

**Analytical and Hermeneutical Perspectives
on the Music of Pavel Haas**

**Thesis submitted in partial fulfilment of the requirements
for the degree of PhD**

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Summary

The Czech composer Pavel Haas (1899–1944) is commonly positioned in the history of twentieth-century music as a representative of Leoš Janáček’s compositional school and as one of the Jewish composers imprisoned by the Nazis in the concentration camp of Terezín (Theresienstadt). However, the nature of Janáček’s influence remains largely unexplained and the focus on the context of the Holocaust tends to yield a one-sided view of Haas’s oeuvre. The existing scholarship offers limited insight into Haas’s compositional idiom and does not sufficiently explain the composer’s position with respect to broader aesthetic trends and artistic networks in inter-war Czechoslovakia and beyond. The purpose of this thesis is to enhance the knowledge and understanding of Haas’s music through analytical and hermeneutical interpretation as well as cultural and aesthetic contextualisation, and thus reveal the rich nuances of Haas’s multi-faceted work which have not been sufficiently recognised so far.

Following a survey of Czech inter-war avant-garde discourse, undertaken in Chapter 1, I argue in Chapter 2 that Haas’s works from the 1920s were profoundly influenced by the Czech avant-garde movement known as Poetism. In Chapter 3, I discuss the emergence of Neoclassical tendencies in Haas’s music from the 1930s. In Chapter 4, I analyse Haas’s compositional language through Janáček’s notion of ‘*sčasování*’, focusing particularly on the relationship between rhythm and form. Chapter 5 looks into Haas’s enigmatic opera *Charlatan* from the perspective of literary types and genres, questioning its relevance to the impending horrors of Nazism. The final chapter explores the portrayal of troubled subjectivity in Haas’s song cycle from Terezín. Throughout the thesis, I discuss the composer’s fascination with the recurrent topoi of carnival and the fairground, as well as his preoccupation with semantic ambiguity resulting from ironic subversion of meaning, grotesque exaggeration and distortion, and collage-like juxtaposition of incongruous elements.

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INTRODUCTION

In the case of Pavel Haas (1899–1944), a number of factors have conspired to push the music of a highly accomplished composer to the verge of oblivion. As a student of Leoš Janáček and a life-long resident of Brno (Moravia), Haas had limited opportunities to have his music performed in the Czechoslovak capital Prague (Bohemia) or abroad and thus build a reputation on a national or even international level. During the Nazi occupation of Czechoslovakia, the composer was banned from performance, imprisoned in Terezín (Theresienstadt) and eventually killed in Auschwitz due to his Jewish origins.¹ Little was done in the following Communist era to revive his musical legacy.² It was not until the 1990s that Haas's works became more broadly available to scholars, performers, and audiences. Although Czech composer and musicologist Lubomír Peduzzi had continuously published academic articles on various aspects of Haas's work since the late 1940s, his seminal 'life and work' monograph on the composer only appeared in 1993.³ Most of Haas's works only survived in manuscripts until 1991, when the publishing house Tempo Praha (in collaboration with Bote & Bock Berlin) started producing modern editions revised by Peduzzi.⁴ CD recordings of Haas's music were first distributed internationally by Channel Classics ('Composers from Theresienstadt', 1991), Decca Records ('Entartete Musik' series, 1994), and Koch Schwann ('Böhmen & Mähren: Musik Jüdischer Komponisten', 1994). In the present day, most of Haas's major works are available in the form of printed editions and CD recordings. New recordings and concert performances (mostly of chamber pieces and songs) continue

¹ The occupation of Czechoslovakia started on 15 March 1939; Haas was transported to Terezín on 2 December 1941; he was killed in Auschwitz on 17 October 1944. See Lubomír Peduzzi, *Pavel Haas: Život a dílo skladatele* (Brno: Muzejní a vlastivědná společnost, 1993), pp. 86, 95, and 109.

² This is partly because the Communist ideology discouraged any interest in Jewish arts and culture, fearing the rise of 'Zionism', which was readily associated with 'cosmopolitanism' and American 'imperialism'. See J. A. Labendz, 'Lectures, Murder, and a Phony Terrorist: Managing "Jewish Power and Danger" in 1960s Communist Czechoslovakia', *East European Jewish Affairs*, 44/1 (2014), 84–108 (p. 86).

³ Lubomír Peduzzi, *Pavel Haas: Život a dílo skladatele* (Brno: Muzejní a vlastivědná společnost, 1993); *Pavel Haas: Leben und Werk des Komponisten*, trans. Thomas Mandl (Hamburg: Bockel, 1996). All references to Peduzzi's monograph relate to the Czech edition.

⁴ Tempo Praha no longer exists; Bote & Bock has been acquired by Boosey & Hawkes.

to emerge and Haas's music is no longer as one-sidedly associated with Terezín and Jewishness as it was in the 1990s.

However, despite these continuing efforts, much remains to be done in terms of deepening and broadening the critical understanding of Haas's work. Very few substantial pieces of academic research have appeared since the publication of Peduzzi's monograph. On the whole, the vast majority of available scholarship focuses on the works Haas composed during the Second World War. In Anglophone academic literature, Haas is mentioned almost exclusively in the context of music in Terezín (a selective overview of the relevant literature will be presented in the last section of this introduction). Arguably, the traumatic and tragic shadow of the Holocaust threatens to obscure the rich nuances of Haas's multi-faceted work. It is one of the objectives of my research to offer a more balanced view of Haas's work by drawing attention to aspects that have been overlooked so far.

Although Peduzzi's writings are an invaluable source of historiographical information, they offer little analytical and hermeneutical insight into Haas's work and they do not sufficiently explain the composer's position with respect to broader aesthetic trends and artistic networks in inter-war Czechoslovakia and beyond. Relying on the traditional notion of linear influence between individual artists, Peduzzi sought to locate Haas in the history of twentieth-century music as a composer whose stylistic development was informed by Janáček on the one hand and Stravinsky on the other.⁵ However, the nature of both composers' influence remains largely unexplained. Moreover, by attempting to bridge the perceived gap between local tradition (Janáček) and international development (Stravinsky) Peduzzi obscured the question of Haas's relationship with the 'middle-ground' context of Czechoslovak art and culture of the time. As a result, Haas tends to appear (much like Janáček) as a marginal and rather idiosyncratic composer, stuck at the dead end of a genealogical schema.

⁵ See Peduzzi, *Pavel Haas*, pp. 48–9. Peduzzi described Haas's search for artistic individuality in terms of a 'journey from Janáček to Stravinsky'. Peduzzi did not elaborate on this argument much further; he suggested, though, that Haas was attracted to '[Stravinsky's] sense of the grotesque, to which [Haas] was himself inclined'. All translations from Czech sources are mine, unless stated otherwise.

I wish to position Haas's work in the broader context of inter-war European arts and culture in a way which is based neither on linear genealogies of influence, nor on rigid, reified stylistic categories, but rather on specific concepts, recurrent topics, intertextual connections, and compositional strategies, identified by analysis of theoretical and critical discourse as well as creative practice. These issues have scarcely been addressed in the existing scholarship on Haas. In order to reconstruct the contemporary aesthetic context in which Haas's work was embedded, I undertake in Chapter 1 a deconstructive analysis of ideas and tendencies trending in avant-garde arts and culture in inter-war Czechoslovakia, which I will relate to contemporary developments in other national contexts. The observations made here will feed directly into my analyses of Haas's works, particularly those from the earlier stages of his career.

I will argue in Chapter 2 that the Czech avant-garde movement known as Poetism (discussed in Chapter 1), which itself drew on the contemporary Parisian avant-garde, was a major influence on Haas's works from the 1920s. Focusing primarily on Haas's String Quartet No. 2 'From the Monkey Mountains', Op. 7 (1925), I will demonstrate that Haas engaged with the characteristic topoi of Poetism and that there is a strong affinity between the composer's predilection for rhythmic vitality, humour, caricature, and the grotesque (which became the hallmarks of his personal style) and Poetism's emphasis on physicality, sensuality, 'everyday' art (from fairground, circus, and carnival to jazz-band music), 'slapstick' humour, and so on. It will thus become apparent that Haas's stylistic development in his formative years was intimately linked to the contemporary Czech avant-garde in a way that has not been recognised so far.

My analysis of Haas's 1925 string quartet identifies several characteristic features that appear throughout the composer's work: humorous, satirical, and ironic play with meaning, grotesque and caricature-like exaggeration and distortion of musical material, and collage-like juxtaposition of incongruous elements and polar opposites. I continue in Chapter 3 with a discussion of Haas's Suite for Piano, Op. 13 (1935), which serves not only to demonstrate the continuity of these themes and tendencies in Haas's work, but also to explain their development over time. For example, I will show how the topic of 'danse excentrique', which first appeared in

the Poetism-inspired works of the 1920s, acquires dark undertones and dysphoric connotations in the Suite for Piano. On another level, the suite is representative of Neoclassical tendencies which became increasingly apparent in Haas's music from the 1930s onward. In my analysis, I will explain how the perceived Neoclassical virtues (previously discussed in Chapter 1), such as economy of means, concision, clarity of line and contour, diatonicism, and rhythmic vitality, manifest themselves in this piece. This enquiry helps to clarify Haas's position with respect to one of the most influential stylistic movements in European art music of the inter-war era.

Haas's compositional idiom clearly displays the influence of Janáček and strong emphasis on techniques concerning rhythm and metre. In Chapter 4, I discuss both issues (which have been pointed out many times but never satisfactorily explained) with respect to Janáček's theory and compositional practice of 'sčasování' ('metro-rhythmics'). I will further argue that Haas's use of Janáčekian techniques (such as repetition, superimposition, and montage) raises questions of fragmentation, discontinuity, development, and stasis, which have been discussed mostly in the area of Stravinsky studies. As case studies serving to illustrate Haas's compositional strategies, I will use the first movement of String Quartet No. 2 (1925), the one-movement Study for Strings (1943), and the first movement of String Quartet No. 3, Op. 15 (1937–38). These pieces (representing genres of instrumental music that would traditionally employ sonata form) display a considerable degree of similarity in their formal design (independent of the sonata template), underpinned largely by metro-rhythmic processes. Despite the primary focus on the relationship between rhythm and form, I will also take into consideration issues of pitch structure (especially the duality of diatonicism and pitch symmetry which gains prominence in some of Haas's late works). This chapter thus aims to provide the first systematic and relatively comprehensive discussion of Haas's compositional technique with regard to the broader problems of early-twentieth-century modernist musical syntax.

