musik im politischen Wandel: Fünf Kongreßbeiträge und drei Seminarberichte*, ed. by Hermann Danuser (Mainz: Schott, 1991), 56–66.

¹²*Ästhetische Theorie* (Frankfurt: Suhrkamp, 1970), 342.

¹³"Und wenn das wort *World Music* heute überhaupt etwas bedeutet, dann erst einmal eine neue Schublade in den Regalen der Plattenläden." Peter Pannke, "Berlin Hauptstadt der Weltmusik," *Neue Zeitschrift für Musik* 153/1 (1992), 12.

¹⁴Tom Schnabel, "International Bandstand. From Afro-Beat to Zouk, Third-World Rhythms Are Creating a Revolution in Pop Music," *Los Angeles Times Magazine*, January 7, 1990, 20.

¹⁵Schnabel, 1990: 20.

¹⁶Ingrid Fritsch, "Zur Idee der Weltmusik," *Die Musikforschung* 34 (1981), 259–273. This essay has served as the initial source of inspiration. I have re-used many of her quotes and I also base my categorization on her analysis.

¹⁷Fritsch, 1981: 259.

¹⁸Pannke, 1992, 12–16.

¹⁹*Music and Discourse*, trans. by Carolyn Abbate (Princeton, NJ: Princeton University Press, 1990).

²⁰Jonathan Bellman, *The Style Hongrois in the Music of Western Europe* (Boston: Northeastern University Press, 1993), 31.

²¹Karlheinz Stockhausen, "Weltmusik," *Texte zur Musik* Vol. 4, (Cologne: Verlag M. Du Mont Schauberg: 1978), 468–76.

²²Finn Benestad refers to Mattheson's *Der vollkommene Capellmeister*. Boëthius's *musica humana* became "Mensch-Music" in Mattheson's terminology and *musica instrumentalis*, "Werck-Music." See Benestad, *Musikk og tanke: Hovedretninger i musikkestetikkens historie fra antikken til vår egen tid* (Oslo: Aschehoug & Co., 1976), 173.

²³"eine exotische Romantik, ein Mischstil, der weder europäisch noch exotisch ist, der die

exotischen Eigentümlichkeiten zwar möglichst berücksichtigt, aber ohne die europäische Grundlage zu verlassen ..."] Pannke, 1992, 13–14.

²⁴"Roman Music," *Ancient and Oriental Music* (New Oxford History of Music, vol. 1), Egon Wellesz, ed. (London, New York, Oxford University Press, 1957), 405–06.

²⁵Bellman, 1993, 24.

²⁶Bellman, 1993, 14.

²⁷Fritsch, 1981, 259.

²⁸There exists an extensive literature on exoticism in musical drama. See for instance: Jonathan Bellman, ed., *The Style Hongrois in the Music of Western Europe* (Boston: Northeastern University Press, 1993); Ragnhild Gulrich, *Exotismus in der Oper und seine szenische Realisation (1850–1910): unter besonderer Berücksichtigung der Münchener Oper* (Anif/Salzburg: Müller-Speiser, 1993); Peter Korfmacher, *Exotismus in Giacomo Puccinis "Turandot"* (Cologne-Rheinkassel: Dohr, 1993); Thomas Betzwieser, *Exotismus und "Turkenoper" in der französischen Musik des Ancien Regime: Studien zu einem ästhetischen Phänomen* (Laaber: Laaber-Verlag, 1993); *Voyage en musique: cent ans d'exotisme: décors et costumes dans le spectacle lyrique en France: exposition organisée avec le concours de la Bibliothèque nationale: Centre culturel de Boulogne-Billancourt, 4 mai–13 juillet 1990; L'opera sous l'Empire* (Bibliothèque Marmottan. Boulogne-Billancourt: Centre culturel de Boulogne-Billancourt, 1990); Anke Schmitt, *Der Exotismus in der deutschen Oper zwischen Mozart und Spohr* (Hamburger Beiträge zur Musikwissenschaft, Bd. 36. Hamburg: Verlag der Musikalienhandlung K.D. Wagner, 1988); *L'Exotisme musical français: dossier* (Papers read at a conference held March 14, 1981, at the Institut de recherches sur les civilisations de l'occident moderne at the Université de Paris-Sorbonne. *Revue internationale de musique française*, no. 6. Geneva: Slatkine, 1981).

²⁹Edward W. Said, *Orientalism*, Second Edition (New York: Vintage Books, 1994), 177.

³⁰Jean-François Lyotard, *The Postmodern Explained: Correspondence 1982–1985* (London,

Minneapolis: University of Minnesota Press, 1992), 24.

