



Life in the Archives: a Magellan Experience

Danielle Wood



Introduction

- Magellan Scholar Grant, Ceny Walker Undergraduate Fellowship, School of Music Travel Grant
- Visited Paul Sacher Stiftung – archive filled with musical sketches from hundreds of composers
 - Transcribed sketches of György Ligeti's Horn Trio

Paul Sacher Stiftung



Stockhausen Stiftung



Berlin Philharmonic



Ligeti, the Composer

- Hungarian composer forced out of his homeland in 1956 due to the Hungarian Revolution
- Fled to Austria, eventually moved to Hamburg, Germany becoming a professor at the Hamburg Hochschule in 1973
- Wrote his only opera, *Le Grand Macabre*, in 1977
 - Filled with classical idioms
 - Experienced a compositional crisis immediately after
- Disassociated himself from the “avant-garde” composers of his time such as Karlheinz Stockhausen and Pierre Boulez

Ligeti, the Composer

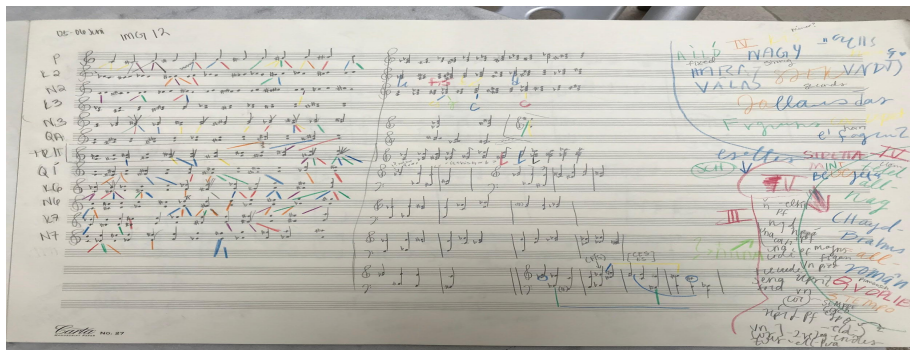
- Premiered Horn Trio in 1982
 - Written as an homage to Johannes Brahms, who composed his own Horn Trio in 1865
 - Original trio members: prolific horn player Hermann Baumann, Ligeti's close friend, violinist Saschko Gawriloff, and fellow Hamburg professor, pianist, Eckart Besch
- Well known for his piece *Atmospheres*, used in Stanley Kubrik's film, *2001: A Space Odyssey*

The Process

- Southern Exposure
 - Síppal, Dobbal, Nádihegedüvel by György Ligeti
- Applied for travel grants
- Requested dates of attendance
- Gave explanation for purpose of visit



Paul
Sacher
Stiftung
In
Basel,
Switzerland



Inside the Archives

- Rules and regulations
 - Lockers for personal items (including phones)
 - Pens, pencils, transcribing material, computer
- Types of archival materials
 - Sketches, notes, “partitur” or scores, fair copies
- Methods of reading sketches
 - Microfilm
 - Scanned sketches
 - Physically holding sketches
- Transcribing sketches
 - Handwrite every sketch in collection

10 Juni

img 12

mv = my mistake
III = light mistake

Handwritten musical score consisting of multiple staves. The notation includes notes, rests, and various symbols. Annotations in various colors (red, blue, green, yellow) are scattered throughout, including arrows pointing to specific notes and lines. Some annotations include the letters 'H', 'C', and 'S'. The score is divided into two main sections by a vertical line.

Handwritten notes and annotations on the right side of the page, including:

- ALL II kis
- fixed
- MARI string
- VALS 2nds
- Jallans dar
- Frygians cor repeat
- e' fagun?
- eseller ~~SILVIA IV~~
- SCH
- MINI
- teled
- bell
- fall-
- nag
- III
- v = elhi
- PF
- ng d
- na hepp
- ca, pp
- ung of majns
- val figan
- all-
- tracide
- Vn p??
- romagn
- sempr
- IV
- STEMPO
- SEMPE
- COLO
- qu.
- nat L PF

Pre-compositional Process

- Polymetric ideas in the first movement
 - 5-lets in the piano
 - 16ths in the violin
 - Triplets in the horn

Kürtrió Saschko Gawriloff, Hermann Baumann, Eckart Beschke
 (in memoriam Johannes Brahms) Háuni-Stiftung, HDR, Schleswig-Holstein

1. Középvors, 2. Scherzo, 3. Canon, 4. Chaconne, 5. Lassu, 6. Caccia

1. Középvors: politonális, polimetricus. **MONTAGE?** ca. 4'
 Kürt szignálok (Rómán koncert): havasi kürt, ködkürt, "Puck-Oberon"
 Hegedű: kürtkvintek. Hegedű-kürt: kürtkvintek. Zongora: kürtkvintek.
 Polimetrika 5-4-3 (10-8-6), a rétegek eltolódva.
 Hirtelen megfutamodások, ingadozó tempo. Nagyterc-kisszokszot párhuzamok.
 NT-~~kk~~-harmóniák, tritonus is. *Eyblék és der Waldk*

3. Canon: lassu, polimetricus. Előbb Vn-Cor 2 sz., majd Vn-Cor egyesség és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?
 Fokozatosan többszólamu: Vn, Cor, és zong. ban egyre több szólam, mixturák. "Beeth. cis-moll q. első tétel". **VAGY** "Himnusz" ca. 4'
 NT-~~kk~~-harmóniák, trit. és NASK is. *ES*