Chapter 5 includes a critical reading of Haas's opera *Charlatan* (1934–37), which is one of the composer's key works. While the themes of fairground and carnival, which feature prominently in the opera, provide continuity with Haas's earlier works, *Charlatan* places unprecedented emphasis (on the one hand) on the

terrifying aspect of the grotesque and (on the other hand) on uncanny imagery suggestive of internal conflicts within human subjectivity, thus anticipating features that would appear in some of Haas's later works. Particularly fascinating (and highly characteristic of the composer's lifelong fascination with semantic ambiguity) is the opera's tragi-comical genre, which combines elements of farce, tragedy, and horror. Finally, my reading will shed new light on the idea (originally proposed by Michael Beckerman) that *Charlatan*, because of its dark undertones, is a kind of commentary on the historical context of the late 1930s, marked by the rising threat of Nazism.⁶

Haas's *Four Songs on Chinese Poetry* (1944) arguably contain a poignant reflection of the composer's experience of incarceration in the concentration camp of Terezin. In Chapter 6, I will undertake a detailed analytical and hermeneutical examination of the song cycle, explaining what meanings are encoded in the piece, what strategies of signification are employed to convey them, and what the relationship is between the author and the protagonist of his work. My discussion of *Charlatan* is of immediate relevance to my analysis of the symbolic significance of uncanny imagery (symmetrical 'mirrors', parallel 'shadows', enharmonic 'doubles') in the *Four Songs*. I will point out hitherto unnoticed intertextual references between the two works, thus bringing new insight into the song cycle (and, retrospectively, into the opera as well). On another level, I will show how psychological phenomena such as trauma, grief, and melancholy are portrayed in Haas's music through patterns of declamation and expressive gestures. Through the related notion of agency, I will discuss the significance of linear and circular movement, as well as of stasis. Finally, I will provide an explanation of the semantic ambiguity that arises from cyclic alternation between oppositional images and moods in the piece (day / night; light / darkness; motion / stasis; and so on).

Inevitably, it is beyond the scope of this study to cover the composer's entire oeuvre and all of the issues it raises. Thus, a number of works and thematic areas will be left unaddressed. Future research may shed more light on Haas's studies with Janáček through the study of archival sources (lecture notes and study pieces), and

⁶ Michael Beckerman, 'Haas's *Charlatan* and the Play of Premonitions', *The Opera Quarterly*, 29/1 (2013), 31–40.

his early compositions such as *Čínské písně* (*Chinese Songs*), Op. 4 (1919–21),⁷ and *Zesmutnělé scherzo* (*Saddened Scherzo*), Op. 5 (1921).⁸ Of particular interest among Haas's early works is his song cycle *Fata Morgana*, Op. 6 (1923) for tenor, piano, and string quartet, which combines in a fascinating way Janáčekian compositional idiom with the eroticism, exoticism, and mysticism of poetry by Rabindranath Tagore. Haas's predilection for unusual instrumental combinations also manifests itself in his song cycle *Vyvolená* (*The Chosen One*), Op. 8 (1927), for tenor, flute, violin, French horn, and piano on the words of Jiří Wolker. A potential study focusing specifically on Haas's song cycles should also take into account the *Sedm písní v lidovém tónu* (*Seven Songs in Folk Tone*), Op. 18 (1939–40), for tenor/soprano and piano, a piece of masterful and witty folkloric stylisation, based on poems by František Ladislav Čelakovský.

Still awaiting critical examination is Haas's music for theatre and film (detailed further on in this chapter). My discussion of Haas's engagement with the themes of Czech avant-garde would find a logical continuation in an analysis of *Předehra pro Rozhlas* (*Overture for Radio*), Op. 11 (1930–31), a humorous, quasi-Futurist celebration of the new technological medium, scored for a small orchestra and a male quartet.⁹ The study of Haas's *Psalm 29*, Op. 12 (1931–32) for organ, baritone, female choir, and a small orchestra (a contemporary sacred counterpart of the *Overture*) might bring insight into Haas's attitude towards religion. Haas's *Suite for Oboe and Piano*, Op. 17 (1939) and his unfinished *Symphony* (1940–41), both composed during the Nazi occupation but before his deportation to Terezín, are relatively well known as poignant manifestations of patriotism and have received some attention in the existing scholarship, which, however, does not exhaust the

⁷ The most detailed discussion to date of Haas's *Chinese Songs*, Op. 4 can be found in Vladimír Karbusický, 'Neukončená historie', *Hudební věda*, 35/4 (1998), 396–405.

⁸ To some extent, these issues have been explored by Peduzzi. See Lubomír Peduzzi, *Pavel Haas: Život a dílo skladatele* (Brno: Muzejní a vlastivědná společnost, 1993), pp. 26–37. See also Lubomír Peduzzi, 'Janáček, Haas a Divoška', *Opus musicum*, 10/8 (1978), Příloha (Supplement), 1–4; Lubomír Peduzzi, 'Jak učil Janáček skládat operu', *Opus musicum*, 12/7 (1980), Příloha (Supplement), 1–8. Haas's notebook containing notes from Janáček's classes is in the property of Olga Haasová-Smrčková.

⁹ For a recent study see Ondřej Pivoda, 'Rozhlasová hudba a Pavel Haas', *Musicologica Brunensia*, 50/2 (2015), 53–67.

possibilities of critical interpretation.¹⁰ It will have to be left to future research to fill these (and other) gaps in the knowledge of Haas's music.

The works studied here are selected in such a way as to reflect most of the chronological stages of Haas's career from 1925 to 1944, to represent a variety of different genres, and to address many of the key issues and questions which Haas's music raises. Although each chapter (with the exception of the first one) constitutes a more or less self-contained discussion of a particular piece or group of pieces, a number of themes return throughout the whole text.

The majority of my analyses are based on close analytical reading of the musical score, which, however, mostly serves a broader hermeneutic enquiry (with the exception of Chapter 4, where the music-analytical focus unambiguously dominates). The semiotic foundation of my analytical approach is informed by theoretical approaches to semantic ambiguity in music (irony, satire, parody, and the grotesque),¹¹ musical topic,¹² markedness and correlation,¹³ and (particularly in my last chapter) gesture and agency.¹⁴ In most of my analyses, these theoretical approaches are used as analytical tools; in other words, the focus is always primarily on the interpretation of the work at hand rather than the theoretical problems underpinning the method itself. That said, I do hope that, at least in some instances, my use of particular methods will bring insight to broader theoretical issues. Finally, as is apparent from the summary of individual chapters, techniques and methods of music analysis are constantly combined with a variety of different approaches to form broad interpretative frameworks, constructed to fit each particular piece and outlined throughout the corresponding chapters.

¹⁰ See Lubomír Peduzzi, 'Haasova „hobojová“ suita' ('Haas's "Oboe" Suite'), *Hudební rozhledy*, 12 (1959), 793–8. See also Lubomír Peduzzi, 'Vlastenecká symbolika posledních děl Pavla Haase', *Sborník Janáčkovy akademie múzických umění*, 3 (1961; Praha, Státní pedagogické nakladatelství, 1963), 75–97.

¹¹ Esti Sheinberg, *Irony, Satire, Parody, and the Grotesque in the Music of Shostakovich: a Theory of Musical Incongruities* (Aldershot: Ashgate, 2000). I will also make reference to Julie Brown, *Bartók and the Grotesque: Studies in Modernity, the Body and Contradiction in Music* (Aldershot: Ashgate, 2007).

¹² Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006).

¹³ Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994).

¹⁴ Naomi Cumming, 'The Subjectivities of "Erbarne Dich"', *Music Analysis*, 16/1 (1997), 5–44.

I aspire to enhance the knowledge and understanding of Haas's music through analytical and hermeneutical interpretation, as well as cultural and aesthetic contextualisation, rather than heuristic and historiographical documentation. In this respect, I will contribute relatively little to the foundational work of Peduzzi. The focus on the text of Haas's works is determined partly by my own preference and partly by the fact that there is very little archival material other than musical scores and drafts.¹⁵ Moreover, virtually no personal or business correspondence, diaries, or other documents are extant that might bring insight into Haas's personality, intellectual outlook, socio-cultural affiliations, and so on.

I will provide all the biographical and historiographical information relevant to the works discussed here in the corresponding chapters of this thesis. However, since there is no comprehensive historiographical account of Haas's life and work (especially prior to his imprisonment in Terezín) available in English, I will use this opportunity to provide a brief summary of Haas's personal background and his professional affiliations.¹⁶

Haas's Social, National, and Ethnic Background

Pavel Haas came from a lower-middle-class 'assimilated' Jewish family of mixed (Czech and Russian) national background with few artistic and intellectual affiliations. According to Peduzzi, Pavel Haas and his younger brother Hugo (a popular Czech actor in the inter-war era and a successful Hollywood director after the war)¹⁷ were sons of Zikmund Haas, a shoe seller who came to Brno in the 1890s

¹⁵ Most of Haas's estate is deposited in the Department of Music History of the Moravian Museum in Brno. Some materials are owned by the composer's daughter Olga Haasová-Smrčková, who lives in Brno. Documents relevant to Haas's time in Terezín can be found in the collections of Terezín Memorial. Some documents relevant to Haas's opera *Charlatan* and several pieces of incidental music are also kept in the archives of the National Theatre in Brno.

¹⁶ See also Lubomír Peduzzi, 'Haas, Pavel', *Grove Music Online* <www.oxfordmusiconline.com> [accessed 18 November 2015]. See also Michael Beckerman, 'Pavel Haas', websites of The Orel Foundation <http://orelfoundation.org/index.php/composers/article/pavel_haas/> [accessed 18 November 2015].