³¹[Weltmusik als Musik der ganzen Erde [...] Globale Musik als friedliches Nebeneinander aller Musikkulturen.

Weltmusik als Vereinigungskonzept. Hierbei lassen sich verschiedene Typen von Synthesen und Symbiosen unterscheiden:

die Vorstellung eines durch exotische Elemente angereicherten abendländischen Stils, wie sie etwa von Capellen und in gewisser Weise auch von Loeb vertreten wird. Eine solche Musik bleibt westlich, auch wenn sie östliche Elemente in sich aufnimmt;

die Idee einer übernationalen und zeitlosen Musik, in der sich gleichberechtigt Elemente aller Völker zusammenfinden. Stockhausens Konzeption der *Telemusik*, in gewisser Weise auch die der *Hymnen* ist ein Beispiel dieser Utopie, die auch politische Züge trägt [...]

Weltmusik als neue *musica mundana*: [...] vieles von Cage und seinen Nachfolgern, das *Dream-House* von La Monte Young, schließlich auch Stockhausens Tierkreismelodien oder gar *Sirius* sind Ausdruck eines Transzendentalismus, der zumindest bis Charles Ives zurückreicht, sind aber auch Zeichen einer neuen Religiosität, die deutlich pantheistische Züge trägt.

Weltmusik als die Musik, von der die Welt beherrscht wird: die Übermacht der abendländische Musik, die von Nemetz-Fiedler reichlich naiv allein aus musikimmanenten Kriterien abgeleitet wird, ist auch ein ökonomisches Faktum [...] Fritsch, 1981, 270–71.]

³²Bohlman, 1988, 47.

³³Tomlinson, 1983–84, 352.

³⁴Storck von den Griechen, quoted in Georg Capellen, *Ein neuer exotischer Musikstil an Notenbeispielen nachgewiesen* (Stuttgart: Verlag von Carl Grüniger (Klett & Hartmann, 1905), 55.

³⁵Mitchell, 1966, 108–109.

³⁶*Classic and Romantic Music: A Comprehensive Survey*, trans. by M. D. Herter Norton (New

York, London: W.W. Norton & Company, 1970), 29.

³⁷“Die Musik ist augenblicklich an der Grenze ihrer jetzigen Entwicklungsphase angelangt, die Tonalität, die moderne Harmonie erzeugt hat, ringt mit dem Tode. [...] Die alten Tonarten kehren auf den Schauplatz zurück, und in ihrem Gefolge werden die Tonarten des Orients, deren Mannigfaltigkeit eine ungeheure ist, ihren Einzug in die Kunst halten.” In Capellen, 1905, 56, quoted in Fritsch, 1981, 263.

³⁸Edward Lockspeiser, *Debussy His Life and Mind*, vol. 1 (New York: Macmillan, 1962), 206, quoted in Watkins, 1988, 75.

³⁹Dale Craig, “Trans-Ethnic Composition,” *Numus West* 6 (1974), 48–55, quoted in Fritsch, 1981, 269.

⁴⁰Bartók did use authentic folk melodies in a very few works, only in some songs, choral and piano pieces and the 44 violin duets, see Elliott Antokoletz, *The Music of Béla Bartók* (New York: Garland Publishing, Inc., 1988), 26.

⁴¹Ligeti during a lecture in Stockholm 10/25/95. He there gave references to ethnomusicologists whose research had an impact on him: Simha Arom, Vincent Déhoux, Hugo Zemp, and Gerhard Kubik. Of particular importance are the music from the Lunda people, Bandalinda, Gbáyá, and Malavi.

⁴²They are now all recorded by Fredrik Ullén (BIS CD 783) and by Pierre-Laurent Aimard in SONY Classical’s Ligeti series (SK 62308).

⁴³See also the three articles on the études by Richard Steinitz *The Musical Times* 137 (March, May, and August 1996), and Kofi Agawu on African rhythm: *African rhythm: a Northern Ewe perspective* (Cambridge, New York: Cambridge University Press), 1995.

⁴⁴Personal communication by Bengt Hambræus. *Encyclopedie de la musique et dictionnaire du Conservatoire*. Edited by Albert Lavignac. Paris, C. Delagrave, 1920–31.

⁴⁵*Art and the Aesthetic: An Institutional Analysis* (Ithaca and London: Cornell University Press, 1974).

