

Walter Zimmermann
Morton Feldman, the iconoclast
Trio (1980)

“Do we think Varèse is now something to dissect? Are we making ready the test tubes? Remember, there was no funeral. He escaped.”

From Morton Feldman's "Essays" Edited by Walter Zimmermann

The Old Testament dispute between Moses and Aaron about conveying truth through images or without them is at the center of Morton Feldman's aesthetics.

Morton Feldman calls into question the idea of the composer, the craftsman who must constantly prove that he is practicing his profession in a meaningful way, who has forgotten to ask how much senselessness, meaninglessness this craft of composing has dragged along with it through the centuries. Feldman frees music from such an imposed will. Feldman's great contribution to the twentieth century was to liberate sounds from the will of the composer: the will to subject them to an idea, to make them submit to a dramatic flow of expression, to make them stand for something that they do not want. How would Feldman know what the sounds want? His life's work was to find out.

Sitting at the steam-ironing machine in his father's drycleaning business, Feldman was spotted by Lukas Foss, who wanted to bring him out of it with the help of a scholarship. But already at an early age Feldman showed a revulsion for what is called professionalism. He practiced another profession in order to be free with his sounds. It was in this period, while he was still working in the business, that he created his first works, which he called "Projections". What was being projected? What was different? The sheet of paper on which notes are noted - as a mark of a centuries' old convention - as the composer's most important point of reference, was no longer used as a space of unambiguous conventions, but as a space free of all conventions. He wanted to use a graphic score, which was not even a system but merely an arrangement of squares, rectangles and geometric shapes, to suggest something like a fictitious musical space - hints of freedom, of having time. The performer was therefore asked, in total contrast to the usual practice, not to read something off the paper, but to project sounds onto the paper, which were to be so sparse that they did not fill up the space on the paper, but merely suggested it.

For Feldman, it was always important to only suggest an available space. Projecting into the space did not mean overloading it in its available size, but, rather, always letting it exist as a space of permissiveness and thus one that suggests freedom. This is of course a challenge to the performer's instinct for self-expression, and so the quality of a musician in Feldman's work is not shown in aspects of virtuosity or invention, but in aspects such as brevity of formulation, which views the sounds from the standpoint of silence and not as the displacement of other sounds. Asceticism, transparency - these are all phenomena that, in the century of expressionism, have now been painted over by the insufferable fusion of commerce and artistry among the so-called "young savages" (*Junge Wilden*). The risk that, with this fad, a phenomenon will finally vanish, namely the phenomenon of transparency of expression, of giving oneself time, of having time, of "hurrying slowly" (*Festina Lente*), seems to be shown with total clarity again in Morton Feldman's music. It is not least due to these (other) realities of artistic expression that

he has become a kind of guilty conscience in relation to the caged sounds, as well as in relation to our recent past.

In these first pieces of the "Projections" he thus tested out the sounds' freedom by simply allowing chromatically stable chords, with no tonal anchoring in any direction, to sound out. The chromatic field, which had been through a tough phase with the devaluation of tonal functions leading towards the total chromaticism of Schönberg, is the start and end point of Feldman's harmonic thinking, and he was able to explore it in these early pieces in chords beginning from the sound of the piano. The piano was the most important instrument for Morton Feldman, as its fading sound-production, both in reality and as a metaphor, stands for the fading away of the values of this world. These fading chords, struck at the boundary between silence and the perceptible, detached themselves from each other and could thus be related to each other again, since no chord seemed to point toward the next one, nor did the next recall the previous. This ability to form a completely stable, distinct world with each chord was the fascinating thing about Feldman's music from the very beginning. He felt his way towards this world through the free spaces made available in the "Projections" pieces. He was able to explore it without having to commit himself, and it was precisely this experimentation that was the theme and center of his first compositions. But what does it mean to be a composer who is engaged in the pondering of chords, listening to them and allowing himself to be guided solely by their world, the world of quiet sound, of the material that one works with and not the idea one imposes on it? This relation to material also recalls how Feldman's family worked with fabrics, as he himself continued to work with them, choosing garments consciously but without making a fetish out of anything. This attentiveness to material has shaped his whole life. We will come later to his great love of the nomadic carpets of Asia Minor and his deep knowledge in that field.

The material, the sounds take center stage, the ideas dissolve. New thoughts arise, but only in retrospect, and the contemplation of, the listening to the sounds that Feldman plays on the piano, offer him numerous associations with materials, with colors, with patterns, but without – and this is very important – without intending these associations. They are told to him by the sounds. This is the decisive difference between the mindset of a composer practicing a craft and that of a sound inventor who allows the subtle worlds he has entered to tell him something new.

An important point in the development of Feldman's aesthetic, and one that should not be underestimated in his overall oeuvre, was his friendship with many visual artists from the 1950s onward. He was friends with Marc Rothko, Philipp Guston, Rauschenberg, Pollock and many others. The emergence of the abstract expressionists in the late 1940s and early 1950s gave him the courage for his radical approach of perceiving sounds as spatial objects and not as structurally time-bound.

Barnett Newman was one of the spokesmen of this group, which radically broke with the European understanding of pictorial content, and the abstract was understood in an almost religious Old Testament way: "Thou shalt not make unto thee any graven image." Exposing oneself existentially to the pictorial space became the object of painting in general: the feeling of sublimity, of being overwhelmed by a color, and so letting the tones resonate. Rothko's radiant paintings envelop us like a cloud of glowing colors,

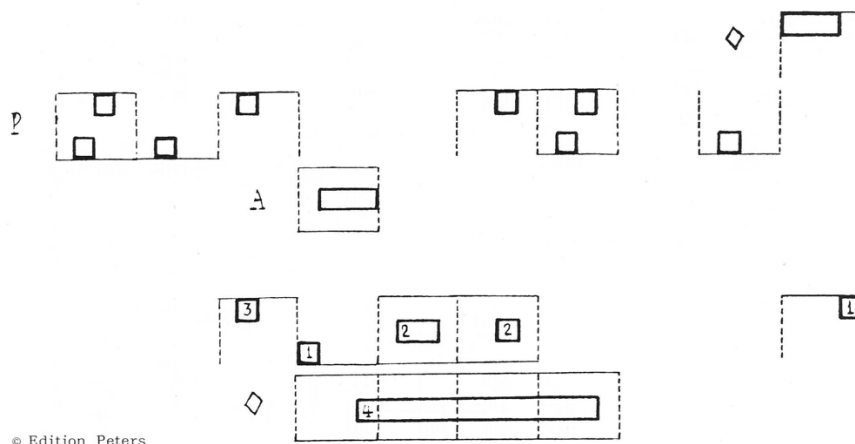
conveying a feeling of floating that no other painter of the time was able to achieve. Newman, the more rooted, emphasizes the vertical, challenging the direct line between man and God, exposing himself to nothingness, to emptiness.

All this returning of these painters to the foundational experience of non-interference with pictorial content was a decisive influence on Morton Feldman.

This background of friendships, firm anchors that give one the courage to establish an aesthetic that is consciously different than the one that had hitherto been passed down by European music history, must be borne in mind to understand Feldman's distinctiveness.

An iconoclast, smashing the images of all that is European – many of his statements go back to these fundamental differences in consciousness between Europe and America. He plays these two cultural currents off against each other to the point of vehemence, often overlooking that this specific New York art movement was a turn against Europe and so also dependent on the European art of the early 20th century and in this respect cannot be separated from Europe, but, rather, it can be a remedy for the "cul de sac" situation here.

Morton Feldman's music can be a remedy for situations with no way out. It creates space in this cultural constriction, releases the ideas and unburdens the sounds.



Ex.1 Projection 4 for violin and piano (1951)

Projections 4 for violin and piano from 1951 is a good example of these first attempts of Morton Feldman. Indeed, when playing it, one feels liberated from notation's obligation to realize sounds in a precisely prescribed time pulse. Time is no longer counted out to you, it floats before you, it flows. The "ear's attention" is thus focused entirely on the sequence of sounds that follow one another. The player can choose his sound consciously and calmly, and should do nothing other than choose a sound. In the violin part there are three systems running in parallel. The upper one refers to harmonics, the middle to pizzicato sounds and the lower one to arco sounds. The time units, which are separated from each other by boxes with dashed lines – each box having four ticks – move at a tempo of a quarter = 72, the human pulse. The boxes switch back and forth freely between the different playing instructions without any rigidity. The piano has two systems, the lower system referring to the muted keys that prepare the resonances for the upper system; the numbers in the boxes refer to the number of tones,

and the position of the small bars within the boxes indicates the high, middle and low ranges, which alternate in an unforced way. The unforced nature of playing these pieces is refreshing. A unity between performer and sound seems possible. This clear, transparent picture, written in 1950, stands out as a welcome exception among the abundant graphic scores of the past 30 years.

In the next phase, Feldman began to work with the traditional notation system again, first approaching chords that had been freely chosen from the chromatic field and set next to each other without specific duration, which also invite the musician to play quietly and listen to the fading of the sound. Each chord creates its own world, autonomously detaching and distinguishing itself from the others, and so entering into a genuine interplay of relationships. (In the way that people are able to live together optimally when they have a high degree of inner independence from each other). Thus all of Feldman's scores seem coherent in themselves, although they are harmonically inscrutable, a juxtaposition of apparently unrelated intervals sounded out chromatically. It is precisely this anonymous, relationless quality that creates relationship and cohesion. Feldman has the art of achieving the highest degree of anonymity, of inconspicuousness, of gestural unobtrusiveness. In this way, he approaches the nature of sound without wanting to.

For the Durations series, it is enough to use this phenomenon of duration, of the duration until fading, the length of a breath, the breathing-length of a chord, in various instrumental combinations, in order to provide material on which the listener can use his ear directly – without intermediaries, without symbols, without signs, without meaning. Feldman entrusts his music solely to the listener's ear: to perceive how music means duration, needs duration, is able to move freely in time for the exact duration appropriate to the respective sound constellation. Giving the music the appropriate durations depends entirely on the performer's sensitivity. For this very reason, these pieces are no child's play, even if they may appear easy to play – to the contrary, they require the utmost concentration on the moment when the player must precisely listen in order to know how much duration a sound needs. Ex.2: Piano Piece (For Philip Guston) (1963)

PIANO PIECE (TO PHILIP GUSTON)

EXTREMELY SOFT. 4-64-68. *with Feld*

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In the next phase, Feldman cautiously began setting boundaries to these initially free durations, began to prescribe durations. His progression from graphic notation via pitch notation to duration notation is an extremely slow one and resulted from his experience with the piano as the most contemporary instrument, as he himself described it. Increasingly, he dared to give his sounds more subtle forms. Now the art was to introduce certain durations and repetitions of sound sequences as unobtrusively as possible, so that this anonymity and unobtrusiveness, once found, was not lost.



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Ex.3: Extensions 3 for piano (1952)

Extensions 3 is a wonderful example of the art achieved. In Extensions 3, a concreteness is achieved, again through this designation of durations, but it does not step out of anonymity, and that is the art of these pieces, that they so assuredly walk the line between clarity and unobtrusiveness. Tiny interchanged cells of sound-connections appear, but at the moment they become too foregrounded they disappear again, are replaced, erased by other, brief cells. Each new cell erases memory of the old ones.