¹⁷ Several monographs have been written about Hugo Haas (1901–1968) and his work, mostly in Czech: Valeria Sochorovská, *Hugo Haas* (Brno: Blok, 1971); Jolana Matějková, *Hugo Haas: Život Je Pes* (Prague, Nakladatelství XYZ, 2005). Hugo Haas's films – particularly those from the Hollywood

from dominantly Czech rural regions of eastern Bohemia, and his Russian wife Olga Epsteinová, who was ‘the daughter of a steam navigation company clerk from Odessa’.¹⁸ Before the First World War, the majority of Brno’s population was German. This situation changed with the foundation of the independent Czechoslovak state in 1918, although there was a strong German minority in Brno throughout the inter-war era.¹⁹ The family spoke Czech in private; Pavel and Hugo were sent to German primary school due to the political circumstances of the Austro-Hungarian Empire, which required knowledge of German, but both continued their studies in Czech secondary schools. Thus, unlike many Jewish artists and intellectuals of the time, Haas and his brother were unambiguously Czech (rather than German) in terms of language, as well as social and professional affiliations (as will be seen).²⁰ It should also be noted that Brno, as the urban centre of Moravia, is a geographical and cultural counterpart of Prague, the capital of Bohemia, as well as the Czech (previously Czechoslovak) state as a whole. In this sense, Haas was a Moravian (as opposed to Bohemian) composer.

Little can be established with certainty about Haas’s attitude to his Jewish origins. However, he did not come from a family of active worshippers and there is little evidence to suggest that he maintained particularly close contact (prior to his imprisonment in Terezín, where this was not a matter of choice) with Jewish culture, religion, or music, apart from his connection to his uncle Richard Reichner, a cantor in a synagogue in Kolín nad Labem (a city relatively distant from Brno). Peduzzi provided the following assessment of Reichner’s influence:

The boys [Pavel and Hugo] often spent their vacations with Reichner’s family and Pavel was apparently strongly engaged by what Hugo did not particularly care about: the synagogal

era – have been recently studied by the Czech film and theatre specialist Milan Hain. See Milan Hain, *Hugo Haas a jeho (americké) filmy* (Prague, Casablanca, 2015).

¹⁸ Peduzzi, *Pavel Haas*, p. 14.

¹⁹ According to a census carried out in 1921, there were 156,000 Czechs (72.4%), 56,000 Germans (25.9%), and 3,000 (1.3%) Jews in Brno. See Jaroslav Dřimal and Václav Peša, eds., *Dějiny Města Brna*, 2 vols. (Brno: Blok, 1969–73), ii (1973), p. 91.

²⁰ Peduzzi, *Pavel Haas*, p. 15.

chants. The plaintive and yet passionate Jewish songs sung by uncle Reichner in the synagogue influenced the perceptive boy for life.²¹

Peduzzi suggests that these visits may have inspired the young composer to engage with Biblical themes in some of his early (mostly unfinished) works, such as *Jonah* (*Jonáš*, 1914), *Exodus of the Israelites from Egypt* (*Odchod Izraele z Egypta*, 1915), or Psalm 19 (1916).²² He also points out that, when searching for suitable material for an opera, Haas considered works by Jewish writers, including Solomon An-sky's *The Dybbuk* and Stanislav Lom's *Penitent Venus*.²³ Peduzzi concludes the following:

Without completing any of these projects (except for Psalm 19), Haas later (roughly in the mid-1920s) arrived at a purely musical solution: he assimilated the specifics of Hebrew melodies into [the range of] his own expressive means and used them to personalise his musical language.²⁴

Peduzzi refers particularly to 'Preghiera' and 'Epilogo' from Haas's Wind Quintet, Op. 10 (1929), to which I would add the first movement of the unfinished Symphony (1940–41).²⁵ In these pieces, melodic elements which may be perceived as 'Jewish' (melismatic delivery, ornamentation, modality) are combined with ritualistic, quasi-religious character (call and response patterns, slow pacing, chant-like unisons).

However, it is noteworthy that references to Jewishness with regard to Haas and/or his music were extremely rare in contemporary newspaper articles and concert reviews. Out of more than 150 clippings from Czech and German newspapers (published between 1920 and 1938) which the composer himself compiled in a notebook entitled 'Moje úspěchy a ne-úspěchy' ('My Successes and Non-successes')²⁶ only four concert reviews contain a reference to 'Jewish' or, more obliquely, 'racial' elements in Haas's music; Haas himself is always presented as a

²¹ Ibid., p. 16.

²² Ibid., pp. 16, 128–30.

²³ Ibid., p. 16.

²⁴ Ibid.

²⁵ Ibid., p. 122.

²⁶ This album survives as the property of Olga Haasová-Smrčková, the composer's daughter, to whom I am grateful for allowing me access to this source. The reviews quoted in this chapter are cited according to Haas's album, in which each clipping is accompanied by the title of the newspaper and the date of issue. Note that most of the reviews are signed by initials or cyphers such as '—I—' or 'St—', rather than full names. All translations from this source are mine.

Moravian composer of Czech nationality and/or a student of Janáček's – never as a Jewish composer.²⁷

Further discussion of these issues might also take into account Haas's Psalm 29, Op.12 (1931–32) for organ, baritone, female choir, and small orchestra, which is the composer's only (complete) piece of sacred music, his male choir *Al S'Fod* (Terezín, 1942), which is Haas's only work on a Hebrew text, and his incidental music for Samson Raphaelson's play *The Jazz Singer* (produced in Brno in 1928 under the title *Černý troubadour / The Black Troubadour*), which tells the story of a synagogue cantor's son who leaves the Jewish community to become a jazz singer.²⁸

Haas's above mentioned interest in An-Sky's *The Dybbuk*, a play based on Jewish folk tales and customs and informed by the writer's own ethnographic research,²⁹ may be suggestive of the composer's will to explore his Jewish origins. However, Haas arguably had other reasons to engage with this particular piece, too. *The Dybbuk* became widely known following its 1922 production, directed by Evgenii Vakhtangov, in Soviet Russia (the Habima Theatre).³⁰ Reportedly, the most famous moment in Vakhtangov's production was the so-called Beggars' Dance; in this scene, a grotesque whirl of crippled figures which engulfs a young bride on the day of her forced marriage, becomes a simile for the woman's possession by the

²⁷ –k, 'Z brněnských koncertů: Večer komorních novinek (Brno, 25. března)', *Lidové noviny*, 26 March 1930: 'Haas's quintet [Wind Quintet, Op. 10] successfully utilises a witty modernist diction and folk-like melodic and rhythmic invention with a certain tasteful measure of racial folklore [...]'; –šf–, '[untitled review of the 4th regular concert of the Brno Symphony Orchestra (13 March 1933), featuring the premiere of Haas's Psalm 29, Op. 12]', *Národní noviny*, 15 March 1933: 'Blended into [Haas's] musical idiom are Jewish elements, which invest his music with a distinctive character.'; Hrč., 'Klub moravských skladatelů v Brně', *Brněnská svoboda*, 22 April 1936: 'Haas's Suite for Piano, Op. 13, a composition [which is] temperamental to the core and musically – as we say – absolute, [...] draws its effect from] the author's colourful sonic invention ['zvukovost'], [which is] as much racially inherited as it is artistically cultivated and sophisticated.'; Hrč., 'Pavel Haas: Šarlatán', *Brněnská svoboda*, 5 April 1938: 'The composer Pavel Haas, the brother of the well-known and popular actor Hugo Haas, [...] emerged from the [compositional] school of Leoš Janáček and combines in himself cultivated Jewish blood with pure Slavic-ness (his mother was a devoted Russian), while being, with each breath he takes, above all Czech.'

²⁸ Haas's incidental music, which is deposited in the Archive of the National Theatre in Brno: Department of Musical Documentation (Archiv Národního divadla Brno: Oddělení hudební dokumentace), sign. 489, includes three pieces: 'Kol Nidre', 'Song about the Distant Mother' ('Píseň o matce v dáli'), and 'Short Revue Music with Foxtrot behind the Scene' ('Krátká revuální hudba s foxtrotem za scénou').

²⁹ Gabriella Safran, 'Dancing with Death and Salvaging Jewish Culture in *Austeria* and *The Dybbuk*', *Slavic Review* 59/4 (Winter 2000), 761–81 (p. 768).

³⁰ *Ibid.*, p. 771.

ghost of her dead true lover.³¹ Thus, *The Dybbuk* feeds into two major areas of Haas's interest: the grotesque, which manifests itself musically through exaggeration and distortion of dance-like movement (see my discussion of the topic of 'danse excentrique' in Chapters 2 and 3), and the uncanny, which is related to themes of split subjectivity and possession by dark forces (see my discussion of Haas's 1934–37 opera *Charlatan* in Chapter 5).

The grotesque dance may also be associated, more broadly, with Jewishness. According to Esti Sheinberg, Vakhtangov's production of *The Dybbuk* was a manifestation of the 'perception of Jewish music and dance as an outlet for a grotesque *Übermarionette* [which] function[ed] as a cultural unit in twentieth-century Russian literature and theatre.'³² It seems reasonable to assume that Haas could have been aware of these connotations. Nonetheless, as far as I am aware, none of the grotesque dances in Haas's music incorporates recognisably 'Jewish' musical elements. With reference to one of the pieces in question, the 'Postludium' from Haas's Suite for Piano, Jascha Nemtsov has suggested a link between the perceived character of 'despairing cheerfulness' ('verzweifelte Lustigkeit') and the notion of 'Jewish humour' (see Chapter 3 for further discussion).³³ Again, this point may refer to an actual part of Haas's cultural heritage. However, it would be difficult to construct a compelling argument to support this thesis in the absence of archival material of a personal nature.

I have chosen not to explore the problem of Jewishness in Haas's music in further detail for several reasons: the lack of relevant sources; the relatively small proportion of pieces which contain 'Jewish elements' in terms of subject matter and/or musical language; my general focus on analytical and hermeneutical reading of specific works, rather than on the personality of the composer himself; and perhaps most importantly, my belief that criteria related to style, genre, compositional technique, and recurring themes (such as the grotesque and the uncanny) bring more insight into Haas's work than the complicated and elusive

³¹ Ibid.

³² Esti Sheinberg, *Irony, Satire, Parody, and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities* (Aldershot: Ashgate, 2000), p. 307.

