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Report on Henri Pousseur

FIRST, THIS IS REALLY only a report of a performance I heard in Brussels on February 24, 1975 of Henri Pousseur's *Die Erprobung des Petrus Hebraicus*. This RTB recording of a concert version (not the full treatment) was played by L'Ensemble Musiques Nouvelles and supervised by the composer.

Secondly, this article was originally drafted last June for *Contact 12*. It didn't appear in that issue due to lack of space, but it's appropriate that it fits into *Contact 13* (see below). Since the time of that first draft the Musiques Nouvelles group has visited London with Pousseur (QEH, London, December 12, 1975) to play parts of his 'opera' *Votre Faust*, composed during the 1960s; he's been appointed Director of the Conservatoire Royal de Musique at Liege. Finally, there was a short interview with Jeremy Noble on BBC Radio 3's 'Music Now' on May 30, a useful interview with Brigitte Schiffer in *Music and Musicians*¹ * and also Paul Griffiths' brief concert preview in *Time Out*.² However, the concert, promoted by the London Music Digest, was appallingly advertised (i.e. unadvertised). The group performed to a 'papered' audience mainly of journalists and old friends; both *Echos* and *Miroir de Votre Faust* had been heard twice before, once in Manchester and once in London, and apart from the pianist Marcelle Mercenier's sensitive version of *Miroir*, the group was ill-tuned.

Pousseur is not helped by having two publishers — Universal Edition and Suvini Zerboni, the latter not distributed well over here — and there is no Belgian equivalent of the Goethe-Institut (Simenon Institute?), Westdeutsche Rundfunk or Deutsche Grammophon to market him. So I hope that this report may be of some service by relaying information on the composer's recent and ongoing work.

I doubt if he's too worried by this relative anonymity. He's preoccupied with his vigorous life in Liège (he was born in Malmedy, a nearby town) and his efforts to channel socialist beliefs into practical activity:

We still live in a torn cultural situation. 'Classical' music is the heritage of the ruling class. A style of modern music has developed in the same way as modern branches of all artistic disciplines have developed, in increasingly violent reaction to this state of affairs. The necessity, though, is for a revolutionary act, not only on an artistic, but also a social level.

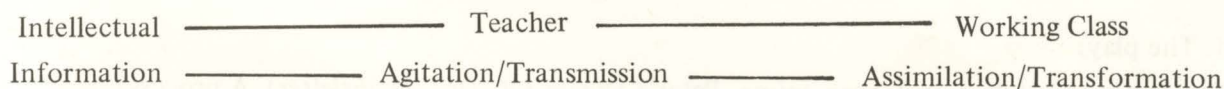
In spite of this, there is not yet a new popular art; one knows well enough the relative isolation in which modern art has lived and still lives. Because of their situation in this industrial society, the working class has been largely deprived of even the possibility of creating more living cultural values. Young people's music apart, itself also in a state of revolt, what we normally call popular modern music is only a terribly sub-product of middle class music, its function being essentially anaesthetic.

It seems to me, then, that modern artists have played the part of preservationists and primarily discoverers of the marketable cultural values of the future. Even their different ways of seeing the art of the past blends with this tradition-maintaining role. It is high time that they break out of their isolation, that they strive relentlessly to realise their indispensable function.

Widespread educative action (humble, attentive) on a large scale is most pressing, and it is in exactly this direction that we do our utmost to act. This action must be directed primarily at those in a position of influence in wider and wider circles (i.e. at intellectuals, lecturers and teachers of all kinds). Through these intermediaries we can hope progressively to reach what is still too contemptuously known as 'the people', in particular, the younger generations.

Who knows? When our proposals have been taken up, assimilated, changed, ameliorated by the people, what power will they be capable of wielding in the transformation of the world?³

This statement proposes a rather mandarin scheme:



which doesn't actively involve intellectuals in society's transformation or consider their own consciousness-raising! But the value of this Fabian concept lies in the acknowledgement that accurate analysis reveals how

* Notes at the end of the article.

structures and modes of performance mirror the prevailing economic base and class relations. From this we avoid errors, gain and promote levels of revolutionary consciousness. In this way, Pousseur's new job is consistent with his stated aims (we must note carefully what is attempted and achieved at Liège), and this attitude forms the nub of *Petrus Hebraïcus*.

