Glissando as a Metaphor in Beat Furrer’s *FAMA*

and

*Cry Out, Shades of Words, Bells Die Out*

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ABSTRACT

This dissertation will consist of two parts, an essay and a portfolio. The three full scores of *Cry Out*, *Shades of Words*, and *Bells die out* make up the portfolio part.

Glissando as a Metaphor in Beat Furrer’s *FAMA*

The use of similar musical material from one work to another in Beat Furrer’s works is what unites them in an unmistakable identity. What makes each work unique, however, is the way new networks of meaning for the material become established as the composer reworks his material for a given work. I argue that in Furrer’s *Hörtheater FAMA*, composed in 2004-2005, the reworking of the glissando as a compositional resource is strongly influenced by the textual subject matter, Arthur Schnitzler’s monodrama *Fräulein Else*. Furrer’s presentation of the musical material acts as a musical staging of the title character. And like Schnitzler’s novel, *FAMA* can be viewed as a comment on political and cultural issues.
**Table of Contents**

List of Figures ......................................................................................................................... ii
Acknowledgements .................................................................................................................... iv
Dedication ................................................................................................................................. v

I. Glissando as a Metaphor in Beat Furrer’s *FAMA*
   1. Introduction ................................................................................................................…..1
   2. Furrer’s *FAMA* ................................................................................................................3
   3. Text ...................................................................................................................................5
   4. Scenes ...............................................................................................................................8
   5. Compositional Techniques ...............................................................................................9
   6. Analysis ............................................................................................................................23
   7. Conclusion .......................................................................................................................46

References ...............................................................................................................................51

II. Portfolio ................................................................................................................................53
   1. *Cry Out* ..........................................................................................................................54
   2. *Shades of Words* ..........................................................................................................89
   3. *Bells Die Out* ...............................................................................................................119
List of Figures

Figure 1: The Sound Box .................................................................4
Example 1a: Lower Cluster .............................................................11
Example 1b: Higher Cluster............................................................12
Example 2: FAMA, scene II, bars 9-16 ...........................................13
Example 3: FAMA, scene I, bars 95 -102 .......................................19
Example 4: FAMA, scene I, gestalt-trigger, bars 11-15 .....................22
Figure 2: Instrumental reduction from scene I to scene VI ................24
Example 5: FAMA, scene I, moments of measured ritardando ............25
Example 6: FAMA, scene I, gestalt (G) appears at different moments of this scene ....26
Example 7: two octatonic scales a minor second apart .....................27
Example 8: harmony based on the octatonic scale ................................28
Example 9: FAMA, scene I, variant of gestalt (VG) ............................30
Example 10: FAMA, scene I, variant of a variant gestalt (VVG) ..........32
Example 11: FAMA, scene I, musical elements (ML), bars 1-4 ............34
Example 12: octatonic-like scale .....................................................35
Example 13: two chromatic scales a major second apart ...................36
Figure 3: Rhythmic Cells as no. of 32nds in a cell against sequence of cells ....37
Example 14: octatonic-like scale with inverted min. 2\textsuperscript{nd} to maj. 7\textsuperscript{th} ..................38
Example 15: ML 3 (attack plus decay), bar 2 ..................................39
Example 16: chromatic transpositions of the chord alternating aug. 4\textsuperscript{th} and perf. 5\textsuperscript{th} ......40
Example 17: FAMA, scene I, reduced version of the first 65 bars (harmony) ..........41
Example 18: chromatic transpositions of a fixed pitch cell (octatonic-like scale) ........42

Example 19: *FAMA*, scene I, chromatic illusion, bars 102-104 ..................................42

Example 20: *FAMA*, scene I, final chord, bar 242 ..........................................................43

Figure 3: Form of *FAMA*, scene I ............................................................................. 45
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To Ananiya and Anne-katrin
Glissando as a Metaphor in Beat Furrer’s *FAMA*

*Myth is already enlightenment, and enlightenment reverts to mythology.*

—T. W. Adorno

1. Introduction

Presenting mythology to a modern audience is no simple task. A work of art which uses a myth as its foundation risks being misunderstood by its audience, or indeed, not understood at all. So the question is, why do artists still use myth as a basis for their art?

During the medieval period, myths were used to support a belief in God, to remind people how they ought to live, and what they should expect if they did not follow the word of God. The myth of Orpheus and Eurydice is well represented in the literature and art of the time; it was viewed not only as a reflection of the society, but also as the “truth” by which all humans should live (Armstrong 2005, 3-4).

For a seventeenth-century composer, it would have been unthinkable to write an opera without using a myth as its foundation. The use of myth had an important role in society. The shift away from the church saw monarchy gain supremacy; the doctrine of the divine right of kings still held sway, asserting that kings were literally gods on Earth, so the use of myths or stories based on gods were easily seen as their symbolic representation.

Much has changed since then; for example, the relationship between God and society has become more complex. It is now common for people to not believe in God whatsoever—not to say that those who do believe in God would easily understand the world of myth. The change
from a God-driven society to one driven by the world of science, which took place during the 18th century, changed forever the role played by myth. For many people today, myths are associated with children’s stories, and thus involve a distant fantasy world that has little to do with reality.

According to British author Karen Armstrong, however, it is through myth that we have developed as a society. The imagination that myths provided us made it possible for scientists to achieve things that we would otherwise have thought of as impossible—such as flying, reaching other planets, etc. Fantasy or imagination is important in scientific pursuits, as well as in understanding myth. This also means that for a modern society to understand a myth, the myth needs to be re-imagined in a way that is relevant to the modern world. Artists need to bridge the gap between the mythical and modern worlds for their art to be understood by a modern audience.

The artist has many options at his disposal in finding a way to bridge such a gap. One method, which has worked very well for the Swiss-born composer Beat Furrer (b. 1954), is to superimpose a modern story as a source of reference onto the myth. Some of the successful examples from Furrer’s works which use a myth as their foundation and with a modern story as a reference include *Narcissus* (1992/1994) with text from Ovid’s *Metamorphoses*; *Begehren* ("Desire"), written in 2001 and inspired by the Orpheus myth (as presented by Ovid and Virgil with additional text from Günter Eich); *Invocation* composed in 2002/2003 with text from Ovid and Marguerite Duras; and the subject of the present essay, *FAMA* (2004-2005) with texts from Ovid’s *Metamorphoses*, Arthur Schnitzler’s novel *Fräulein Else*, Roman poet and philosopher Lucretius’s poem “De rerum natura” (On the nature of things), Carlo Emilio Gadda’s 1928 novel “La meccanica” (Mechanics), and an unknown source.
A work of art makes a statement to contemporary society, just as myths made a statement to a previous society. If that is the case, and if myths are still relevant for us, then what statement to our contemporary society is Furrer making with *FAMA*?

2. *Furrer’s FAMA*

*FAMA* is written for a large ensemble, eight voices, an actress and a *Klanggebäude* (sound-box or sound-chamber). The work has eight scenes, which I shall discuss later. Furrer considers *FAMA* a *Hörtheater* (listening theatre) rather than an opera. Even so, the impression that one gets from experiencing the work live is not that different from many other 20th century operas.