³³ Jascha Nemtsov, 'Zur Klaviersuite op. 13 von Pavel Haas', *Musica Reanimata Mitteilungen*, 17 (December 1995), 20–3 (p. 22).

notion of ‘Jewishness’. Thus, Haas’s Jewish heritage will be taken into account, where relevant, as part of the interpretative framework through which a particular work is viewed, but it will not be a subject of my inquiry in and of itself.

The existing historiographical and archival sources provide limited insight into the social networks in which Haas was embedded. However, it is significant that his brother Hugo was very well connected (particularly in the 1930s) among artists, intellectuals, and other prominent figures in Prague’s high society. According to Peduzzi, it was he who introduced Pavel Haas to his future wife Dr Soňa Jakobsonová, previously married to the acclaimed linguist Roman Jakobson (associated with the so-called Prague Linguistic Circle). Jakobsonová divorced her husband and married Haas in 1935.³⁴ Two years later, she gave birth to their daughter Olga. Olga Haasová-Smrčková (formerly married to the writer Milan Kundera) has had a successful career as an opera singer and still lives in Brno. In personal and telephone communication, Mrs Haasová-Smrčková has informed me that her father became acquainted, through his brother, with prominent Czech writers, including Karel Čapek, Vítězslav Nezval, and Olga Scheinpflugová.³⁵

Musical Culture in Brno and Haas’s Professional Affiliations

In order to outline Haas’s professional affiliations, it will be instructive to undertake a brief overview of the institutional structures of Czech musical culture in Brno, which was relatively independent from the city’s German musical culture in the pre-war years and expanded rapidly in the new political circumstances of independent Czechoslovakia. One of the most important centres was the National Theatre (later called ‘Zemské’ Theatre) in Brno, which gained much needed new material and personal resources after 1918. The conductor František Neumann played a crucial role as the leader of the theatre’s operatic ensemble from 1919 until his death in

³⁴ Peduzzi, *Pavel Haas*, pp. 65–6.

³⁵ I visited Mrs. Haasová-Smrčková in summer 2013. These names were mentioned in a telephone conversation, which took place on 20 December 2013.

1929.³⁶ He was also in charge of the concert series of the theatre's symphony orchestra (the first full-sized and fully professional symphony orchestra in the history of Brno). Neumann's progressive dramaturgy focused on recent international repertoire as well as new works by local composers.³⁷ The establishment of Masaryk University in Brno in 1919 facilitated the formation of the first musicological department in Moravia. The musicologists Vladimír Helfert, Gracián Černušák, and Jan Racek all supported local musical culture through concert reviews and organisational activities.

Haas was one of the first students to enrol at the Brno Conservatoire, established in 1919 through the merger of Janáček's Organ School (established 1881) and the music school of Beseda brněnská, where Haas started his musical education in 1913. He studied music theory and composition with Jan Kunc and Vilém Petrželka (both former students of Leoš Janáček) and piano with Anna Holubová.³⁸ When the institution was put under state control in 1920, Janáček was appointed a professor of composition at the Prague Conservatoire, teaching in Brno. Pavel Haas attended Janáček's composition masterclass between 1920 and 1922.³⁹

The most important institution for Haas's professional development was the Club of Moravian Composers (Klub moravských skladatelů); this was formally established in 1922, but its origins date back to the foundation in 1919 of the so-

³⁶ Suzanne Vohnoutová El Roumhainová, 'Počátky Klubu moravských skladatelů: 1919–1928' ('The Origins of the Club of Moravian Composers: 1919–1928') (master's thesis, Masaryk University, 2013), see pp. 23–4. [accessed via <http://is.muni.cz/th/64669/ff_m/Diplomova_prace.pdf>, 15 November 2015].

³⁷ According to Vohnoutová El Roumhainová (ibid., pp. 25–7), Neumann performed between 1919 and his death in 1929 a number of crucial pieces of international operatic repertoire including works by Debussy (*Pelléas et Mélisande*, 1921), Ernst Křenek (*Jonny spielt auf*, 1927), Ravel and Stravinsky, as well as 17 premiere performances of contemporary Czech operas. In Neumann's series of orchestral concerts, audiences in Brno had the chance to hear works by Debussy (*L'après-midi d'un faune*, 1919; *Nocturnes*, 1924), Mussorgsky (*A Night on the Bare Mountain*, 1925) Stravinsky (*Firebird Suite*, 1925; *Fireworks*, 1926, *Pulcinella*, 1927), Honegger (*Pacific 231*, 1923; *Le roi David*, 1925; *Horace victorieux*, 1926), Berg (excerpts from *Wozzeck*, 1927) and Schoenberg (*Gurrelieder*, 1925). 30 out of 78 concerts given by Neumann in this period featured works by contemporary Czech composers, of which Osvald Chlubna, Vilém Petrželka, and Jaroslav Kvapil were the most frequently played.

³⁸ Peduzzi, *Pavel Haas*, p. 24.

³⁹ Haas's studies with Janáček are discussed in Peduzzi, *Pavel Haas*, pp. 26–37. See also Lubomír Peduzzi, 'Janáček, Haas a Divoška', *Opus musicum*, 10/8 (1978), Příloha (Supplement), 1–4; Lubomír Peduzzi, 'Jak učil Janáček skládat operu', *Opus musicum*, 12/7 (1980), Příloha (Supplement), 1–8.

called Club of Young Moravian Composers (Klub mladých skladatelů moravských).⁴⁰ The initiative behind the establishment of the CYMC came from the composers Vilém Petrželka, Václav Kaprál, and the musicologist Vladimír Helfert.⁴¹ At the inaugural meeting of the CMC, Janáček was unanimously elected the president of the society, while the conductor František Neumann became the vice-president.⁴² The function of the CMC was to facilitate performances of new works by its members, to organise concerts of contemporary music (both Czech and foreign), to provide material support for composers and performers, to publish new works, to organise lectures, and thus stimulate musical culture in Brno. The Club's membership included not only composers, but also performers, musicologists, and enthusiasts. As a result, the CMC was strongly linked to the activities of all other musical organisations in Brno.

The activities of the CMC were mostly limited to Brno, with occasional collaboration with Prague-based institutions.⁴³ The CMC also had modest international affiliations. The Czechoslovak section of the International Society for Contemporary Music (ISCM) initially included the representatives of the two Prague-based musical societies: Spolek pro moderní hudbu (Society for Modern Music) and the Verein für musikalische Privataufführungen; a third delegate representing the CMC joined the board in 1923.⁴⁴ On the whole, however, the impact of the CMC on the international level was rather limited, since the Czechoslovak section as a whole had only one vote in the international forum of the ISCM.⁴⁵

The CMC was also more or less directly involved in the visits of several internationally important figures to Brno. Following a personal invitation by

⁴⁰ Until recently, the activities of the Club of Moravian Composers remained unreflected in musicological research. So far, the most comprehensive account of the CMC in the first decade of its existence can be found in the above cited master's dissertation by Vohnoutová El Roumhainová.

⁴¹ Vohnoutová El Roumhainová, 'Počátky Klubu moravských skladatelů', p. 31.

⁴² Ibid., pp. 52–3.

⁴³ I am referring particularly to Spolek pro moderní hudbu (Society for Modern Music), Přítomnost: sdružení pro soudobou hudbu (The Present: Society for Contemporary Music), and Klub českých skladatelů (Club of Czech Composers). See *ibid.*, pp. 69–76.

⁴⁴ The CMC was initially represented by František Neumann, later by Vilém Petrželka and Václav Kaprál. See *ibid.*, p. 71.

⁴⁵ Ibid.

Janáček, Béla Bartók came to Brno to perform works by himself and Zoltán Kodály on 2 March 1925.⁴⁶ On the very next day, the CMC organised a concert of works by Arnold Schoenberg with an introductory lecture by Helfert in anticipation of the Czechoslovak premiere of *Gurrelieder*, which took place five days later at the National Theatre in Brno in the composer's presence.⁴⁷ In 1926, Henry Cowell visited Brno during his European tour; he gave a lecture on 8 April 1926 and a concert of his works followed the next day.⁴⁸ Later that year, the CMC organised a lecture on quarter-tone music (2 December 1926) by the Czech composer Miroslav Ponc (a student of Alois Hába), followed the next day by a solo recital by Erwin Schulhoff, including both quarter-tone and half-tone works.⁴⁹

Arguably the most important aspect of the CMC's engagement with the international musical scene was the regular inclusion of works by contemporary foreign composers in its concert series. Between 1922 and 1938, the CMC performed works by Maurice Ravel, Claude Debussy, Igor Stravinsky, Francis Poulenc, Arthur Honegger, Darius Milhaud, Bohuslav Martinů, Arnold Schoenberg, Ernst Křenek, Paul Hindemith, Egon Wellesz, Erwin Schulhoff, Fidelio Finke, Felix Petyrek, Béla Bartók, Zoltán Kodály, Alexander Scriabin, Sergei Prokofiev, Nikolai Myaskovsky, Alfredo Casella, and others.⁵⁰

Haas maintained close contact with CYMC and CMC throughout his life. He had one of his early works performed at the very first concert of the CYMC, he was present at the inaugural meeting of the CMC, and he remained a member of the

⁴⁶ Ironically, Bartók was only invited to give a recital of his piano works in Brno as a 'substitute' for the relatively little known German pianist and composer Eduard Erdmann, who had asked for a fee too high for the Club to pay (4,000 Czechoslovak crowns). When Erdmann's conditions were refused, Janáček himself wrote a letter of invitation to Bartók, who agreed to give a concert for just 1,000 crowns. *Ibid.*, p. 82.

⁴⁷ The concert included extracts from the *Gurrelieder*, the Three Pieces for Piano, Op. 11, and the String Quartet No. 2, Op. 10. See *ibid.*, pp. 82–3. See also Jiří Vysloužil, 'Arnold Schönberg v Brně', *Hudební rozhledy*, 37/11 (1984), 517–9.

⁴⁸ Vohnoutová El Roumhainová, 'Počátky Klubu moravských skladatelů', p. 84. See also Jiří Zahrádka, 'Henry Cowell a Brno: Příspěvek k brněnským meziválečným kontaktům s představiteli světové avantgardy', in *Musicologica Brunensia. Jiřímu Vysloužilovi k 85. narozeninám* (Brno: Masarykova univerzita v Brně, 2009), 217–23.