A bit of background may be helpful. Pousseur is a 46-year-old (French-speaking) Belgian and one of the 50s European mafia (with Stockhausen, Boulez, Berio, Maderna & Co.), though he says:

I freed myself from being a prisoner of combinatorial construction. My musical language of the 50s was major 7ths. In the 60s [I aimed] to put together the two sides of me.⁴

These two sides involve:

1. The progressive musician striving

. . . to reveal a world (a totality of relationships between men and those of men to 'nature') by means of language and to bring about its existence — a world which will always surpass what it can formulate, which always impinges on us as this transcendence (whose weight, however, seems to be negative, more like a vacuum), and which therefore will always stimulate new definitions . . . This seems to dispose of the opposition between the 'poverty' of the linguistic systems on the one side and the 'wealth' of the unsystematised forms of expression on the other . . . Both 'moments' only serve to create communication between men themselves and between men and the world, and this communication should be as alive and rich as possible.⁵

2. The intellectual attracted to past creativity ("any human creation is carried in a general motion, a motion of history"),⁴ who simply loves 'the classics' and detests ascetic puritanism, but realises that these are products supporting the prevailing means of repression. This can be reconciled through "enriching the last word in the revolutionary thought of mankind . . . bringing about permanent interaction between the experience of the past and the experience of the present" (Lenin).⁶ Or in the words of Mao: "Make the past serve the present . . . Weed through the old to bring forth the new."⁷

His musical syntax, ideology⁸ and daily teaching all embody this concern with the creator's social position: the way the experienced music heritage imposes on a desire to assert his/her personality (already injected by a tradition) and the direct social results of the drive towards innovation. This is what distinguishes him from his friend Luciano Berio, whose use of past music is effectively sonoral (also, cf. the Sinfonia's second section, a mindless evocation of a name rather than a critique or parable of Martin Luther King's confused doctrine, i.e. Berio clarifies nothing). All of Pousseur's work relates to this: to attain the most fertile ('all-embracing') syntax, which implies retaining systems allied to repression, where elements can interact without restraining or restraint.

This is a central point of *Votre Faust* (1961-67).⁹ We've only heard extracts from this long music-theatre work in Britain. (There's a boxed set of the opera available in French or German, recorded by BASF, but Decca as UK distributors has no plans yet to market it here.) Several versions of the Faust legend are used, especially (as opposites) Mann's and Goethe's; they're linked to musical cross-references, integrations — beautifully achieved in 'La Chevauchée Fantastique', a musical ride from the 1760s to the 1960s — juxtapositions and transformations of past material. The resulting montage forms a parable on bourgeois creativity and the striving to overcome the diabolically magnetic attraction of a deified, elitist culture.

His other large-scale work of the 60s is the Schoenberg-Stravinsky synthesis piece for orchestra, *Phonèmes couleurs croisées* (1967),¹⁰ written in and for the USA and its partner *Crosses of Crossed Colours*¹⁰ for singer (preferably black), pianos, radios and tape. The colours are timbral, harmonic (as in *Icare Apprenti*¹⁰ of 1970) and racist. The crosses involve dimensions on a variable sense of time ('moments', but with vitality!), of harmony (his main mode of synthesising diverse material) and the dialectic (resolution of contraries) to liberty.

Finally, his latest big work is *Die Erprobung des Petrus Hebraïcus*,¹⁰ variously known as *Les Epreuves de Pierrot l'Hebreu* or *The Trials of Peter the Hebrew*. It was commissioned by the 1974 Berlin Festwochen¹¹ to commemorate the centenary of Schoenberg's birth. Pousseur's brief was "the significance of Schoenberg for us today", and the result was a double-action "chamber-musical-theatre piece" (Kammermusiktheatralisches Spiel):

1. The play:

Two actors; sketches, dialogues, mime. Peter's Dream (cf. *Die Jakobsleiter*). A process concerning a young composer who has been left a huge legacy as long as he can prove that he belongs to the donor's family. Each sketch (there are twelve: Peter and lawyer, Peter and doctor, Peter and psychoanalyst, etc.) parallels or comments upon the musical passages, and is inserted into:

2. The music:

Seven instrumentalists, three singers, one conductor/sound projectionist. Divided into three sections:

(i) The Heritage of Moses. A cantata based on identifications, correspondence and conflict between the symbolised destinies – Moses/quasi-myth and Aaron/contemporary-mundane; also the trek of tonality to the Promised Land of Serialism.

