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**LENTSNER DINA**

**Lentsner Dina** — Ph.D. Professor of Music Theory and Composition Capital University, Columbus (Ohio, USA).

ORCID ID: <https://orcid.org/0000-0002-7085-1543>

Email: [dlentsne@capital.edu](mailto:dlentsne@capital.edu)

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**«FAREWELL, MY DICHTERLIEBE...»:  
SCHUMANN, KURTÁG, AND THE INTERTEXT,  
IN ACHINGLY-TENDER TONES<sup>1</sup>**

A post-modern concept of intertextuality allows for re-contextualization and re-interpretation of familiar and unfamiliar music, thus offering intriguing structural and semantic insights, otherwise unapparent. This article focuses on two fragments: Schumann's "Im wunderschönen Monat Mai" from *Dichterliebe* (1840), and György Kurtág's "Farewell, my beloved" from *Requiem for a Friend* (1982–1987). Schumann's nostalgically naïve first *Lied* of the cycle is a true Romantic fragment with its structural clarity and intentional incompleteness, where the thought or emotion expressed in Heine's text is musically suggested, but not insisted upon. Kurtág's "Farewell, my beloved ..." set to a poem by Rimma Dalos, is a reflective and lyrical piece in aphoristic Post-Weberian / Post-Bartókian style. While being sensitive to the intrinsic structural characteristics of the poem, Kurtág's offers his creative reading of Dalos' text. Employing close structuralist musico-poetic analysis of both pieces and the concept of intertextuality, I suggest that Schumann's *Lied* and Kurtág's art song may be viewed as one intertextual whole. The connectedness between the two works reveals itself through the examination of their gestural content, extending to deeper levels of their respective structures/semantics to form new intertext — a framework for interpretation of each fragment separately and also together. Paraphrasing Michael Klein, each of the two fragments, as newly heard, has no existence prior to one another<sup>2</sup>. A newly created intertext offers insights into Schumann's famous *Lied* while revealing the depth of lightness and darkness in Kurtág's art song<sup>3</sup>.

**Keywords:** Kurtág and Schumann, *Dichterliebe* and *Requiem for a Friend*, intertextuality, resonance, musico-poetic analysis, analysis/interpretation, phenomenology in music analysis.

**Relevance of the study.** This essay is a result of my listening experience, — listening to two very different pieces of music, separately, at different times. Somehow, these two unconnected occurrences found one another in my perceptive mechanism, and formed both an elusive and a very real musical space — the intertext. Fully recognizing that my personal

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<sup>1</sup> "Щемляще-нежно, грустно" (achingly-tender, sad) is Kurtág's score indication of the piece's character. See Kurtág, György, *Requiem for the Beloved*. Op. 26. Budapest: Universal Musical Publishing Editio Musica Budapest, 1998.

<sup>2</sup> Klein, M. *Intertextuality in Western Art Music*. Bloomington. IN: Indiana University Press, 2005, p. 8.

<sup>3</sup> An earlier version of this paper was presented in at the 2013 meeting of The International Association for Word and Music Studies (WMA). See abstract in the conference program at <https://silo.tips/download/the-conference-administrator-is-mrs-valerie-james-of-the-institute-of-musical-re>, p. 24.

hearing/reading/interpretive experience is in no way more objective, “true,” or superior to any other possible interpretation of these two compositions, **the goal of this paper** is to advocate for an intimate relationship with a musical work as a pre-requisite for the music’s vitality and very existence.

In my analytical explorations, I utilize the term “intertextuality,” first introduced by French semiotician Julia Kristeva in the 1960s<sup>1</sup> and conceptualized further by Roland Barthes<sup>2</sup> and other subsequent literary scholars. Intertextual links, in relation to music compositions, may reveal themselves in various ways, including direct quotations, indirect stylistic borrowing, or more subtle allusions to another composer’s technique and/or aesthetics. As Michael Klein maintains, “Broadly conceived, intertextuality has the potential to disrupt our notion of history and unidirectional timeline that runs from an earlier text to a latter one”<sup>3</sup>. In my view, intertextuality as a concept extends beyond the consideration of “influence” of one composer on another. Intertextuality is a non-directional concept: it is not from one piece of art to another; it is in-between the two. I am also intrigued by media scholar D. Travers Scott’s proposition to cultivate the term “resonance” as a refinement of the concept of intertextuality. Scott argues that intertextuality “suggests a state of connection, not the active process of connecting”, whereas resonating refers to “sympathetically interacting texts to amplify, clarify and refine mutual elements”<sup>4</sup>. He points out that even Kristeva “replaced the term in 1984 with ‘transposition’ to specify, not merely connections, but transformative effects from connections”<sup>5</sup>.