In 2005, I was able to attend the premiere of this work in Donaueschingen. I remember that after the event ended and I was outside the hall, yet I felt as though the music were still going on inside my head. I felt as though I was still seated in the sound box that had been built within the hall, and that gave me a sensation of being inside the head of the protagonist, Fräulein Else. It was a strange feeling; experiencing something so unreal as if it were real. The illusion of being inside the head of Fräulein Else or inside the house of *FAMA* was very strong.

The sound box (Figure 1) is designed in such a way that all sides, as well as the top, can be completely opened and closed. The sound box has two surfaces, the inner surface and outer surface. One surface is covered with a metallic material, which is reflective and acts as a natural amplifier. The other side uses substances that absorb or filter the sound.
Figure 1: The Sound Box

(Photo: LIMIT architects)

The sound box, which acts as a metaphor for the house of FAMA as well as Fräulein Else’s head, provides different possibilities for filtering sound, and musicians grouped in various combinations surround it. The musicians change their positions and groupings with each scene. The variation of the surface makes it possible for the audience to perceive alterations in the projection of the sound source. In other words, the use of the sound box provides a changing listening experience to the audience. Furrer’s description of *FAMA* as a listening theater relates to the fact that we are involved in music, which demands the audience to listen. The use of the sound box in itself demands a focused listening from the audience, and yet I would like to propose that Furrer’s description of his work as an *Hörtheater* has a deeper meaning, one which can be traced back to his use of the FAMA myth and the story of Fräulein Else.
FAMA is the Roman Goddess of rumor who lives in a secluded place between earth and heaven. In this place, she is able to hear and see everything happening on earth. The name means Fame in Latin and is derived from the Latin verb *feri*, which means, “to speak”.

In Metamorphoses XII, Ovid describes FAMA as follows:

There is a place at the center of the World, between the zones of earth, sea, and sky, at the boundary of the three worlds. From here, whatever exists is seen, however far away, and every voice reaches listening ears. Rumor lives there, choosing a house for herself on a high mountain summit, adding innumerable entrances, a thousand openings, and no doors to bar the threshold. It is open night and day: and is all of sounding bronze. All rustles with noise, echoes voices, and repeats what is heard. There is no peace within: no silence anywhere. Yet there is no clamor, only the subdued murmur of voices, like the waves of the sea, if you hear them far off, or like the sound of distant thunder when Jupiter makes the dark clouds rumble.

Crowds fill the hallways: a fickle populace comes and goes, and, mingling truth randomly with fiction, a thousand rumors wander, and confused words circulate. Of these, some fill idle ears with chatter, others carry tales, and the author adds something new to what is heard. Here is Credulity; here is rash Error, empty Delight, and alarming Fear, sudden Sedition, and Murmurings of doubtful origin. Rumor herself sees everything that happens in the heavens, throughout the ocean, and on land, and inquires about everything on earth. (Ovid 2000, 39 – 63).

In Furrer’s listening theatre *FAMA*, the story of FAMA is framed by the story of Fräulein Else. The two stories represent two worlds that have little in common, at least on the surface level, and yet function together in Furrer’s work. I believe that the two stories fit together because they both share a central concept, which acts as a bridge between these two worlds, and that is deception.

Schnitzler’s novel *Fräulein Else* is a monodrama based on the story of Else, a teenage girl from an upper class Jewish family in Vienna. While on holiday with her aunt, she receives a telegram that changes her life. The telegram is from her mother, and it indirectly forces her into prostitution (Schnitzler 1961, 345). Else learns from the telegram that her father is once again
having financial problems and could be arrested if he does not raise the money he owes within a few days. In a letter that Else had written to her mother a few days before the telegram, she had mentioned that their family friend Mr. von Dorsday was having holidays at the same hotel as Else. Her mother asks Else to talk to Dorsday for help. Dorsday agrees to help Else’s father, but on the condition that Fräulein Else should get naked for him. This shocks Else, who had viewed Dorsday as not only a family friend but also a father figure. But Else’s love for her father puts her in a situation where she would sell her precious body in order to save her family and her father from financial ruin.

The novel is set around the turn of the last century, a time when prostitution was taboo, as it is today in most societies. As such, for Else to go into prostitution would be like committing suicide, just as seeing her father go to jail would be fatal for her. She finds herself in a vulnerable position, an impossible situation. On the one hand, she would dearly love to help her father, but on the other hand, she would also dearly love to have the liberty to choose what she does with her body, and not just to be seen as a sex symbol, which would be the case with Dorsday.

The behavior of Mr. Dorsday as both a family friend and a Jewish man confuses Else with regard to her Jewish culture, and forces her to question who she really is. Is Dorsday’s view of her as sex symbol the way a Jewish man would look at all women? Is that all she amounts to? Surely this can’t be true, she reasons; Jewish men respect the bodies of women, which she understands as the notion of tzniut (Hebrew for modesty or privacy); her body is an important part of who she is, both as a member of a society with a particular culture, and as an individual within society as a whole. In contrast, Dorsday’s behavior is something she might have expected
from a non-Jewish man (Rose 2008, 213). What role does this kind of behavior play in her culture?

The question of identity pushes Else to a new state of *Dasein* (existence), where she starts to reflect on who she really is and what desires she has as an individual. She says to herself, “Ah, wie hübsch ist es, so nackt im Zimmer auf und abzuspazieren. Bin ich wirklich so schön wie im Spiegel? Ach, kommen sie doch näher, schönes Fräulein. Ich will Ihre blutroten Lippen küssen. Ich will ihre Brüste an meine Brüste pressen. Wie schade, daß das Glas zwischen uns ist, das kalte Glas.”¹ (Schnitzler 1961, 365). In this scene, often called the mirror scene (on which Furrer bases his sixth scene), Else directs her thoughts for the first time toward herself. At this moment, she sounds as if a third person is talking to her. It is as though she has removed herself from her body. She has metaphorically killed Else, and her body is all that is left.

If a body is nothing without a soul, while Dorsday can have the pleasure of her naked body, he will never have her soul—this must be one of Else’s thoughts as she decides what to do next. Else decides with determination, that she will help her father and present herself to Dorsday, but at the same time, she would like to expose the darker side of the society, by presenting herself not only to Dorsday but also to everyone seated in the hall as Dorsday listens to a piano recital. Else’s decision works as a critique of her family for having put her in such a situation, but also a rebuttal to Dorsday who can be seen as a symbol of a cultured society.