4. Chaconne: "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 3'
 Virtuose madrigale" *2018*
 Gyors, "karibi-bolgár" ritm. Esetleg ez a lyd., kistergetelő tétel?
5. Lassu: "beseelt" = Schubert B-zong-trio lassu t. ca. 5'
 Lyd clusterok, lyd akkordeltolás négy kister szerint. + NT-~~kk~~-harm.
 Ködök, tükrözések, trillák, zong.-zsongások, hegedű-figurációk, üveghang.
 Kürt-erdő-echok, tavak, láposok. **ES/VAGY**: fönt - leg fölbe
 Vn-Cor sord? *ZONBY. quadrupla - alth*

6. Caccia: gyors, esetleg sok metrum-váltás, polimetr. Kreisleriana-elán.
 Kürt: hangisméltések, flatterzng. s.g., gyors szignálok. ("vadász-kürt") Er-
 Hegedű pizzil | *ES Jansich Intrada*

Dallamokban Macabre-Coloratura-szerű helyek., Szaggatott. *ZONBY*
 Hegedű: romános táncdallamok, Covásint. Duda-hegedű, duda-kürt. Collage!
 Lyd! "Vigadó" *ca. 3'*

2. Scherzo: gyors, corrente, részint sord cor, vn., pf. *ZONBY ca. 3'*
 "Dunántúli" dallamok, NT-~~kk~~. Nagyterc-parallelek. *ca. 3'*
 Kürtjélek "Puck-Oberon", echok. *Vagy szonóra-szerű*
 Continuum-szerű, benne szövődt dallamok. Tükrözések, ködök, NT-~~kk~~ SX pl.
 Vn. üveghangok? *2*
 "Vigadó" *ca. 3'*

*Tr = Dm Ak 17 Hosszú
 Sma bok 2 Metrum
 2, 8, 12
 Vn*

ca. 21 minimum! Talán 24!

*1 4
 2 5
 3 4
 4 2
 5 1
 6 3*

Pre-compositional Process

- Canon – imitative counterpoint found in multiple movements
- Chaconne – repeated bass in 2nd movement with moving lines above it

Kürttrió Saschko Gawriloff, Hermann Baumann, Eckart Besch (in memoriam Johannes Brahms) Heuni-Stiftung, HBR, Schleswig-Holstein

1. Középgyors, 2. Scherzo, 3. Canon, 4. Chaconne, 5. Lassu, 6. Caccia

1. Középgyors: politonális, polimétrikus. **MONTAGE?** ca. 4'

Kürt szignálok (Rómán koncert): havasi kürt, ködkürt, "Puck-Oberon"
Hegedű: kürtkvintek. Hegedű-kürt: kürtkvintek. Zongora: kürtkvintek.
Polimétriák 5-4-3 (10-8-6), a rétegek eltolódva.
Hirtelen megfutamodások, ingadozó tempo. Nagyterc-kisszokszó párhuzamok.
NT-~~kk~~-harmóniák, tritonus is. *Én nem voltam itt, csak a kürtök voltak. Emlékeztet a Walden.*

4. Canon: lassu, polimétrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egyesség és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?
Fokozatosan többszólamu: Vn, Cor, és zong. ban egyre több szólam, mixturák. "Beeth. cis-moll q. első tétel". **VAGY** "Himnusz" ca. 4'

NT-~~kk~~-harmóniák, trit. és NASK is. *zongorán*

4. Chaconne: "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 3'
Virtuose madrigale" *zongorán*
Gyors, "karibi-bolgár" ritm. Esetleg ez a lyd., kistergetelő tétel?
Béni *zongorán*

5. Lassu: "beseelt" = Schubert B-zong-trio lassu t. ca. 5'
Lyd clusterok, lyd akkordeltolás négy kister szerint. + NT-~~kk~~-harm.
Ködkök, tükrözések, trillák, zong.-zsongások, hegedű-figurációk, üveghang.
Kürt-erdő-echok, tavak, láposok. **ES/VAGY:** fönt - leg fölbe
Vn-Cor sord? *zongorán*

6. Caccia: gyors, esetleg sok metrum-váltás, polimetr. Kreisleriana-elán.
Kürt: hangsméltlések, flatterzsg. s.g., gyors szignálok. ("vadász-kürt") Er-
Hegedű pizzil | *zongorán*

Dallamokban Macabre-Coloratura-szerű helyek., Szaggatott. *zongorán*
Hegedű: romános táncdallamok, Covásint. Duda-hegedű, duda-kürt. Collage!
Lyd! "Vigadó" *zongorán*

2. Scherzo: gyors, corrente, részint sord cor, vn., pf. *zongorán* ca. 3'
"Dunántúli" dallamok, NT-~~kk~~. Nagyterc-parallelek. *zongorán*
Kürtjélek "Puck-Oberon", echok. *zongorán*
Continuum-szerű, benne szövődött dallamok. Tükrözések, ködkök, NT-~~kk~~ SX pl.
Vn. üveghangok? *zongorán*
"Vigadó" *zongorán*

ca. 21 minimum! *zongorán*

Pre-compositional Process

- Montage and collage – pairing classical elements alongside Ligeti elements

Kürtrió Saschko Gawriloff, Hermann Saumann, Eckart Beschke
(in memoriam Johannes Brahms) Háuni-Stiftung, HDR, Schleswig-Holstein
1. Középgyors, 2. Scherzo, 3. Canon, 4. Chaconne, 5. Lassu, 6. Caccia

1. Középgyors: politonális, polimétrikus. ca. 4'
Kürt szignálok (Román koncert): havasi kürt, kőkürt, "Puck-Oberon"
Hegedű: kürtkvintek Hegedű-kürt: kürtkvintek Zongora: kürtkvintek.
Polimétriá 5-4-3 (10-8-6), a rétegek eltolódva.