It is truly wonderful to follow how, for example, repetitions of notes two octaves above each other are released, how they are brought back out of their anchoring, how dotted

quavers as pulse generators come into conflict with non-dotted quavers as pulse generators. How the duple subdivision of a bar is brought out of the pendulum swing by a sudden triple subdivision. This piece Extensions 3 already contains much of what can be observed in today's Feldman. Anyone in our times who still has ears for this subtle music must consciously maintain them amidst all the meaningless thundering. The decision to play Feldman's music in pianissimo throughout is not the clever mark of a marketing strategist, but the clear insight that only at this lower limit of sound can the most subtle stirrings of aural capacity be engaged, which have been driven out in current everyday music by its mindless regularity. Feldman's music is certainly esoteric and elitist, but not because it wanted to be so, but because it wanted to preserve something that the upheaval of the past century threatened to destroy. There are very few forte passages like the one at the end of Extensions 3 or in the completely new piano trio, which will be discussed later. In this one-and-a-half-hour piano trio, there is a single fortissimo passage, which should not be thought of as capricious or as a "wake-up" moment, but, rather, leaves an unanswered question. The forte passages are jarring. That is all.

Jarring elements are needed to give the music the anonymity already mentioned, behind which the composer is not hiding, but which the composer can relate to as a listener, in a way that is not possible in the usual approach to composition, in which the composer first plays out his ideas, then recognizes himself and then also, hopefully, scares himself. Feldman is able to love his music and be in love with it because, without being or becoming a narcissist, he kept it apart from himself while writing, worked with the material at a respectful distance, respected it like a partner and did not appropriate it, make it his property. And so this piece of music becomes the property of many since it was never just the composer's property, since the listener is not forced to follow the emotional curve of an unmistakably unique destiny laid out before him.

Now one could certainly say that this steady insistence on quiet, slowly fading sounds also has an underlying emotion. In that case, one ought to investigate where Feldman professed that his music has some message. And here we come to a central concept in Feldman's thinking: the metaphor. He does not express grief, as one might initially assume, but rather forms the metaphor of grief and dissolves it at the same moment he senses it, another deft move by which he does not identify himself with musical statements.

Pieces dedicated to his friends followed, such as the one for Philipp Guston, and including 'For Frank O'Hara', for the great New York poet and chronicler of the art scene who, like a mentor, held the entire movement of painters, musicians, dancers and poets together. His *Art diary* is one of the most important testimonies to this extremely active period, and his *Lunch Poems* were translated into German by Rolf Dieter Brinkmann. He is increasingly gaining attention here too, and helps us see that a movement is not made by gallery owners alone, as is often assumed, but can be shaped from within, by those directly involved.

The image shows a page of a musical score for the piece 'For Frank O'Hara' by Morton Feldman. The score is arranged in six staves, labeled from top to bottom as FL. (Flute), CL. (Clarinet), PERC. (Percussion), PF. (Piano), VN. (Violin), and VC. (Cello). The flute and clarinet parts feature melodic lines with trills and triplets, marked with measures 170, 175, and 180. The percussion part includes a prominent drum roll (S.D.) and a section marked 'MOLTO fff'. The piano part features a complex, polyphonic texture with many notes. The violin and cello parts have a more sustained, harmonic quality, with markings for 'Pizz.' and 'Arco'.

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Ex.4: For Frank O'Hara for flute, clarinet, percussion, piano, violin, and cello (1973)

Frank O'Hara's writings bear witness to this. He died tragically during a walk in the dunes with his friends, when he was run over by a dune buggy. The piece 'Frank O'Hara', in which a sudden crescendo of the snare drum reminds us of this tragic death, was written to commemorate this friend.

In the midst of the stillness of this work, this drum roll has a power that composers of the expressive school constantly strive for, which is precisely why they rarely succeed.

Biographical moments increasingly appear in Morton Feldman's pieces, so it is something of a surprise that in the piece for Mark Rothko for viola, celesta, percussion and choir, 'Rothko Chapel', such concrete melodies appear, especially in a piece for Rothko, the painter of the sublime, the abstract.

Now, this contradiction between Rothko's floating pictures, pulsating, ethereal colors and the very concrete song of the viola in the midst of a sound tapestry by the polyphonic choir of vocalists seems to me to point more towards the figure of Rothko himself than towards his pictures. He chose suicide, which seems like a frightening consequence of his paintings, when one knows that the colors of his last paintings became increasingly dark, up to the gray-on-black picture he painted shortly before his death.

Rothko Chapel

The image shows a musical score for 'Rothko Chapel' by Morton Feldman. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Soprano (S), Alto (A), Choir (Ch.), Tenor (T), Bass (B), Celesta (Cel.), Percussion (Perc.), and Viola (Via.). The Soprano, Alto, Tenor, and Bass parts are vocal lines with lyrics. The Choir part is a choral line. The Percussion part includes 'Chms.' (chimes) and 'Vibr.' (vibrations). The Celesta part is a celesta line. The Viola part is a viola line. The score includes various musical notations such as dynamics (pppp, mf, f, pp, mp), articulation (accents), and performance instructions (molto, pp, mp). The score is published by Universal Edition (London) Ltd.

Ex.5: Rothko Chapel for soprano, alto, choir, percussion, celesta and viola (1971)

This was followed in the late 1960s by the series of viola pieces, 'The Viola in my Life', which, without wanting to become too programmatic, for Feldman could mean something like personified pain and grief, grief over Schubert's early death, as he once put it, but also grief over the annihilation of Judaism. A grief that made it difficult for him at a personal level to gain a foothold in Germany; his non-expressive music certainly also has a political core, namely the refusal of the iconoclast, the destroyer of images, who had to watch how expression became actualized into aggression and annihilation. At the same time, Morton Feldman developed an aesthetic that is strongly rooted in Jewish thought, above all his demand for imagelessness. In his compositions he always succeeds in achieving this state of suspension, which memorializes nothing and recalls nothing other than what it claims to be, namely to be sound.

This eluding of all imagery, this dissolving away, this refusal to pin anything down, and the at the same time highly developed feeling for the material – this is also a quality of his Judaism. However, one should not go so far as to suspect kabbalistic methods behind the numbers, time signatures, bar sequences or page numbers of his latest scores. Thinking in terms of proportions and sequences of asymmetries and irregularities is certainly not something calculatedly kabbalistic that is reproduced in a serial manner, so to speak, but rather is a highly intuitive balancing of proportions that defy any regularity and therefore any comprehensibility. As a result, it acquires something mysterious, though that is not to say that this mystery is intentional. Perhaps a kind of intuitive Kabbalism after all?

It is indeed rather surprising that relatively clear structures emerged in the pieces from the late '60s. I consider this to be a counter-phase to Feldman's completely free-floating early music. The titles of his pieces increasingly included specific references. For example: 'I Met Heine on the Rue Fürstenberg' or 'Madame Press Died Last Week at Ninety'.

In the late 1960s and early 1970s, he increasingly turned to instrumental configurations such as piano and orchestra, or cello and orchestra. He was fascinated by the confrontation of an individual with the orchestra, but – here once again the iconoclast – he then dissolved the old structure of the soloist in front of the orchestra, instead playing with these relations themselves: foreground–background, unobtrusiveness, the embeddedness of the individual among the many.

He was consequently more interested in dissolving the soloist into the orchestra than in elevating them. These pieces by soloist and orchestra all occur in the intermediate sphere of the foreground–background exchange between orchestra and soloist. Once again, a dissolving of ossified social categories, leaving them in suspension – the suspension of that which cannot be localized – is a further contribution by Feldman to the renewal of music in the late 20th century.

In the 1970s, Morton Feldman's pieces drew attention to his great love: nomadic carpets.



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The expert study of Turkish nomadic carpets, especially those of the Yürük, an Anatolian nomadic people (*yürükmek* = wandering), together with his enthusiasm for contemporary abstract expressionist painting, can be counted as his great passions. Drawing on his own expertise he acquired an impressive collection at auctions and so lived surrounded by the richness of an art that has no single inventor, but rather draws on a great tradition beyond the personal. Nomadism also fascinated him, no doubt due to his specifically Jewish self-awareness. The few things that nomads take with them as a constant object of reference is the kilim, the carpet on which they pray and with which they live – the only localizable reference in their otherwise non-localizable lives.

By studying the Yürüks, he discovered the art of asymmetry, the art of seeing the quality of a carpet in leaving patterns open on one side, in not balancing it out entirely, and thus not making it rigid, but letting it have a life, even on such a small patch of cloth. Feldman once explained to me the well-balanced symmetry of Persian carpets on the one hand and the principle of asymmetry of Turkish nomadic carpets on the other, explaining that Persian carpets are woven in such a way that you can see the whole carpet at every moment, whereas Turkish nomadic carpets are woven in such a way that the finished part moves downwards, i.e. no longer remains visible, and hence what might be controlled by sight is instead transferred to memory. And this makes clear what was fascinating about it for Feldman, namely that the time spent weaving, on the manual work of making a carpet, passes in the same way as time passes when composing. A carpet on which, while you work, you see only what you have just achieved, i.e. the finished piece eludes you – this demands a collective memory that always allows you to keep the overall pattern ready in your mind, and this memory-work also results in asymmetries, because no memory will function as symmetrically as would directly viewing and correcting. It is precisely the non-correction of a pattern once it has been completed that fascinated Morton Feldman.

He did the same when composing, and in the 1970s he cultivated this technique of working from memory "in one piece" by proceeding in a way that is in practice similar to these carpet-weavers.

He would write in ink to prevent what he found from being erased. He would think from moment to moment and thus begin to activate his musical memory, in which moments would reappear that reminded him of the past, revealing a new perspective that in turn aimed to capture the moment. This no longer had anything to do with a rigid ABA form but rather with a metaphor of this form, and here we come back to Morton Feldman's essential term, that of metaphor. This mysterious word 'metaphor' now seems quite clear: it is none other than the vague reminding oneself, the work of memory, of recapturing something past, regardless of whether that means something that is just past at this moment or the collective past. He mentioned, not without an ironic undertone, that his 1977 piece 'Piano' can be seen as a metaphor for a fugue, a fugue in sum, that it constantly brings back into the present something which has just passed. In 'Piano', past structures reappear in various layers; past and present intermingle and permeate each other.

piano

J. circa 63

The first system of the piano piece is written in 2/2 time and marked *ppp*. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and contains several chords and melodic fragments. The bass staff provides a harmonic accompaniment with chords and some moving lines. There are some markings above the treble staff, possibly indicating fingerings or articulation.

The second system continues the piece. It features a treble clef staff and a bass clef staff. The treble staff has a 3/8 time signature, while the bass staff has a 2/2 time signature. The music continues with chords and melodic lines in both hands.

The third system begins with a section labeled 'A:'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a 3/8 time signature, and the bass staff has a 2/2 time signature. The music continues with chords and melodic lines in both hands.

The fourth system continues the piece with two staves: a treble clef staff and a bass clef staff. The treble staff has a 3/8 time signature, and the bass staff has a 2/2 time signature. The music continues with chords and melodic lines in both hands.

*...-j-... In such cases the triplet-values are separated; here $\frac{3}{8}$ plus $\frac{2}{2}$ form the triplet.

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The fifth system begins with a section labeled 'B:'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a 3/8 time signature, and the bass staff has a 2/2 time signature. The music continues with chords and melodic lines in both hands.

The sixth system continues the piece with two staves: a treble clef staff and a bass clef staff. The treble staff has a 3/8 time signature, and the bass staff has a 2/2 time signature. The music continues with chords and melodic lines in both hands.

The seventh system begins with a section labeled 'C:'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a 3/8 time signature, and the bass staff has a 2/2 time signature. The music continues with chords and melodic lines in both hands.

The eighth system continues the piece with two staves: a treble clef staff and a bass clef staff. The treble staff has a 3/8 time signature, and the bass staff has a 2/2 time signature. The music continues with chords and melodic lines in both hands.

The image displays a musical score for a piano piece, labeled 'Ex. 6: Piano (1977)'. The score is organized into three systems, labeled A, B, and C on the left. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a complex, atonal style with various accidentals (sharps, flats, naturals) and dynamic markings. The first system (A) includes a tempo marking '♩ = 120' at the beginning. The second system (B) and third system (C) continue the piece with similar complex notation. The page number '11' is located in the upper right corner of the first system.