A contemporary of Ovid, Publius Vergilius Maro, also known as Virgil, describes FAMA as a house of fame, built on ice - ice being a substance that changes over time (Chaucer 2010). On the other hand, Ovid describes it as an empty house or box, in which lies resonate. A house is a symbol of seclusion, but also a place where one feels secure, or even *unheimlich* (uncanny). It

¹ “Ah, it’s so nice to parade back and forth naked in the mirror. Am I really as beautiful as I look in the mirror? Come closer, Fräulein Else. I want to kiss your blood-red lips. I want to press your breasts against my breasts. It’s too bad that this glass is between us, this cold glass.”(Watt 2002, 149)
is a small representation of a society we all hope for. Similarly, all her life Else had been trained to live a cultured life. She was made to believe that a cultured life is the only good way of living. She trusted her family and her society to be there for her, and she felt protected around them. And yet, the very same people whom she trusted and who made her feel secure betrayed her trust, for their own benefit.

In the writings of Gadda, who was very critical of politics even though he was not politically active, fragmentation and incoherent language could be easily seen as one of the ways in which he tries to show the multiplicity of the disintegrated world we live in today. The compositional techniques used by Furrer in *FAMA*, which I will discuss below, also place emphasis on fragmentation; particularly in the way he has distributed the text from all the sources mentioned above. The majority of the text comes from *Fräulein Else*, and it consists of various fragments from the novel. The other fragmented text comes from the already mentioned sources, supporting the excerpts from the novel *Fräulein Else*. Furrer never uses the fragments from *Fräulein Else* in combination with texts from other sources within a single scene, however.

The entire text from the myth of FAMA is also never used in the whole work. Furrer does not distort the myth: instead he provides the basis upon which we are supposed to understand the myth. The story of the myth, which is always present in the listener’s mind because of the title of the work, is used as a resonating chamber for the story of Else.

4. Scenes

The text from all the sources is distributed as follows:

No. I
Text: Lucretius and unknown source, scored for 8 voices, narrator and ensemble.

No. II
Scored for ensemble.

No. III
Text: Schnitzler’s Fräulein Else, scored for narrator and ensemble.

No. IV
Text: Gadda’s La meccanica, scored for 8 voices, and ensemble.

No. V
Text: Schnitzler’s Fräulein Else, scored for narrator and ensemble

No. VI
Text: Schnitzler’s Fräulein Else, scored for narrator and contrabass flute.

No. VII
Scored for mobile voices and instruments.

No. VIII
Text: Schnitzler’s Fräulein Else, scored for ensemble and narrator.

5. Compositional Techniques

Furrer’s music places a special emphasis on the ideas of conflict and intensity, both in the vertical and horizontal dimensions of the music. The social instability often present as a theme in Furrer’s works, such as in Invocation (Furrer 2003) and FAMA, can also be observed in his compositional techniques, in which the following five aspects play central roles:
1. Consonance versus Dissonance

Variation in intensity was often the main source of drive behind the dramatic structure of Western classical music before the 20th century, and, indeed, in most works in the 20th century as well. Tension and relaxation, harshness and smoothness of timbre, increases and decreases in velocity, complexity and simplicity of rhythm, and density of voices or musical layers all contributed to the perceptual definition of dissonance and consonance for the listener. While these principles exist in almost every work, each composer, and indeed each work, sets its own rules for defining the idea of consonance versus dissonance, and so does Furrer in *FAMA*.

1. Consonance versus Dissonance

I would like us to reconsider the concept of dissonance versus consonance beyond its traditional association with harmony in Western classical music. As an example, the cluster has been viewed as noise for some theorists, and noise in turn viewed as something unmusical. That was the approach of most of the theorists who chose to focus their efforts on understanding tonally-based music, where a different kind of pitch relation works, and controls the way we choose to understand what is perceptually correct or not. The cluster presents an interesting problem, for while it can be considered noise or effect when sounded on the lower register of the
piano (Example 1a), in the higher register, it easily becomes clear that it could also be part of a specific harmony or spectrum (Example 1b). Examples 1a and 1b give a strong sense of C as a center pitch. On the one hand, we have C that sounds consonant because of the inner structural relationship that is close to that of a harmonic spectrum,\(^2\) while on the other hand we have a C that sounds distorted because of the inner complexity in pitch relationships that result from displacing the higher harmonics of C. The cluster contains a high level of complexity that is often difficult to understand within our normal system of analyzing tonal music. As such, many theorists were forced or tempted to disregard the cluster as mere noise or effect rather than part of a possible harmony, just like they disregarded Geräusch (noise or air sounds) as not part of music or musical material, simply because it contains a high level of complexity that did not fit the concept and rules of analyzing music (tonal music).

*Example 1a: Lower Cluster*

\(^2\) A harmonic spectrum is a spectrum with harmonics whose frequencies are whole number multiples of the fundamental frequency.
Example 1b: Higher Cluster

Traditional conceptions of analyzing music (that is to say, tonal music) would certainly be inappropriate in analyzing music that is mostly based on sounds that can be classified as *Geräusch*. Most of the extended instrumental techniques used by Furrer in his music might be classified as *Geräusch* (noise), yet the same principles of dissonance versus consonance can also be perceived. Dissonance and consonance relate not only to the harmonic relationships but also to the level of perceptual complexity associated with each musical moment and each gestalt. This is not only characteristic of Furrer’s music but of most 21st century music. According to Jaana Utriainen, in her article on gestalt psychological music analysis, a gestalt is an impression of wholeness that results from the cohesion of multiple parts. Kramer (1978) defines a musical moment as a self-contained (quasi-) independent section, set off from other sections by discontinuities.
Example 2: FAMA, scene II, bars 9–16
Example 2: continued
Gestalt and Musical Moment

The use of gestalts in *FAMA* can be observed in bar 11 (Example 2), while bars 9–10 and 13–16 show what I understand as a musical moment. These latter bars (9–10, 13–16) present a different kind of music that is homogeneous and sustains energy throughout the section, compared to the energy of the gestalt (bar 11), which is more concentrated and much shorter. A musical moment can also incorporate a series of smaller gestalts that can help spread and sustain the musical intensity for longer sections. The gestalt in bar 11, which looks to be somewhat repeated, carries an explosive energy that disrupts the continuity of the musical moment (bars 9–10). Because of its relative complexity, compared to the music before and after, this explosive gestalt is perceived in this particular situation as dissonance that is resolved in bars 13–16. Thus, the resolution that I am talking about is not related to pitch but to energy or intensity.

The excerpt that I am describing here as a musical moment (bars 13–16 in particular), shows what I perceive as a cluster. The use of such close intervals results in what is called *beating* in the field of acoustics. However, what we perceive is not really a clash—rather the pitches seem to blend together as one sound. This results from the combination of instruments that blend well together reinforced by the register used in the clarinets, which overlap with the timbre of the trumpets, but more importantly Furrer’s use of just intonation, a method of tuning based on the intervals of the harmonic series. And as such, we perceive these pitches as overtones of a very low fundamental.

Within this musical moment (bars 13–16), we also perceive different layers of music that add to the richness of this excerpt. I perceive two musical layers that have underlying sub-layers.
1. **Layer**
   
a. Clarinet + bass clarinet, trumpet 1 + 2, trombone 1 + 2, accordion + clarinet, bass clarinet + French horn
b. Bass flute (air sounds) + contrabass
c. Percussion (cymbal tremolo, with timpani as a resonating chamber) + bowed vibraphone.