Hirtelen megfutamodások, ingadozó tempo. Nagyterc-kisszokszót párhuzamok.
NT-~~kek~~-harmóniák, tritonus is.

3. Canon: lassu, polimétrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egyesség és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?
Fokozatosan többszólamu: Vn, Cor, és zong. ban egyre több szólam, mixturák. "Beeth. cis-moll q. első tétel". Vagy "Himnusz" ca. 4'
NT-~~kek~~-harmóniák, trit. és NASK is.

4. Chaconne: "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 3'
Gyors, "karibi-bolgár" ritm. Virtuose madrigale"
Esetleg ez a lyd. kistergetőből tétel?
5. Lassu "beseelt" = Schubert B-zong-trio lassu t. ca. 5'
Lyd clusterék, lyd akkordeltolás négy kister szerint. + NT-~~kek~~-harm.
Ködök, tükrözések, trillák, zong.-zsongások, hegedű-figurációk, üveghang.
Kürt-erdő-echok, tavak, fűposok.
Vn-Cor sord?

6. Caccia: gyors, esetleg sok metrum-váltás, polimetr. Kreisleriana-elán.
Kürt: hangismétlések, flatterzg. s.g., gyors szignálok. ("vadászkürt") Erdő.
Hegedű pizzil |
Dallamokban Macabre-Coloratura-szerű helyek., Szaggatott.
Hegedű: romános táncdallamok, Covásint. Duda-hegedű, duda-kürt Collage!
Lyd "Vigadó" ca. 3'

2. Scherzo: gyors, corrente, részint sord cor, vn., pf.
"Dunántúli" dallamok, NT-~~kek~~. Nagyterc-parallelek.
Kürtjélek "Puck-Oberon", echok.
Continuum-szerű, benne szövdött dallamok. Tükrözések, ködök, Vn. üveghangok?
"Vigadó"

ca. 21 minimum! Talán 24!

The image shows a handwritten manuscript page with musical terms and annotations. The text is written in Hungarian and includes several numbered sections: 1. Középgyors, 3. Canon, 4. Chaconne, 5. Lassu, and 6. Caccia. The page is heavily annotated with red ink, including a large red triangle pointing to the 'Collage!' section. There are also various handwritten notes, such as 'MONTAGE?', 'VAGY', and 'ES/VAGY'. The page is numbered 'ca. 4', 'ca. 3', and 'ca. 5'.

Pre-compositional Process

- Very particular on timing – wanted it to be 21 minutes *at least*
- Resulted in 21 minutes, 30 seconds
 - Puts duration of each mvmt below each final measure

Kürtrió Saschko Gawriloff, Hermann Baumann, Eckart Beschke
 (in memoriam Johannes Brahms) Heuni-Stiftung, HDR, Schleswig-Holstein

1. Középporsz.: 1. Középporsz.: politonális, polimetrikus. *Több jelző = végsőre = Eroló* **MONTAGE?** ca. 4'

Kürt szignálok (Rómán koncert): havasi kürt, kődkürt, "Puck-Oberon"
 Hegedű: kürtkvintek Hegedű-kürt: kürtkvintek Zongora: kürtkvintek.
 Polimetrika 5-4-3 (10-8-6), a rétegek eltolódva.
 Hirtelen megfutamodások, ingadozó tempo. Nagytercs-kisszokszó párhuzamok.
 NT-*NT-~~NT~~*-k-harmóniák, tritonus is. *"Emin. Vn-Cor-harmóniák"* *EVÁNYKÖR: der Waldk*

3. Canon: lassu, polimetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egyesség és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?
 Fokozatosan többszólamu: Vn, Cor, és zong. ban egyre több szólam, mixturák. "Beeth. cis-moll q. első tétel". *VAGY "Himnusz"* ca. 4'
 NT-*NT-~~NT~~*-k-harmóniák, trit. és NASK is. *ES*

4. Chaconne: "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 3'
 Virtuose madrigale" *Zongora* *virtuose madrigale*
 Gyors, "karibi-bolgár" ritm. Esetleg ez a lyd. kistergetelő tétel?
 Bőve: *virtuose madrigale*
 5. Lassu: "beseelt" = Schubert B-zong-trio lassu t. ca. 5'
 Lyd clusterok, lyd akkordeltolás négy kister szerint. + NT-*NT-~~NT~~*-k-harm.
 Kődök, tükrözések, trillák, zong.-zsongások, hegedű-figurációk, üveghang.
 Kürt-erdő-echok, tavak, láposok. *ES/VAGY: kőműt - leg KÖK*
 Vn-Cor sord? *ZONGOR.* *quadruple - akkord*

6. Caccia: gyors, esetleg sok metrum-váltás, polimetr. Kreisleriana-elán.
 Kürt: hangisméltések, flatterzsg. s.g., gyors szignálok. ("vadász-kürt") Er-dő.
 Hegedű pizzii | *ES Jánosik János*

Dallamokban Macabre-Coloratura-szerű helyek., Szaggatott. *Zongora*
 Hegedű: romános táncdallamok, Covásint. Duda-hegedű, duda-kürt. Collage!
"Vigadó" ca. 3'

2. Scherzo: gyors, corrente, részint sord cor, vn., pf. *ZONGOR* ca. 3'
 "Dunántúli" dallamok, NT-*NT-~~NT~~*-k. Nagytercs-parallelek.
 Kürt-*Kürt-~~Kürt~~*ek "Puck-Oberon", echok. *vagy szonáris*
 Contantum-szerű, benne szövdött dallamok. Tükrözések, kődök, NT-*NT-~~NT~~*-k SX pl.
 Vn. Zsongások? *Tr: 0 = Dm Ak*
 "Vigadó" *Tr: 0 = Dm Ak*