Ex.6: Piano (1977)

In this way, memory work in the collective sense coincides with memory work in the personal sense. When Morton Feldman wrote a piece, it also concerned every moment that passes and is recaptured, including the collective moment. He was referring above all to Western civilization with all its aberrations, solidifications and fossilizations.

Metaphors also dissolve things. Feldman's metaphor-making is an iconoclastic technique of breaking up images, of dissolving solidified forms. Formal verities, such as a fugue, once invented, become caricatures at the moment of their reproduction, and so Feldman saw recent Western music history as an army of caricatures that were ultimately able to say no more than the old fairy tale of "The Emperor's New Clothes". Having the courage to say: "He has no clothes on," is what Feldman says. So it is not surprising that the pieces from the late 70s take more time, and no longer pay any heed to the time of the ritual of a concert, indeed they negate it. For time passes as the final moment of freedom that a person can be given. An identity between the written and the lived is what makes these latest works by Feldman so important. Time and life as a unity, the lived day, the lived week, the lived quarter-year. His pieces are diary-like chronicles that ultimately suspend what *chronos* means, namely the linear progression of time, and so capture the moment. The first piece to stand out for its duration of over an hour was the first string quartet, performed by the Kronos Quartet at Studio Beginner in 1982: a ritual of elements that once set in place are constantly disintegrated, and of metamorphoses into new elements, which disintegrate in turn. In other words, a ritual of flowing away, of falling apart, and so also a challenge to the listener not to hold on to anything. In Feldman's most recent pieces, repetitions increasingly appear, which

counteract disintegration. This is also done for the sake of balance, to set fixed points which are, however, constantly abandoned again. He has an unerring sense for repetitions: how many repetitions a structure can bear without getting stuck in the listener's mind, but instead be hinted at in such a way that they vanish again without regret. This art of hinting at connections, never allowing them to emerge so far out of anonymity that they take on too much shape, is one of the novelties of these pieces. This was followed by a duo for violin and piano for John Cage, which was imbued with such surprising concreteness and clarity of form that it can be described as the formally richest of the most recent pieces – a great reference-piece for Cage's 70th birthday, with a biographical concreteness similar to that of the earlier pieces for Rothko and O'Hara. However, this piece reveals a new interest in taking the chromatic field, which was already illuminated in a differentiated way, and differentiating it further. Inspired by the great violinist Zukofsky, Feldman found a way to differentiate the chromatic field without subjecting it to further formalization as Schoenberg once did. Zukofsky's interpretation of Cage's 'Cheap Imitation', for example, shows how he (the only violinist capable of it at the time) was able to combine a Pythagorean approach to pure tuning with the chromatic figures that Cage demanded of him. Morton Feldman was certainly not interested in Zukofsky's Pythagorean tuning in order to pursue formal verities. He is not interested in natural truths. What he was interested in was the leeway that these notation designations permitted. Thus he developed a notation for string instruments that will be familiar from the enharmonic change, for example the usual double sharps and double flats, but which he doesn't employ functionally, but, rather, he wants them to be understood as slight fluctuations at the edge of the intended tone. For a string player, it is at first hard to understand what exactly he means; players tend to be interpret it as an eighth tone or a quarter tone. But that is not what is meant. He is referring to a note that has been pushed to the edge of its identity, but from which nothing is taken away from its identity in the tempered tuning.

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Ex.7: For Violin & Orchestra (1979)

This expansion of the chromatic field is played out in the piece for cello and piano 'Untitled Composition for Cello & Piano'. This piece is just as astonishingly at odds with the other longer pieces, such as the string quartet, as the piece for John Cage was in its richness of form. It is the most vital piece Feldman ever wrote. It crumbles and wavers in the cello's most difficult rhythmic passages and, at 90 minutes, demands the near-impossible from performers.

This also shows the development of something that becomes increasingly important after 'Why Patterns', written in 1978: the differentiation of notation, also in the rhythmic area. Feldman composed with symmetrical "patterns", which he placed asymmetrically. In this way, repetitions are given meaning through their constantly changing position. Three examples of this extended rhythmic notation:



- 1) is what Feldman called a delayed triplet. A triplet rest encloses a symmetrical pattern, divided into 2/3 before and 1/3 after the "pattern"
- 2) asymmetrical repetition through pauses that differ from the smallest rhythmic unit of the pattern
- 3) asymmetrical repetition due to always differently positioned dotting



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Ex.8 Untitled Composition for cello and piano (1981)

The beginning of 'Untitled Composition for Cello & Piano' is an apt example of the expansion of notation in the area of rhythm and harmony. Various forms of the delayed triplet also appear at the beginning of the piece 'Bass clarinet & percussion', written in 1981. This piece is also an example of the independence of the meters, which constantly lead the two musicians apart and then back together again.

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Ex.9: For Bassclarinet & Percussion (1981)

'Triadic Memories', another piece from this period, focuses on the technique of compositional memory-work. Here Morton Feldman uses the transparent sound of the piano to show how musical memory shapes a piece in a direct representation, without self-censorship, of the daily work of writing. On his longest piano piece – Herbert Henck's admirably concentrated interpretation in Studio Beginner lasted over two hours – Feldman remarked laconically: "Probably the biggest butterfly ever captured."

Now, the trio for piano, violin and cello, which was premiered at Studio Beginner, Cologne, on April 15, 1984, by the Clementi Trio will be used to try and show how this discovered technique of composing alongside musical memory, as a result of a continuous encounter with the intrinsic life of sound itself, free from historical constraints, led to this seismograph composer, who, on the wings of the angel of forgetting, founded the music of the next century.

Trio for violin, cello and piano (1980)
Memory seismogram

The analysis is limited to the recording of recurring whole-bar cells, indicated below the bar line. The bars in round brackets repeat a cell only incompletely, by omitting one or two instruments. The constant retrograde insertion of whole bar series is to be observed throughout. A possible explanation for this technique would be that what is heard last is remembered first. The aim is to record how Feldman succeeds in capturing the moment by constantly bringing in the past and dissolving it again. Ultimately, there is a constant circling around 54 cells, almost all of whose elements are presented on the first pages.

Example score p. 60 (with meter inversion)

S. 60 is symptomatic of Feldman's use of polymetric progressions, which, as here in four bars each, with four meters distributed over three instruments, are always related to each other anew. The total duration of the superimpositions is always the same:

Example score p. 62

This is symptomatic of Feldman's recent interest in expanding the notation in order to promote the differentiation of the smallest changes:

$$\begin{aligned} \frac{3}{32} + \frac{3}{16} + \frac{1}{4} + \frac{3}{8} &= \\ \frac{3}{16} + \frac{1}{4} + \frac{3}{8} + \frac{3}{32} &= \\ \frac{1}{4} + \frac{3}{8} + \frac{3}{32} + \frac{3}{16} &\text{ etc.} \end{aligned}$$

(SUMMARY)

This memory seismogram of the trio from 1980 attests in detail how, solely through Morton Feldman's concentration on phenomena that had previously been excluded by ideas, such phenomena began to exist again. This is his great contribution to the music of the past century. He thus remained true to the maxim he once adopted in the 1950s: "set the sounds free"; indeed, he even cultivated it in his astonishing works of later years, in which he challenges the listener's willingness to engage with lengthy pieces in unflagging concentration. These pieces of the last few years develop a musical memory that is turned towards sound, as the example of the trio shows. They create a previously unimagined space of differentiation. The trio revolves around the possibilities of sounding out the chosen instrumentarium to the finest degree, a kind of reclamation of the subtlety lost in the expressionist upheaval of the past century. The focus, the concentration on the material, free from all external ideas, is one of the secrets of Morton Feldman's working method. Notation becomes the most delicate regulation of temporal progression. The interlaced irrational durations of his final compositions are not a remnant of serial technique, but a newly invented way of making possible the finest fluctuations, suspensions, distractions of a pulse which, to introduce a central concept of Feldman's, is used as a metaphor. Forming metaphors allows him to elegantly create a relation to anything, be it general historical or personal history (for example his Jewishness), without directly citing it; indeed, by forming metaphors he

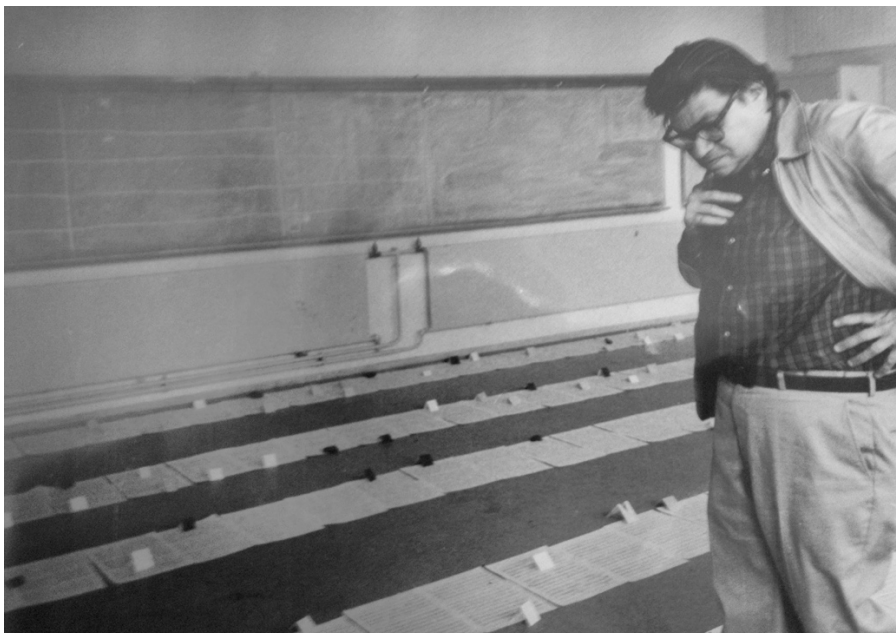
dissolves it. Fading pasts. Thus it is an apt image when he sees himself as a train traveler with his back to the direction of travel, watching the landscape pass by. He looks back without anger or nostalgia, but with concentration, listening to this passing, the essence of which he carries into the future.

Thus Feldman's music and thinking can in the same way teach us to leave aside everything that obscures our direct view of the material and instrument and to approach composing with the utmost concentration, to use notation with differentiation, to orchestrate the material appropriately for the instrument. This means more than the secondary significance that we disparagingly give to this capacity of the ear.