⁴⁹ Vohnoutová El Roumhainová, 'Počátky Klubu moravských skladatelů', pp. 68, 122–3.

⁵⁰ For a comprehensive list of concerts organised by the CMC (and its predecessor CYMC) between 1919 and 1948, including information on repertoire, performers, dates, venues, and details concerning organisation, see *ibid.* pp. 105–91.

committee until 1939, when he was excluded due to the racial laws imposed by the Nazi occupiers. Between 1926 and 1929, Haas held the position of the CMC's secretary ('jednatel').⁵¹ This role would have primarily entailed concert organisation, but its details are not clear from the available archival material.⁵²

Most performances of Haas's chamber and solo works in his lifetime were facilitated by the CMC in collaboration with a fairly stable circle of performers. The possibility of collaboration with some of these performers and ensembles arguably provided direct incentive for Haas's composition of specific pieces. His string quartet *From the Monkey Mountains* (1925) followed the foundation of the Moravian Quartet (Moravské kvarteto) in 1924, which premiered the piece in 1926.⁵³ Similarly, Haas's Wind Quintet (1929) is dedicated to the Moravian Wind Quintet (Moravské dechové kvinteto, established in 1927), which premiered the piece in 1930.⁵⁴ Haas's Suite for Piano (1935) is dedicated to Bernard Kaff, who became a member of the CMC in 1936 and premiered the work the same year.⁵⁵

Haas also made use of other music forces available to him. His early orchestral piece *Saddened Scherzo* (*Zesmutnělé scherzo*, 1921) was premiered by the Orchestral Society (Orchestrální sdružení), directed by Vladimír Helfert.⁵⁶ His *Carnival* (*Karneval*, Op. 9, 1928–29) for male choir was dedicated to, and repeatedly performed by, the acclaimed Choral Society of Moravian Teachers (Pěvecké sdružení moravských učitelů), directed by Ferdinand Vach.⁵⁷

Since 1927, the CMC also collaborated with the broadcasting company Radiojournal, which had run a radio station in Brno since 1924 and which became an

⁵¹ Ibid., p. 208.

⁵² Ibid., p. 54. Vohnoutová El Roumhainová also discovered the existence of several letters sent by Haas (mostly on behalf of the CMC) to the composer Emil Axman (member of the CMC, who was also a representative of the Prague-based Society for Contemporary Music). Haas's letters are deposited in the Museum of Czech music (Muzeum české hudby) in Prague, sign. G 1273, G 1735, G 1736, G 2230, G 2204, G 2207. See *ibid.*, pp. 94–5.

⁵³ Ibid., p. 121.

⁵⁴ Ibid., p. 132.

⁵⁵ Ibid., pp. 151, 196.

⁵⁶ This specific concert (21 November 1926) was conducted by the conductor Břetislav Bakala. See Peduzzi, *Pavel Haas*, p. 130.

⁵⁷ See *ibid.*, p. 131.

important source of financial support for the Club's projects. The very first CMC concert to be broadcast by Radiojournal (25 April 1927) was conceived as a showcase of new Moravian music and included the premiere performance of Haas's song cycle *The Chosen One* (*Vyvolená*, 1927).⁵⁸ Haas's music appeared on the radio several times in the 1930s and one piece was composed specifically with the new medium in mind. The piece in question, the *Overture for Radio* (*Předehra pro rozhlas*, 1930–31, premiered and broadcast on 2 June 1931), is scored for small orchestra and four male voices (alternating between singing and declamation); it is based on an apotheosis of radio, written by the composer's brother Hugo.⁵⁹

Haas also wrote several pieces of incidental music for theatre in the 1920s, mostly for productions that involved his brother Hugo.⁶⁰ Similarly, in the 1930s Haas wrote film scores for three films featuring his brother: *Život je pes* (*Dog's Life*, 1933), *Mazlíček* (*The Little Pet*, 1934), and *Kvočna* (*Mother Hen*, 1937).⁶¹

The contacts between CMC and the Society for Modern Music in Prague facilitated a performance of Haas's string quartet *From the Monkey Mountains* in Prague on 26 April 1927. Several concerts which included Haas's works took place in Prague and other Czechoslovak cities in the 1930s. On at least two occasions during the composer's lifetime, Haas's music was played abroad. On 7 January 1935, Haas's Wind Quintet was performed in Vienna (Kammersaal des Musikvereins) in the first of two exchange concerts between the CMC and the

⁵⁸ There were two more premiere performances at this concert: Janáček's *Nursery Rhymes* (*Řikadla*, 1926), and Kvapil's *Con duolo* for piano (1926). See Vohnoutová El Roumhainová, 'Počátky Klubu moravských skladatelů', pp. 84–8, 125.

⁵⁹ See Peduzzi, *Pavel Haas*, p. 132. See also the following: Ondřej Pivoda, 'Rozhlasová hudba a Pavel Haas', *Musicologica Brunensia* 50/2 (2015), 53–67; A. J. Patzaková, *Prvních Deset Let Československého Rozhlasu* (Praha: Nakl. Radiojournalu, 1935), pp. 412–3, 488.

⁶⁰ Reference is made here to the following plays: *R. U. R.* (1921) by Karel Čapek (premiered 9 April 1924, Brno: Divadlo na Hradbách); *Konec Petrovských* (1923) by Quido Maria Vyskočil (premiered 31 January 1923, Brno: Divadlo na Veveří); *Wozzeck* (*Vojcek*, 1923) by Georg Büchner (premiered 5 March 1923, Brno: Reduta); *Merry Death* (*Veselá smrt*, 1925) by Nicholas Evreinov (premiered 6 November 1925, Brno: Zemské divadlo); *Primus Tropicus* (1925) by Zdeněk Němeček (premiered 29 November 1925, Praha: Divadlo na Vinohradech); *Pulcinella's Victory* (*Pulcinellovo vítězství*, 1925) by Bedřich Zavadil (premiered 21 January 1926, Brno: Divadlo na Veveří); *Černý troubadour* (literally *Black Troubadour*, originally *The Jazz Singer*, 1928) by Samson Raphaelson (premiered 18 August 1928, Brno: Zemské divadlo). See Vojen Drlík, 'Tvorba Pavla Haase pro činoherní divadlo', *Opus musicum*, 35/4 (2003), 2–6. See also Peduzzi, *Pavel Haas*, pp. 130–1.

⁶¹ Peduzzi, *Pavel Haas*, pp. 64–5, 132.

Austrian Union of Composers (Österreichischer Komponistenbund).⁶² On 10 February 1936, Haas's *Suite for Piano* was premiered in Vienna (Großer Ehrbarsaal) as part of a concert of Moravian music, organised by the Austrian society Musik der Gegenwart.⁶³

On both occasions, according to reviews published in Viennese newspapers, Haas's works were considered among the best on the programme.⁶⁴ The Wind Quintet was praised as a 'work which excels in the originality of thematic [invention] as well as in the effective command of compositional technique'.⁶⁵ Reportedly, the work was received with 'stormy approval' and the third movement ('Ballo eccentrico') 'earned a separate applause'.⁶⁶ Haas's music was also singled out on account of its unusual character; with reference to the Wind Quintet, some reviewers wrote about 'a mixture of melancholy and parody' and music of 'bizarre' and 'grotesque' qualities, from which 'fantastic pictures emerge'.⁶⁷ Haas himself was characterised as a 'young, wild, and talented composer, whom one could describe as a kind of Moravian Stravinsky'.⁶⁸ The *Suite for Piano* was considered 'thoroughly original [and] innovative in the word's best sense', a 'highly valuable piece of pronounced, yet natural modernity'.⁶⁹ Again, reference was made to Stravinsky with respect to Haas's use of rhythm: 'In its fast movements, this interesting work develops rhythmic impulses that are reminiscent of Stravinsky's elementary power,

⁶² Vohnoutová El Roumhainová, 'Počátky Klubu moravských skladatelů', p. 146.

⁶³ *Ibid.*, p. 151.

⁶⁴ Mg., 'Komponisten aus Mähren', *Der Tag*, 9 January 1935: 'Of the young composers presented [in the concert], two seem to be particularly noteworthy. One of the two is Vilém Petrželka, whose song cycle [*Štafeta / Relay*] for voice and string quartet was performed [...]. The other is Pavel Haas, represented by his Wind Quintet [...]. The rest [of the programme] was weaker [...].' See also R-i., 'Mährische Musik in Wien', *Echo*, 12 February 1936: 'Among works for piano, there was a sonata by Schäfer [...], pieces by Blatný, and, best of all, a suite by Paul Haas.' All Viennese newspapers are cited according to the clippings included in Haas's above mentioned album. All translations of German reviews are mine.

⁶⁵ Anonymous author, 'Mährische Komponisten', *Neues Wiener Tagblatt*, 15 January 1935.

⁶⁶ P. Stf., 'Im Austausch: Mährische Komponisten', *Die Stunde*, 9 January 1935.

⁶⁷ P. Stf., 'Im Austausch: Mährische Komponisten', *Die Stunde*, 9 January 1935; Mg., 'Komponisten aus Mähren', *Der Tag*, 9 January 1935.

⁶⁸ Réti, 'Zeitgenössische Musik aus Mähren': *Telegraf*, 9 January 1935.