①
 ②
 ③
 ④
 ⑤
 ⑥
 ⑦

ca. 21 minimum! *talán 24!*

- ANCIUS Allegro
Larghetto
5 (3+2)
8

VONÓZ, BŰN, ARTISZTUS (Dud, m. u. c. e)

61 tárn 4'
91e tárn 4'
110 tárn - 71
92 - 112 tárn 7'

Handwritten musical score for voice and piano. The score is divided into systems, with measures numbered 1 through 24. The notation includes various dynamics such as *ppp*, *pp*, *hp*, and *p*, as well as performance instructions like *legato*, *ritardando*, and *da capo*. The piano part features complex chordal textures and melodic lines, with some notes circled in green and blue. The voice part is written in a single staff with lyrics in Hungarian. The score is heavily annotated with handwritten notes and markings, including a large red circle around the top right corner and a large green circle around the bottom right corner.

IV Adagio lamento L=40

① con sord
 ②
 ③
 ④
 ⑤
 ⑥
 ⑦
 ⑧
 ⑨

ppp ten
un sord

ppp ten.
una corde
pp

ballato

52 = 3 - 17,3 77 1/2 Talm
 $\frac{22}{10}$ 12 2/3 " - 7'

17,333 7
 721,331 12 3 4 5 6 7
 II I II

Adagio L=40

scord.
 ppp ten.
 scord.
 ppp ten.
 una corde
 pp dolce

Andante L=160 (L=52) 16.5

con sord
 ppp
 con sord
 ppp
 una cord ped

una cord ped →
 2 h Talm. 7', 48 Talm = 2', 72 Talm 3', 96 Talm 4', 120 Talm
 114 Talm
 108 T

Andante moderato L=168

① con sord
 ②
 ③
 ④
 ⑤

ppp ten
un sord

ppp ten
una corde

I. Adagio Lamento (Takt = 4 sec.) = Byjewechsel legato psmice

① v con sord ② (17) ③ ④ V ⑤ (17) ⑥ ⑦ V ⑧ (17) ⑨ V

ppp con sord con sord pp ppp pp ppp pp ppp

N 3/4 = 40 pp pp Ten

C = 60

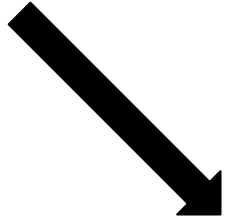
$$\frac{1600}{10} = 3 = 5,33$$
$$\frac{1600}{70} = 9 = 1$$

$$f_{1,2} = t = \frac{82}{801}$$

The Trio

Movement I

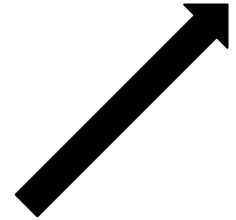
Movement IV



Movement II



Movement III



uni proo-came 1st

Andante

LYD cluster
MIX TORAK POLYNOR
↓
uo

NTesk-NT

Qui-ks-Gai + DURgy + yih + NT

KURT-TRIO I
11-Dec 1981

1

pp dolce III
NITMIZAL!
gi
ELLEN-MENT!
I melodic
HUNG ROCK?

Lyd kv.

17

Andante

ELV 8⁸ 8⁸ 8⁸ 8⁸

VA *Andante* *legato all.*

Cr (trist) *mf*

1981 Kaciny Eide

21

TURKISH *DEI* *KIL melen 7*

ELV 8⁸ 8⁸ 7

DVRN
+ LTD
MINORV

5/4 *legato* *mf*

polymetric
semit
problem

Karabay 1981

ante
bata?) Kurt-Trio
Piturjala!

Handwritten musical score for the first system. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first two staves are circled in red. The first staff begins with a piano (*p*) marking. The music consists of several measures of eighth and sixteenth notes, with some rests and accidentals.

Handwritten musical score for the second system. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The top staff begins with a piano (*p*) marking. The bottom staff has a *Ped.* marking. The music continues with various note values and rests.

Handwritten musical score for the third system. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The top staff begins with a piano (*p*) marking. The bottom staff has a *Ped.* marking. The music continues with various note values and rests.

Handwritten musical score for the fourth system. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The top staff begins with a piano (*p*) marking. The bottom staff has a *Ped.* marking. The music continues with various note values and rests.

Handwritten musical score for the fifth system. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The top staff begins with a piano (*p*) marking. The bottom staff has a *Ped.* marking. The music continues with various note values and rests.

Handwritten musical score for the sixth system. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The top staff begins with a piano (*p*) marking. The bottom staff has a *Ped.* marking. The music continues with various note values and rests.

Handwritten musical score for the seventh system. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The top staff begins with a piano (*p*) marking. The bottom staff has a *Ped.* marking. The music continues with various note values and rests.

QUINTEK!
i. stänk

Karegay 1981

ante
bata?) Kurt-Trio
Riturfada!

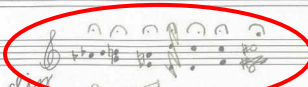
Handwritten musical score, first system. It consists of two staves. The top staff is in treble clef with a 4/4 time signature and contains a melody with notes and rests. The bottom staff is in bass clef and contains a bass line. Dynamics include *p* (piano).

Handwritten musical score, second system. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *pf* (pianissimo) and *p* (piano). There are some handwritten annotations and asterisks.

Handwritten musical score, third system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes notes, rests, and dynamic markings like *p* and *mf* (mezzo-forte). There are also some handwritten notes and symbols.

Handwritten musical score, fourth system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes notes, rests, and dynamic markings like *pf* and *f* (forte). There are also some handwritten notes and symbols.