⁴⁶[aber der Grund, warum ich indische Musik studiere, ist, daß ich sie als die höchste aller musikalischen Traditionen empfinde. Sie scheint so viel zu enthalten, sie befaßt sich mit Einstimmung. Alle diese verschiedenen Ragas, alle diese verschiedenen Intervalle: es ist ein erstaunlicher Komplex aus Tonhöhen—der hohe Standard der Aufführungspraxis, diese Vokaltraditionen, die sie entwickelt haben, ist einfach erstaunlich—der ununterbrochene Bordun, der Tanbura, die Tatsache, daß dieser Obertöne hat ... Und als ich aus einigen Tonbändern Pandit Pran Nath hörte, fühlte ich ganz deutlich, daß ich bei ihm studieren mußte. Doch hier möchte ich noch einmal klarstellen, daß mein Studium dieser Musik eine andere Sache ist als meine eigene Musik.] LaMonte Young in Niksa Gligo, "Ich sprach mit LaMonte Young und Marian Zazeela," *Melos* 40/6 (1973), 344.

⁴⁷Robert P Morgan, "Tradition, Anxiety, and the Current Music Scene," *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (Oxford and New York: Oxford University Press, 1988), 66.

⁴⁸Morgan, 1988, 65.

⁴⁹Fredric Jameson, *Postmodernism or, the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1992), 16.

⁵⁰Arnold Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed by Leonard Stein with translations by Leo Black (Berkeley and Los Angeles: University of California Press, 1975), 172–74. This notion is also confirmed in the correspondence between the Finnish poet Elmer Diktonius and Schoenberg. Diktonius admired Schoenberg calling him "the boar in the garden of music" and telling him that he was a revolutionary composer. In his answer Schoenberg denied that. He saw himself just as a part of the natural process of development. Bo Wallner, *Vår tids musik i Norden — Från 20-tal till 60-tal* (Stockholm: Nordiska Musikförlaget, 1968), 61. After this letter, Diktonius wrote the following poem: "One spring, I went out to the world/ to kill Scriabin/ move away the sissy Debussy/ punch Schoenberg on his tail/ (he wrote me that he's conservative, the bastard!)." ["En vår gick jag

ut i världen/ att dräpa Scriabin/ vräka undan sjåpet Debussy/ knäppa Schönberg på svansen/ (han skrev mig att han är konservativ den djäveln!)]

⁵¹Schoenberg, 1975, 120. Debussy may be, in this respect, a revolutionary composer; still, the technique of variation has been such a strong idea in the Western tradition and for him. The minimalist composers concept is something completely different.

⁵²Said, 1994, 143.

⁵³[...Unisono- Orgelpunkts- und Verzierungsmusik, Arpeggio-, Glissando- und Pedaleffekte mit scharfen Dissonanzen, monotone und stereotype Formeln, exotischer Rhythmus, Periodenbau und Phrasierung...] Georg Capellen, "Was können uns exotische Melodien Lehren?," *Die Musik* 7/28 (1907/08), 304, quoted in Fritsch, 1981, 261.

⁵⁴["Ich fühle intuitiv, daß diese Prinzipien der Klangschwingung auf jeder Ebene sich auf die Schwingungen des Universums beziehen."] Gligo, 1973, 338–44. The interview was made in English but translated to German by David Starke. Quoted in Fritsch, 1981, 267. According to Young, "Der Klang ist Gott" is a quotation from the Indian Veda, "Nadam Brahmhum."

⁵⁵Gligo, 1973, 338, quoted in Fritsch, 1981, 267.

⁵⁶Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington and Indianapolis: Indiana University Press, 1991), 58.

⁵⁷For a beginner's introduction see Rowell, 1983, in his chapter "Comparative aesthetics: India and Japan."

⁵⁸[...] meine eigene Musik ist meine eigene Musik. Es ist in jeder Weise absolut nicht indische Musik. Mein Studium der indischen Musik ist eine Sache für sich. Ich möchte diese beiden musikalischen Systeme so rein wie möglich halten." Gligo, 1973, 340.

⁵⁹Scelsi also wrote music which easily could be referred to as Weltmusik. For example *Canti del capricorno*, for soprano voice, 1962–72, gives associations to African music. See *Musik-Konzepte 31 — Giacinto Scelsi* (Munich: Dieter Vollendorf, 1983).

⁶⁰Julian Anderson, "Spektralmusiken: En historisk och internationell översikt," trans. by

Fredrik Österling, *Nutida Musik* 37/2 (1994), 66–71.

⁶¹From two radio programs on Scelsi by Teddy Hultberg, “Den magiska klangen,” broadcasted by the Swedish Broadcasting Corporation, 08/22/90 and 08/29/90.

⁶²Said, 1994, 259.

⁶³Nattiez, 1990, ix.

⁶⁴Jan Ling, *Europas Musikhistoria: Folkmusiken 1730–1980* (Gothenburg: Esselte Studium, 1989), 8.