In this essay, I construct intertext/resonance between the last fragment from *Реквием по другу* [Requiem for a friend] by contemporary Hungarian composer György Kurtág, and the first *Lied* of Robert Schumann’s *Dichterliebe*. I call both pieces “fragments” in the Romantic sense of the term, when, according to Beate Perrey, “the fragmentary was acknowledged as the basic condition on existence”<sup>6</sup>. Furthermore, as Heather McHugh reminds us, in the Romantic era, “Friedrich Schlegel (dean of the Romantic fragmentists) took pains to distinguish the fragments of intent from that of mere extent: ‘many works of the ancients have become fragments; many works of the moderns begin that way’”<sup>7</sup>.

Indeed, each of the two pieces I discuss is a self-contained structural / semantic phenomenon, as well as a part of a larger whole, as conceived by Schumann and Kurtág, respectively. However, this article does not address the issue of cyclical tendencies in each of the two compositions, or revisit a widely discussed view of Schumann’s piece as a quintessential Romantic fragment, or present an argument for the “Romantic” nature of Kurtágian fragmentary. Rather, I consider the fragmentary nature of both pieces an axiom. **My purpose** is to demonstrate that these two fragments may be heard differently from any other possible interpretation, if considered together, as one intertextual whole. **I argue** that the intertext offers insights into Schumann’s famous *Lied* while revealing the depth and beauty of Kurtág’s piece.

<sup>1</sup> Kristeva explored the concept of intertextuality in a series of essays written between 1966 and 1968, published in French in 1969. Specifically, see Kristeva, J. “Word, Dialogue and Novel.” Ch. 4, in *Sēmeiōtikē: recherches pour une sémanalyse*. Paris: Éditions du Seuil, 1969, pp. 343–373.

<sup>2</sup> See Barthes, R. *The Pleasure of the Text*. Trans. R. Miller. New York: Hill and Wang, 1975. 80 p.

<sup>3</sup> Klein, M. *Intertextuality in Western Art Music*. P. 12.

<sup>4</sup> Scott, D. T. “Intertextuality as ‘Resonance,’ Masculinity and Anticapitalism in Pet Shop Boys’ Score for Battleship Potemkin”. *Music, Sound, and the Moving Image (MSMI) online journal* 7:1, Spring 2013, p. 56.

<sup>5</sup> *Ibid.*

<sup>6</sup> Perrey, B. *Fragmentation of Desire: Schumann’s Dichterliebe & Early Romantic Poetics*. Cambridge: Cambridge University Press, 2002, p. 22.

<sup>7</sup> McHugh, H. *Broken English: Poetry and Partiality*. Hanover: University Press of New England, 1993, p. 69.

## I. "IM WUNDERSCHÖNEN MONAT MAI"

"Im wunderschönen Monat Mai" is the first poem from Heinrich Heine's *Lyrisches Intermezzo* — a cycle of 65 poems, written by the poet in the early 1820s, when, according to Robert Holub, "Heine was an outspoken advocate of Romanticism"<sup>1</sup>. Still, Perrey suggests, "Heine's awareness of the limits of communication through his work directly affected his chosen style of writing... He opts for an open, associative way of communication, characterized by a network of subtle ties between particular ideas or impressions. The concept of allusion and referentiality create a literary texture of great density on several semantic levels"<sup>2</sup>.

I would like to offer a brief textual analysis of Heine's seemingly unassuming, folk-influenced poem, in which I utilize poetic analysis methodology of the eminent Russian semiotician Yuri Lotman<sup>3</sup>.