2. **Layer**
   
a. Violin 1

The second layer I will not describe any further, other than to say that it seems to be taking a foreground position, in a sense that it attracts our perceptual attention by virtue of being the only layer that is constantly active within a rather static background. This however, does not mean that the second layer is more important than the first layer. The first layer, which I have further divided into 3 sub-layers according to the function of each musical element, provides the background. The sub-layer “b” provides what I call *triggers*, which initiate the start of the sound and signal the end of the sound. These triggers also exist in other levels of structural hierarchy in Furrer’s work and will be discussed later. Sub-layer “a” is really an amplification of the sub-layer “c.” The extended instrumental techniques (bars 13 + 15) used to produce the sounds played by the percussionist provide the foundation of the first layer and, indeed, of this musical moment.

In this excerpt, the use of extended instrumental techniques does not solely play the role of creating effects; the techniques are the very foundation of this musical excerpt, and indeed of the whole work. If the techniques are used well, they can create the same sensation of
dissonance versus consonance that we experience in tonal music. The musical element seen in
the contrabass (bars 10 and 16), which as I have mentioned acts as a signal for a change or an
end of this musical moment, provides a good example where we experience one sound that does
not change in terms of pitch, but through the use of extended instrumental technique we perceive
a sound changing from consonant to dissonant. The player is instructed to make a transition
from a somewhat close-to-the-bridge position to playing as close as possible to the bridge. The
pressure of the bow plays a very important role in terms of the resulting sound, which can range
from a very rich sound with a band of high overtones (depending on the string, as the lower
strings will have richer overtones), to a very airy sound with little or no specific pitch. A strong
sensibility to the sound and a good control over playing are demanded from the performer,
playing at a position where each little variation can have a strong influence on the outcome.

The use of extended instrumental techniques provides another level of classifying the
instruments for orchestration. The extended instrumental techniques force the composer to think
beyond the instrument, and focus more on the sound and the properties of the sound, rather than
of the instrument itself. A string player, playing on the bridge, using extreme flautando (very
light bow pressure), will produce a sound similar to air sounds from wind instruments, especially
flute. While our ear will perceive this sound as an air sound (Geräusch), it will still be able to
perceive it as less direct than when we have woodwinds or brass instruments producing air
sounds. This means that even air sounds with complex pitch context, or even with no pitch
content at all, can be perceived according to different levels of intensities. This can be used to
define a non-pitch based sound as dissonant or consonant. The instrumental combination and the
way it is used will contribute to the classification of sound as dissonant or consonant.
2. Block form

Block form is a term borrowed from Chaya Czernowin\(^3\) (Czernowin 2011), which I use to describe the way Furrer approaches compositional material and the way he builds form, as it will be seen in Scene I, which will be analyzed later. Block form consists of sequences of contrasting smaller musical moments, grouped in blocks (Example 3), each block often lasting between 1 to 6 bars and moving rather quickly. This contrast generates energy, which drives the music forward. By “contrast” I don’t necessarily mean a complete change of music in the traditional sense, but rather it could be a change that happens within one musical moment or one large section.

The similarity between the blocks determines the intensity with which we are to perceive them in a sequence; i.e., whether as one large musical moment or as small, separate musical segments. A strong sense of similarity could be provided by parallel inner structures or instrumental timbres, but often it is provided by the classification of sound (as I have mentioned in the example above), where air sounds and extreme flautando playing on the bridge in the strings will be classified as belonging to one sound family. The term sound family is taken from Lachenmann’s classification of sound, which is modeled from Pierre Schaeffer’s categories of sound.\(^4\)

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\(^3\)“Block form” is a term used by many composers today. It is a term that I first heard from Czernowin, but that does not mean that Czernowin coined the term. I have been unable to find the origins of the term. As a concept, the term can be traced back to the music of Vivaldi and many other earlier composers.

\(^4\)For a detailed reading on the idea of sound categories, the reader can refer to Schaeffer’s “Treatise on Musical Objects”, 1966.
Example 3: FAMA, scene I, bars 95–102
Example 3: continued
3. Filter

The addition and reduction of instruments, as well as musical layers (example 11), including the use of sounds from different sound families, can increase or decrease the level of complexity both on the vertical and horizontal dimension of the music. The First and Sixth Scenes provide examples of the use of filter, the most obvious being the reduction of instruments, from a large ensemble (First Scene) to a contrabass flute and narrator (Sixth Scene). Within these scenes, we also find different examples of filtering, from one block to another (Example 3), and within each block, either in terms of voice density, timbre, or complexity/simplicity of musical elements within the block.

Another form of filtering used in this work is the use of the sound box. Closing the sound box completely with musicians surrounding the sound box filters certain partials of the sound, which makes the listener perceive the sound as far away, while closing the sound box completely with the metal surface on the inside, and musicians inside the sound box, as seen in the Sixth Scene, will provide a very intimate sound experience for the listener.

4. Trigger

Example 4 shows a fixed gestalt that is characterized by a descending glissando. Though on paper, we have a descending quasi-chromatic scale in the winds, the resulting effect is a glissando—due to its speed, and also the actual glissando played by strings. This descending glissando is initiated by a very loud attack and often completed by another attack. The gestalt appears at different moments of the piece (example 6) with different strengths, which is achieved through the use of filter (example 9). The function of these explosive gestalts is often to trigger something new. It has the similar function as the caesura.
Example 4: FAMA, scene I, gestalt–trigger, bars 11–15
5. Loops

There are moments where a gestalt is repeated. (One should, however, be careful with the use of the word repeat, as Furrer always makes sure that while roughly 80 percent of the gestalt is repeated, 20 percent is new material; or the material is shifted; or has another independent process that provides a sense of continuity rather than repetition.) Sometimes one hears elements with independent loop cycles on each element of the gestalt, providing an illusion of development within a repetition. The use of independent loop cycles can be seen between the piano and flute voice in example 10 (bars 144–147). While the piano has a loop of eight eighth notes, the flute is having a parallel loop of five eighth notes. The resulting effect is similar to phase shifting technique often associated with early minimal music.

6. Analysis

My analysis will focus on the First Scene, but I will also discuss some of the aspects found in the Sixth Scene, which are also important in the understanding of FAMA as a whole. These scenes are the two main pillars of the work, and they define the global dramatic structure of FAMA—the reduction of the external world (figure 2) from the whole ensemble to just contrabass flute wisely directs the listener’s focus to Fräulein Else (Furrer 2006). I believe that this is the purpose of the whole work, which forces the listener to reflect on his own identity through the character of Else. I will elaborate on this in my conclusion. The Sixth Scene, which corresponds to the mirror scene from Arthur Schnitzler’s novel, marks the climax of this work.
The first scene acts as an overture to *FAMA*, in a sense that it presents all the musical material that appears in the subsequent scenes, all at the same time.