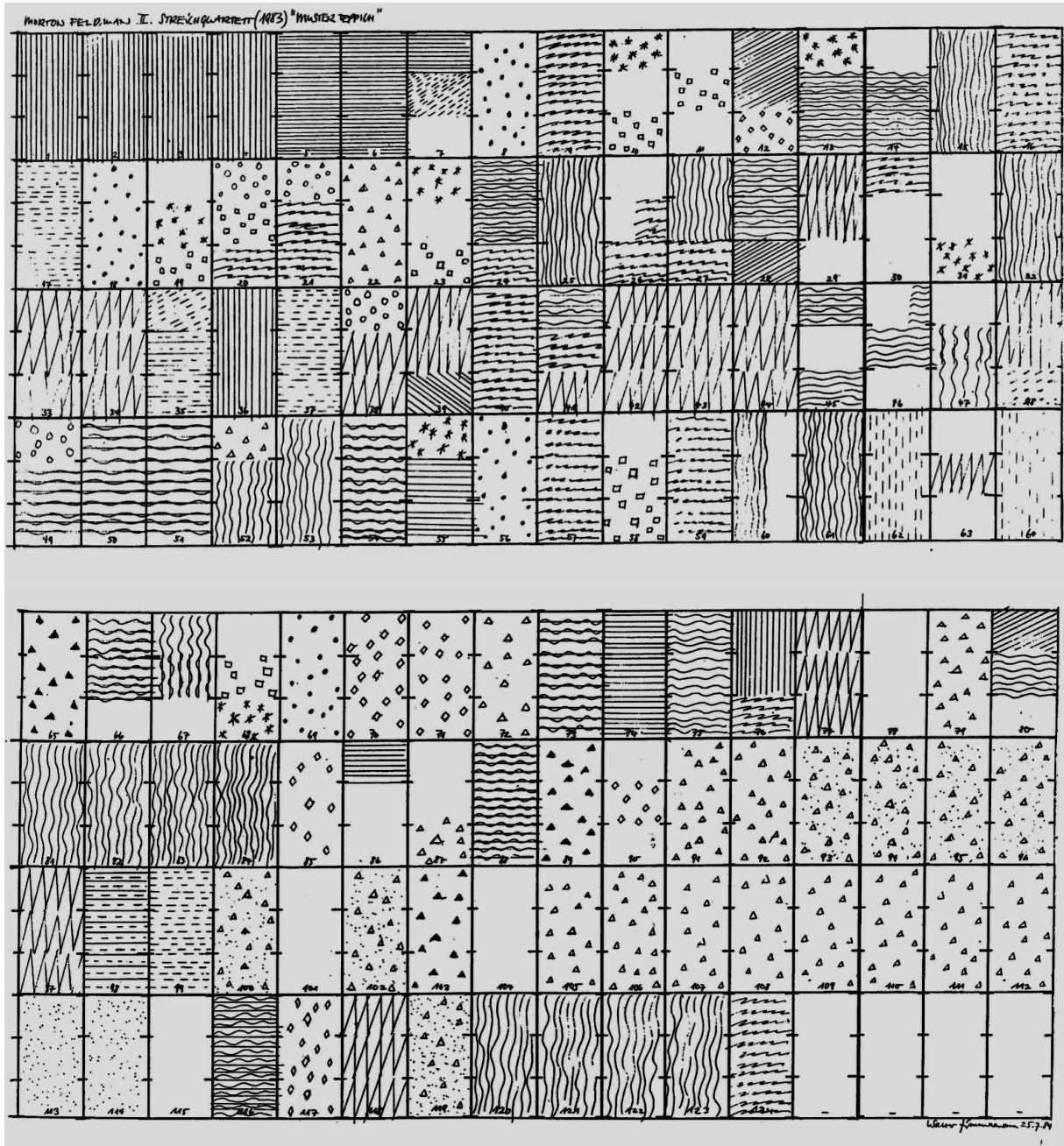
Orchestration here means the art of creating tonal metaphors that elude any potential attachment to ideas. Material, instrument, orchestration – central concepts of Feldman's composing. The aim of all this is to suspend the flow of musical progression, towards "capturing the moment", which gives his music the character of a sound-object, a "time-canvas", as he himself called it.

The four-hour-long second string quartet performed by the Kronos Quartet in a guest concert at the Hessischer Rundfunk at the 1984 Darmstadt Summer Course is certainly the most sublime canvas among recent compositions. Certainly the longest string quartet in history, it conveys a clear impression of what was for Feldman the most elementary process, the reciprocal relation of remembering and forgetting. This time-canvas of the second string quartet shows that the phenomena found in the trio can also be transferred to other, later pieces, and could perhaps reveal something that is typical of Feldman throughout his life and this, we may hope, may emerge through further observation of his works.

Originally published in German in MELOS 4/1984 p.33-75
Translation: Orla Mulholland



Morton Feldman in Darmstadt 1984 during the transcription of the 2nd Stringquartet layed out on the floor, marked with coloured cards resulting in the "Musterteppich" ("pattern carpet") Foto: Peter Hönig



Ex.10 "Musterteppich" drawn from Stringquartet II (1983)

TRIO

MORTON FELDMAN

Die erste Seite birgt mehr Referenz-Elemente als die der 7 Zellen. Kleinste Elemente werden ständig neu "orchestriert"* auftauchen.

* "Orchestrieren" ist ein zentraler Begriff Feldmans, der die immer neue Formulierung durch Neuregistrierung, Stimmtausch etc. meint, mit dem Ziel, den Moment festzuhalten.

The musical score is written on ten staves, organized into three systems. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. Circled numbers 1 through 7 are placed at various points in the score, likely indicating specific structural or referential elements. The dynamics range from *ppp* to *mp*. The score includes markings for *Sord.*, *Pizz.*, and *arco*. The bottom staff of each system contains rhythmic notations such as 1/8, 3/4, 9/16, 5/16, 3/8, 3/32, and 3/16. The notation is dense and characteristic of Feldman's style, with frequent use of slurs and ties.

© des Notenmaterials 1980
Universal Edition (London) Ltd.

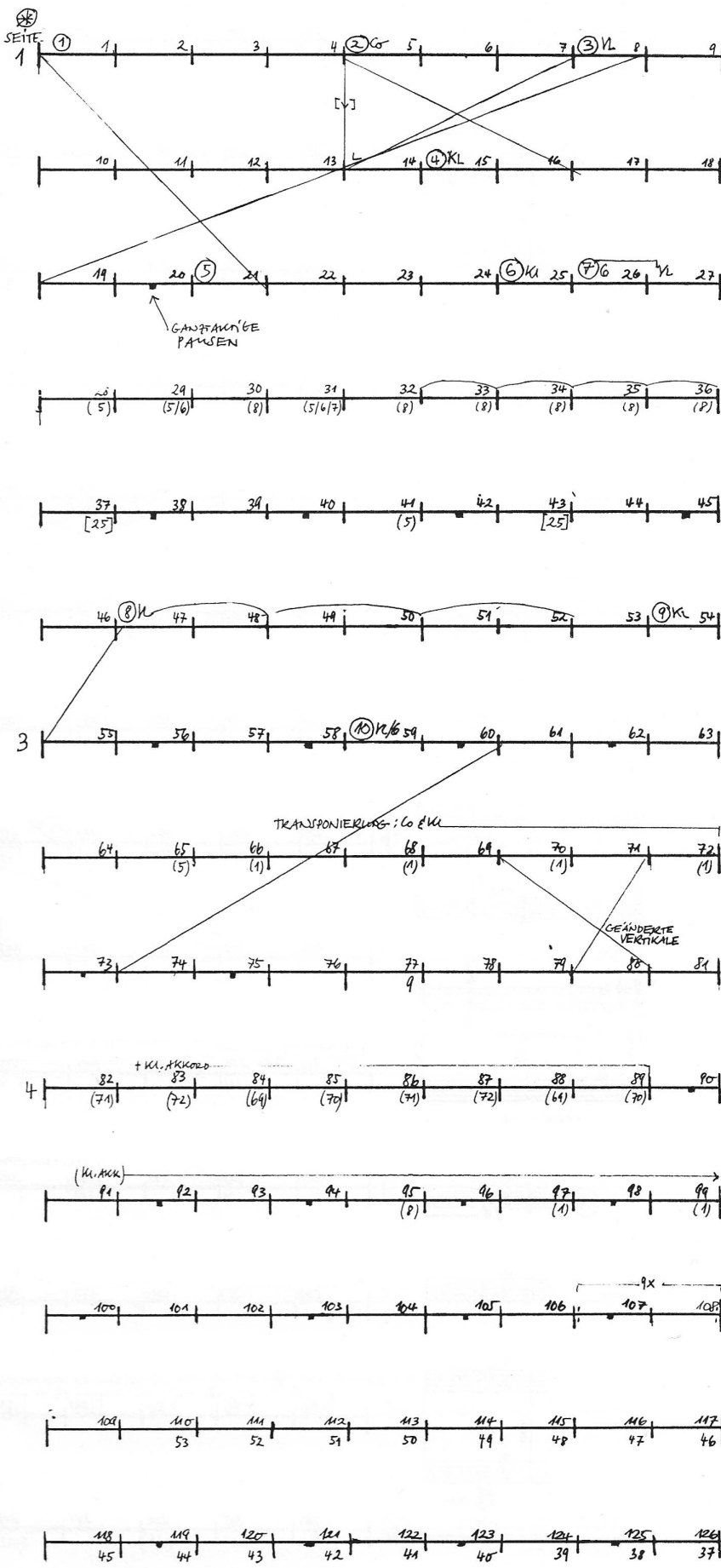
Trio für Violine, Cello und Klavier (1980) Gedächtnis-Seismogramm

Die Analyse beschränkt sich auf die Aufzeichnung wiederkehrender ganztaktiger Zellen, angegeben unter dem Strich. Die Takte in runden Klammern wiederholen eine Zelle nur unvollständig durch Weglassen eines oder zweier Instrumente. Durchgängig zu beobachten wäre die ständige retrograde Einbringung ganzer Taktserien. Eine mögliche Erklärung für diese Technik wäre, daß man das zuletzt Gehörte am ersten erinnert. So soll aufgezeichnet werden, wie es Feldman gelingt, den Moment festzuhalten, indem er ständig Vergangenes hereinholt und wieder auflöst. Letztlich zeigt sich ein stetes Kreisen um 54 Zellen, deren Elemente fast alle auf den ersten Seiten vorgestellt werden.

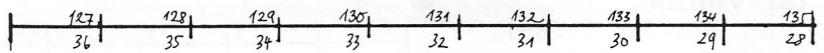
8
Vl
Co

9
Kl
5
32

10
Vl
Co (Pizz.)
6

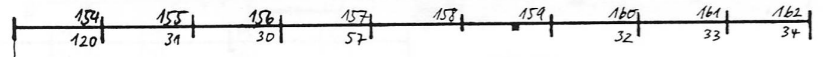
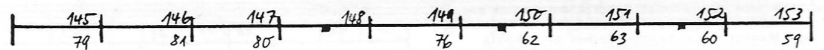
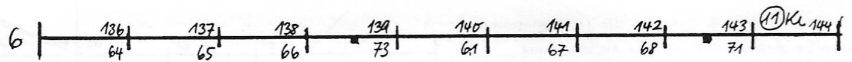


* Jede Seite besteht zunächst aus drei, dann aus vier Akkoladen zu je 9 Takt in ständig variierenden Taktbezeichnungen (z.B. S.1). Die Taktzähler stehen rechts über dem Strich. Das erstmalige Vorstellen einer neuen Zelle wird mit fortlaufenden Nummern im Kreis über dem Strich angezeigt. Linien gehen jeweils vom Anfang (links) des Takts zum entsprechenden Anfang des Bezugstaktes und zeigen an: a) Wiederholung von Zellen oder Elementen meist in variierendem Metrum: ———> : b) Permutationen, Akkordumkehrungen oder andere Akkordregistrierung: -----> Die Linien werden innerhalb einer Seite angezeigt. Dies scheint sinnvoll, da Feldman mit der graphischen Einheit einer Seite als Einheit und Moment von Gegenwart arbeitet. Alle Bezüge, die über eine Seite hinausgehen, werden zur Gedächtnisarbeit und sind unter dem Strich abzulesen (s.o.).