Examining a phonological level of the poem's structure, the first two lines in both stanzas are saturated with warm and soft sounds — 'mo-' and 'ma-', 'wu-' and 'vö-', 'alle' and 'sch' (shown in italics in Figure 1 below). This warm and soft sound-palette reinforces the idyllic and nostalgic setting of a warm, sunny month of May, which may also signify a metaphor for an erotic image of a woman, suggested by "bursting buds" and "singing birds" (shown in bold type in the English translation in Figure 1). The "beloved" is mostly absent from the poem, but the images of nature take her place. The last two lines of each quatrain express the inner-self of the "I"-character (demonstrated in bold italics in Figure 1): first, in a figurative form of "in my heart love broke forth," and then, in the second verse, as an active "I"-agent, where the protagonist confesses his longing and desire. These last two words of the text, "longing and desire," critical for the Romantic view of love, are the key to the interpretation of the poem as a whole: Heine's text is charged with the underlying constant of erotic desire, implicit from the very beginning of the poem, but explicit only in its end. Thus, regulated, strophic form of the text conflicts with the openness of its semantics (figure 1).

Figure 1.

## Phonological level of structure in Heine's poem

Heine's text:	English translation <sup>4</sup> :
<i>Im wunderschönen Monat Mai,</i>	In the lovely month of May,
<i>Als alle Knospen sprangen,</i>	When all the <b>buds were bursting,</b>
<b><i>Da ist in meinen Herzen</i></b>	Then in my heart
<b><i>Die Liebe aufgegangen.</i></b>	Love broke forth.
<i>Im wunderschönen Monat Mai,</i>	In the lovely month of May,
<i>Als alle Vögel saungen,</i>	When all the <b>birds were singing,</b>
<b><i>Da hab' ich ihr gestanden</i></b>	Then I confessed to her
<b><i>Mein Sehnen und Verlangen.</i></b>	My longing and desire.

<sup>1</sup> Holub, R. 1997. "Personal Roots and German Traditions. The Jewish Element in Heine's Turn Against Romanticism." In *Heinrich Heine und die Romantik. Erträge eines Symposiums an der Pennsylvania State University, 21–23. September 1995*. Ed. Markus Winkler. Tübingen: Niemeyer, 1997, p. 41.

<sup>2</sup> Perrey, B. Fragmentation of Desire: Schumann's Dichterliebe & Early Romantic Poetics, pp. 96–97.

<sup>3</sup> In his book *Анализ поэтического текста* (1972), Yuri Lotman (1922–1994) argues that every structural detail of the poetic text contributes to its semantics. Thus, all inquiry into semantic meaning is necessarily an inquiry into structure.

<sup>4</sup> This translation appears in Schumann, R. *Dichterliebe. An Authoritative Score. Historical Background. Essays in Analysis. Views and Comments*. Ed. Arthur Komar. New York: W. W. Norton & Co, 1971.

The musical counterpart of this poem has been much discussed by the Schumann scholars due to the “openness” of its form, which has to do with the unresolved C#<sup>7</sup> throughout the *Lied*<sup>1</sup>, the ambiguous starting harmony of B minor in first inversion with non-chord tones, the absence of the implied tonic F# minor, and the ambivalence of the very idea of a “home key”. I believe, in his setting, Schumann underlines Heine’s idea of open-endedness of longing: what I call the “motive of longing,” built of the largest in the *Lied* leap of an ascending major 6<sup>th</sup> (B-G#) and introduced by piano in the very beginning, supported by unresolved C#<sup>7</sup>, saturates the fabric of the song (Example 1a), also appearing, in transformed (Example 1b) and inverted (Example 1c) forms in both piano and vocal parts<sup>2</sup>. It is amplified by syncopated suspensions of the piano’s right-hand part, as if the implied protagonist is so overwhelmed with his feelings that he is unable to express himself eloquently. In each verse, a transformed form of the “motive of longing” comes at the culminating point in the voice part, coinciding with “love broke forth” and “desire,” as if equating these two concepts (example 1).

Example 1.

The “motive of longing” in its original (a), transformed (b), and inverted (c) forms<sup>3</sup>.

The image displays three musical examples labeled a, b, and c. Example a shows the original 'motive of longing' in the piano part, consisting of an ascending major sixth interval (B-G#) followed by a descending half note (G#-F#). Example b shows a transformed version of this motive. Example c shows an inverted version of the motive, with the vocal line singing '-nen Mo-nat Mai,'. The piano accompaniment in c also features the inverted motive. Circles highlight the specific intervals in each example.

Still, in the vocal part, Schumann mimics Heine’s multi-layered poetic structure within a simple parallel form (demonstrated in Figure 2 with the corresponding types in English translation). Thus, in this *Lied*, the piano part, not the vocal line, functions as the agent of semantic focus of the poem, intimated by Heine in the hidden openness of its strophic form (figure 2).