Figure 2: Instrumental reduction from scene I to scene VI

Scene One starts with an explosive block of music that is dominated by a pulse of very fast 32nd notes, which is later dissolved by a written out *ritardando* (bars 203 - 211 in example 5) that only becomes audible towards the end of the scene. This *ritardando* culminates in big chords that bring an end to the First Scene. This reduction of pace or quasi-*ritardando* defines the global shape of the dramaturgy in this scene, but also gives direction to the otherwise static form that Furrer uses. Furrer employs a block form for this scene—based on the unpredictable psychological state of Fräulein Else—and he alternates stable and unstable blocks of music that do not necessarily aim for development or transformation. By “stable,” I mean that we have moments where the gestalt seems to reappear unchanged. The gestalt observed in scene I
between bar 14 – 15, which I call trigger, reappears in bars 25–26 and 64–65 (example 6), with slight changes, but still recognizable as belonging to one family.

Example 5: FAMA, scene I, moments of measured ritardando

Stable Music Blocks

The reappearance of the gestalt (example 6) presents the impression of a block of music that has a fixed recognizable shape, and as such, I have labeled this as “Stable Music Block.” The gestalt shown in Example 4 is built out of a tam-tam attack that is reinforced by fast random attacks on glasses. Its decay is both directly amplified (by tremolo on the tam-tam), and indirectly amplified through the use of the ensemble. Even though the harmonies played by the ensemble are not necessarily part of the tam-tam spectra, they simulate a filtering of the partials of the tam-tam. Underneath this, we have a sub-layer of a descending glissando played by strings, providing inner energy and shape to the tam-tam decay. Woodwinds playing a descending octatonic scale (Example 7), from which the harmonies played by the ensemble originate, support the glissando.
Example 6: *FAMA*, scene I, gestalt (G) appears at different moments of this scene.
Example 7: two octatonic scales a minor second apart

Example 7 shows the structure behind the choice of a starting pitch for each woodwind instrument playing a descending octatonic scale, and Furrer uses the same structure to build a harmony for this gestalt (Example 8). The only exception between the chord and the corresponding octatonic scale is D-natural and A-flat. The pitch in brackets (Example 8) is omitted in the score. Rotations of augmented fourths and perfect fifths are the byproduct of the process mentioned above.

Even though we perceive the gestalt as one unity, deconstructing its different elements is important, as this makes it possible to recognize the gestalt even when it is manipulated. The deconstruction of these musical elements also makes it possible to understand the hierarchy within the gestalt. The huge number of instruments contributing towards the glissando or quasi-glissando (in the form of a descending octatonic scale) places a certain weight on the way we perceive this musical element within the gestalt (example 4), and the fact that this is the only
active element in the gestalt perceptually places the glissando in the foreground. In other words, even though all the elements are perceptually and virtually present, filtering the other musical elements, by reducing the number of instruments assigned to them and their activity, has made one element shine ahead of the others, in this case glissando. The filter can be applied to any of the musical elements within the gestalt.

Example 8: harmony based on the octatonic scale

Example 9 shows the same gestalt with the filter applied to the glissando. In bars 90–91, Furrer use directional instruments (brass) with the dynamic level of forte, to carry the harmony. Meanwhile, the glissando is given to non-directional instruments (flutes, clarinets) playing in their weakest register. Jeffrey Hass defines direct sound as follows: “The sound waves that reach the listener’s ears directly from the sound source are referred to as direct sound.” (Hass, 2004). Marc-André Dalbavie uses the same definition to categorize the orchestral instruments as directional or non-directional. Instruments such as trumpets and trombones without a mute will be categorized as directional instruments, while instruments such as flutes and French horns will
be non-directional as the listener only receives the reflection of the horn sound and not a direct sound from the horn. There are of course many other aspects, which are vital in classifying a sound as directional or non-directional. For the purpose of this paper, it is only important to note that the intensity of the sound is the most important and a deciding factor in classifying the instruments or sounds.

The crescendo, which is played by brass and accordion, takes the foreground. This crescendo is terminated by a loud attack on a very high register of the piano. It must be noted that the register at which the piano is playing its last note of bar 90, combined with the loud dynamic of the attack, changes the perceptual character of the sound into a purely percussive sound. The glissando is virtually there, but perceptually, it has been almost completely filtered out. That concept is even clearer in bars 108–110 (example 9). The positioning of the piano’s attack at the end of the gestalt presents a situation where we hear the resonance before the attack, and this gives the illusion of a reverse version of the gestalt (G) we perceived in Example 4, where the attack came before the resonance. I will call this a *variant of a gestalt* (henceforth abbreviated VG). Example 10 presents another manipulated version of G, which is a *variant of a variant* (henceforth abbreviated VVG). VVG has all the manipulations found in VG, with another independent layer that provides a sense of continuity within a loop. Whenever a filter has been applied on the glissando, a loop is used (Example 9). Unlike VG, where the loop was applied on the gestalt as a whole, the loop in VVG is applied on a micro level, with each musical element having its own loop.
Example 9: FAMA, scene I, variant of gestalt (VG)
Example 10 shows a superimposition of mobile structures and independent fixed loop cycles, as seen in the flute and piano voice. The mobile structures provide a character of continuity within an otherwise fixed music. In this example (Example 10), two musical elements from our gestalt (G) have been almost completely filtered out, and those are the glissando and attacks. The resonance of the attack has taken the foreground, and the mobile structures applied to it draw the listener’s attention in such a way that even the fixed loops (flute and piano) start to project continuity rather than fixed musical blocks. VVG often provides a bridge between stable and unstable blocks of music.

Unstable blocks

These are musical moments that are centered on mobile structures rather than fixed structures, both on the horizontal and vertical dimensions. “Mobile structures” refer to moments where we have independent musical elements superimposed upon each other. This results in moments with fuzzy textures rather than a fixed shape, which we observed within the G. The gestalt focused on one fixed structure and shape of the whole that always appears the same, while the musical moments always present similar musical material, but each musical element has its own independent music process (Example 11). The result is that we perceive textures that are continuously changing in a given space (unstable music blocks), without forming any identifiable single gesture. This I call a “sound field.” FAMA alternates between different versions of stable and unstable blocks.
Example 10: FAMA, scene I, variant of a variant gestalt (VVG)
The beginning of the piece (Example 11) shows 4 different musical elements (ML) that return in different forms throughout the piece. ML 1 is the most important element in this excerpt and the rest of the elements can be rearranged in any order. The elements were identified based on their functions within this excerpt. Even though this section is loud and dense, the loud dynamic, high register and penetrating nature of the crotales brings ML 1 to the foreground. The crotales have a long resonance and can accumulate energy if rapid quick strokes are used. The rapid fast attacks, which in this case are masked by long resonances of the instrument, are reinforced by the piano. The high register of the piano lacks the richness and resonance of the crotales but brings across the sharpness of the attacks, which is why the piano is perceived as having a supporting role.
Example 11: *FAMA*, scene I, musical elements (ML), bars 1 – 4.
The piano alternates roughly black and white keys, while the two crotales carry out an irregular or fragmented group of cells complimenting each other, which consist of a looped octatonic-like scale (Example 12).