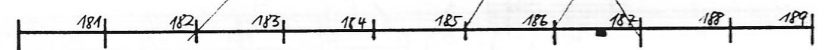
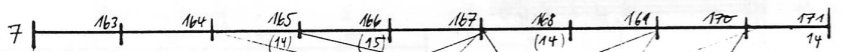
⑪

K1



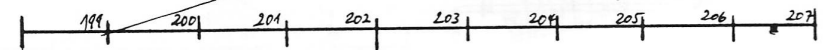
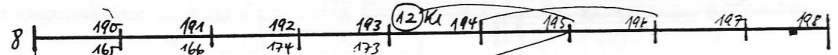
⑫

m.ped. ->

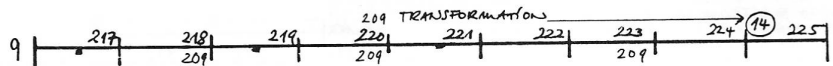
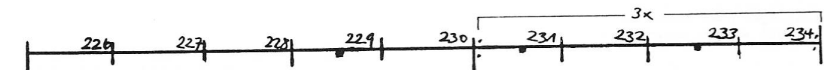


⑬

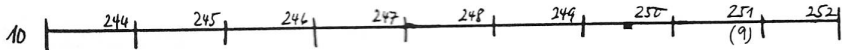
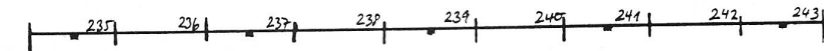
m.ped. ->



⑭

15m



253 254 255 256 257 258 259 260 261

262 263 264 265 266 267 268 269 270

(15)

VL

11 | 271 272 273 274 275 276 277 278 279

238 237 236 239 240 241 242

280 281 282 (20) 283 284 285 286 287 288

230 3x [253] 3x [254] [255] [257] [258]

289 290 291 292 293 294 295 296 297

[253] [254] [255] [255] 3x

(16)

VL

12 | 298 299 300 301 302 303 304 305 306

65 66 151

307 308 309 310 311 312 313 314 315

3x 136 137 138

(17)

VL

316 317 318 319 320 321 322 323 324

135 134 133 132 131 130 129 128 127

Co

13 | 325 326 327 (15) 328 329 330 331 332 333

DESINTEGRATION DES ELEMENTS VL 325 →

(16) 334 335 336 337 338 339 340 341 342

343 344 (17) 345 346 347 348 349 (18) 350 351

(18)

VL

14 | 352 353 354 355 356 357 358 359 360

346

Co

ABHECHSELNDE KOMBINATION DES CO PIZZ. (18) MIT ANDEREN ELEMENTEN →

3x 361 3x 362 3x 363 3x 364 365 366 367 368

370 371 372 373 374 375 376 377 378

(374) (374) 335 356 340 343 (307) (326)

15 | 374 | 380 (320) | 381 | 382 | 383 (3x) | 384 (326) | 385 | 386 (325) | 387

| 388 (3x) | 389 (326) | 390 (3x) | 391 | 392 | 393 | 394 | 395 (3x) | 396 (3x)

AUS ELEMENTEN 361-365

| 397 (3x) | 398 (3x) | 399 (3x) | 400 | 401 (3x) | 402 (3x) | 403 (3x) | 404 (3x) | 405 (3x)

V. GLISS. BEEND. PHAS.

19 Isolierte Zelle

16 | 406 | 407 (3x) | 408 (19) | 409 | 410 | 411 | 412 | 413 | 414

| 415 | 416 | 417 | 418 | 419 | 420 | 421 | 422 | 423

| 424 (3x) | 425 | 426 | 427 | 428 | 429 | 430 (4x) | 431 (5x) | 432

AUS 2 ZELLEN 19 & 18 ISOLIERTE ZELLO-ELEMENTE

20

7. Ansatz: 5f

17 | 433 (3x) | 434 | 435 | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443

"ORCHESTRATION" DER TRAGE 296/297

| 442 | 443 | 444 | 445 | 446 | 447 | 448 | 449 | 450

| 451 | 452 | 453 | 454 (20) | 455 | 456 | 457 | 458 | 459

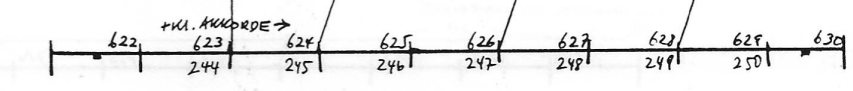
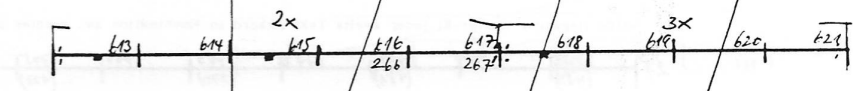
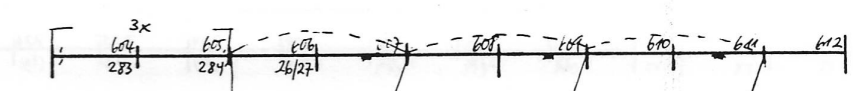
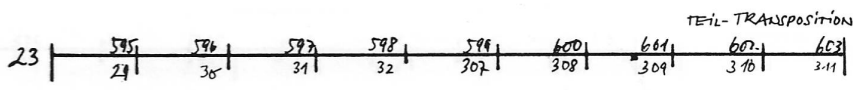
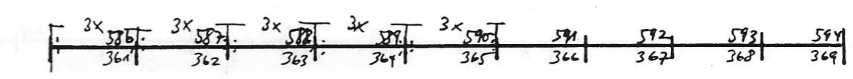
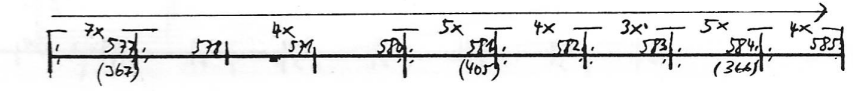
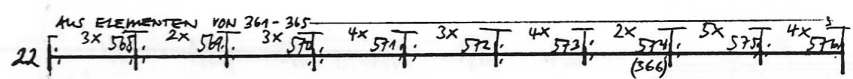
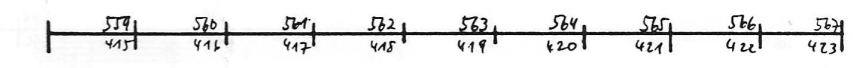
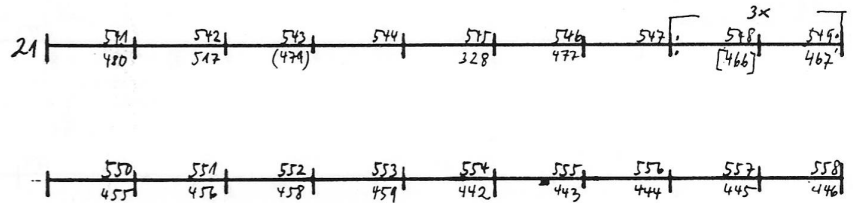
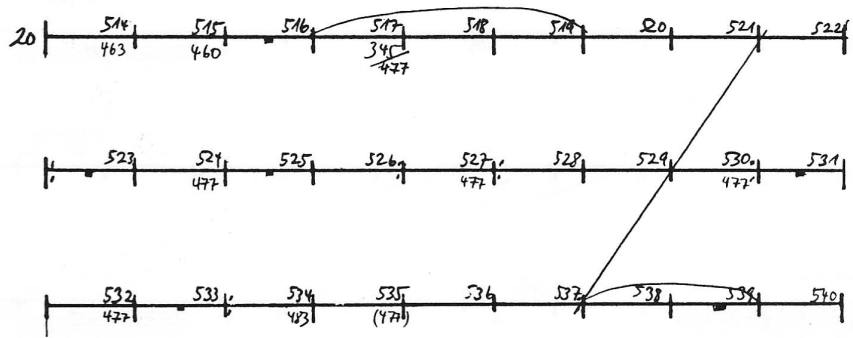
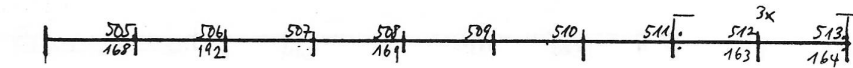
18 | 460 | 461 (3x) | 462 | 463 | 464 | 465 | 466 (3x) | 467 (3x) | 468

| 469 (3x) | 470 (3x) | 471 (3x) | 472 (3x) | 473 (3x) | 474 (3x) | 475 | 476 | 477

| 478 | 479 (3x) | 480 (3x) | 481 (3x) | 482 (3x) | 483 (3x) | 484 (3x) | 485 (3x) | 486

19 | 487 | 488 | 489 | 490 | 491 | 492 | 493 | 494 | 495

| 496 | 497 | 498 | 499 | 500 | 501 | 502 | 503 | 504 | 505



24 | $\overset{631}{2 \cdot 12}$ | $\overset{632}{213}$ | $\overset{633}{}$ | $\overset{634}{}$ | $\overset{635}{}$ | $\overset{636}{}$ | $\overset{637}{}$ | $\overset{638}{}$ | $\overset{639}{}$ |

Kl. TRANSPORT

$\overset{640}{}$ | $\overset{641}{209}$ | $\overset{642}{}$ | $\overset{643}{}$ | $\overset{644}{}$ | $\overset{645}{}$ | $\overset{646}{}$ | $\overset{647}{}$ | $\overset{648}{}$ |

OHNE KL
KOMBINATION 83(KL) + 209(M/Co)

$\overset{649}{}$ | $\overset{650}{}$ | $\overset{651}{}$ | $\overset{652}{}$ | $\overset{653}{}$ | $\overset{654}{\#}$ | $\overset{655}{}$ | $\overset{656}{}$ | $\overset{657}{}$ |

Einziges

21

KL

$\overset{658}{}$ | $\overset{659}{}$ | $\overset{660}{}$ | $\overset{661}{}$ | $\overset{662}{}$ | $\overset{663}{}$ | $\overset{664}{}$ | $\overset{665}{}$ | $\overset{666}{}$ |

25 | $\overset{667}{}$ | $\overset{668}{538}$ | $\overset{669}{}$ | $\overset{670}{533}$ | $\overset{671}{}$ | $\overset{672}{242}$ | $\overset{673}{}$ | $\overset{674}{}$ | $\overset{675}{196}$ |

22

pizz.

$\overset{676}{}$ | $\overset{677}{}$ | $\overset{678}{}$ | $\overset{679}{}$ | $\overset{680}{}$ | $\overset{681}{}$ | $\overset{682}{}$ | $\overset{683}{}$ | $\overset{684}{196}$ |

$\overset{685}{204}$ | $\overset{686}{205}$ | $\overset{687}{193}$ | $\overset{688}{192}$ | $\overset{689}{140}$ | $\overset{690}{191}$ | $\overset{691}{172}$ | $\overset{692}{173}$ | $\overset{693}{174}$ |

$\overset{694}{100}$ | $\overset{695}{181}$ | $\overset{696}{172}$ | $\overset{697}{173}$ | $\overset{698}{172}$ | $\overset{699}{180}$ | $\overset{700}{181}$ | $\overset{701}{184}$ | $\overset{702}{179}$ |

(mped. →)

26 | $\overset{703}{5}$ | $\overset{704}{37}$ | $\overset{705}{8}$ | $\overset{706}{5}$ | $\overset{707}{4}$ | $\overset{708}{59}$ | $\overset{709}{}$ | $\overset{710}{63}$ | $\overset{711}{}$ |

$\overset{712}{76}$ | $\overset{713}{74}$ | $\overset{714}{80}$ | $\overset{715}{81}$ | $\overset{716}{}$ | $\overset{717}{}$ | $\overset{718}{}$ | $\overset{719}{74}$ | $\overset{720}{}$ |

$\overset{721}{5}$ | $\overset{722}{37}$ | $\overset{723}{}$ | $\overset{724}{5}$ | $\overset{725}{4}$ | $\overset{726}{}$ | $\overset{727}{31}$ | $\overset{728}{30}$ | $\overset{729}{29}$ |

$\overset{730}{28}$ | $\overset{731}{5/6}$ | $\overset{732}{(30)}$ | $\overset{733}{(487)}$ | $\overset{734}{(30)}$ | $\overset{735}{(30)}$ | $\overset{736}{(30)}$ | $\overset{737}{}$ | $\overset{738}{}$ |

VI/Co liegender Klang; Kl jeder zweite Takt Akkord in Kombination zw. rechter und linker Hand →

27 | $\overset{739}{(483)}$ | $\overset{740}{}$ | $\overset{741}{(481)}$ | $\overset{742}{}$ | $\overset{743}{(370)}$ | $\overset{744}{}$ | $\overset{745}{(127)}$ | $\overset{746}{}$ | $\overset{747}{}$ |