Figure 2.

The saturation of the “motive of longing” and the parallel structure of Schumann’s setting

“MOTIVE OF LONGING”

Im **wunderschönen Monat Mai**,  
Als alle **Knospen sprangen**,  
Da ist in **meinen Herzen**  
Die Liebe **aufgegangen**

PARALLEL STROPHIC VOCAL LINE

*In the lovely month of May,*  
When all ***the buds were bursting***,  
Then in my heart  
***Love broke forth.***

<sup>1</sup> In this essay, I purposefully refrain from making a call regarding the role of this chord in the harmonic fabric of the *Lied*, and refer to this much discussed topic in passing while focusing on the piece’s gestural semantics. Furthermore, since my reading of the intertext between the two fragments creates a new context, I exclude any reference to the function of these songs in their respective cycles.

<sup>2</sup> Possible semantic consequences of permutations of the original “motive of longing” are not in the scope of this paper.

<sup>3</sup> Excerpts from Robert Schumann, *Dichterliebe*. Leipzig: C. F. Peters, No. 2383, n. d. (ca. 1900). Public Domain.

Im **wunderschönen Monat Mai**,  
 Als alle **Vögel saungen**,  
 Da hab' **ich ihr gestanden**  
 Mein Sehnen **und Verlangen**.

*In the lovely month of May,*  
 When all **the birds were singing**,  
 Then I **confessed to her**  
**My longing and desire.**

In his book *Interpreting Music Gestures, Topics, and Tropes*, Robert Hatten writes: “David Lidov (1993) insightfully defined artistic gesture as movement that is marked for significance, whether by or for the agent or the interpreter”<sup>1</sup>. In this *Lied*, Schumann’s initial melodic gesture points me to itself as a semantic essence of the piece. In Schumann’s setting, ending with unresolved C#<sup>7</sup>, Heine’s naïve poetic stylization becomes a quiet statement of the innate impossibility of love, driven by desire.

## II. “Прощай, мой дорогой...”

György Kurtág’s “Прощай, мой дорогой...” [Farewell, my beloved] is the last of the four songs constituting his cycle *Реквием по другу* [Requiem for a friend]<sup>2</sup>, a setting of the texts by Rimma Dalos, a Russian-born poet residing in Hungary, from the poetic cycle by the same name. Dalos’s text is a short, concentrated, haiku-like structure, typical of her writing style. Considering the sound-content of the text, there is a juxtaposition of the two phonological layers. The first layer is associated with “warm” ‘м’, ‘н’, and ‘в’ sounds in the words ‘мой’, ‘мне’, and ‘ничего’ (shown in italics in Figure 3 below), and the second one with “dry” ‘п’ and ‘т’ plosives in words “прощай”, “прости”, “оплакать”, and “забыть” (shown in bold type in Figure 3). Thus, an emotion of loss is expressed through the use of the “dry” sound-palette, and an idea of inner emptiness — with “warm” phonemes. This striking tension between phonological and lexical levels of the text — “warmness of nothingness” and “dryness of emotion” — suggests the poem’s subtext: perhaps, one, the Requiem is for, one for whom nothingness is a comforting, all-embracing universe, void of any memory and regret, is oneself? (figure 3).

Figure 3.

### “Warm” and “dry” phonological layers of Dalos’s poem

Original text:

**Прощай**, мой дорогой, **прости**.  
*Мне ничего* **оплакать**,  
*Мне ничего* **забыть**.

English translation<sup>3</sup>.

**Farewell**, my beloved, **forgive** [me].  
*I have nothing to mourn*,  
*I have nothing to forget*.

Similar to Schumann in his “Im wunderschönen Monat Mai”, Kurtág divides his setting into two parts, articulated by a piano interlude, with prelude and postlude. Throughout the composition, the piano part slowly varies voice-leading of uncomplicated harmonic church-bell-like-sounding formations, resulting in static (but rich in shades) non-motion. The musical gestures in the voice part may be divided into “open” ones, represented by either ascending or descending dyads (Example 2a), and “closed” ones — three- or four-note gestures outlining a major triad with an added second, henceforth referred to as the “triad + second” formula/gesture (Example 2b). To “mourn” represents an exception, since it corresponds to a triadic motive, but without a dissonance, — and thus, musically emphasized (Example 2c). Kurtág mimics his small-scale construction on a larger scale, using “open” gestures to create large-scale “closed” ones: an amalgam of the first two dyads (C–E<sub>b</sub> and G<sub>b</sub>–C<sub>b</sub>, respectively), as well as the triad on “to mourn,” combined with the last dyad (B<sub>b</sub>–D<sub>b</sub>–G<sub>b</sub> and E–B<sub>b</sub>, respectively) are also manifestations of the “triad+second” formula (example 2).