⁶⁹ R-i., 'Mährische Musik in Wien', *Echo*, 12 February 1936; P. Stf., 'Mährisches Austauschkonzert', *Stunde*, 12 February 1936.

venturing harmonically as far as the realm of polytonality. The pastoral middle movement contains echoes of Slavic folklore, which coalesce imaginatively with the [piece's] thoroughly modern constitution.⁷⁰ The Viennese reviews constitute a fairly representative sample of the contemporary reception of Haas's music as a whole, inasmuch as they bring up many of the recurrent themes, such as grotesque / parodic / bizarre / fantastic (and yet also melancholic / mystical) character, mischievous youth coupled with compositional mastery, folk inspiration cast in thoroughly modern guise, Stravinskian rhythms, unconventional harmonies, and so on.⁷¹

The most substantial performance project of Haas's work was the premiere of his opera *Charlatan* by 'Zemské' (previously 'Národní' / 'National') Theatre in Brno on 2 April 1938.⁷² This was one of the last performances of Haas's music before the start of the German occupation of Czechoslovakia (15 March 1939), which meant the end of performance opportunities for the composer. Major works such as his String Quartet No. 3 (1937–38), Suite for Oboe and Piano (1939), and the unfinished Symphony (1940–41) remained unperformed in the composer's lifetime.⁷³

Although Haas was able to compose at a steady rate and have most of his works performed thanks to the above described professional structures, he relied on working in his father's shoe shop as his main source of income throughout most of his life. Haas also never held a teaching job at any of the musical schools in Brno; he only gave private lessons in music theory in the 1930s (Peduzzi was one of his students).⁷⁴

⁷⁰ a. r., 'Mährische Komponisten', *Tag*, 13 February 1936.

⁷¹ A critical analysis of the reception of Haas's music (based on Haas's album) has been undertaken in the following study: Michael Losen, 'Pavel Haas. Die Rezeption seiner Werke bis zum Aufführungsverbot 1939' ('Pavel Haas: Reception of his Work up till the Ban of Performance in 1939') (unpublished master's thesis, Universität Wien, 2006).

⁷² Peduzzi, *Pavel Haas*, p. 132.

⁷³ *Ibid.*, p. 133.

⁷⁴ *Ibid.*, pp. 66, 124.

The Problem of a Janáček Compositional School

Since the most prominent Brno-based composers of the inter-war era all studied with Leoš Janáček, the term ‘Janáček’s compositional school’ (‘Janáčková skladatelská škola’) has sometimes been used with reference to Václav Kaprál (1889–1947), Vilém Petrželka (1889–1967), Jaroslav Kvapil (1892–1958), Osvald Chlubna (1893–1971), and Pavel Haas (1899–1944).⁷⁵ Arguably, the association of these composers is based primarily on the fact that they all lived in Brno for most of their lives and based their careers as composers on virtually identical institutional structures. It is open to question whether they formed a coherent group in terms of their individual styles and aesthetic tendencies and whether they achieved some kind of organic continuation of Janáček’s style, as the notion of a compositional school implies.

Paradoxically, many of these composers were strongly influenced (at least in their early works) by the Prague-based composer Vítězslav Novák (1870–1949), who, being a student of Antonín Dvořák, established himself in the pre-war years as the leading figure of Czech musical tradition. In 1940, Czech musicologist Jan Racek argued that ‘virtually all members of Janáček’s school in Brno were in their stylistic development more affected by the influence of Novák’s oeuvre than that of Janáček’s compositional idiom’ and concluded that progressive Moravian music was based on a ‘stylistic synthesis between Janáček and Novák’.⁷⁶ Racek’s conclusion, neat as it seems, is not without problems. Firstly, it completely disregards Haas (probably because Racek’s book was published at the time of the Nazi occupation of Czechoslovakia). Secondly, the influence of Novák, whose work was outdated by the

⁷⁵ The work of these composers (with the exception of Haas) has received very little attention in both performance and scholarship in the recent decades. See Leoš Firkušný, *Vilém Petrželka: život a dílo* (Praha: Hudební matice Umělecké besedy, 1946), Ludvík Kundera, *Jaroslav Kvapil: život a dílo* (Praha: Hudební matice Umělecké besedy, 1944), Ludvík Kundera, *Václav Kaprál: kapitola z historie české meziválečné hudby* (Brno: Blok, 1968).

⁷⁶ Jan Racek, *Leoš Janáček a současní moravští skladatelé: nástin k slohovému vývoji soudobé moravské hudby (Leoš Janáček and contemporary Moravian Composers: a Sketch of the Stylistic Development of Contemporary Moravian Music)* (Brno: Unie československých hudebníků z povolání, 1940), p. 16.

early 1920s with respect to Janáček's innovations and the advances of the inter-war avant-garde, is a sign of conservative rather than progressive tendencies.⁷⁷

Czech musicologist Vladimír Helfert offered a more nuanced picture in his 1936 synthetic overview of *Modern Czech Music*.⁷⁸ Helfert identified two distinct 'generational layers' of contemporary Czech composers, divided by the First World War. Whereas the artistic profile of the first layer (composers born c. 1890) took shape in the first two decades of the twentieth century, the composers of the second layer (born c. 1900) were not directly affected by late Romantic tendencies in their formative period, as they did not reach their maturity until after the war. Helfert aligned Kaprál and Petrželka (both of whom continued their studies in Prague with Novák after leaving Janáček's Organ School in Brno) with the pre-war generation, while arguing that Kvapil, Chlubna, and Haas tended towards the post-war generation.⁷⁹ Helfert, who also wrote concert reviews on a regular basis, had the advantage of first-hand knowledge of a wide range of contemporary repertoire of Czech music, much of which is not readily available today. I have undertaken a comparative analysis of string quartets by these composers from the 1920s, which revealed that works by Kaprál and Petrželka drew primarily on Novák (as well as other influences) but formed an original stylistic idiom; works by Kvapil and Chlubna gave the impression of juvenilia and relied heavily on conventions of the time; Haas's quartet 'From the Monkey Mountains' stood out on account of its unconventional, Janáčekian idiom and its avant-garde aesthetic underpinnings (which will be discussed in detail in Chapters 2 and 4 of this thesis).⁸⁰ I believe it is

⁷⁷ See also Jiří Vysloužil, 'Česká meziválečná hudební avantgarda' ('Czech Inter-War Musical Avant-Garde'), *Opus musicum* 7/1 (1975), 1–11 (p. 6).

⁷⁸ Vladimír Helfert, *Česká moderní hudba: studie o české hudební tvořivosti (Modern Czech Music: a Study of Czech Musical Creativity)* (Olomouc: Index, 1936), reprinted in Vladimír Helfert, *Vybrané studie: O hudební tvořivosti* (Praha: Ed. Supraphon, 1970), 163–312. Page references here and below are to the 1970 reprint.

⁷⁹ *Ibid.*, pp. 289–294. See also Jiří Fukač, 'Moravská skladatelská škola po Janáčkově', *Hudební věda*, 4/2 (1967), 243–59.

⁸⁰ See Martin Čurda, 'Smyčcové kvartety Janáčkových žáků z 20. let' ('String Quartets of Janáček's Students from the 1920s') (unpublished master's dissertation, Masaryk University, 2011) [accessed via <http://is.muni.cz/th/264072/ff_m/Smyccove_kvartety_Janackovych_zaku.pdf>, 16 November 2015], English summary on pp. 165–6. See also Miloš Zapletal, 'Petrželkova "Štafeta" a Janáčková "Sinfonietta" mezi sportem a ideologií: rekonstrukce dobových čtení' ('Petrželka's "Štafeta" and Janáček's "Sinfonietta" between Sport and Ideology: the Reconstruction of Historical Readings') (unpublished master's dissertation, Masaryk University, 2013) [accessed via

significant that Helfert only used the term ‘avant-garde’ (rather than ‘modern’) with reference to Haas.⁸¹ Helfert’s portrayal of Haas is worth quoting at length:

Pavel Haas [...] built in his early works upon the legacy of his mentor [Janáček] in terms of expression [style] and tectonics [form]. This is clearly apparent in his orchestral piece [titled] *Saddened Scherzo* (1921). However, already in this work, elements of Janáček’s influence are combined with hints of then-new West-European stimuli, particularly those of Stravinsky and Honegger, et al. These elements subsequently become dominant in Haas’s style and lead the composer to remarkable individuation of compositional method in the direction of bold constructivism and uncompromising sonic invention. Haas thus becomes a courageous avant-gardist in Janáček’s school, who follows the paths of new stylistic sentiments. Of course, it is not surprising that many of his works appeared as [mere] experiments (*Fata Morgana*, 1923; string quartet ‘From the Monkey Mountains’, 1925; Introduction and Psalm 29, 1931). However, let us not underestimate the significance of such experiments! In his Wind Quintet (1929) and especially his most recent Suite for Piano (1935) Haas appears as a full-grown artistic individuality, standing at the forefront of those who search for and create new stylistic paths [in Czech music].⁸²

Haas in Terezín

Haas divorced his wife on 13 April 1940, in order to protect his family from racial persecution. Soňa Haasová continued to take care not only for her daughter Olga, but also for her nephew Ivan.⁸³ Hugo and his wife managed to emigrate through France to the USA in the early months of the war, but they were unable to take the baby with them (Ivan Haas was reunited with his parents after the war).⁸⁴ Since 2 December 1941, Pavel Haas was imprisoned in the transitional concentration camp of Terezín.⁸⁵ His father came to Terezín in March 1942 and died in the camp on 13

<http://is.muni.cz/th/207024/ff_m/Zapletal-magisterska_diplomova_prace.docx>, 17 November 2015].

⁸¹ Helfert, *Česká moderní hudba*, p. 294.

⁸² Ibid.

⁸³ Peduzzi, *Pavel Haas*, p. 94.

⁸⁴ Ibid., p. 86.

⁸⁵ Ibid., p. 95.

May 1944.⁸⁶ On 16 October 1944 Haas began his last journey to the liquidation camp of Osvětim (Auschwitz) where he was killed the following day.⁸⁷

The structures of cultural and musical activities in Terezín have been analysed in the existing academic literature and therefore will not be discussed here in detail.⁸⁸ Suffice it to say that Haas was part of what Hans Günther Adler called a ‘forced fellowship’ (‘Zwangsgemeinschaft’), binding together a large number of artists and intellectuals, mostly from former Czechoslovakia.⁸⁹ Cultural activities in the ghetto began as clandestine, but gradually won the approval of the Nazi authorities, who shamelessly exploited them to promote the image of Terezín as a model ghetto. The infamous Nazi propaganda film titled *Der Führer schenkt den Juden eine Stadt* (*The Führer Gives a City to the Jews*), includes remarkable yet disturbing footage of a staged performance of Haas’s *Study for Strings* with the composer himself visible among the audience and, at the end of the performance, taking a bow.⁹⁰

Historians and musicologists are faced with great responsibility and difficulty when dealing with topics related to the unimaginable suffering experienced by those who found themselves in Nazi concentration camps. Therefore, I consider it important to address methodological and discursive strategies of interpreting music from Terezín and the challenges that the context of the Holocaust poses to such enquiry. Firstly, the fact that Pavel Haas, Viktor Ullmann, Hans Krása, and Gideon Klein have been firmly established in the wider consciousness as ‘Terezín composers’ tends to obscure the individual profiles of the artists, who were rooted

⁸⁶ Ibid., pp. 99, 108.