$\overset{748}{}$ | $\overset{749}{}$ | $\overset{750}{}$ | $\overset{751}{}$ | $\overset{752}{}$ | $\overset{753}{}$ | $\overset{754}{}$ | $\overset{755}{}$ | $\overset{756}{}$ |

23

ALTERNIEREN DER BIS DAHIN LIEGENDEN KLÄNGE

757 (136) 758 759 760 (142) 761 762 763 764 765

23 766 (16) 767 768 769 770 771 772 773 774

NEUKOMBINATION DER ELEMENTE 6-7

SEITE 28 ISOLIERTE STRUKTUR (WIEDERHOLUNGEN S. BEISPIEL S. 28)

28 775 (24) 776 777 778 779 780 781 782 [283]

26

(CHARAKTERISTISCHES BEISPIEL WIE EINE ZEILE DURCH WIEDERHOLUNG DER 4. ZEILE)

793 794 795 796 797 798 799 800 801

UND ZU NEUER ZEILE (UMFUNKT)

792 793 794 795 796 797 798 799 800

801 802 803 804 805 806 (25) 807 808 809

31 TAGE VON STÄNDIG VARIIERENDEN PANGENTAGEN GETRENNT

27

27 810 (26) 811 812 813 814 815 816 817 818

819 820 821 822 823 824 825 826 827

828 829 830 831 832 833 834 835 836

KL. AKKORDE STIMMTAUSCH (REGISTERWECHSEL)

(27) 837 838 839 840 841 842 843 844 845

30 846 847 848 849 850 851 852 853 854

855 856 857 858 859 860 861 862 863

864 865 866 867 868 869 870 871 872

"ERINNERN DES VERGEMENES"

873 874 875 876 877 878 879 880 881

(24)

Beispiel für Desintegration einer Zelle und Hinführung zu neuer Zelle:

arco

3x5 3x5 3x5 3x5

ppppp

ppppp

ped. →

*

4x5 4x5 4x5 4

4

ppppp

ped. →

*

5x5

5x5 5x5 3 4x5 4x5 4x5 3x5 3x5

ppppp

ped. →

3x5 3x5 4x5 5x5

(25)

4

4

3

3

ppppp

pizz.

ped.

*

28

Kl

882 883 (537) 884 (28) Kl 885 886 887 888 889 890

891 892 893 894 (29) 895 896 897 898 899

29

900 901 902 903 904 905 906 (30) 5x 907 3x 908

909 910 911 912 913 914 915 916 917

30

no ped.

7x5 5x5

32 (30) 7x 918 5x 919 920 921 3x 922 4x 923 (30) 924 925 5x 926

927 928 929 930 931 932 933 934 935

936 937 938 939 940 941 942 943 944

945 946 947 948 949 950 951 952 6x 953

DENKEN ZUSAMMENSETZUNGEN DURCHGEFÜHRT, WIEDERHOLT & AUFGELÖST

DURCH WIEDERAUFNAHME DER ZELLE (30) → T. 952

31

954 (31) 955 956 957 958 959 960 961 962

963 964 965 966 967 968 969 970 971

972 973 974 975 976 977 978 979 980

STETE WIEDERHOLUNG DER ZELLE (31) IN STETS ANDEREN

TAUTARIEN. 988 BEENDET DIESE PHASE DURCH IRREGULÄRE VERLANGSAMUNG

DIE 2 AUßERNIERENDEN AKKORDE

981 982 983 984 985 986 987 988 989

VOLIERTE STRUKTUR UNGEWÖHNLICHE GESTALT PRÄGNANT

34 990 991 992 993 994 995 996 997 998

999 1000 1001 1002 1003 1004 1005 1006 1007

Isolierte Struktur →

5/16

hold m. ped. →

(m. ped. →)

→ (32)

(m. ped. →)

5/16

no ped. →

1008 1009 1010 1011 1012 (32) 1013 1014 1015 1016

1017 1018 1019 1020 1021 1022 1023 1024 1025

(33) 35

no ped. →

(33) 1026 1027 1028 1029 1030 1031 1032 1033 1034

1035 1036 1037 1038 1039 1040 1041 1042 1043

1044 1045 1046 1047 1048 1049 1050 1051 1052

AB HIER WIEDERHOLUNG: 1052 1054 1057 1058 1026 1027 1028

1053 1054 1055 1056 1057 1058 1059 1060 1061

1029 1030 1031 1038 1039 1040 1044 1042 1043

(34) (VI/Co Ableitung von 31)

36

1062 1063 1064 1065 1066 1067 1068 1069 1070

27 26 25 27 22 23 16 17 18

1071 1072 1073 1074 1075 1076 1077 1078 1079 1080

14 20 21 1 2 3 4 9 9

BEISPIEL FÜR WIEDERHOLUNG IN STEIG WECHSELNDEN METREN: * ZELLENDAUER: 2 TAKTE MIT AUFBAU

11 1F 9F 1F 3F 1F 11 1F 9F

(34) 1081 1084 1082 1083 1084 1085 1086 1087 1088

1F 3F 1F 11 1F 9F 1F 3F 1F

1089 1090 1091 1092 1093 1094 1095 1096 1097

(35) 37

(35) 1098 1099 1100 1101 1102 1103 1104 1105 1106

29 30 31

1107 1108 1109 1110 1111 1112 1113 1114 1115

32 33 34 43 42 41 40 39

ABWANDLUNG IM KL. DER ZELLE (38) 1116 1117 1118 1119 1120 1121 1122 1123 1124

OHNE CO

OHNE VL. 1125 1126 1127 1128 1129 1130 1131 1132 1133

1098

VOR AUSDEUTUNG AUF ZELLE (41): es "P" 27.

38 WEITERE ABWANDLUNG IM KL. DER ZELLE (34) INTERNIEREND MIT ZELLE (35) (NUMMERIERUNGEN)

PIZZ. PPPPP

1134 1135 1136 1137 1138 1139 1140 1141 1142
1143 1144 1145 1146 1147 1148 1149 1150 1151

1152 1153 1154 1155 1156 1157 1158 1159 1160
1128 1130 1132

WIEDERHOLUNG IN WECHSELNDEM METREN →

1161 1162 1163 (36) 1164 1165 1166 1167 1168 1169

39 ARCO (ppp)

1170 1171 1172 1173 1174 1175 1176 1177 1178

WIEDERHOLUNG MIT PAUSEN AN DER GLEICHMETRUM

1179 1180 1181 (31) 1182 (37) 1183 1184 1185 1186 1187

1188 1189 1190 1191 1192 1193 1194 1195 1196

IRRITATION VON (37) & VORBEREITUNG VON (38)

1197 1198 1199 1200 1201 1202 1203 1204 1205

38 ZUSAMMENFÜHREN AM (38) EINES 31 AKKORDS AN (37)

1206 1207 1208 1209 1210 1211 1212 (3x) 1213 1214

PRÄSENTATION DIESE AKKORDS INTERNIEREND MIT PAUSEN ODER ELEMENTEN AM (38)

1215 1216 1217 1218 1219 1220 (3x) 1221 1222 1223

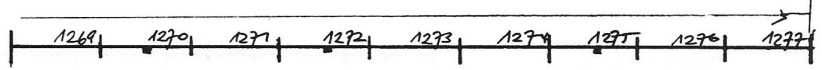
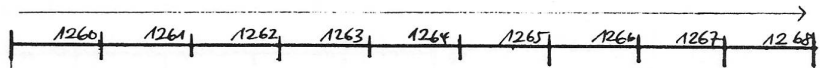
1224 1225 1226 1227 1228 1229 1230 1231 1232

(3x) 1233 1234 1235 1236 1237 1238 1239 1240 1241

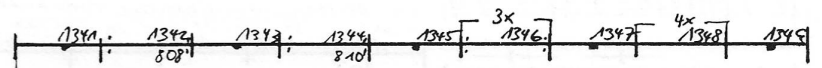
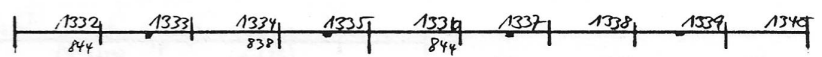
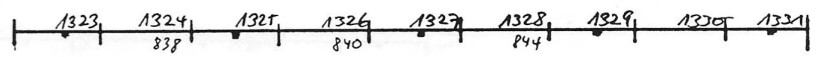
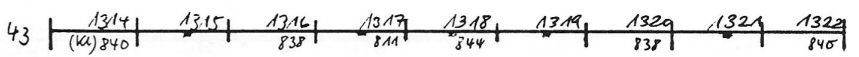
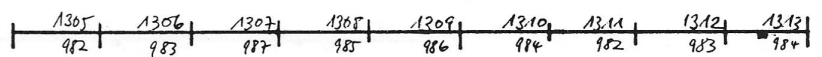
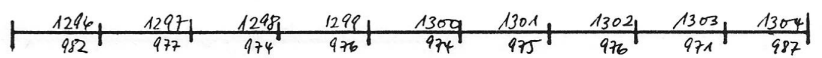
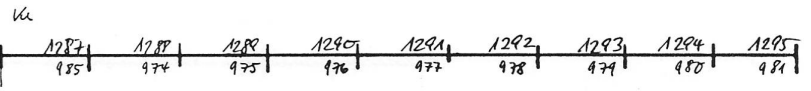
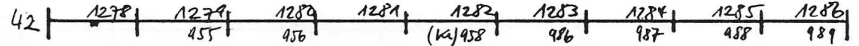
DES INTEGRATION (VERGESSEN) DER ZELLE (30) DURCH ANGEDÄUNTE ELEMENTE IM 3. F

41 1242 1243 1244 1245 1246 1247 1248 1249 1250

1251 1252 1253 1254 1255 1256 1257 1258 1259



NACH "VERGESSEN" DER ZEILE (34) NUN "ERINNERN" DER ZEILE (31) DIESE ABFOLGE ZWEIER ENTGEGENGESETZTER PHASEN IST SYMPTOMATISCH.



DEINTEGRATION DURCH AUSSCHNITT UND WIEDERAUFNAHME (AUF WIEBERHOLUNG)*

39

Musical notation for measures 1350-1352:

- Measure 1350: Treble clef, 3/8 time, notes G4, B4, G4 with accents.
- Measure 1351: Treble clef, 3/8 time, notes G4, B4, G4 with accents.
- Measure 1352: Treble clef, 3/8 time, notes G4, B4, G4 with accents.

ppppp

Musical notation for measures 1353-1355:

- Measure 1353: Bass clef, 3/8 time, notes G3, B3, G3 with accents.
- Measure 1354: Bass clef, 3/8 time, notes G3, B3, G3 with accents.
- Measure 1355: Bass clef, 3/8 time, notes G3, B3, G3 with accents.