Example 12: Octatonic-like scale

The alternation of major and minor seconds, characteristic of an octatonic scale, is still present, but instead of always keeping the same upward direction for both intervals of major and minor seconds, Furrer introduces up and downward motion within the alternation of major and minor second (Example 13). This hints at a chromatic scale that comes out of the octatonic scale. The example below can also be read as two chromatic scales running parallel to each other, starting a major second apart.
Example 13: two chromatic scales a major second apart.

The overlapping resonances of the crotales give an overall illusion of an ascending glissando within an upward and downward motion, which is the opposite of the glissando illusion we got from the woodwinds in Example 6. In general, the downward glissando is only used for the gestalt (stable music blocks), while Furrer employs an upward glissando for all the musical moments (unstable music blocks). The concept of up- and-down fluctuation of the resonance in ML 1 is even clearer in ML 2. But before I discuss ML 2, I will first turn our attention to the rhythm of ML 1. The principle of alternation between variability and steadiness, already observed between gestalt and musical moments, is once again observed in the organization of rhythm. ML 1 presents a series of irregularly grouped cells, separated by a single 32nd rest. While the 2nd percussionist presents a loop with a random output of values 1 through 8, the 1st percussionist seems to present instead a structured sequence of the same values. Figure 3 presents a sequence of rhythmic cells from bars 1–13, taken from percussion 1, where different levels of symmetries can be observed. With the exception of the first and last cell, the graph can be divided into two identical halves, giving an illusion of a mirror. The rhythmic cells from bars 20–24 once again give the same image of a mirror.
The appearance of ML 1 at different moments of the piece, with exactly the same structure, presents a kind of reflection over time. These reappearances are often filtered. The filter that we observe in Example 11 presents another important aspect of ML 1, that of regularity versus irregularity. At the beginning, the crotales present a regular rapid pulse (bars 1 – 13). This regularity is slightly lost when ML 1 reappears a few bars later (bars 16 – 19), this time with a filter.

ML 2 presents shadow-like glissandi going up and down, reminiscent of the fluctuations observed in ML 1. The jump of a major 7th comes from the scale already presented in ML 1(example 13). Furrer is using a very high register in the strings, where the distance between the intervals is very small, and I believe it is for this reason that he changed the intervals from a minor 2nd to a major 7th (Example 14); i.e., so that the performer can have enough space to
execute an audible harmonic glissando. In Example 14, the pitches with a star above are allocated to singers.

Example 14: octatonic-like scale with inverted minor seconds to major sevenths

The rhythm of ML 2 is also presented in two voices, in which a mobile voice is running parallel to a fixed voice. I have labeled the singers as voice 1, while the strings are voice 2. As we observed in ML 1, the first voice is structured, while the second voice presents a random output of values 1 through 4. The rhythm in ML 1 was detected by sounding 32nds, and the rhythm in ML 2 is revealed by unsounded septuplets. The rhythm of the first voice consists of a fixed group of seven rhythmic cells, which are as follows: 6-1-4-3-2-4-1-6. This group is echoed 3 times within the first 13 bars.
Example 15: FAMA, scene I, ML 3 (attack plus decay), bar 2 and bar 31

ML 3 (Example 15) explores further the concept of attack and decay (quasi-glissando), which, as seen earlier, are the building blocks of ML 1. Contrabassoon and 1st trombone make up the first voice (attack), while first flute and oboe (quasi-glissando) comprise the second voice. Both voices are synchronized, and unsounded quintuplets determine the rhythm. ML 3 uses a random loop, outputting values 1 through 6. The subsequent appearances of ML 3 provide an illusion of a transition from irregularity to regularity, forming a slightly slow pulse, as if someone is breathing underneath all the complexity and density found in Scene 1, particularly the beginning of this scene.

All of these musical elements are supported by a sustained chord, which is constructed from the octatonic scale already presented in G (example 8). The choice of pitches for the chord is based on a fixed loop, which alternates between an augmented fourth and a perfect fourth. This chord also appears in its inversion, which results in alternating augmented fourth and perfect fifth (Example 16). The same chord structure is used for both gestalt and musical moments—having said that, musical moments are often allocated augmented fourth plus perfect
fourth, while the gestalt uses augmented fourth plus perfect fifth. Example 16 shows 12 chromatic transpositions of both types of this chord (original + inversion). Each chord is followed by its inversion, starting with the same first two pitches. It is also interesting to note that every other pitch of the first chord, indicated with white square note heads, spells out the root notes of the first six chords, while the others make up the second half of the chord sequence.

Example 16: chromatic transpositions of the chord alternating the augmented fourth and perfect fifth.

Harmony

The chords shown in Example 16 are presented both in their original and inverted forms, which could also be perceived as an artificial representation of a mirror, and as such, can be considered as having the same root, as indicated by the brackets above pairs of chords. This is important for understanding the rough representation of the harmonic progression of bars 1–65.
(Example 17). The upper 3 staves present chords at some important moments of the piece within the first 65 bars, while the lowest staff presents the suggested roots for the chords above.

Example 17: FAMA, scene I, reduced version of the first 65 bars (harmony).

Example 17 shows the chord progression up to the point where the written *ritardando* is clearly introduced for the first time in the piece. Furrer uses G (bars 64–65) as a trigger to signal something new—in this case, the introduction of the *ritardando*. The chords in Example 16 have a group of similar notes appearing unchanged, even when the chords are transposed: for example, chord 1 (pitches: B–F–B-flat–E) also appears in chords 2, 3, 4, 5 and 6. What is important is the octave in which they appear, which defines the transposition. When this is taken into consideration, as is the case in Example 17, an interesting structure of a glissando/chromatic—which we have already observed in the analysis of both the gestalt and musical moment—shines through. Example 18 shows once again an examples taken from a musical moment.
Example 18: chromatic transposition of a fixed pitch cell (octatonic-like scale).

The strong emphasis on the chromatic scale that is associated with ML 1 (which I relate to the glissando, as explained earlier) is dissolved each time it appears. In the example shown below, starting in bar 102 the loop (eleven 32nd notes) shifts a chromatic step upwards, and is applied to each pitch combined with the fast change of register, resulting in a chromatic illusion. It is perhaps analogous to the illusion or deception we observed from the story of Fräulein Else. The idea of fragmentation—present in the novel, in the distribution of words in Furrer’s *FAMA*, as well as the form of the first scene—is even more present in Example 19.