Handwritten musical score, fifth system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes notes, rests, and dynamic markings like *pf* and *f*. A specific musical phrase in the top staff is circled in red. There are also some handwritten notes and symbols.



KVINTEK!
i, i, i, i, i, i

♩ =
 Allegro tota contenenza

Handwritten musical score for the first system. It includes a vocal line (top staff) with lyrics "dolce" and "dolce" circled in red. The lyrics are written below the notes. There are five numbered measures (1-5) in the vocal line. Below the vocal line are two piano staves (treble and bass clef) with complex rhythmic patterns, including triplets and sixteenth notes. A large bracket connects the piano accompaniment to the vocal line. The piano part features many accidentals and dynamic markings like *p* and *f*.

Handwritten musical score for the second system. It includes a vocal line (top staff) with lyrics "di sacra con sord" and "Zing-parallel" and "Vn-En parallel". The lyrics are written below the notes. There are three numbered measures (6-8) in the vocal line. Below the vocal line are two piano staves. The piano part includes a section with a double bar line and a Roman numeral II. The piano part features many accidentals and dynamic markings like *mf* and *f*. There are also some handwritten notes like "legato" and "legato" in the piano part.

Hegdu - Kirt - Zongura thro

Hamburg - Beis 1982 feb 17 -

25 taln = 7'

F. Ardantina contenzza

d=100 varj hiroc' appell?

The musical score is written on a grand staff with five systems. The first system has a red circle around the first few notes. The second system has a circled section with 'p' and 'dolcissimo' markings. The third system has a circled section with 'p' and 'dolcissimo' markings. The fourth system has a circled section with 'p' and 'dolcissimo' markings. The fifth system has a circled section with 'pp' and 'dolcissimo' markings. The score includes various musical notations such as notes, rests, and dynamic markings.

mm
 m
 m
 m
 m

Movement II - Piano

C

O

D

A

2

MO 63

275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294

mf pp f p

Movement IV – Violin

- Introductory intervals are a slight variance movement I intro
 - Third, tritone, sixth

IV. Lamento. Adagio (♩ = 78)

pp *molto* *legato*, *regalato*, *staccato* *per staccato* *separate bowing*

gestopft / stopped

pp (gilt für alle lang gehaltenen Töne: wo nötig, unmerklich atmen / applies to all long sustained notes: breathe imperceptibly where necessary)

(ossia: *ppp*)

First Movement

- Opening intervals are minor 3rd and tritone – both important in tonal harmony
 - This interval pattern occurs in each movement either as direct quotation or imitation
- Major or minor 3rd form the foundation of triads
- Tritone defines a particular diatonic scale
- Ligeti was very keen to find this perfect pairing of the opening notes, trying numerous ideas

Movement I - A section



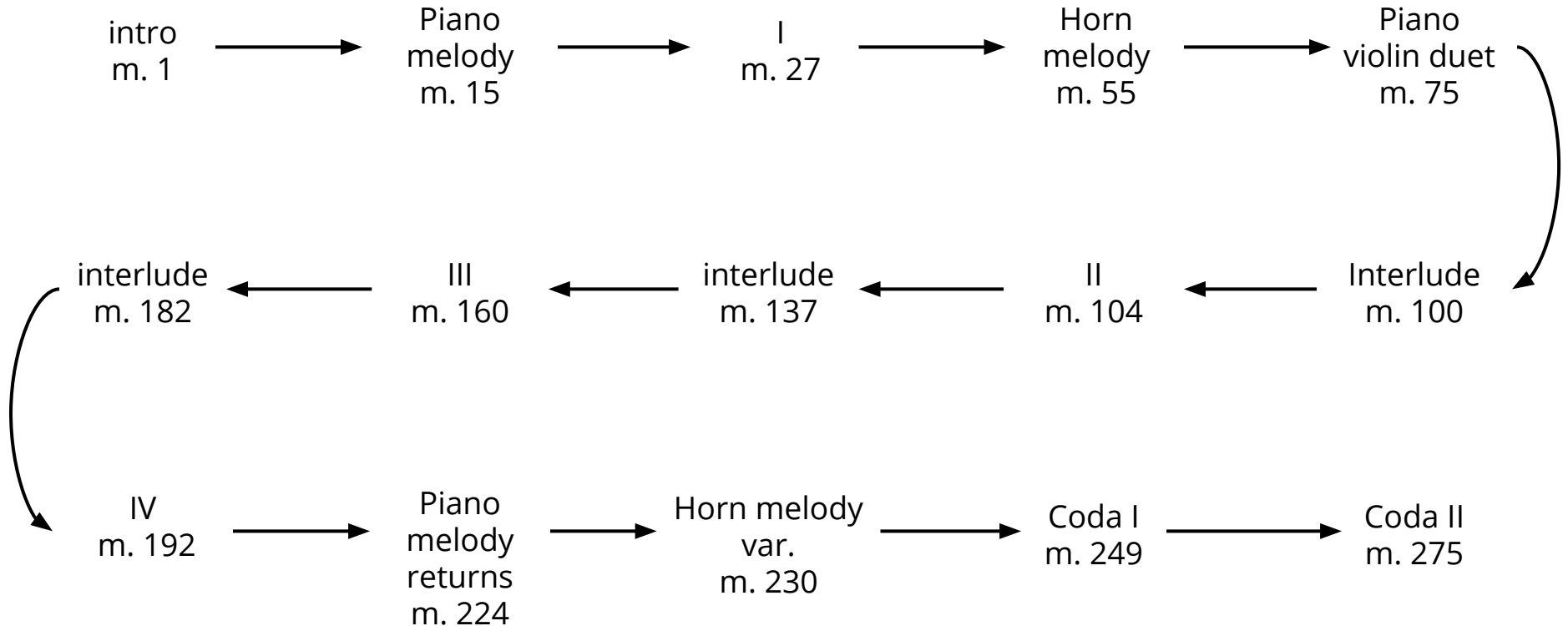
- Shimmering, ethereal, floating
- Minor third, tritone, minor sixth
- Ambiguous