⁶⁵Bence Szabolcsi, “Man and Nature in Bartók’s World,” *Bartók Studies*, ed. by Todd Crow (Detroit: Information Coordinators, 1976), 70.

⁶⁶Karlheinz Stockhausen, *Towards a Cosmic Music: Texts by Karlheinz Stockhausen*, selected and translated by Tim Nevill (Longmead, Shaftesbury, Dorset: Element Books Limited, 1989), 25. This volume contains excerpts from *Texte* but also newspaper articles.

⁶⁷“Zu alle dem wollte ich einem alten und immer wiederkehrenden Traum näherkommen: einen Schritt weiterzugehen in die Richtung, nicht ‘meine’ Musik zu schreiben, sondern eine Musik der ganzen Erde, aller Länder und Rassen [...] TELEMUSIK ist keine Collage mehr. Vielmehr wird—durch Intermodulation zwischen alten, ‘gefundenen’ Objekten und neuen, von mir mit modernen elektronischen Mitteln geschaffenen Klangereignissen—eine höhere Einheit erreicht: Eine Universalität von Vergangenheit, Gegenwart und Zukunft, von weit voneinander entfernten Ländern och ‘Räumen’: TELE-MUSIK.”] Karlheinz Stockhausen, “Telemusik,” *Texte zur Musik*, Vol. 3, 1963–70 (Cologne: 1971, 75–76), partly quoted in Fritsch, 1981 with some minor errors, 266.

⁶⁸In a personal communication with the author.

⁶⁹Mitchell, 1966, 66.

⁷⁰Jameson, 1992, 3.

⁷¹Karlheinz Stockhausen, “Musik und Graphik,” *Darmstädter Beiträge zur Neuen Musik*, Vol. 3, referred to by Hambræus, 1960/61, 3.

⁷²According to Fredric Jameson, 1992, 4, this took place in the late 1950s.

⁷³Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington: Indiana University Press, 1986), 53–54.

⁷⁴*High Fidelity* (1958), reprinted as “The Composer as Specialist,” in R. Kostelanetz, ed. *Aesthetics Contemporary* (Buffalo: 1978), 280–87.

⁷⁵Louis Andriessen and Elmer Schönberger, *The Apollonian Clockwork: On Stravinsky* (Oxford, New York: Oxford University Press, 1989), 6.

⁷⁶Linda Hutcheon, *Irony's Edge: The Theory and Politics of Irony* (New York and London: Routledge), 1994.

⁷⁷Hutcheon, 1994, 11.

⁷⁸Hutcheon, 1994, 99.

⁷⁹Bellman, 1993, 12.

⁸⁰In a private communication with the author.

⁸¹Boulez in Peter Heyworth, “Profiles: Taking leave of predecessors, part 1,” *The New Yorker*, March 24, 1973, 59, quoted in Born, 1995, 81.

⁸²Bengt Hambraeus recalled during a private communication how the audience was laughing at Cage and Tudor during their first appearance in Germany during the Donaueschingen Festival in 1954.

⁸³In a private communication.

⁸⁴Ferneyhough bases his opinion of Ingham's later style on an earlier but similar piece—*Van Horne Boogie*. He had never heard the Second Sonata.

⁸⁵From the composer's liner notes for the performance of the piece by the German pianist Ortwin Stürmer at University of Newcastle upon Tyne, March 12, 1992. This piece has been recorded by Stürmer on the *Ars Musici*, AM 1086-2.

⁸⁶Peter Bürger, *Theory of the Avant-Garde* (Minneapolis: University of Minnesota Press, 1984), 49. Hermann Danuser also makes a clear distinction between modernism and avant-

garde but without taking function into consideration: Avant-garde "jenes Bündel anderer Richtungen der Neuen Musik, für welche Traditionskritik eine umfassende, radiale Negation der abenländischen Kunstmusik-Überlieferung bedeutet und welche neue ästhetische Erfahrungen [...] zu ermöglichen suchen, losgelöst von dem als fremde Last empfundenen europäischen Geschichtsbewußtsein." Hermann Danuser, "Plädoyer für die amerikanische Moderne," *Die Musik der fünfziger Jahre* (Mainz, New York: Schott, 1985), 21, quoted in Joakim Tillman, *Ingvar Lidholm och Tolvtonstekniken*, Ph.D. Dissertation (Stockholm: University of Stockholm, 1995), 28.