<sup>1</sup> Hatten, R. *Interpreting Music Gestures, Topics, and Tropes*. Bloomington, IN: Indiana University Press, 2004, p. 112.

<sup>2</sup> In some publications, *Реквием по другу* is translated as *Requiem for the beloved*.

<sup>3</sup> Translation is mine.

Example 2.

“Open” and “closed” gestures in Kurtág’s setting<sup>1</sup>.

a. Про - щай,      про - сти.      за - быть,

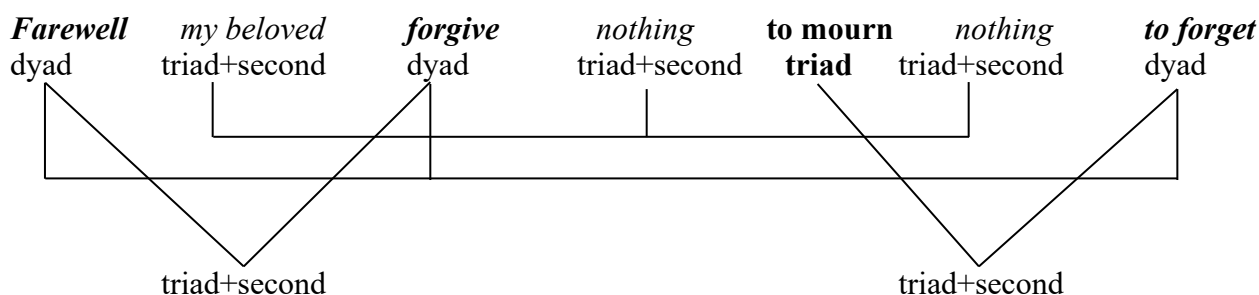
b. мой до-ро-гой,      Мне не-че-го      Мне не-че-го

c. о - пла-кать

As Figure 4 below demonstrates, the structure of the voice part is almost perfectly symmetrical, except for a clear, strong emphasis on the word “to mourn” (shown in bold italics), or in the context of the piece, the phrase “I have nothing to mourn,” represented by the two consecutive major triads, which become this work’s semantic focal point (figure 4).

Figure 4.

## Symmetrical structure of Kurtág’s setting



When comparing text and music, it is apparent that Kurtág groups his gestures similarly to Dalos’s phonological division, but with one exception: the poet separates the words / concepts of “nothing” and “to mourn” into two different semantic fields, while Kurtág links and emphasizes them musically (figure 5). Whereas in the text, “nothing to mourn” expressed a painful emotion, in Kurtág’s setting it sounds liberating.

Figure 5.

## Comparison of poetic and musical structures in “Farewell, my beloved...”

	dry	warm	dry	warm	dry	warm	dry
Text:	<b>Farewell</b>	<i>my beloved</i>	<b>forgive</b> [me]	<i>I have nothing</i>	<b>to mourn</b>	<i>I have nothing</i>	<b>to forget</b>
Music:	<b>Farewell</b>	<i>my beloved</i>	<b>forgive</b> [me]	<i>I have nothing</i>	<i>to mourn</i>	<i>I have nothing</i>	<b>to forget</b>
	dyad	triad+2	dyad	triad+2	triad	triad+2	dyad

<sup>1</sup> György Kurtág, “Proshchai, moi dorogoi...” [Farewell, my beloved] from *Requiem for a Friend*, Op. 26. Copyright by Universal Music Publishing Editio Musica Budapest, 1998. Reproduced by permission.