Movement I - A section

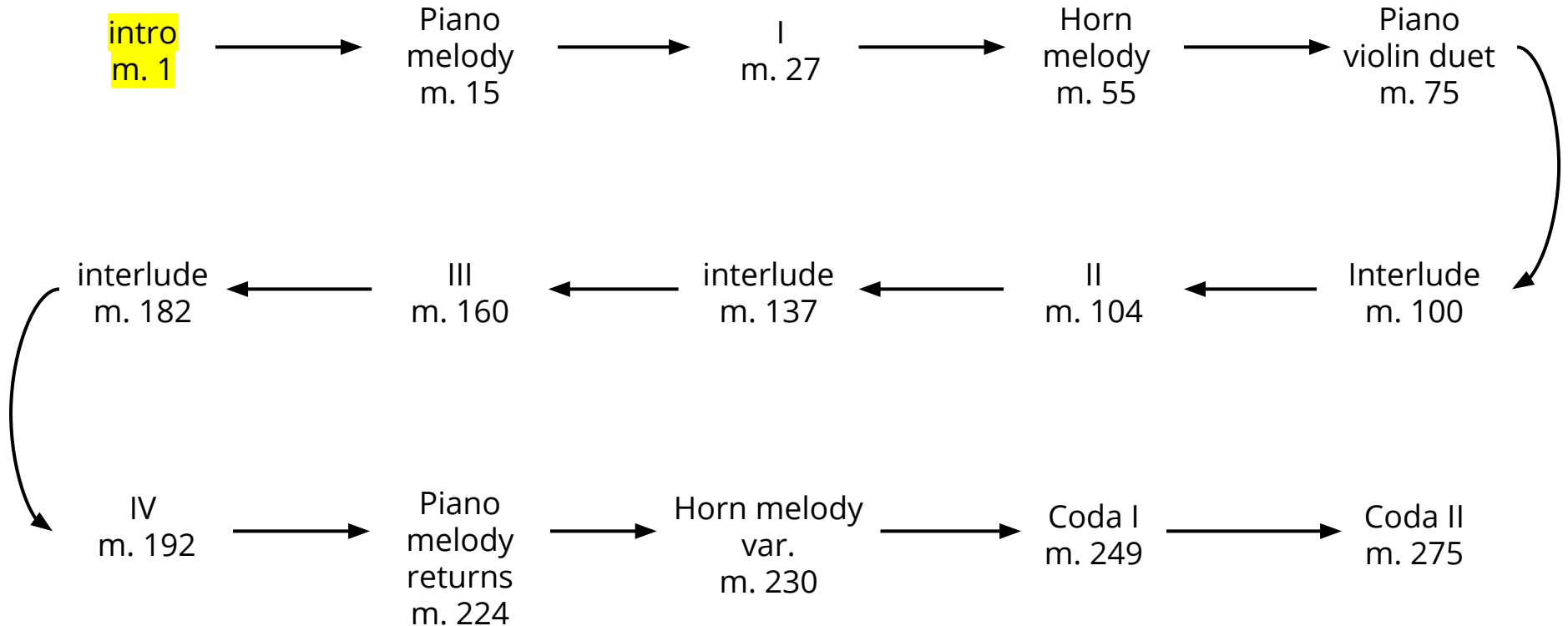


- Angular, pointed
- More dynamic contrast
- Increased tension
- Imitative lines
- Natural horn