⁸⁷There are, however, other definitions—Michael Nyman's, for example. His distinction goes along the line of experimental and avant-garde musics where the former is different "from the music of such avant-garde composers as Boulez, Kagel, Xenakis, Birtwistle, Berio, Stockhausen, Bussotti, which is conceived and executed along the well-trodden but sanctified path of the post-Renaissance tradition." Michael Nyman, *Experimental Music: Cage and Beyond* (New York: Schirmer Books, 1974), 2.

⁸⁸Hambræus, "Avantgarde" *Sohlmans's Dictionary of Music* (Stockholm: Sohlmans Förlag AB, 1975). 245–46. 1975, 246. The occasion was Stravinsky's Harvard lectures, printed in *Poétique musicale*, 1942.

⁸⁹"Modernisme—Avantgardisme—Postmodernisme: Om betingelserne for den postmoderne musikalske erfaring," trans. by Jesper Beckman, *Dansk Musiktidskrift* 60/5 (1985–86), 212–18.

⁹⁰*Queering the Pitch: the New Gay and Lesbian Musicology*, ed by Philip Brett, Elizabeth Wood, Gary C. Thomas (New York: Routledge, 1994), ix.

⁹¹Hambræus, 1975, 245.

⁹²Bellman, 41–42.

⁹³Bohlman, 1988, 49.

⁹⁴"Det är det decennium när folkmusiken återuppstod från att vara museal till en levande

funktionell musik i dagens samhälle"] in *Folkmusikvågen. The Folk Music Vogue*, ed. by Lena Roth (Stockholm: Rikskonserter, 1985), 9. This is the dichotomy that Philip V. Bohlman describes as *aesthetic-formal* and *cultural-functional* in relation to the classification of folk music, see his *The Study of Folk Music in the Modern World* (Bloomington: Indiana University Press, 1988), 45.

⁹⁶Märta Ramsten, "The New Fiddlers: Trends and Revivalism in the Folk Music of the Seventies," *Folkmusikvågen*, 1985, 72.

⁹⁶For an extensive discussion of sources other than oral for the transmission of folk music, see Bohlman, 1988.

⁹⁷He was one of the founders of "Skäggmanslaget"—a group of fiddlers founded in the 1960's, trying to make the Swedish folk music more popular.

⁹⁸In an interview with the author.

⁹⁸Alain Danielou, "Non-European Music and World Culture," *The World of Music* 15/3 (1973), 6.

¹⁰⁰In Sweden economic protection for folk music exists, see Krister Malm, "Svensk Folkmusikfond" in *Vern av folklore, Nördisk institutt for folkedikting, 4. arkiv- og dokumentasjonskonferanse* (Bergen: Forlaget Folkekultur, 1988), 61–68.

¹⁰¹Bohlman, 1988, 124–25.

¹⁰²["Isoleringen av en musikalisk genre är således ett slags amputation eftersom olika musikslag griper in i varandra på skilda sätt"] Ling, 1989, 1.

¹⁰³Gert Olsson in an interview with the author.

¹⁰⁴"Groupa" is a band with roots in traditional fiddling practice. However they blend it with other kinds of folk music as well as taking influences from popular music. An interesting aspect is how traditional Swedish and oriental folk instruments are mixed with modern instruments such as bass clarinet and synthesizer. Typical examples can be heard on the Groupa records: "Månskrott," AMIGO, AMCD 725 and "Utan sans," AMIGO, AMCD 721.

See also Ling, 1989, 220–21.

¹⁰⁶Ramsten, 1985, 197.

¹⁰⁶Bohlman, 1988, 127–28.

¹⁰⁷Szabolcsi, 1976, 70.

¹⁰⁸Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations: Essays and Reflections*, ed. by Hannah Arendt, trans. by Harry Zorn (New York: Schocken, 1969), 220, quoted in Bohlman, 1988, 121.

¹⁰⁸When Reich talks about "the interesting situation of the non-Western influence being [...] in the thinking, but not in the sound" he seems to refer to musical structure rather than cultural context. See his *Writings about Music* (Halifax: The Press of the Nova Scotia College of Art and Design, 1974), 40.

¹¹⁰Rose Rosengard Subotnik, *Deconstructive Variations: Music and Reason in Western Society* (Minneapolis: University of Minnesota Press, 1996), 156.

¹¹¹Theodor W. Adorno, "Zur gesellschaftlichen Lage der Musik," *Zeitschrift für Sozialforschung* 1 (1932), 373, quoted in Max Paddison, *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music* (London: Kahn & Averill, 1996).

¹¹²Schoenberg, 1975, 134.

¹¹³"Vom Einfluß der Bauernmusik auf die Musik unserer Zeit," Bence Szabolcsi, ed., *Béla Bartók: Weg und Werk* (Munich: Deutscher Taschenbuch Verlag, 1972), 174, quoted in Bohlman, 1988, 48.