### III. Conclusion: Intertext / Resonance

It is a fact that, as one of the most intertextual composers of our time, Kurtág often “responds” to other composers, both living and dead, by sometimes apparent, and sometimes subtle allusions. One would find dozens of *Hommages* in his oeuvre; in fact, Kurtág subtitled this piece *Hommage à Hugo Wolf* – a topic for another intertextual investigation that would be critical for entertaining the question of the composer’s intentions. Indeed, I could draw parallels between Wolf’s and Kurtág’s acute literary sensibilities, their similar approach to the text setting as a semantic transformation of a poem, their awareness, after Schumann, and further exploration of the interpretive power of the piano part in a new, enriched harmonic context. However, in this essay, I have a different objective: I examine my own listening experience to advocate for the freedom to hear music on one’s own terms. And I hear this piece as a homage to Robert Schumann.

I am mindful of analytical subjectivity as the main premise of this essay; however, a phenomenological approach to music analysis and interpretation is not a cutting-edge topic – it has a 30+ year history. Back in 1984, Lawrence Ferrara wrote, “Phenomenologists presume that what one hears is affected by how one hears <...> One can close or open many potential meanings of a work given a particular mode of orientation”<sup>1</sup>. In my exploration of this topic, I have been inspired by the work of all the intertextual literary and music scholars mentioned above and especially by the writings of Marion Guck, a music theorist specializing in hermeneutics in a musical discourse. Guck argues that sounds become music only when they have entered a person, and thus, music exists “only in the interaction between sound and the body-and-mind of an individual”<sup>2</sup>. This interaction between a person and music is unavoidable and inherently subjective. Furthermore, Guck proposes reframing analysis as interpretation, and identifying the objects of musical interpretation as “hearings”<sup>3</sup>. The scholar advocates what she calls a “humanistic interpretive approach” to analysis, where “musical experience happens in the negotiation between an individual’s sensibility and some of music’s affordances”<sup>4</sup>. In her careful consideration of the metaphorical language in analytical prose, Guck is equally inspired by writings of Kendall Walton and Milton Babbitt, as well as music sociologist Tia DeNora and feminist musicologist Suzanne Cusick<sup>5</sup>. In this essay, I am taking Guck’s ideas to another, intertextual dimension of the imaginary world “to which work and reader together belong”<sup>6</sup>.

In my “fictional” analytical context, I hear the intertext/resonance, first of all, in the dynamics between the two main gestures of the pieces: Schumann’s “motive of longing” and Kurtág’s “triad + second” formula. It is as if Schumann’s gesture, both emotionally charged and so gentle, finds its counterpart/resolution in Kurtág’s both tender and assertive triadic motive (Example 3). I hear resonance in the similar “bright-sorrow” mood of both fragments, particularly highlighted in the excellent, informed, and sensitive performances

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<sup>1</sup> Ferrara, L. “Phenomenology as a Tool for Musical Analysis”. *The Musical Quarterly*. Vol. 70, No. 3, 1984. P. 356.

<sup>2</sup> Guck, M. “Music Loving or Relationship with the Piece”. *The Journal of Musicology*, 15.3, 1997, p. 346.

<sup>3</sup> Guck, M. “Analysis as Interpretation: Interaction, Intentionality, Invention”. *Music Theory Spectrum*, 28. 2, 2006. P. 194.

<sup>4</sup> *Ibid.*, p. 206.

<sup>5</sup> For the list of specific works by these scholars, see *ibid.*, pp. 207–208.

<sup>6</sup> Guck, M. “Analytical Fictions”. *Music Theory Spectrum*, 16.2, 1994, p. 230.

by Dietrich Fischer-Dieskau<sup>1</sup> and Adrienne Czengery, respectively<sup>2</sup>. Through Kurtág, I hear the inevitability of the poetic “end of love” throughout Schumann’s fragment: I hear “warm nothingness” suggested by Dalos’s poem and Kurtág’s setting as a true nature of Schumann’s “longing for love” (example 3).

Example 3.

The resonance between Schumann’s “motive of longing” (shown in its last occurrence) and Kurtág’s “triad+second” gesture.

Schumann ← → Kurtág

Through Schumann, I started to really hear Kurtág’s fragment for the first time. I always loved it, as one of the, perhaps, most beautiful Kurtág’s vocal works, but its depth, coming from the combination of a certain bitterness of the text and a bit troubling sweetness of music, would puzzle me. But when I consider this piece next to Schumann’s, I get it. “Farewell, my beloved...”, as a member of my imaginary mini-cycle, is painless and peaceful, like euthanasia, but with the door of nothingness left open on the last “uneasy” tritone corresponding to the word “forget”, just like the unresolved C#<sup>7</sup> at the end of Schumann’s *Lied*. Maybe, Kurtág’s poetic-self communicates with Schumann’s through the distance of time: What if all there is left at the end of any love story is just a memory?