(ii) Abraham and Saul. Four variations (the series in its four principal states). Using structural techniques of the first serial works of the 1920s for a set of variations, the sacrifice of the old patriarchy (and the individual and social changes created) is explored.

(iii) Noah's Drunkenness. (No longer a defined, pre-ordained structure.) Discourse on Utopia between the Ark's navigator and his sons, describing a human world free of repressive authority; gradually becoming more Kafkaesque and contrary to hopes.

And, for clarity's sake, here's a catalogue of the sections. The spoken sections are in parentheses:

Prologue: Evocation

- Act One:
- a) Prelude: (Question and Command)
 - b) Antecedent: Justification by the Patriarchs
 - c) First Interlude: (The Vocation)
 - d) Exposition: The Reception of the Law
 - e) Second Interlude: (Home of Pharaoh, the director)
 - f) Development: The Golden Calf and the People's Insurrection
 - g) Third Interlude: (The Custom's Check)
 - h) Consequent: View of the Promised Land
 - i) Postlude: (But who is P.H.?)

Nine sections (five spoken)

- Act Two:
- a) Prelude: (Examination of an Uncertain Issue)
 - b) Crescendo: First Sacrifice, with the Introduction and first variation:
 - (i) The Departure
 - (ii) The Arrival, or Abraham's Refusal
 - (iii) The Father
 - c) Interlude: (In the Underworld, the psychoanalyst)
 - d) Diminuendo: Second Sacrifice, transposed retrograde with cancrizans variation:
 - (i) The Son (Isaac/Saul)
 - (ii) The Mother (Sara), or the Confessions
 - (iii) The Surprise
 - e) Postlude: (A Perilous Confession)

Five sections (three spoken)

- Act Three:
- Sunday: (The Arrest)
 - Monday: Peter's Uncovering and Noah's First Conversation, with his son Tubal
 - Tuesday: (First Interrogation, on the Third Testament)
 - Wednesday: Peter's Torture and Noah's Second Conversation, with his son Jabal
 - Thursday: (Second Interrogation, on the Play of Mirrors)
 - Friday: Peter's Composure and Noah's Third Conversation, with his son Jubal
 - Saturday: (The Judgement)

Seven sections (four spoken)

Total: 21 sections (twelve spoken)

- Performers:
- Two actors
 - Soprano
 - Tenor/countertenor
 - Baritone
 - Clarinet and bass clarinet (one player)
 - Horn
 - Violin and viola (one player)
 - Cello
 - Synthesizer and direction (one player)
 - Harp, piano-strings and percussion (one player)

Piano, Hammond organ and percussion (one player)

Percussion: vibraphone, marimbaxylophone, tamtam, two triangles, two suspended cymbals, two large cowbells, two templeblocks, snare drum, two bongos, two tomtoms and piano (one player)

Each section is a representation of conflict between the charismatic individual (Schoenberg, Moses, Abraham, Noah) and a social group (population, generation, class). The biblical relations are not only necessary schematically (the Three Testaments – Old, New and of the Twelve Patriarchs – God's law and its heritage of repression, Schoenberg's similar theological references) but also because of religion's inescapable contradictions which perfectly mirror the sociological implications of the Festwochen brief. They also reflect Pousseur's attitude to Schoenberg (who was seen as musically Left and politically Right: "I am a conservative who was forced to become a revolutionary"),¹² that is, the awareness that to be progressive is to be so in the service of the ruling class. They touch on Pousseur's own patrimony as teacher and father (Petrus Hebraicus' initials are Henri Pousseur's reversed, just as Heinrich Faust became Henri the composer). So the Bible's blend of history and parable parallel the brief's instructions.

Naturally, the musical implications create a micro-social structure in which previous and ideal relations between/amongst the composer and the twelve performers can be analysed and explored. Pousseur has aimed over the past 15 years, via his 'mobile' structures, to "collaborate rather than impose"¹⁴ (and in his electronic works to create a "dialogue between the machine and me").¹⁴ But how can his musical personality cope with a brief that can easily spread the subject-matter across too many levels or into obscurity?