¹¹⁴Danielou, 1973, 16.

¹¹⁵Luigi Nono, "Geschichte und Gegenwart in der Musik von heute." (Vortrag 1959) *Texte: Studien zu seiner Musik*, ed. by Jürgen Stenzl (Zürich/Freiburg 1975), 35, quoted in Fritsch, 1981, 271.

¹¹⁶Joseph Schillinger, *The Mathematical Basis of the Arts* (New York: Philosophical Library, 1948), 34.

¹¹⁷Boulez, 1986, 421.

¹¹⁸Boulez, 1986, 158.

¹¹⁹Pierre Boulez, "Oriental Music: A Lost Paradise?" *Oriental Music: Collected Writings*, ed. by Jean-Jacques Nattiez, trans. by Martin Cooper (London & Boston: Faber and Faber, 1986), 423.

¹²⁰Danielou, 1971, 29.

¹²¹Hambraeus in a communication with the author.

¹²²*Stockhausen Serves Imperialism and other Articles* (London: Latimer, 1974), 49.

¹²³From a private communication with the Cardew scholar Kathy Pizarro who interviewed friends of Cardew.

¹²⁴Benjamin, 1968, 224.

¹²⁵"Klangproblem i 1600–1700-talens orgelkonst," *Svensk Tidskrift för Musikforskning* 32 (1950), 103–46.

¹²⁶Ernst Karl Rössler, *Klangfunktion und Registrierung: Grundbegriffe musikalischer Klangfunktion und Entwurf einer funktionsbestimmten Registrierungslehre* (Kassel und Basel: Bärenreiter Verlag, 1952) and by the same author, "Orgelkonsten i dag, klangbild och komposition," *Musik Revy* 17/2 (1962). See also Bengt Hambraeus, "Ernst Karl Rössler och 'Raumliniestärke' - teorin I," *Kyrkomusikernas Tidning* 18/13 (1952), 98–101; "Ernst Karl Rössler och Raumliniestärke'-teorin II," *Kyrkomusikernas Tidning* 18/14 (1952), 107–109; and "Erinnerungen an E.K. Rössler," *Österreichisches Orgelforum*.

¹²⁷For a comprehensive general outlook on Messiaen's teaching see Jean Boivin, *La classe de Messiaen* (Paris: Christian Bourgois Éditeur, 1995). I am very grateful to Professor Jean-Jacques Nattiez at Université de Montréal, who drew my attention to this book as well as provided me with a copy.

¹²⁸The letters from Hambraeus to Nilsson were sold by Nilsson to the Royal Library in Stockholm without Hambraeus's knowledge.

¹²⁹Bengt Hambraeus, "Stildrag hos Olivier Messiaen," *Musik Revy* 7 (1952), 264–69 and "Den Mystiske Messiaen," *Kyrkomusikernas Tidning* 18/1 (1952), 2–4.

¹³⁰"...sublimerat svammel i Adorno-stil", in letter to Bo Nilsson 09/02/56, deposited in the Royal Library, Stockholm.

¹³¹Paddison, 1996, 107. Schoenberg writes "So modern music has a philosophy—it would be enough if it had a philosopher. He attacks me quite vehemently in it. [...] I am certainly no admirer of Stravinsky, although I like a piece of his here and there very much—but one [Adorno] should not write like that."

¹³²Hambraeus, "Spel med tolv toner. En studie kring Anton von Weberns esoteriska polyfoni," *Ord och Bild* 1952/10, 594, quoted in Tillman, 1995, 65.

¹³³Bengt Hambraeus, "Between Ivory Tower and Shopping Mall," trans. by the author, *Svenska Dagbladet Under Strecket* 05/13/95.

¹³⁴These five impulses in Adorno's thinking, Hambraeus borrowed from Martin Jay's *Adorno* (Cambridge, Mass.: Harvard University Press, 1984).

¹³⁵See Tillman, 1995.

¹³⁶From Danuser's *Die Musik des 20. Jahrhunderts* (Neues Handbuch der Musikwissenschaft, Volume 7, Wiesbaden: Akademische Verlagsgesellschaft Athenaion in collaboration with Laaber-Verlag, 1984).

¹³⁷Tillman, 1995, 78 after Danuser, 1984.

¹³⁸Bengt Hambraeus, "Informal Snap Shots of Bruno Maderna," [1995, Manuscript].

¹³⁹Coincidentally, *Il prigioniero* made a great impact on Ingvar Lidholm as well. See Tillman, 1995, 268.

¹⁴⁰One of the few works by Nono that also was performed in Stockholm. See Tillman, 1995, 43.