Marion Guck writes: “I am interested not in just going with my impressions, I am interested in working with them”<sup>3</sup>. Similarly, in my work, I explore and celebrate a possibility of contextual hearing and subsequent analysis as an honest response to experiencing music at that one particular given moment. For, music lives in those and through those, who are listening<sup>4</sup>.

<sup>1</sup> Schumann, R. *Dichterliebe*; Liederkreis op. 39; Selection from “Myrten”. Dietrich Fischer Dieskau, baritone, Christoph Eschenbach, piano. Deutsche Grammophon. CD, 1990.

<sup>2</sup> Kurtág, G. *Works for Soprano*. Adrienne Czengery, Budapest Chamber Ensemble & András Mihály. Hungarton Classic: HCD 31821, 1998.

<sup>3</sup> Guck, M. “Rigors of Subjectivity”. *Perspectives of New Music*, 35.2, 1997, p. 62.

<sup>4</sup> I am grateful to my nieces Sophia and Bronya Petrov for their thoughtful and thorough proof-reading of this paper and help with the musical examples, and to the editorial team of *Scientific Herald of the Tchaikovsky National Music Academy of Ukraine*, and especially Iryna Tukova, for their interest in my scholarship.



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**ДИНА ЛЕНЦНЕР**

Ленцнер, Дина — доктор философии, профессор кафедры теории музыки и композиции Кэпитал Университет, Колумбус (Огайо, США).

ORCID ID: <https://orcid.org/0000-0002-7085-1543>

[dlentsne@capital.edu](mailto:dlentsne@capital.edu)

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**«ПРОЩАЙ, МОЯ ЛЮБОВЬ ПОЭТА...»:****КУРТАГ, ШУМАН И ИНТЕРТЕКСТ В ЩЕМЯЩЕ-НЕЖНЫХ ТОНАХ**

**Актуальность и научная новизна:** Феноменологический подход к анализу и интерпретации музыки — тема не новая, музыковеды обсуждают её уже более 30-ти лет. Постмодернистская концепция интертекстуальности позволяет совершать ре-контекстуализацию и ре-интерпретацию любой музыки, открывая глубинные структурные и семантические детали. Рассмотрены два фрагмента: первый — «В прекрасном месяце мае», ностальгически-наивный первый фрагмент из вокального цикла «Любовь поэта» (1840) Роберта Шумана, второй — «Прощай, мой дорогой...» Дьёрдя Куртага из вокального цикла «*Реквием по другу*» (1982–1987). Каждое из этих произведений проанализировано сначала отдельно, а потом вместе. Они интерпретированы будто сквозь общий для них интертекст, обнаруживающий себя в индивидуальном процессе слушания и анализа.

**Цель статьи** — показать, что эти два сочинения-фрагмента могут быть услышаны и интерпретированы совершенно по-новому, если их проанализировать вместе, как две составляющие одного интертекстуального, вневременного целого. Используя феноменологический подход, убеждены в необходимости разных методов анализа любого музыкального произведения.

**Методология:** Применён метод структурного поэтического анализа Ю. М. Лотмана, преобразованный в этой работе в музыкально-поэтический анализ согласно концепции интертекста / резонанса.

**Выводы.** Связь между двумя произведениями обнаруживается в результате анализа их интонационного содержания, свидетельствующего о гораздо более глубокой структуре и семантике этих работ, и формулирует интертекст — новый контекст их интерпретации, каждого отдельно и вместе. Одним из определяющих элементов этого интертекста / резонанса является динамика между двумя главными интонациями: шумановским «мотивом желания» и куртаговской формулой «трезвучие + секунда», где последняя слышится как «разрешение» предыдущей. В музыке Д. Куртага отражена неизбежность конца любви поэта, у Р. Шумана — в самом его начале. Слушая «Прощай, мой дорогой...» вместе с «В прекрасном месяце мае», заметно, что романс Д. Куртага звучит почти без чувства боли, даже умиротворённо. Это состояние нарушено только последним тритоном в партии сопрано на слове «забыть», воспринимаемом как вопросительный знак, как и неразрешённый последний *C#* доминант-септаккорд у Р. Шумана — аккорд в тональности, которой нет.