To become parable, history has to be purged of its random, empirical element, and organised so that the Idea becomes its central focus. The Bible achieves this by fusion or nexus of identity (through genealogy, eponymy and affinity of name) or structural connections (the Bible's 'mystical' numbers, the Testaments and Books). Taking this cue (backed by Schoenberg's "Somebody had to be [Arnold Schoenberg] and nobody else wanted to, so I took it on myself"),¹⁵ Pousseur's Maigret mentality investigates and discovers a chain of associations which not only link well historically and ideologically, but also sustain the parable element. The textural and narrative connections are woven into a multi-dimensional 'net', a scheme in which the musical references are also projected, so that all dimensions are regulated through a single system.

The 'net' process, principally a radio-ham term, has been described by the composer as "an architecture out of time".¹⁴ Musically, he's explained it in simple tonal terms:

Tonality is a three-dimensional net with three intervals (third, fifth and eighth) [with which] you can construct all possible tonal relations. When you're listening to tonality, you're moving in a fixed harmonic space.⁴

Simple tonal relations may normally be projected in this way:

Example 1

(basic interval major third)

etc.

A vertical projection by major sevenths instead results in:

Example 2

etc.

This process of multiplying one interval system by others has associations with ring-modulation, and in the last act of *Petrus Hebraïcus* the harp plays seven 13-pitch (symmetrically varied) sets, each one ring-modulated with a different frequency (see Ex. 3). But far more complex procedures are used throughout, with evolutions from a decade's exploration, and it's anyway only a part of Pousseur's ongoing concern with traversing and integrating multi-dimensional schemes.

Example 3.

The image shows seven staves of handwritten musical notation, labeled Sun. through Sat. Each staff contains a sequence of notes with sharps and a circled note. A 'modulating frequency' label is at the top right.

- Sun.**: Treble clef, notes: #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13. A circled note is #7. A double bar line is followed by a circled note.
- Mon.**: Treble clef, notes: #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13. A circled note is #7. A double bar line is followed by a circled note.
- Tues.**: Treble clef, notes: #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13. A circled note is #7. A double bar line is followed by a circled note.
- Wed.**: Treble clef, notes: #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13. A circled note is #7. A double bar line is followed by a circled note.
- Thur.**: Treble clef, notes: #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13. A circled note is #7. A double bar line is followed by a circled note.
- Fri.**: Treble clef, notes: #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13. A circled note is #7. A double bar line is followed by a circled note.
- Sat.**: Treble clef, notes: #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13. A circled note is #7. A double bar line is followed by a circled note.

By dealing with the textual connections, I hope that by implication I'll explain an aspect of the musical ones. For example, in one area are characters and ideologies contemporary with Schoenberg (himself a focus of imperialism's crisis of creative tradition), particularly Sigmund Freud and Thomas Mann (though it's surprising that he omits Rudolf Steiner). Its historical pole is the letter¹⁶ sent by Schoenberg appealing for funds to the Secretary of the J.S. Guggenheim Foundation, Henry Allan Moe (this also forms the starting point of the play, as Peter's potential donor is J.S. Buddenheim: Guggenheim by way of Mann's *Buddenbrooks*, which also involves families and legacies). Henry Moe, as agent between the godly Guggenheim and the impoverished Schoenberg, belongs to a group of characters extending from Moses to Mao (with its spatial equivalent: Schoenberg's exile, the Israelites' trek, the Long March). Henry, of course, is a part of Pousseur and Karlheinz (Charles Henry) Stockhausen, just as Guggenheim's initials connect to the musical primary source, J.S. Bach.

These connections may make it sound like some esoteric *Wizard of Oz*, though we know of Schoenberg's serious indulgence in such games, as when he wished to call his son Roland until dissuaded for astrological reasons (his first son was called Ronald: both are anagrams of Arnold).¹⁷ Further, there are his 'musical

family's' use of ciphers in such works as Berg's Chamber Concerto. J.S. Bach and Brahms also spelt initials and names musically. In *Petrus Hebraïcus* it's actually one mode of the mythologising process in operation. See below the catalogue of connections I caught, though I'm bound to have missed some.