¹⁴¹*Modern Nordisk Musik* (Stockholm 1957), 232–44.

¹⁴²Ferenc Belohorszky, *Tolvtons- och serieteknikens tidigaste användning i Sverige (intill 1954)*

(unpublished thesis in musicology, Uppsala University, 1965), 63.

¹⁴³Hambæus, 1952, quoted in Tillman, 1995, 65.

¹⁴⁴It was later published in a French translation (*Studia musicologica Upsaliensis*, Uppsala, 1961).

¹⁴⁵In a personal communication with the author.

¹⁴⁶He made, for example, a major contribution by being the coordinator for European Broadcasting Union during the Scriabin centennial celebration in 1971–12. Due to this assignment Hambæus was able to meet with Ivan Wyschnegradsky.

¹⁴⁷Hambæus et al, 1960, 151. In a radio interview for the Swedish Broadcasting Corporation by the author, broadcast in 1992, Hambæus expressed the same notion with a slightly different phrasing, replacing “World Scene” with “World Music Theater.”

¹⁴⁸*Om notskrifter: Paleografi—tradition—förnyelse* (Skrifter utgivna av Kungliga Musikaliska Akademien, Stockholm, Copenhagen and Oslo: Nordiska Musikförlaget, 1970).

¹⁴⁹Folke Bohlin, review of *Om notskrifter*, *Svensk Tidskrift för Musikforskning* 53 (1971), 131. [“Ett framträdande drag i Hambæus’ framställningskonst är de snabba associationerna mellan företeelser från olika årtusenden och skilda världsdelar. Det är från en synpunkt sett mycket charmfullt men från en annan en smula äventyrligt—läsaren kan nämligen för sin del komma att associera till den förkättrade jämförande musikvetenskapen.”]

¹⁵⁰ [“Och under samma resa som jag fick en livsavgörande ny syn på ‘folkmusik’ som något mer funktionellt än enbart dekorativt”] “50-talet: tio år av kämpande entusiasm,” *Nutida Musik*, 24/2 (1981/82), 36.

¹⁵¹Hambæus, 1981/82, 36.

¹⁵²“Två tonsättare—en kollektivartikel: Bo Wallner frågar, Jan Carlstedt och Bengt Hambæus svarar” *Ord och Bild* 69/2 (1960), 148–49.

¹⁵³“Folkmusiken och den moderna tonkonsten,” *Perspektiv* 6/5 (1955), 200–204.

¹⁵⁴Roger Sessions on music: collected essays; edited by Edward T. Cone. Princeton, N.J.,

Princeton University Press, 1979.]

¹⁵⁵["En vallåt som framförs utanför sin egentliga ram, fäbodkulturen, skapar visserligen en suggestiv atmosfär men förlorara ju helt sin funktion om den framförs som programnummer."] Hambræus, 1955, 202.

¹⁵⁶ ["klangvärdet (som funktion eller magi) och atmosfären"]

¹⁵⁷Hambræus, 1955, 204. [Låt den vara i fred. Låt melodierna vara i fred. Låt dem leva sitt tynande egenliv och spela gärna in livslågan så att vi kan minnas vad vi just nu är på väg att förlora. Men tag vara på atmosfären, på den unikt vibrerande klangbilden i denna tonkonst. Där, på detta mests elementära plan, ligger möjligheten till förnyelse. Bortom tonfall, bortom geografiska gränser, bakom de yttringar som vi nu ser prov på hos spelmän och vallkullemusiken tillåter inga genvägar. Men det är värt besväret att gå slingervägen mot labyrintens centrum. Kanske hittar man då också en annan väg som slingrar sig ut!]

¹⁵⁸"Kommunikation Öst-Väst. Reflektioner kring några aktuella musikproblem." *Nutida Musik* 3/2 (1960/61), 1-6.

¹⁵⁹Hambræus, 1960/61, 2.

¹⁶⁰Hambræus, 1960/61, 3.

¹⁶¹"Förrådiska tidskapslar? – Hur förvaltar vi traditioner, notbilder och fonogram i musikens nutida historia?" *Arvet hemifrån: Den musikaliska traditionen inför framtiden* (Stockholm: Kungl. Musikaliska akademien), 1993.

¹⁶² *Aspects of Twentieth-Century Performance Practice: Memories and Reflections* (Stockholm: Kungl. Musikaliska Akademien, 1997). I was only able to examine this volume after having finished this thesis.

¹⁶³For a description of ethnomusicologists' preferences of cultures of stability and autonomy, see Bruno Nettl, *The Study of Ethnomusicology: Twenty-nine Issues and Concepts* (Urbana and Chicago: University of Illinois Press), 1983.