Example 19: FAMA, scene I, chromatic illusion, bars 102 -104.
The last part of the piece (bars 224–241) is characterized by a big written-out *ritardando* that is played by the whole ensemble, with each instrument once again playing a descending chromatic scale. This now acts as another trigger that signals the end of the first scene. The piece ends with heavy chords (bars 242–245) that, while complimenting the beginning in terms of density, now create the opposite in terms of speed. At the beginning we had fast rapid attacks on crotales, which were almost like using a tremolo to sustain the sound for longer sections. The ensemble, which had independent musical elements supporting the crotales, provided a cloud of sound, which was only connected by the space in which all of the musical elements were sounding. The end presents this cloud of sound as one single unity. They now not only blend with one single musical element, which is a descending glissando—but also, it is almost as if the independent glissandi controlled by the *ritardando* slowly shift until they synchronize into a single sound, that being the final chord (Example 20).

Example 20: FAMA, scene I, final chord, bar 242

The last two chords of the piece conclude the chromatic projection observed in Example 17. Here, we witnessed traces of chromatic glissando on the global form as well as on the
Because of the rapid changes happening on the micro level of the piece, it would not be fruitful to analyze each sub-segment. Listening to the music, one gets the feeling that this is not the way the music functions. Furrer focuses on sound fields, and within these fields one gets textures that are constantly active on a micro level. This activity is not meant to develop towards anything, and yet on the global level it does generate form. This is perhaps similar to the movement of pointillism in painting, and reminds me of works by Seurat. Pointillism is a form of painting in which tiny dots of primary colors are used to generate secondary colors (Malyon 2007). These points have independent structures that have their own meaning on the micro level, yet when viewed from a distance they produce a completely different image, one that is impossible to relate to the patterns we perceive from up close.
Figure 4: Form of FAMA, scene I

<table>
<thead>
<tr>
<th>Sections</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
<th>VIII</th>
<th>IX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars</td>
<td>1-26</td>
<td>27-37</td>
<td>38-135</td>
<td>136-158</td>
<td>159-202</td>
<td>203-211</td>
<td>212-223</td>
<td>224-241</td>
<td>242-245</td>
</tr>
<tr>
<td>Events</td>
<td>Dominated by fast pulse of 32nds with the crotales as the instrument in the foreground.</td>
<td>Quasi an orchestral crescendo. The sections of the orchestra are added one by one to ML 1.</td>
<td>Arpeggio-like gesture on the piano, supported by an upward arpeggio on the strings playing pizzicato dominates this section. Introduces the written rit.</td>
<td>The irregularity of ML 4, slowly dissolve into a regular pulse.</td>
<td>String's upward arpeggio together with the arpeggio like gesture on the piano plays an important role in this section.</td>
<td>Whole ensemble plays the written out rit., with each instrument starting at different points.</td>
<td>Both ML 1 + ML 4 dissolve into a regular steady pulse. Piano gesture + pizzicato are prominent.</td>
<td>Whole ensemble plays a written out ritardando together with a descending chromatic (quasi-glissando).</td>
<td>Big, heavy chords played by the whole ensemble. This is more like a codetta.</td>
</tr>
</tbody>
</table>

It is the character of sound and the level of textural density that most define these sound fields. In some textures, the presence of a specific instrument shines through, penetrating the sound as a whole. The beginning (bars 1–24) serves as a good example, where crotales dominate the sound field, and as such the crotales, despite not really following any recognizable line that could give any sense of direction, characterizes this whole section. This section is closed by a gestalt in bars 25–26. The next big section emphasizes the arpeggio-like gesture played by piano (Example 19), supported by pizzicato strings. It is notable that the piano was used to support the
crotales in the first section, so that while these consecutive sections have little in common that would project a structural direction from section I to section III (Figure 4), the color of the piano provides a perceptual transition from one sound field to the next. Although the piano takes the foreground role, coming from the background role it played in the first section, it does not present any clear directional shape. This piano gesture is continuously interrupted by the introduction of the written *ritardando* that gains energy with each appearance, until this gesture is almost completely lost. Figure 4 summarizes the important moments that help shape the dramatic character of the piece.

7. Conclusion

Most people who know the musical world of Beat Furrer will observe that the musical material used in *FAMA* is also present in his other works, yet I would argue that the use of the musical material in this work is most closely related to its subject matter.

The first scene, which uses the idea of a glissando as its foundation, can perhaps be traced back to the psychological state of Else. This scene not only presents the musical material to be used in other scenes but it also introduces the listener to the protagonist’s world. The first scene begins with her having just received the shocking news from Dorsday. Else is confused, she finds herself shifting in and out of different states of *Dasein*:

1. Being within a society and part of the society (social norms).

2. Being an individual within her society.

3. Confronting how others perceive her existence within her society.
Metaphorically speaking, Else finds herself drifting between reality (the outside world) and fantasy (inside her head). In musical terms, such a shift from one point to another might be represented by a glissando. The thoughts surrounding Else, as she searches for a way forward, literally destroy her. The novel ends with Else taking Veronal, which she hopes will send her to her last sleep, and free her from her demons. When Else finally presents herself naked in front of everyone (include her relatives) in the room where they were all listening to a piano recital, her relatives try to talk some sense to her, but she is already under the effects of the Veronal, and shifts between a conscious and an unconscious state, which results in fragmented sentences from Else.

One finds the glissando being manipulated through the filter, which once again results in a kind of fragmented glissando. What I mean by this is that, while we can perceive the association to glissando through the analysis, perceptually, the glissando has been distorted to a point almost beyond recognition (Example 19). The behavior of Else is something that her parents and relatives would have never thought; in other words, they are experiencing another person through Else’s body. This shift between the state of conscious (reality) and unconscious (dreamland), is musically presented to the listener by the way in which Furrer brings in and out his musical material to the musical surface, with each musical moment appearing without any clear relationship with the musical element before and after (block form).

The unstructured, irregular structures (Example 15) versus structured, symmetric, (Figure 2) rhythmic cells, as seen in the First Scene, could be perceived as the musical realization of the outside world (reality) and the inner world (dreamlike) of the protagonist. The outside world (family and social culture) presents a very structured world, where everything and everyone has
his or her own place (cultured society). While on the other hand, Else’s inner world is full of confusion and chaos, or rather very complex problems; nothing makes sense any more for her. The superimposition of many musical layers (Example 11) underlines the level of complexity inside her head.

The sound field that begins the piece puts a listener in a sound space where different kinds of music resonate at the same time. The music creates a space in which we as listeners get a feeling of, or perhaps understand what is going on in the head of, the protagonist at certain moments of the piece. The First Scene is a good example of this. The music does not try to interpret the text; instead, it provides the space in which we are to understand the drama and complexities that Else is going through. Furrer’s music, just like Wagner’s, is a continuation of the presentation of the character, especially the psychological state. The ensemble creates a space in which we are to understand the story of Else, just like the story of Else acts a reference to the story of FAMA.

The First Scene also foreshadows the Sixth Scene, the so-called mirror scene. The symmetric rhythmic cells (Figure 2), as well as the chords grouped in pairs (Example 16) showing original and inversion, can be seen as a form of reflection. The mirror is an object that provides the person looking at it a moment of reflection, not only physical reflection but also inner reflection. The mirror presents both the past and future, all at the same time. Through the mirror, the person is able to see where she is coming from, but more important where she will be in the future. In other words, the mirror provides us with a moment to question our own identity. FAMA becomes a mirror before which its listeners can reflect.