Three texts and their authors assert further influence within the scheme: Freud's *Moses and Monotheism*,¹⁸ Kierkegaard's *Fear and Trembling*¹⁹ (a set of variations on the Abraham and Isaac parable) and Ernst Bloch's *Atheismus im Christendom*.²⁰ Freud's late work projects the concept of patricide and fragmentation of the family (which adds a personal dimension, as Pousseur, in the First Act cantata of *Petrus Hebraïcus*, reflects on the present state of his colleagues, sharpened by the death of Maderna, especially in connection with Boulez's patricidal 'Schoenberg is dead')²¹ and on the alteration of names (the Egyptian founder of monotheism, Amenhotep IV became Aknahaton to represent the sun god Aton, which gave us Adonai, thus Anton, and which, combined with its pole Jahwe, is retained in Jehovah, Johannes and Henri). Kierkegaard examines faith in God's word through the sacrifice of Isaac; these speculations are extended by Pousseur to contrast the Old with the New Testament (Isaac becomes Saul/Paul).

Numbers also act as mythologising elements. We know of Schoenberg's cabbalistic curiosity and the significance for him of the numbers 12 and 13 (as in his birth and death dates):

(13 chimes are heard). 13. Not, indeed, 12, but at least a limit to this emptiness.²²

and of 13's Fibonacci neighbour, 21. Biblically, 12 and 7 ("thrice seven") imply perfection: 12 of space, 7 of duration. Pousseur follows Schoenberg in a play on these orderings. (See the listing of sections above; music examples I can't give until I've had a chance to look in real detail at the score, but see, for example, the harp pitches of Ex. 4a below.)

Pousseur's fine ability to fuse groups of musical references is fully used in the first two sections of *Petrus Hebraïcus*. The Prologue, played in the foyer, is an instrumental 'homage' to Schoenberg, and sounds like early Schoenberg/Reger (see Ex. 4a); remember how performers everywhere chose the earliest pieces as their centenary contribution? It slips stylistically backwards through Brahms (another influence, cf. the Four Serious Songs, Op.121 with texts from the Old, Apocryphal and New Testaments, see Ex. 4b) to the recitative of Beethoven's Ninth. The musicians are here interrupted, as by the bass soloist in the Beethoven, by the baritone, here actually a member of the audience. He questions the relevance of such a homage, quoting the 'Ode of Sorrow' critique from the end of Mann's *Doktor Faustus*,²³ which advocates Leverkühn's negative apotheosis as a more fitting witness to the fascist 30s. The other two singers interrupt from the audience, the soprano singing some sleezy pseudo-Weill (see Ex. 4c). The composer/conductor invites them to participate in searching for a suitable method of judgement. This leads neo-classically into the auditorium, where the cantata (quasi-Hindemith) commences the work's voyage through reversed and re-ordered chronology.

All the Brahms, Weill, Hindemith and other stylistic references are ultimately linked to the prime source: J.S. Bach's final fugue (twelfth key, B minor) from Book One of *Das Wohltemperirte Clavier*. Bach's theme employs 21 notes and 13 pitches (B sharp equals C natural, 12+1; see Ex. 4d), and has been cited by popular apologists as an example of Schoenberg's procedures prefigured by the divine Sebastian. Bach's chromatic and hierarchic configurations generate systems of operations affecting the whole of *Petrus Hebraïcus*. Pousseur's method of harmonic synthesis and polyphonic play of simultaneous dimensions parallel the original thematic treatment, an ironic paraphrasing of Berg's Bach-Schoenberg analogy.²⁴

The threading of pitch and mystical number associations with constructional and ideological affinities (the method employed by Berg and Webern to advocate their master's claim to inheritance)²⁵ ultimately focuses on our use of mythology to manufacture a false heritage and obscure our rights to collective possession of creativity. The end of the work is itself vague (a bourgeois cliché), though any piece which reflects the structure of *Moses und Aron* could hardly end with a snappy Hollywood chorus. Despite this, the parable clarifies how our image of creativity supports a false conception (a mystification) of change; it's also a clear critique of the Berlin Festwochen brief, and through it, Pousseur advocates a real socio-musical analysis of supporting true revolutionary activity against repression.

I've told you as much as one performance, a short look at the score and my own mind will allow me. *Petrus Hebraïcus* is over three hours long, remarkably intricate, and for me contains the finest of Pousseur's output. It needs to be put on in Britain ("Du sollst nicht, du musst"),²⁶ ideally by the Musiques Nouvelles group (the countertenor, Zeger Vandersteene, with his unbroken range from low tenor to soprano, would be difficult to replace). It seems doubtful that we shall hear anything from Peter the Hebrew for a while, which is a shame as, without the real thing, this report merely promotes the mythologising of Henri Pousseur.