⁸⁷ Ibid., p. 109. Peduzzi includes a different date (‘probably 18 Oct 1944’) in his above cited entry in *Grove Music Online*.

⁸⁸ Most of the texts are mentioned below, although this overview is highly selective. For English-language introduction into cultural activities in Terezín see relevant chapters in Rebecca Rovit and Alvin Goldfarb, *Theatrical Performance During the Holocaust: Texts, Documents, Memoirs* (Baltimore: Johns Hopkins University Press, 1999).

⁸⁹ See Hans Günther Adler, *Terezín 1941–1945: Tvář nuceného společenství* (Brno: Barrister & Principal, 2006). For German original see Hans Günther Adler, *Theresienstadt, 1941–1945: Das Antlitz einer Zwangsgemeinschafts* (Tübingen: JCB Mohr, 1955). For a recent English translation see *Theresienstadt, 1941–1945: the Face of a Coerced Community*, trans. Belinda Cooper (Cambridge: Cambridge University Press, 2016).

⁹⁰ Available through the following link: <<https://www.youtube.com/watch?v=E9gSzo0x4ak>> [accessed 18 November 2015].

(prior to their incarceration) in very different backgrounds in terms of age, nationality, aesthetic affiliations, professional networks, and so on.⁹¹ Pieces of music from Terezín are rarely analysed with respect to the particular composer's earlier works or to the broader tradition of Western art music. Critical discourse thus runs the risk of unconsciously perpetuating the 'forced fellowship', inflicted on the artists by their Nazi oppressors. This is partly an issue of finding a suitable genre of academic writing. 'Life and work' monographs typically lack sufficient focus to bring in-depth readings of specific works,⁹² while publications attempting to cover the music in Terezín in its relative entirety cannot pay enough attention to the individual artists' different pre-war affiliations.⁹³ Some journal articles approach a balance between the extremes, but none of these deals specifically with Haas.⁹⁴

Perhaps the most important problem is the dominance of historiographical approach and the absence of sufficient hermeneutic and analytical methodological background. A common resulting problem is a simplistic attitude to correspondences between historiographical details and works of art.⁹⁵ It should not be forgotten that art with the adjective 'Holocaust' is still primarily art – a medium which is governed by its own laws of signification and which requires specific strategies of

⁹¹ This point is made in the following article, which is also a good introduction to the music of 'Terezín composers': Jascha Nemtsov and Beate Schröder-Nauenburg, 'Musik im Inferno des Nazi-Terrors: Jüdische Komponisten im "Dritten Reich"', *Acta Musicologica*, 70/1 (1998), 22–44 (p. 35).

⁹² Peduzzi, *Pavel Haas*; Blanka Červinková, *Hans Krása: Život a dílo skladatele* (Praha: Tempo, 2003); Milan Slavický, *Gideon Klein: A Fragment of Life and Work*, translated by Dagmar Steinová (Prague: Helvetica-Tempora, 1996); Ingo Schultz, *Viktor Ullmann: Leben und Werk* (Kassel: Bärenreiter, 2008).

⁹³ Joža Karas, *Music in Terezín: 1941–1945* (New York: Beaufort Books, 1985); Milan Kuna, *Hudba vzdoru a naděje: Terezín 1941–45* (Praha: Editio Bärenreiter, 2000).

⁹⁴ See for example Robert Freeman, 'Gideon Klein, a Moravian Composer', *Tempo: A Quarterly Review of Modern Music*, 59/234 (October 2005), 2–18. Note that Freeman's remarks concerning Haas have somewhat dismissive tone, which is probably part of the larger Klein – Haas polemic discussed below.

⁹⁵ In one of his articles, Michael Beckerman discusses the chronology of Gideon Klein's String Trio (1944) with respect to the dates of transports 'to the East' in 1944, trying to answer the question: 'What kind of historical document is a musical score?' I do not believe that Beckerman made a sufficiently strong case for the relevance of the question of chronology to the reading of the work. See Michael Beckerman, 'What Kind of Historical Document is a Musical Score? A Meditation in Ten Parts on Klein's Trio' [accessed via http://orelfoundation.org/index.php/journal/journalArticle/what_kind_of_historical_document_is_a_musical_score/], 26 January 2015].

interpretation. It may reflect specific historically and autobiographically significant events, but it cannot be reduced to a chronicle-like record of these events.

Another common and misleading presumption is that music from Terezín (and ‘Holocaust art’ in general) is unique in its use of covert messages and secret codes. As a result, hermeneutic accounts of the relevant repertoire are typically limited to pointing out (more or less convincing) motivic and thematic references.⁹⁶ While many such observations are valid, it is important to bear in mind that strategies of signification involving allusions, quotations, and other intertextual references are common to all art and that the significance of such references depends heavily on conventions of particular genres, topics, styles, and so on.⁹⁷ Furthermore, the above constitute only one means of musical signification; a wide range of hermeneutic strategies can be used to analyse the repertoire in a more nuanced way, as I hope to demonstrate in my reading of Haas’s Four Songs on Chinese Poetry (Chapter 6).

Finally, interpretation of ‘Holocaust’ music also tends to be biased by pre-conceived ideas. I refer in this regard particularly to Shirli Gilbert’s critique of the notion of ‘spiritual resistance’, which has dominated much of the discourse on music in the Holocaust.⁹⁸ Of course, spiritual resistance is not an entirely invalid concept, but it must be used with caution. The problem is that it tends to produce a sentimentalised image of the camps, the inmates, and the role of music. It comes with an assumption that the population of the camps was homogeneous, unified in a heroic struggle against the oppressors, which is at odds with the historical evidence, which suggests a much less dignified and more fragmented reality. Moreover, the

⁹⁶ In the above cited article, Beckerman claims that Klein made an allusion to Mahler’s *Kindertotenlieder*. In my opinion, this particular comparison is less persuasive than other thematic parallels pointed out in the article. Perhaps more importantly, I find Beckerman’s interpretation of this allusion as ‘a statement by Klein to the effect that “this place is not what it seems: there are dead children here”’ rather blunt. See Beckerman, ‘What Kind of Historical Document is a Musical Score?’, no page numbers.

⁹⁷ See Michael L. Klein: *Intertextuality in Western Art Music* (Bloomington: Indiana University Press, 2005), pp. 1–4.

⁹⁸ Shirli Gilbert, *Music in the Holocaust: Confronting Life in the Nazi Ghettos and Camps* (Oxford: Clarendon Press 2005), see particularly the ‘Introduction: Redeeming Music—“Spiritual Resistance” and Beyond’ (pp. 1–20). The relevance of this notion to music in Terezín is obvious from the title of Milan Kuna’s following monograph: Milan Kuna, *Hudba vzdoru a naděje (Music of Resistance and Hope): O činnosti a tvorbě hudebníků v koncentračním táboře Terezín* (Prague: Editio Bärenreiter, 2000).

notion of spiritual resistance also has strong ethical and ideological connotations. Artists and works that do not fit the narrative tend to be ignored or even dismissed as somehow ethically deficient.

Such rhetoric has been used in a heated polemic over questions of leadership and influence among the composers in Terezín, which directly concerned Haas.⁹⁹ In his article titled ‘Terezínské legendy a skutečnosti’ (‘Legends and Facts about Terezín’), Lubomír Peduzzi took issue with the way Haas was portrayed by Joža Karas in his seminal book *Music in Terezín*.¹⁰⁰ He referred particularly to the following passage:

As a moving spirit behind the musical activities in Terezín, Klein has to his credit the emergence of another prominent composer, Pavel Haas. A man in his forties, Haas came to Terezín with undermined health. The miserable conditions there further affected his severe depressions, resulting in total indifference to the very busy musical life of Terezín. According to his [Gideon Klein’s] sister, Eliška (Lisa), Gideon Klein could not reconcile himself to seeing an artist of Haas’s calibre not participating in the musical activities. So, one day, to wake him from his lethargy, Klein put in front of him several sheets of manuscript paper, on which he himself drew the musical staff, and urged Haas to stop wasting time. And indeed, Haas composed several pieces during his stay in Terezín, although only three of them have been preserved.¹⁰¹

This anecdote is seemingly innocuous and there are few obvious reasons to doubt its validity. As Peduzzi himself pointed out, Haas had long-term health problems, he was forced to leave his family with two small children (his daughter and his nephew), and he later saw his father die in the camp.¹⁰² Peduzzi’s criticism, however, concerned primarily the way this story was used in academic and critical discourse to raise the profile of Gideon Klein. An eloquent example of this can be found in

⁹⁹ See Lubomír Peduzzi, ‘O Gideonu Kleinovi a jeho monografii’ (‘On Gideon Klein and his Monograph’), in *O hudbě v terezínském ghettu: Soubor kritických statí* (Brno: Barrister & Principal, 1999), 103–13. For a German version see ‘Gideon Klein und seine Monographie’, in *Musik im Ghetto Theresienstadt: Kritische Studien*, trans. Lenka Šedová (Brno: Barrister & Principal, 2005), 115–25.

¹⁰⁰ Lubomír Peduzzi, ‘Terezínské legendy a skutečnosti’ (‘Legends and Facts about Terezín’), in *O hudbě v terezínském ghettu: Soubor kritických statí* (Brno: Barrister & Principal, 1999), 38–48 (p. 46).

¹⁰¹ Joža Karas, *Music in Terezín: 1941–1945* (New York: Beaufort Books, 1985), p. 76.