As already discussed, FAMA is a house of rumor, where information is passed along. But is the information still the truth, or a distorted truth? The presentation of a glissando that is then
distorted, even if it is still recognizable as the same material, and comes back near the end (bars 224 -241) as a different glissando, reminds us of the children’s game known as “Telephone.” One person whispers a message to another, which is then passed through a line of people until the last player announces the message to the entire group. The message presented by the last player is most likely a distorted version of the original message.

When *FAMA* was composed in 2004, the Freedom Party had just gotten into Austrian parliament, thanks to strong showings during the elections held in 2000. In 2004, Jörg Haider, who was then the leader of the Freedom Party, was elected to be the governor of Carinthia. Haider was in favor of extreme policies (often associated with Nazis, whom he once praised as having had a good governing system), especially in dealing with immigration problems. He was known to be very critical of the Austrian immigration system, at one point proclaiming: “The social order of Islam is opposed to our Western values. Human rights and democracy are as incompatible with the Muslim religious doctrine as is the equality of women. In Islam, the individual and his free will count for nothing; faith and religious struggle—jihad, the holy war—for everything” (Merkel and Weinberg 2003, 84). Haider’s wish to remove every trace of Slovene language from Carinthia is well documented. According to him, Carinthia belongs to Austria, and as such everyone living in it should speak German. While it is true that the area now called Carinthia is within the boarders of Austria, the Southern part of the area was originally occupied mainly by Slovene people, and because of the promised economic support and retention of the Slovene culture, the majority of the Slovene-speaking people living in that part of Carinthia voted for the area to be under Austrian governance.5

5 In 1920, the then newly-reformed state of Slovenes (including Croats and Serbs) and Austria signed an agreement now known as the Carinthian Plebiscite (Kärntner Volksabstimmung). For more information on
Furrer insists that his work is a “listening theatre.” Is he referring only to the great music listening experience that FAMA presents to its listeners, or is he also trying to warn listeners (Austrian society) to be cautious and question the values that make us who we are as a society?

While iconic artworks such as sculpture, poetry or musical composition do not really change from the first time they are produced, their meaning might change from one generation to the next as a result of social changes. Certain themes may become more important than others from generation to generation. This is why it is important to define the environment in which we want to examine the artwork, either in its historic content and the intention of the artist at the time of creating, or as a critic with a modern eye. In my opinion it is best to combine the two. If artworks are taken as metaphors, they can easily be relevant to the modern times, not only as museum pieces but as something that we can learn from and shape our own era.

Furrer often uses less new musical material, rather focusing on recycling material, which projects “newness” because of the different ways in which it is used in each work. The core of the material, however, still presents traces of the past. The exact repeat of Scene II as Scene VII in FAMA points towards history repeating itself, and the use of the myth highlights the connection that we still have with the past: while we might be living in totally different situations than previous generations, the core of the problems faced by those people still exist in our own societies.

the history of Carinthian the reader can refer to an article by Tereza Smejkalova “Slovenian minority in Austria”.
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(Accessed September 3, 2013)


Portfolio

1. *Cry out* is written for viola, with oboe, marimba and piano. It was first performed at the Takefu International Music Festival 2009.

2. *Shades of Words* is written for narrator and seven musicians. Rachel Calloway and Talea Ensemble first performed it in April 9, 2011, at the Italian Academy in New York City.

3. *Bells die out* was composed in 2013, for a large ensemble. It was first performed in April 13, 2013 at the DiMenna Center for Classical Music in New York City.
Andile Khumalo

Cry Out

For viola with oboe, marimba and piano

[2009]

Commissioned by Takefu Music festival (Japan)
Legend

Voice

[ch] This sound should sound as close as possible to the Styrofoam sound.

General

Sustain the sound until the end of the line.

Exponential crescendo.

Oboe

Air sound.

Multiphonics, based on the written pitch or with the indicated pitches as one of the strongest partials of the multiphonics.
Trill. When the trilling pitch is not indicated, the trilling pitch is always a minor second up.

Double trill.

4 different sizes of woodblocks, from high to low.
2 rubber mallets.

Viola

Arco norm. arco normal
Flaut. Flautando
Extr. Flaut. Extreme flautando
Ord. ordinario
S.P. sul ponticello
Extr. S.P. Extreme sul ponticello
S.T. sul tasto

Left hand half pressure, between Harmonic and normal finger pressure.
Cry Out

Andile Khumalo
Shades of Words

Andile Khumalo

2011
Transposed score

Talalg Ensemble

Written for
Scoring

Violoncello
Viola
Violin
Piano
Percussion (marimba, bass drum, xylophone, thread mallet)

BB Clarinet
Alto Fule
Narator (female voice)
Poems by Alexandra Zelman-Doring

The ink sores sting.
Ink sores sting.

They heal and I open them again.
For you, for us, for later,
when that Will be,
when these now leaked letters Answer,
more patient and gentler than our others,
Whoever they then are.
It's March, time to drown the pen - it floats........
...
My hands are tender as a blind man's teeth,
And my lips burning as his bread.
I pace this room up and into Dawn,
sitting working...
working the requiem,
Dipped over the pen,
Sheathed away in shadow,
my crescent back bending and ... unbending.

You bless my feet like a last meal,
Kiss each crest in the dark.
...

I have thrown down each restless sleep
That could have caused my brassy spirit Rest.
I am pacing the pale breadth
Of the page like a sleepwalker,
Reckless and thirsty -

But I don't know, I might be eavesdropping
On the greatest hush that ever quelled
The sleepless, and I might have guessed
How the blown - down doors
Open to the dark enclaves, the frail enormity,
Gusted out, ...
the ...
the ... heart.
...

I'm ill with small gesture, it hurts to say little.
The ink sores sting.
They heal and I open them again.
For you, for us, for later,
when that Will be,
when these now leaked letters Answer,
more patient and gentler than our others,
Whoever they then are.
It's March, time to drown the pen - it floats.

Around me the season gets small, and dim And we, but
that's my fault; I've only been here a small while My life, and
have seen Shadows of Words Build up the sky: a
taut breadth of slow verse; And lately, saw a humming
hand in the woods - You!
Don't let the helve cool
Don't tire, and please
Don't let me rest.
Andile Khumalo

Bells die out
For ensemble

[2013]
Written for

Wet Ink Ensemble

Score in C
Instrumentation

Flute [piccolo]
Oboe
Clarinet

Horn
Trumpet [with straight and harmony mute]
Trombone [with straight mute]

Percussion
  Marimba
  Wood blocks [5 different sizes from high to low]
  Tam-tam
  Bass drum
  Guiro

Piano [with bass drum stick]

2 Violins
Viola
Cello
Contrabass
Bells die out

Andile Khumalo
\( J = 64 \)