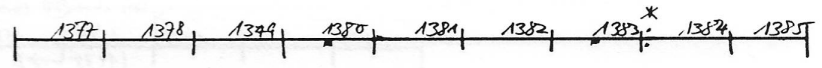
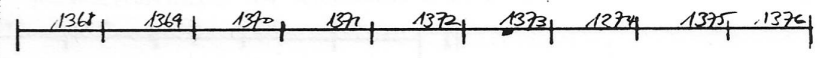
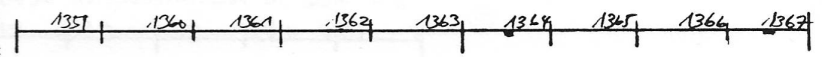
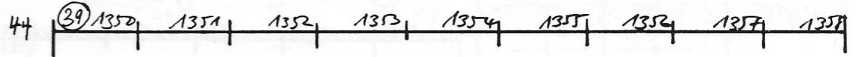
ppppp

Musical notation for measures 1356-1358:

- Measure 1356: Bass clef, 3/8 time, notes G3, B3, G3 with accents.
- Measure 1357: Bass clef, 3/8 time, notes G3, B3, G3 with accents.
- Measure 1358: Bass clef, 3/8 time, notes G3, B3, G3 with accents.

ppppp

ped. →



S. 45 f 46 BALANCIERT DEN DEINTEGRATIONS VORGANG DURCH WIEDERHOLUNG AN

45 | 1386 | 1387 | 1388 | 1389 | 1390 | 1391 | 1392 | 1393 | 1394

UND ERZEHLT SO EINEN SCHWEBEZUSTAND ZWISCHEN "VERGESSEN"

| 1395 | 1396 | 1397 | 1398 | 1399 | 1400 | 1401 | 1402 | 1403

UND "ERINNERN" →

| 1404 | 1405 | 1406 | 1407 | 1408 | 1409 | 1410 | 1411 | 1412

| 1413 | 1414 | 1415 | 1416 | 1417 | 1418 | 1419 | 1420 | 1421

46 | 1422 | 1423 | 1424 | 1425 | 1426 | 1427 | 1428 | 1429 | 1430

| 1431 | 1432 | 1433 | 1434 | 1435 | 1436 | 1437 | 1438 | 1439

| 1440 | 1441 | 1442 | 1443 | 1444 | 1445 | 1446 | 1447 | 1448

| 1449 | 1450 | 1451 | 1452 | 1453 | 1454 | 1455 | 1456 | 1457

DIE IN 1428 - 1433 ANGEDEUTETEN ELEMENTE BEREITEN NEUE ZEILE VOR. (L.S.=1)

47 | 1458^{7x} | 1459^{4x} | 1460^{7x} | 1461^{4x} | 1462^{7x} | 1463^{5x} | 1464^{4x} | 1465^{6x} | 1466^{6x}

(757 →) (1428 →)

(44)

5x3 — 4x5 — 6x5

Ein BEISPIEL KOMPLIZIERTE TACTAUFGEBUNG, UM KLEINSTE SCHWANKUNGEN ZU ERZEUGEN. (I=1)

6x | 1467 | 5x | 1468 | 2x | 1469 | 2x | 1470 | 2x | 1471 | 2x | 1472 | 9x | 1473 | 11x | 1474 | 7x | 1475 | 25 | 1476 | 25

AUS (39) ENTWICKELTES ELEMENT, WAS BIS S. 48 + 1505 "ORCHESTRIERT" WIRD.

| 1476^{3x} | 1477^{3x} | 1478^{3x} | 1479^{3x} | 1480^{3x} | 1481^{3x} | 1482^{3x} | 1483^{3x} | 1484^{3x}

D. H. HIER IN VERSCHIEDENSTEN REGISTERN VORGESTELLT. →

| 1485 | 1486 | 1487 | 1488 | 1489 | 1490 | 1491 | 1492 | 1493

48 | 1494 | 1495 | 1496 | 1497 | 1498 | 1499 | 1500 | 1501 | 1502

DAS AUS (39) ENTWICKELTES ELEMENT WIRD VERKÜRZT.

| 1503 | 1504 | 1505 | 1506 | 1507 | 1508 | 1509 | 1510 | 1511

(1475 →)

(43)

(43) ABWANDLUNG DES VERTIKALISIERTEN ELEMENTS

1512 1513 1514 1515 1516 1517 (42) 1518 (43) 1519 1520

(44) NEUE ZEILE IRRIGENT ANKORDNIEDERHOLTEN 3x

1521 1522 1523 1524 1525 (44) 1526 1527 1528 1529

zusammen setzen aus 887/278 742

(42)

ANKORDE T. 1505-1517 WERDEN IN VERÄNDERTER METRIK WIEDER AUFGEGRIFFEN.

1530 1531 1532 1533 1534 1535 1536 1537 1538
1505 →
-1517 →

UND IN ZEILE (45) ÜBERZÜHRT.

1539 1540 1541 1542 1543 1544 1545 1546 1547
→ 1518

(44)

UND DARZUM ENTWICKELT SICH (46) WAT WIEDERUM AN (44) ERINNERT, STÄRKE

(45) 1548 1549 1550 1551 1552 1553 1554 1555 1556
2x 3x 3x 3x 3x 3x 3x 3x 3x
1518 1518 1518 1518 1518 1518 1518 1518 1518

(45)

WIEDERBROCHEN VON (42)

1557 1558 1559 1560 1561 1562 1563 1564 1565 1566
3x 3x 3x 3x 3x 3x 3x 3x 3x 3x
1518 1518 1518 1518 1518 1518 1518 1518 1518 1518

(46)

DICKE PHASE WIRD ERNEUT ABGEBROCHEN DURCH EINE NEUE ZEILE DIE (46) ÄHNELT.

1577 1578 1579 1580 1581 1582 1583 1584 1585 1586
5x 4x 2x 2x 2x 2x 2x 2x 2x 2x
1518 1518 1518 1518 1518 1518 1518 1518 1518 1518

(46)

(47) WIRD VERTIKALISIERT UND ERSCHEINT DURCH PALLEN GETRETT IN IMMER

(47) 1587 1588 1589 1590 1591 1592
3x 3x 3x 3x 3x 3x
1518 1518 1518 1518 1518 1518

(47)

NEUEN "ORCHESTRATIONEN"

(48) 1593 1594 1595 1596 1597 1598 1599 1600 1601
3x 3x 3x 3x 3x 3x 3x 3x 3x
1518 1518 1518 1518 1518 1518 1518 1518 1518

(48)

(48) 1602 1603 1604 1605 (49) 1606 1607 1608 1609 1610
4x 9x 7x 3x 3x 3x 3x 3x 3x
1518 1518 1518 1518 1518 1518 1518 1518 1518

"ORCHESTRATION" ALS IMMER NEUER

1611 1612 1613 1614 1615 (50) 1616 1617 1618 1619

ZUSAMMENFÜHRUNG VON DISPARATEN ELEMENTEN

1620 1621 1622 1623 1624 1625 1626 1627 1628

1629 1630 1631 1632 1633 1634 1635 1636 1637

④⑧ [S. 51]

52

1638 1639 1640 1641 1642 1643 1644 1645 1646

1636 1634 1633 1623 1624 1625 1614 1616

1647 1648 1649 1650 1651 1652 1653 1654 1655

1619 1618 1619 1619 1619 1618 1618 1616

1616 1617 1618 1619 1620 1621 1622 1623 1624

1619 1618 1618 1618 1618 1618 1618 1616

(no ped.)

1665 1666 1667 1668 1669 1670 1671 1672 1673

④⑨ [S. 51]

53

1674 1675 1676 1677 1678 1679 1680 1681 1682

1671 1671 1676 1676 1677 1679 1680 1681 1682

'ORCHESTRATION' DER ZEILE ④ (S. 1)

1683 1684 1685 1686 1687 1688 1689 1690 1691

1683 1684 1685 1686 1687 1688 1689 1690 1691

ped. →

IMMER NEUE UMFASSUNG VON KLAVIERMACHENDEN. (GUTES BEISPIEL)

1692 1693 1694 1695 1696 1697 1698 1699 1700

FÜR GLEICHES MATERIAL WIE DURCH STETE PERSPEKTIVENWECHSEL

1701 1702 1703 1704 1705 1706 1707 1708 1709

⑤⑩ [S. 51]

1710 1711 1712 1713 1714 1715 1716 1717 1718

1685 1685 1122 1123 1124 1124 1124 1124

NEU ERSCHEINT UND DURCH STETIG ANDERE PAUSEN VONEINANDER ISOLIERT WIRD.

[DIE GANZTÄCHTIGEN PAUSEN, DIE KLÄNGE VONEINANDER ISOLIEREN ALS

1719 1720 1721 1722 1723 1724 1725 1726 1727

1098 1099 1243 1244 1245 1246 1247 1248

DURCHGÄNGIGES (UND ÜBER DAS TIEF HINANGEHENDES) ANHÄNGEN.]

1728 1729 1730 1731 1732 1733 1734 1735 1736

1249 1250 1251 1252 1253 1254 1255 1256 1258

1737 1738 1739 1740 1741 1742 1743 1744 1745

1259 1260 1261 1262 1263 1264 1265 1266 1267

55

1746 1747 1748 1749 1750 1751 1752 1753 1754

1264 1271 1243 1264 1271 1243 1264 1271 1243

1755 1756 1757 1758 1759 1760 1761 1762 1763

415 416 417 418 419 420 421 422 423

1764 | 1765 | 1766 | 1767 | 1768 | 1769 | 1770 | 1771 | 1772
 514 | 460 | 401 | 466 | 467 | 478 | 477 | 480 | 482

1773 | 1774 | 1775 | 1776 | 1777 | 1778 | 1779 | 1780 | 1781
 569 | 570 | 573 | 574 | 583 | 593 | 592 | 584 | 584

AKTIVIERUNG
 FÜR
 56 * VL | 3 | 4 | 5 | 6
 Co | 32 | 16 | 4 | 1
 MI: STÄNDIG ANDERER PULLS

ABWANDLUNG DES MATERIALS VON S. 22 KOMPLIZIERTE TANK * MIT STÄRKE
 56 | 1782 | 1783 | 1784 | 1785 | 1786 | 1787 | 1788 | 1789 | 1790

VL/CO KONSTRUKTION & FLEXIBILITÄT IM U.S. PULLS
 1791 | 1792 | 1793 | 1794 | 1795 | 1796 | 1797 | 1798 | 1799

1800 | 1801 | 1802 | 1803 | 1804 | 1805 | 1806 | 1807 | 1808

ZUNEHMEND VERZÄHRTENDE DER VL-CO BETRÄGE.
 1809 | 1810 | 1811 | 1812 | 1813 | 1814 | 1815 | 1816 | 1817

57 | 1818 | 1819 | 1820 | 1821 | 1822 | 1823 | 1824 | 1825 | 1826
 24 | 30 | 32 | 606 | 607 | 608 | 609

1827 | 1828 | 1829 | 1830 | 1831 | 1832 | 1833 | 1834 | 1835
 610 | 611 | 612 | 613 | 606 | 608 | 610

ABWANDLUNG DER ELEMENTE 18209 →
 1836 | 1837 | 1838 | 1839 | 1840 | 1841 | 1842 | 1843 | 1844
 610 | 610 | 612

1845 | 1846 | 1847 | 1848 | 1849 | 1850 | 1851 | 1852 | 1853
 25

AUFGEHÖR DER ZEILE (14) "
 58 | 1854 | 1855 | 1856 | 1857 | 1858 | 1859 | 1860 | 1861 | 1862
 (1860 →)