Любой индивидуальный опыт слушания / чтения / интерпретации музыкального произведения субъективен и не может быть более значительным или более правдивым, чем многие другие опыты слушания и понимания этой музыки. Глубокие отношения между слушателем / интерпретатором и музыкальным сочинением необходимы для того, чтобы музыка продолжала жить, ибо она живёт в тех и благодаря тем, кто её слушает.

**Ключевые слова:** Д. Куртаг и Р. Шуман, «Любовь поэта» и «Реквием по другу», интертекст, резонанс, музыкально-поэтический анализ, анализ/интерпретация, феноменологический подход к анализу музыки.

## ЛЕНЦНЕР Д.

Ленцнер Діна — професор кафедри теорії музики та композиції Кепітал Університету, Колумбус (Огайо, США).

ORCID ID: <https://orcid.org/0000-0002-7085-1543>

[dlentsne@capital.edu](mailto:dlentsne@capital.edu)

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### «ПРОЩАВАЙ, МОЯ ЛЮБОВ ПОЕТА...»:

#### КУРТАГ, ШУМАН ТА ІНТЕРТЕКСТ У ЩЕМЛИВО-НІЖНИХ ТОНАХ

**Актуальність і наукова новизна.** Феноменологічний підхід до аналізу й інтерпретації музики — тема не нова; музикологи обговорюють її вже більше 30 років. Пост-модерністська концепція інтертекстуальності дає змогу ре-контекстуалізувати і ре-інтерпретувати будь-яку музику, розкриваючи глибинні структурні й семантичні деталі. Розглянуто два фрагменти: перший — «У прекрасному місяці травні», ностальгійно-наївний перший фрагмент із вокального циклу «Любов поета» (1840) Роберта Шумана, і другий — «Прощавай, мій дорогий...» Дьордя Куртага з його вокального циклу «Реквієм за другом» (1982–1987). Кожен із цих творів спочатку проаналізовано окремо, а потім разом. Їх інтерпретацію здійснено ніби крізь призму їх спільного інтертексту, що виявляє себе у процесі індивідуального слухання й аналізу.

**Мета статті** — показати, що ці два твори-фрагменти можуть бути почуті й інтерпретовані зовсім по-новому, якщо їх проаналізувати разом, як дві складові одного інтертекстуального, позачасового цілого. Дотримуючись феноменологічного підходу, наголошено на необхідності різних підходів до аналізу будь-якої музики.

**Методологія.** Застосовано метод структурного аналізу Ю. М. Лотмана, перетворений у цьому дослідженні на музично-поетичний аналіз у межах концепції інтертексту / резонансу.

**Висновки.** Зв'язок між двома творами виявлено шляхом аналізу їх інтонаційного змісту, завдяки чому розкрито значно глибшу структуру й семантику цих композицій, і сформульовано інтертекст — новий контекст для їх інтерпретації, окремо й разом. Одним із визначальних елементів цього інтертексту / резонансу є динаміка між двома головними інтонаціями: шуманівським «мотивом бажання» і куртагівською формулою «тризвук + секунда», коли остання сприймається як «розв'язання» попередньої. У музиці Д. Куртага виражена неминучість кінця кохання поета, у Р. Шумана — на його початку. Слухаючи «Прощавай, мій дорогий...» разом із «У прекрасному місяці травні», помічаєш, що романс Д. Куртага звучить майже «без болю», навіть умиротворено. Цей стан порушено лише останнім тритоном у партії сопрано на слові «забути», що сприймається як знак запитання, як нерозв'язаний останній С# домінант-септакорд у Р. Шумана — акорд у тональності, якої немає.

Будь-який індивідуальний досвід слухання / читання / інтерпретації музичного твору є суб'єктивним і не може бути більш значним або більш правдивим за інший досвід слухання й розуміння цієї музики. Глибинне проникнення слухача / інтерпретатора у музичний твір необхідне для того, щоб музика продовжувала жити, бо вона живе в тих і завдяки тим, хто її слухає.

**Ключові слова:** Д. Куртаг і Р. Шуман, «Любов поета» і «Реквієм за другом», інтертекст, резонанс, музично-поетичний аналіз, аналіз/інтерпретація, феноменологічний підхід до аналізу музики.