Example 4. (a) Pousseur: *Petrus Hebraïcus*, opening of Prologue

MARCIA

(b) Brahms: 'O Tod, wie bitter bist du', third song of Four Serious Songs, Op.121

(c) Pousseur: *Petrus Hebraïcus*, Soprano's song in Prologue

(d) J.S. Bach: *Das Wohltemperirte Clavier*, Book One, final fugue

Petrus Hebraïcus: Identity Fusions

JS/B

- Johann Sebastian Bach
- Johann Simon Guggenheim
- Johann Sigismund Buddenheim
- Johannes de Silentio (Kierkegaard's Pseudonym)
- Johannes Brahms (A-Brahms)
- Jubal/Jabal/Japheth – Babel

AS

- Arnold Schoenberg
- Akhillas v Simon (prophet)
- Abraham v Saul (Old v New Testament)
- Abraham v Sara
- Atonai - Sinai (Home of Jahwe)

P-S

HP

- Henri Pousseur
- Hebraïcus: Pierre/Pierrot/Petrus

- Pousseur - Schoenberg
- Pierre (Boulez) v Schoenberg
- Pharoah v Simon
- Paul/Saul

M

Moses (the Law-giver)
 Moe (Henry)
 Mao
 Noe (the Second Father of Mankind)
 Mann (Thomas)
 Meister
 Mozart
 Marx
 Maître
 Martin (Luther)
 Mère-Mara

B

Brahms }
 Beethoven } (N.B. chronology reversed in Prologue)
 Bach }
 Boulez
 Berg
 Bloch (Ernst)
 B minor (fugue)

A

Arnold
 Alban - Akkad/Laban - Eleazar = Eleaban*
 Anton - Jason (Jasu = "may Jahwe make")
 = Jasuton*
 Abram/Abraham (N.B. Abra-Ham)
 Aron/Akhillas
 Amenhotep/Aknahaton/Aton/Adonai
 Adorno (Theodor Wiesengrund)

S

Schoenberg
 Saul/Paul (the Thirteenth Apostle)
 Sigmund (Freud)
 Simon (the Second Moses)
 Søren/Silentio (Kierkegaard)
 Serenus (Zeitblom of *Doktor Faustus*)
 Sara/Mara (i.e. Mary)
 /Myriam (Moses' prophetess sister) /Syriam

* = Abraham's faithful servants
 and Moses/Simon's disciples

Other connections: Luther/Calvin - Leverkühn
 Carl (Jung) v Sigmund (Freud)
 Carl (Bach) v Sebastian (Bach)

Noah/Aton: both are infant sun-gods born with the winter solstice

Shem becomes Jabal (progenitor of nomads), in Greek, Icarus
 Japeth becomes Tubal (progenitor of metalworkers), in Greek, Iapetus, father of Prometheus
 Ham/Chaim/Canaan becomes Jubal (progenitor of musicians), in Greek, Orpheus

In *Petrus Hebraicus* Noah's sons talk in many languages, and aim to build Babel to integrate their lifestyles.

The sons' Judaist-Hellenist fusion (historically instigated by Jason) is paralleled by Saul/Paul's synthesis of Christianity and Judaism. This fusion is also found in the texts of Webern's 'ideal' poet, Hildegard Jone.

Noah's curse on Ham/Canaan ("And Noah . . . knew what his younger son had done unto him", Gen.9.24, i.e. incest) parallels Schoenberg's disowning of his 'third musical son', Hanns Eisler.

Territory

Jahwe (a living mountain, an image of tyranny)
 Schoenberg (Beautiful Mountain) + Berg
 Mt. Sinai (of Moses)
 Mt. Moria (of Abraham)
 Mt. Ararat (of Noah)
 Pierre (Rock) Boulez (Ball)
 Wiesengrund (Meadowland)
 Beet-hoven (Flowerbed)
 Bach (Stream)