1863 | 1864 | 1865 | 1866 | 1867 | 1868 | 1869 | 1870 | 1871

1872 | 1873 | 1874 | 1875 | 1876 | 1877 | 1878 | 1879 | 1880

LIEGENDE WÄNDE U/LA FAUEN WEG: "AUFÜHRUNG DES ERINNERTEN"
 1881 | 1882 | 1883 | 1884 | 1885 | 1886 | 1887 | 1888 | 1889

Vertauschung der Metren
 Beispiel für Unabhängigkeit der Metren bei Auflösung von Unisono-Klängen,
 parallel zur Auflösung der linearen Metren-Vertauschung

ppppp

ppppp

ppppp

ped. →

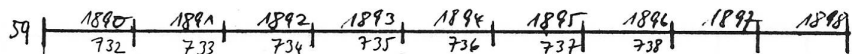
ped. →

ped. →

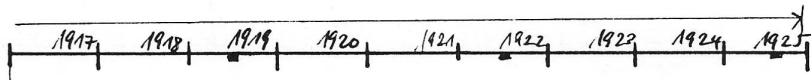
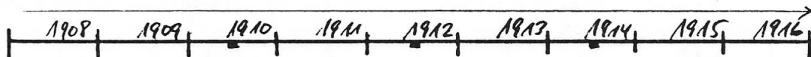
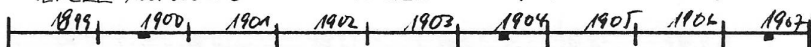
ped. →

ped. →

Bezüge
 zw. 3. und
 4. System
 haben sich
 aufgelöst



WEITERE AUFLÖSUNG DES "ERINNERTEN" VON S. 58 & VORBEREITUNG AUF S. 60

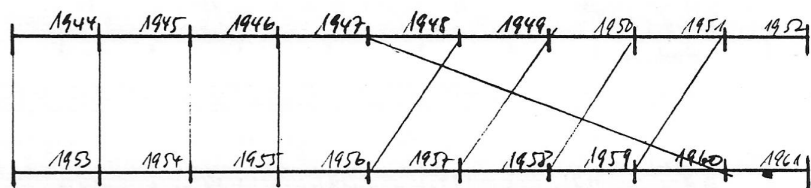
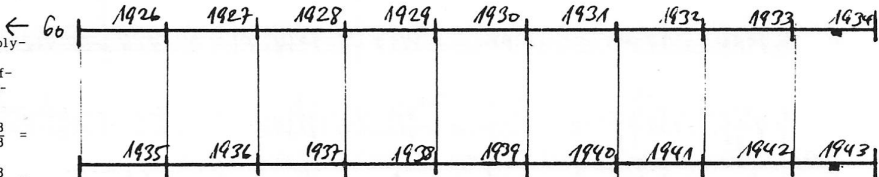


Beispiel S. 60 (mit Vertauschung der Metren)
 S. 60 ist symptomatisch für Feldmans Benutzung polymetrischer Verläufe, die, wie hier in je 4 Takten 4 Metren auf 3 Instrumente verteilt, immer neu aufeinander bezogen werden. Die Gesamtdauer der Übersichtungen ist immer die gleiche:

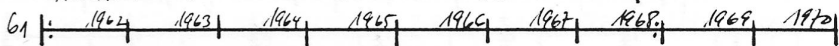
$$\frac{3}{32} + \frac{3}{16} + \frac{1}{4} + \frac{3}{8} =$$

$$\frac{3}{16} + \frac{1}{4} + \frac{3}{8} + \frac{3}{32} =$$

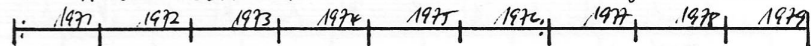
$$\frac{1}{4} + \frac{3}{8} + \frac{3}{32} + \frac{3}{16} \text{ etc.}$$



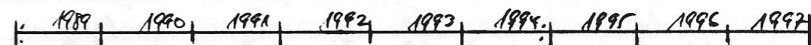
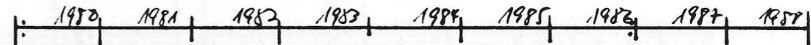
ABWANDLUNG VON S. 60 ZUGLEICH ÜBERSETZUNG AUF S. 62. SPIEL



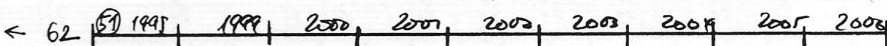
MIT AUSCHWINGSDAUERN REITERIERTE AKKORDE. JEDES INSTRUMENT



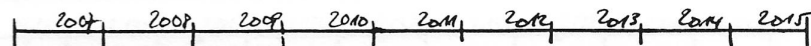
EIGENE UND IMMER ANDERE DAUER PRO AKKORD.



1. = LF
 AUFFÄCHERUNG DER PHASE S. 61 AUF MEHRERE DAUREN PRO INSTRUMENT



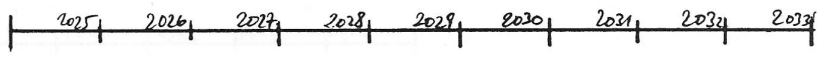
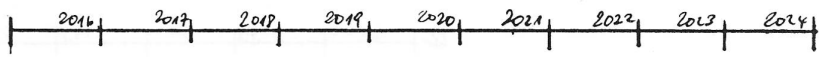
Beispiel S. 62
 Symptomatisch für Feldmans jüngstes Interesse an Erweiterung der Notation, um die Differenzierung kleinster Veränderungen voranzutreiben:



51

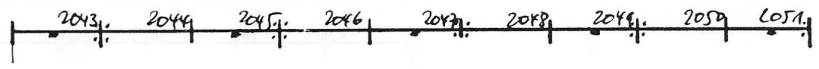
Zwei entgegengesetzte 7:6-Taktunterteilungen und Differenzierungen der Ausschwingdauern als Beispiel für die Erweiterung der traditionellen Notation, um subtile Schattierungen zu ermöglichen

The musical score consists of four systems, each with three staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a common time signature. The second system includes markings for 'Pizz.' (pizzicato) and 'arco' (arco). The third system features a 'Pizz.' marking. The fourth system also includes a 'Pizz.' marking. Each system concludes with a 'm.ped.' marking and an arrow pointing to the right, indicating the end of a phrase or section. The score is presented on a page with a white background and black ink.



63 $\frac{6}{8} = \downarrow$

2034 | 2035 | 2036 | 2037 | 2038 | 2039 | 2040 | 2041 | 2042



52

PONT

FELE AM (42) (43) ENTWICKELT MIT OBRNATEN KL. AKKORDEN (AM (42)) UND

2052 | 2053 | 2054 | 2055 | 2056 | 2057 | 2058 | 2059 | 2060

(PIZZ)

METRISCH AUERWERDENDE VL/LO AKKORDEN.

2061 | 2062 | 2063 | 2064 | 2065 | 2066 | 2067 | 2068

m. ped. →

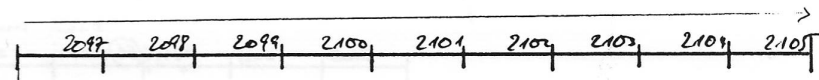
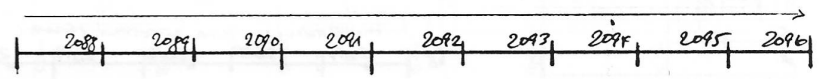
DAT IN 63 ENTWICKELTE RESPONDIEREN zw. VL/LO & KL. WIRD DURCH-

64

2070 | 2071 | 2072 | 2073 | 2074 | 2075 | 2076 | 2077 | 2078

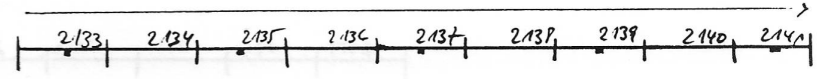
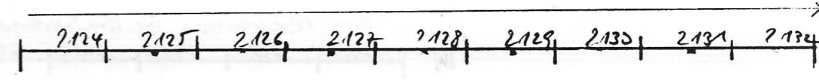
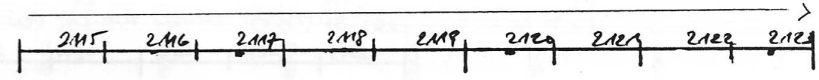
GESPIELT IN VIELFÄLTIGE VERTIKALISIERUNGSKONFIGURATIONEN. →

2079 | 2080 | 2081 | 2082 | 2083 | 2084 | 2085 | 2086 | 2087



65

2106 | 2107 | 2108 | 2109 | 2110 | 2111 | 2112 | 2113 | 2114



66 | 2142 | 2143 | 2144 | 2145 | 2146 | 2147 | 2148 | 2149 | 2150 |

| 2151 | 2152 | 2153 | 2154 | 2155 | 2156 | 2157 | 2158 | 2159 |

| 2160 | 2161 | 2162 | 2163 | 2164 | 2165 | 2166 | 2167 | 2168 |

(=VERLANGSAMUNG) ERZEIGT.
DIE AUFLÖSUNG DIESER PHASE WIRD DURCH AUFGELÖSTERE HORIZONTALISIERUNG

| 2169 | 2170 | 2171 | 2172 | 2173 | 2174 | 2175 | 2176 | 2177 |

53 "Klavier-Kadenz"

ped. →

67 | 2178 | 2179 | 2180 | 2181 | 2182 | 2183 | 2184 | 2185 | 2186 |

ABWANDLUNG DER ZEILE 39

| 2187 | 2188 | 2189 | 2190 | 2191 | 2192 | 2193 | 2194 | 2195 |

| 2196 | 2197 | 2198 | 2199 | 2200 | 2201 | 2202 | 2203 | 2204 |

| 2205 | 2206 | 2207 | 2208 | 2209 | 2210 | 2211 | 2212 | 2213 |

68 HINFEHRUNG ZUR LETZTEN ZEILE

| 2214 | 2215 | 2216 | 2217 | 2218 | 2219 | 2220 | 2221 | 2222 |

FÜHRT DURCH DIE BIS DAMIN NICHT SO UN-

| 2223 | 2224 | 2225 | 2226 | 2227 | 2228 | 2229 | 2230 | 2231 |

Beispiel S.68/69 "Schluss"

VERMEID ZUHÖRENDE TIEFE LAGE DER VIOLINE AUF, DIE DEM SCHLUSSEN

| 2232 | 2233 | 2234 | 2235 | 2236 | 2237 | 2238 | 2239 | 2240 |

DES QUARTETS EINEN HAUCH VON ABWEICHUNG VERLEIHEN, DER

| 2241 | 2242 | 2243 | 2244 | 2245 | 2246 | 2247 | 2248 | 2249 |

69 "DAS VERGEBEN IN ERINNERUNG" BRINGT.

| 2250 | 2251 | 2252 | 2253 | 2254 | 2255 | 2256 | 2257 | 2258 |

| 2259 | 2260 | 2261 | 2262 | 2263 | 2264 | 2265 | 2266 | 2267 |

2268 | 2269 | 2270 | 2271 | 2272 | 2273 | 2274 | 2275 | 2276 |

2277 | 2278 | 2279 | 2280 | 2281 | 2282 | 2283 | 2284 | 2285 ||

(54)

Handwritten musical score for measures 2277-2285. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 7/16 time signature, a bass clef staff with a 7/16 time signature, and a grand staff with figured bass notation. The notation includes various rhythmic values and accidentals.

Handwritten musical score for measures 2286-2294. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 7/16 time signature, a bass clef staff with a 7/16 time signature, and a grand staff with figured bass notation. The notation includes various rhythmic values and accidentals.

ped. →

Handwritten musical score for measures 2295-2303. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 7/16 time signature, a bass clef staff with a 7/16 time signature, and a grand staff with figured bass notation. The notation includes various rhythmic values and accidentals.

ped. →

Handwritten musical score system 1. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 17/16. The middle staff is a bass clef with a time signature of 17/16. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 17/16. The notation includes various rhythmic values, accidentals, and dynamic markings. A 'ped.' marking with an arrow pointing right is located below the bottom staff.

Handwritten musical score system 2. It consists of three staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 17/16. The middle staff is a bass clef with a time signature of 17/16. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 17/16. The notation includes various rhythmic values, accidentals, and dynamic markings. A 'ped.' marking with an arrow pointing right is located below the bottom staff.

Handwritten musical score system 3. It consists of three staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 17/16. The middle staff is a bass clef with a time signature of 17/16. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 17/16. The notation includes various rhythmic values, accidentals, and dynamic markings. A 'ped.' marking with an arrow pointing right is located below the bottom staff.

Handwritten musical score system 4. It consists of three staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 17/16. The middle staff is a bass clef with a time signature of 17/16. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 17/16. The notation includes various rhythmic values, accidentals, and dynamic markings. A 'ped.' marking with an arrow pointing right is located below the bottom staff. The date '5/11/80' is written in the bottom right corner of the system.