¹⁶⁴*Hortus Deliciarum: Garden of Delights* (New Rochelle, New York: Caratzas Bros., 1977).

¹⁶⁵Hambraeus, 1995.

¹⁶⁶After the premiere, Bo Wallner, a Swedish musicologist and friend of Hambraeus's, explained that this music was to be understood as the internationally oriented Hambraeus's way of recomposing Hugo Alfvén's Swedish Rhapsody No. 1, op. 19 "Midsummer Night's Vigil."

¹⁶⁷The score is published by Warner/Chappell-Nordiska Musikförlaget and available on a commercial recording on Phono Suecia, PSCD 57.

¹⁶⁸Definitions of Tabu and Manu according to *Britannica On-line*:

taboo, also spelled TABU, Tongan TABU, Maori TAPU, the prohibition of an action or the use of an object based on ritualistic distinctions of them either as being sacred and consecrated or as being dangerous, unclean, and accursed. The term taboo is of Polynesian origin and was first noted by Captain James Cook during his visit to Tonga in 1771; he introduced the term into the English language, from which it achieved widespread currency. Taboos were most highly developed in the Polynesian societies of the South Pacific, but they have been present in virtually all cultures. Taboos could include prohibitions on fishing or picking fruit at certain seasons; food taboos that restrict the diet of pregnant women; prohibitions on talking to or touching chiefs or members of other high social classes; taboos on walking or traveling in certain areas, such as forests; and various taboos that function during important life events such as birth, marriage, and death. There is an apparent inconsistency between the taboos in which notions of sacredness or holiness are apparent (e.g., the head of a Polynesian chief was taboo and thus could not be touched because of his general character as a sacred leader) and taboos in which notions of uncleanness were the motivating factor (e.g., physical contact with a menstruating woman may be taboo because it is thought to be defiling, and persons who have been in physical contact with the dead may likewise be forbidden to touch food with their hands).

among Melanesian and Polynesian peoples, a supernatural force or power that may be

ascribed to persons, spirits, or inanimate objects. Mana may be either good or evil, beneficial or dangerous. The term was first used in the 19th century in the West during debates concerning the origin of religion. It was first used to describe what apparently was interpreted to be an impersonal, amoral, supernatural power that manifested itself in extraordinary phenomena and abilities. Anything distinguished from the ordinary (e.g., an uncommonly shaped stone) is so because of the mana it possesses.

¹⁶⁹This term was established by the Canadian composer Murray Shaffer. Hambræus does not use this particular term in the Swedish version but he has referred to the concept at many occasions.

¹⁷⁰"World Music, Mohawks and Incantations: Some comments regarding *Nocturnals*." [World Music, Mohawks och besvärjelser—några kommentarer kring *Nocturnals*], manuscript by Bengt Hambræus in Swedish, dated 07/30/90, transl. by Per F. Broman.

¹⁷¹One exception was his chamber opera *L'Oui-Dire*, which was never performed due to the bankruptcy of the opera company in Montréal.

¹⁷²After *Nocturnals* Hambræus used the same technique in, for example, his Piano Concerto (1993).

¹⁷³See Werner Jacob, "The contribution of Bengt Hambræus to the development of a new organ music," *Studies in Music* (University of Western Ontario) 3 (1978), 22–34.

¹⁷⁴One of many examples of this could be heard in a large scale in the orchestral piece *Litanies* from 1989.

¹⁷⁵Hambræus worked in the Cologne studio as early as in 1955.

¹⁷⁶Said, 1994, 12.

¹⁷⁷Per F. Broman, "Emperor's New Clothes: Performance Practice in the 1990s," *Svensk Tidskrift för Musikforskning* 76–77 (1994–95), 31–53.

¹⁷⁸See Broman, 1994–95, 31–53.

¹⁷⁹Glenn Watkins, *Soundings: Music in the Twentieth Century* (London, New York: Schirmer,

1988), 116.

¹⁸⁰Schoenberg, 1975, 86.

¹⁸¹Hans Werner Henze, *Music and Politics: Collected Writings 1953–81*, trans. by Peter Labanyi (London: Faber and Faber, 1982), 170–71.

¹⁸²See, for example, Susan McClary's essay on the alienation of the avant-garde, "Terminal Prestige: The Case of Avant-Garde Music Composition," *Cultural Critique* 12 (Spring 1989), 57–81.

¹⁸³Broman, 1996, 33–38.

¹⁸⁴This term was established by the Canadian composer Murray Shaffer, see note 168 above.

¹⁸⁵Hambraeus, 1990.