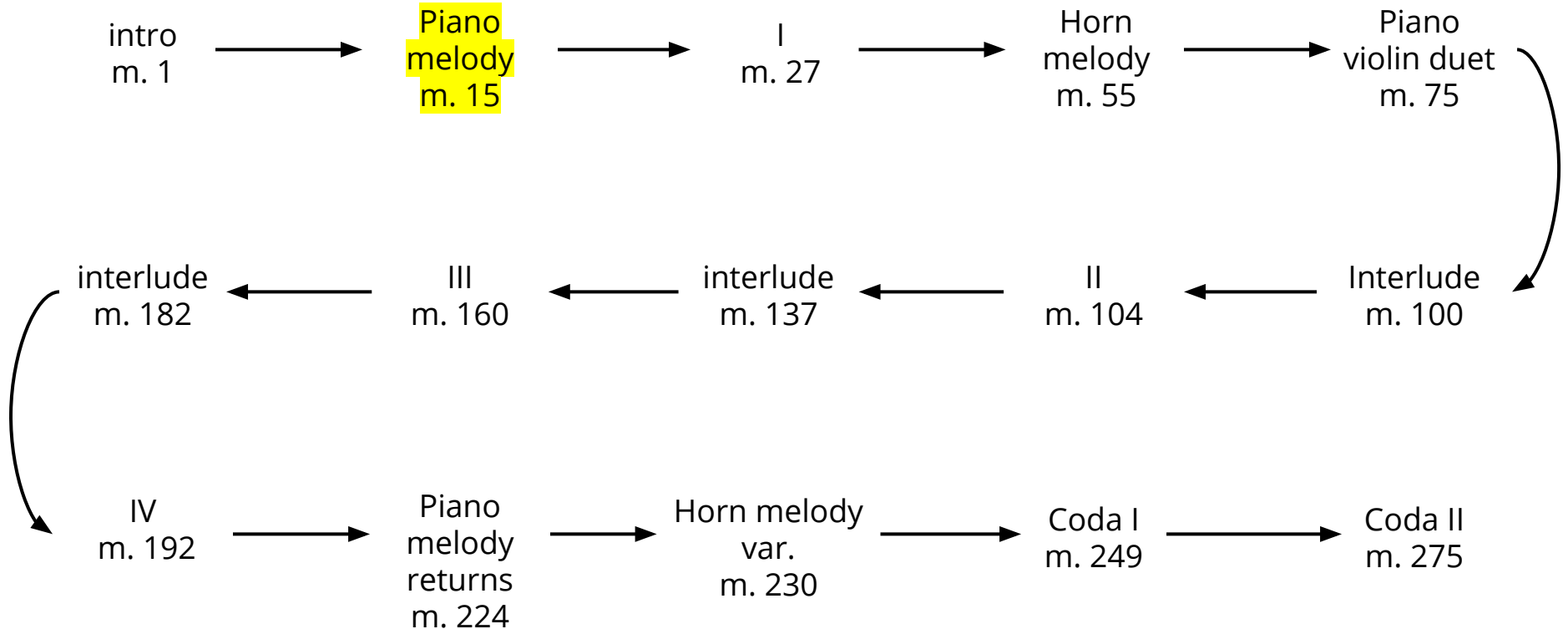
Movement II - Vivacissimo molto ritmico



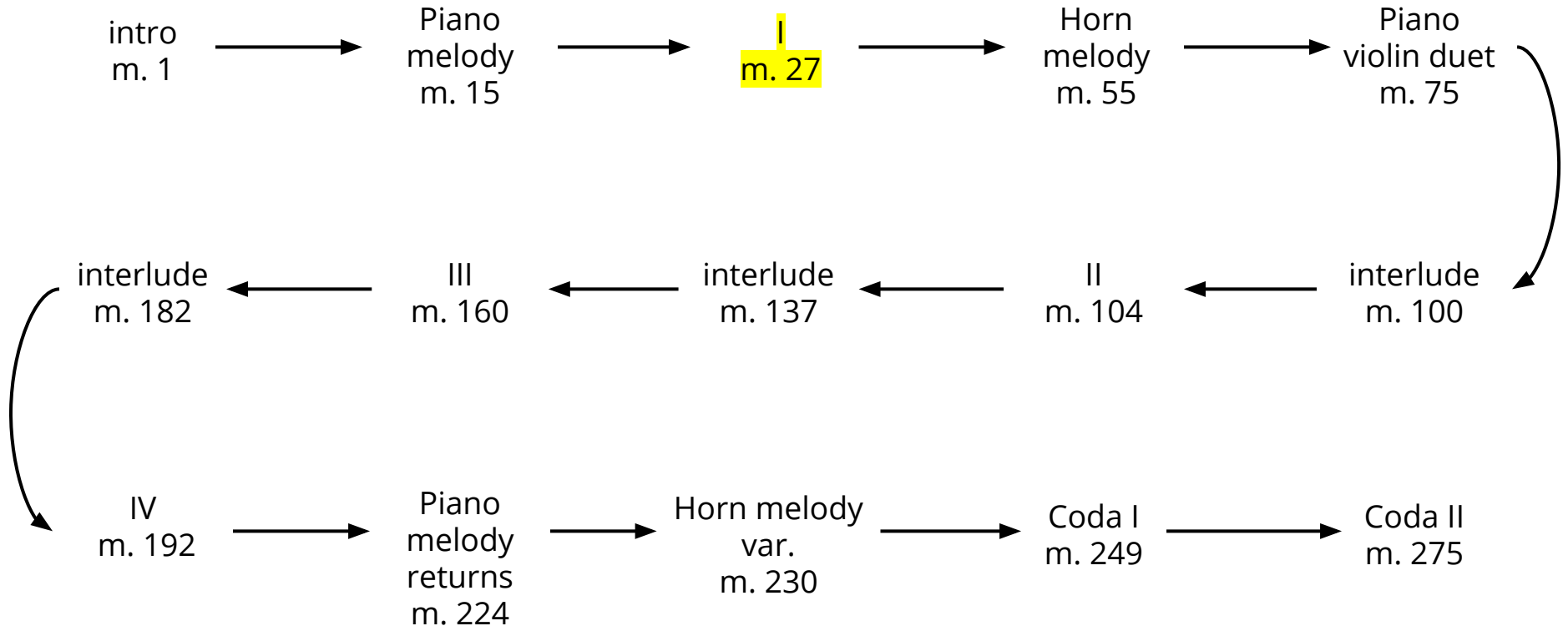
Movement II - Vivacissimo molto ritmico



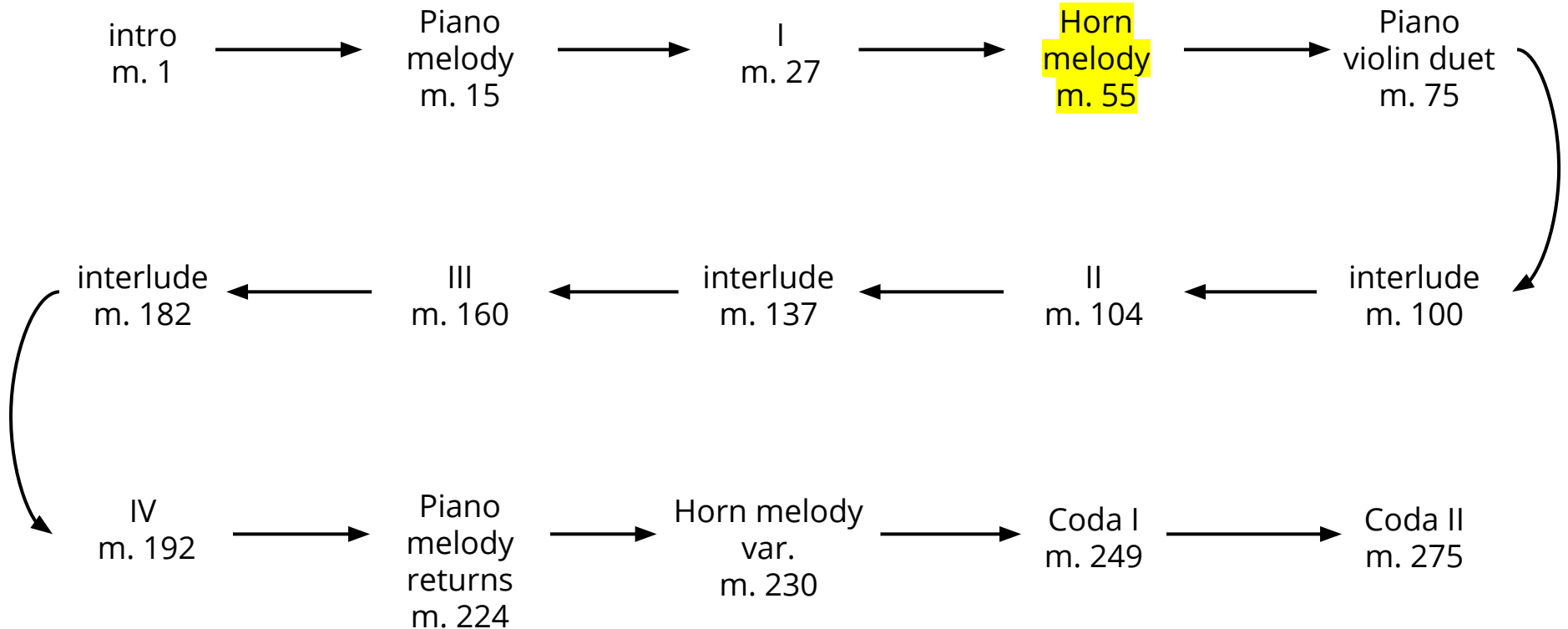
Movement II - Vivacissimo molto ritmico



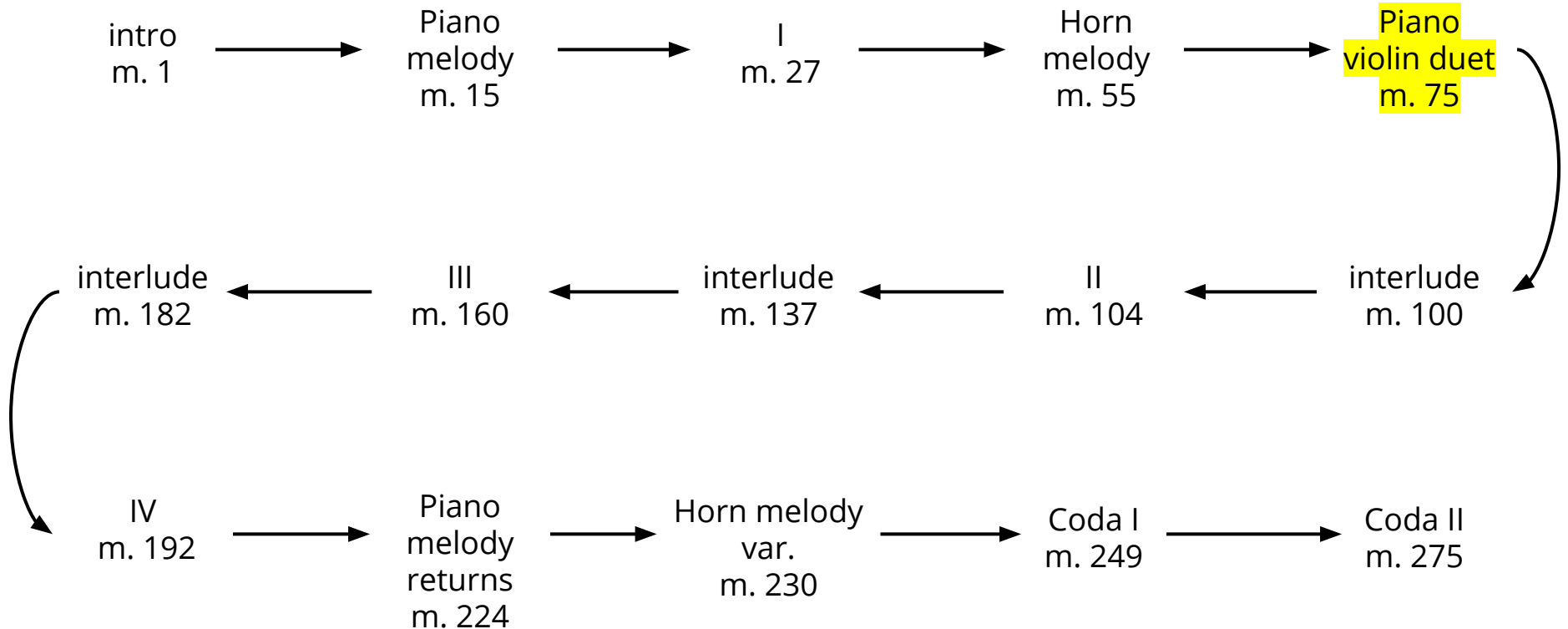
Movement II - Vivacissimo molto ritmico



Movement II - Vivacissimo molto ritmico



Movement II - Vivacissimo molto ritmico



For the Future

- Fulbright in Potsdam, Germany
 - Listening culture in Germany within the past two decades
- Return for an MM in Music Theory



Thank you!