Numbers

3	12	13
acts	corridors (Act Two)	+ 13th, bounded by the
singers		Porte du Savior/ Porte de l'oubli
Testaments		
labyrinths (in Act Two)	mobiles (Act Two)	+ 13th
Schoenberg:	possibilities in	
<i>Pierrot's</i> 3 parts	each mobile	
<i>Moses und Aron's</i> 3 acts	Act One chorale:	
Opp. 11, 28, 48, 49, etc.	12 verses, 12 bars	
Noah's sons	in each	+ 13th bar percussion
Second Viennese School		between verses
Freud: <i>Moses and Mono-</i>	performers	+ conductor/composer/ sound projectionist
<i>theism</i> , 3 parts		+ Second Moses
	Patriarchs	+ Saul/Paul
	Apostles	

NOTES:

- 1 Brigitte Schiffer, 'Henri Pousseur', *Music and Musicians*, Vol. 23, No. 12 (August 1975), pp. 18-20.
- 2 Paul Griffiths, 'Pousseur's Concert with Musiques Nouvelles', *Time Out*, No. 300 (December 12-18, 1975), pp. 6-7.
- 3 From an interview in the Dossier *Vive Musique Nouvelle*, prepared for the opening of the Centre de Recherches Musicales de Wallonie (CRMW), Liege, December 9-10, 1972. Translation by Greg Barraclough.
- 4 From an informal talk given by Pousseur to Paul Patterson's composition students at the Royal Academy of Music, London on June 2, 1975.
- 5 Henri Pousseur, trans. Margaret Shenfield, 'Music, Form and Practice', *Die Riehe*, No. 6 (English edition, 1964 of the German original, 1960), p. 88.
- 6 V.I. Lenin, *Collected Works*, Vol. 10 (Moscow, 1962), p. 49.
- 7 Quoted in *To Trumpet Bourgeois Literature and Art is to Restore Capitalism* (Peking: Foreign Language Press, 1971), p. 28.
- 8 Several important articles are collected in *Fragments Theoriques* (Brussels: 2 vols. 1970 and 1972). His most recent book is *Musique – Semantique – Societe* (Paris and Tournai: Casterman, 1973).
- 9 Full score of the opera available from Universal Edition, who also publish *Miroir de Votre Faust* for piano and soprano ad libitum and *Echos de Votre Faust* for mezzo soprano, flute, cello and piano. *Jeu de Miroirs de Votre Faust* for piano and tape is recorded on Wergo 2549 021.
- 10 Published by Suvini Zerboni, Milan.
- 11 First performed at the Academy of Arts, Berlin on September 12, 1974 under the direction of Gideon Schein and subsequently at the Venice Biennale on November 9, 1974.
- 12 Quoted in Willi Reich, trans. Leo Black, *Schoenberg, a critical biography* (London: Longmans, 1971), p. 147.
- 13 'Garland Meets Wizard Composer', *Hollywood Sun*, (May 13, 1939), p.12.
- 14 From a lecture given by Pousseur at the Royal Northern College of Music, Manchester on March 1, 1974.
- 15 Quoted in Reich, *op. cit.*, p. 229.
- 16 Ed. Erwin Stein, trans. Eithne Wilkins and Ernst Kaiser, *Arnold Schoenberg Letters* (London: Faber and Faber, 1964; ppbk. edn. 1974), Letter 200, pp. 231-233. See also Reich, *op. cit.*, p. 210.
- 17 See Reich, *op. cit.*, p. 203.
- 18 Sigmund Freud, trans. Jones, *Moses and Monotheism* (London: Hogarth Press, 1939).

- 19 Søren Kierkegaard, *Fear and Trembling*, trans. Payne, (London: Oxford University Press, 1939) and Lowrie (New York: Princeton University Press, 1941).
- 20 Ernst Bloch, *Atheismus im Christendom* (Frankfurt: Suhrkamp Verlag, 1968). Not translated.
- 21 Pierre Boulez, 'Schoenberg is Dead', *The Score*, No. 6 (May 1952), pp. 18-22.
- 22 Reich, *op. cit.*, p. 98.
- 23 Thomas Mann, trans. Lowe-Porter, *Doktor Faustus* (London: Secker and Warburg, 1949), pp. 489-491.
- 24 See Reich, *op. cit.*, p. 129.
- 25 See Reich, *op. cit.*, pp. 32-33, 152 and 175. Also Anton Webern, ed. Willi Reich, trans. Leo Black, *The Path to the New Music* (Pennsylvania: Theodore Presser Co. and London: Universal Edition, 1963; original German edition Vienna: Universal Edition, 1960).
- 26 From Schoenberg, *Four Pieces for Mixed Chorus*, Op. 27.

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