¹⁰² Elsewhere, Peduzzi quoted the following testimony of Richard Kozderka (Haas’s friend from Brno): ‘In the final years of his life, Pavel Haas was very sad, pale in the expectation of horrors [to come].’ Peduzzi, *Pavel Haas*, p. 12.

otherwise very insightful articles on Klein by Robin Freeman.¹⁰³ Referring directly to the anecdote related by Karas, Freeman writes:

Klein found himself, unexpectedly perhaps, the natural leader among composers older and hence more experienced than himself, but more discouraged about their sinister change of fortune. [...] The fact [sic!] that in the months before their final deportation Klein was actually influencing the kind of music that Haas and Ullmann were composing is the greatest proof of his maturity.¹⁰⁴

Elsewhere, Freeman goes even further:

Klein was able to develop further in Terezín while the others simply wrote now better, now worse according to what they had done previously [...]. The music of Ullmann, except for the Sixth Piano Sonata, and of Haas, except for the Prelude and Fugue for string orchestra [Study for Strings?], is all less interesting than what they had been writing before, and in both cases there is reason to suspect the influence of Klein himself.¹⁰⁵

Finally, Freeman allowed himself to make some condescending comments on Haas: unlike Klein, who was ‘active and supportive to others’ and whose works from Terezín (except for his ‘dark’ madrigals on Hölderlin’s texts) ‘have nothing to do with his ordeal’, ‘Pavel Haas was yearning to go home’ (Freeman refers to the text of *Four Songs on Chinese Poetry*).¹⁰⁶

Freeman’s ‘reason to suspect the influence of Klein’ on Ullmann and Haas is questionable (in the case of Haas utterly false) and his value judgement is unwarranted.¹⁰⁷ Both claims betray a barely concealed effort to elevate Klein above

¹⁰³ Robin Freeman, ‘Gideon Klein, a Moravian Composer’, *Tempo: A Quarterly Review of Modern Music*, 59/234 (October 2005), 2–18; Robin Freeman, ‘Excursus: “Nedej Zahynouti Nám Ni Budoucím, Svatý Václav”’: Klein, Ullmann, and Others in Terezín’, *Tempo*, 60/236 (April 2006), 34–46.

¹⁰⁴ Freeman, ‘Gideon Klein, a Moravian Composer’, p. 13.

¹⁰⁵ Freeman, ‘Excursus: “Nedej Zahynouti”’, p. 44.

¹⁰⁶ *Ibid.*, p. 39.

¹⁰⁷ Freeman’s argument about Klein’s influence on Haas is based on the following claim: ‘The Study for string orchestra by Pavel Haas, such exceptional stuff from him, is inconceivable in style without the Allegro vivace [recte: Molto vivace] of the Klein Trio. Even the tripping lightness of the counterpoint seems to follow on from the younger man, who gave him back his taste for writing music when he had all but given up.’ (Freeman, ‘Gideon Klein, a Moravian Composer’, p. 18) This is false. According to Beckerman’s above cited article, the three movements of Klein’s trio are dated 5 September, 21 September, and 7 October 1944, respectively. Haas’s Study for Strings, on the other hand, was performed in Terezín on 1 September and 13 September 1944 and it was composed as early

the others. Given this context, I am inclined to agree with Peduzzi that Eliška Kleinová's anecdote (whatever its factual basis may be) should not be taken at face value and that it may have been calculated to promote the image of Klein as the 'spiritus agens' of musical activities in the camp, especially since Peduzzi gave compelling evidence about chronological inconsistencies in the testimony of Truda Solarová, on which the above cited passage from Karas's book (itself flawed with numerous factual errors) is based.¹⁰⁸

Nonetheless, it is instructive to note that Peduzzi had an agenda of his own, underpinning his opposition towards the 'myth about a "broken composer"'.¹⁰⁹ To demonstrate that Haas (too) made an effort to raise the spirits among the community of inmates, Peduzzi invoked the text of Haas's male choral work *Al S'Fod*, which he contrasted (with a degree of sarcasm) with Klein's madrigals on Hölderlin's text:

I wonder how much consolation and strength G. Klein gave his fellow prisoners with his madrigals, particularly the one which sets the following text by Hölderlin: 'Ich bin nichts mehr, ich lebe nicht mehr gerne' (1943)? Such subjective, morbid moods may have [...] been experienced by many Terezín prisoners, but I question if the inmates needed to hear this kind of thing or whether they were waiting for a word of encouragement, provided for example by Haas's choir *Al s' fod*: 'Do not lament and do not cry when times are bad! Do not despair, but work, work! Thrust a path to freedom and pave it for a bright day!' (1942) Such was Haas in Terezín: determined, not reconciled with the reality but unbroken, [retaining] the fighting spirit he showed in Suite for Oboe [and Piano] and Symphony, in which he reacted through his art (as soon as 1939–41) against the [Nazis'] occupation of our country, their war against Poland and France, and their attack on the Soviet Union.¹¹⁰

Peduzzi's argument is based entirely on the positive value attached to the notion of spiritual resistance through art. Klein, whose work does not conform to the idea (at least not on the surface), is criticised on ethical and ideological grounds. I would even suggest that Peduzzi's criticism of Klein echoes the rhetoric of Socialist

as 1943 (Peduzzi, *Pavel Haas*, pp. 109, 133). Therefore, it is impossible that Klein's String Trio could have had any influence on Haas's Study for Strings.

¹⁰⁸ Peduzzi, 'Terezínské legendy a skutečnosti', p. 46. See also Truda Solarová, 'Gideon Klein', in *Terezín*, ed. František Ehrmann, Otta Hietlinger and Rudolf Iltis (Prague: Council of Jewish Communities in the Czech lands, 1965), 242–5 (p. 245).

¹⁰⁹ Peduzzi, 'Terezínské legendy a skutečnosti', p. 47.

¹¹⁰ *Ibid.* See also Pavel Haas, *Al S'Fod* on a Hebrew text by David Shimoni (Prague: Tempo; Berlin: Bote&Bock, 1994).

Realism and the normative account of the Holocaust in countries of the ‘Eastern Bloc’ in terms of heroic struggle against the enemy.¹¹¹

Peduzzi’s choice of Haas’s works is telling. Significantly, there is no mention of Haas’s Four Songs on Chinese Poetry, which possess neither the defiant spirit of the earlier works (composed before the composer’s deportation to Terezín), nor the beneficial social function of *Al s’Fod*. Rather, they convey feelings of grief, melancholy, and alienation. Perhaps fearing that the Four Songs might be seen as containing too much of those ‘subjective and morbid moods’ which supposedly betray deficiency of character, Peduzzi elsewhere directed attention to the work’s ‘optimistic’ ending and to the references to the St Wenceslas chorale (points which I will contest in my own reading), through which he wished to link this work to the patriotic and defiant spirit of the Suite for Oboe and Piano (1939) and the Symphony (1940–41).¹¹²

The present thesis includes detailed discussions of two works from Terezín: the Study for Strings and the Four Songs on Chinese Poetry. In both cases, I found that it is much more fruitful to interpret these works with respect to genres, techniques, and topics relevant to Haas’s earlier works (as well as to the broad intertextual universe of Western music, arts, and culture) than to limit one’s focus to the confines of the ghetto. Of course, the historical context of Terezín must be taken into consideration, but it must not be allowed to skew the perspective and hinder critical understanding.

¹¹¹ I am not making any claims regarding Peduzzi’s own political conviction; I merely argue that he apparently imbibed certain features characteristic of the discursive environment he worked in throughout most of his life.

¹¹² Lubomír Peduzzi, ‘Vlastenecká symbolika posledních děl Pavla Haase’, *Sborník Janáčkovy akademie múzických umění*, 3 (1961; Praha, Státní pedagogické nakladatelství, 1963), 75–97 (pp. 85–8). See also Lubomír Peduzzi, ‘Haasova “hobojová” suita’ (‘Haas’s “Oboe” Suite’), *Hudební rozhledy*, 12/18 (1959), 793–6.

CHAPTER 1:

Music and Avant-Garde Discourse in Inter-War Czechoslovakia

This chapter includes a review of the discourse on avant-garde art and music conducted on Czech literary platforms (journals, pamphlets, books) in the inter-war period. The purpose of this exercise is to introduce the key concepts that will be used in the following chapters and to situate Haas's work in the context of avant-garde movements in Czechoslovakia and beyond. The aesthetic landscape of the time is best described as a complex network of numerous interrelated and partially overlapping concepts (such as Poetism, Surrealism, Neoclassicism, Constructivism, and Purism), most of which are usually considered applicable to some art forms, but not to others. However, it will become apparent that the disciplinary and terminological boundaries are often elusive: music cannot be discussed separately from other art forms, aesthetics cannot be disentangled from politics and ideology, and trends in the Czech avant-garde discourse are intimately linked with concurrent developments in other countries.

Much of the discussion in this chapter revolves around the notions of Poetism and Neoclassicism. Poetism was the dominant tendency in Czech avant-garde art of the 1920s; although it is rarely associated with music (the term is most readily applicable to literature and visual arts), I will argue in Chapter 2 that it is highly relevant to Haas's works from this decade. Neoclassicism, on the other hand, is commonly regarded as one of the two dominant stylistic tendencies (the other being the Serialism of the Second Viennese School) in the development of European art music between the two world wars. While there are a number of Neoclassical features in Haas's music (as I will demonstrate in Chapters 3 and 4), it may be problematic to speak of a clearly defined Neoclassical style.

Importantly, Poetism and Neoclassicism (like the other –isms mentioned above) are complex and problematic concepts, encompassing a number of constituent ideas (such as physiological art, everyday art, rational order, and free play of imagination), which often constitute points of overlap and create paradoxical alliances between seemingly distinct aesthetic tendencies. Therefore, the various –isms must be first ‘taken apart’, in order to specify which aspects are relevant to Haas’s work.

In Search of the Czech Musical Avant-Garde

This chapter is concerned selectively with a particular segment of inter-war Czechoslovak music, arts, and culture. Any attempt to sketch out the variety of the musical scene alone would result in a lengthy catalogue of names, groups, and institutions. The focus here, therefore, is specifically on the Czech musical avant-garde, which started to emerge in the mid-1920s around the left-wing avant-garde group known as Devětsil (established in 1920 in Prague).¹

The members of Devětsil were mostly artists from the fields of literature, visual art, and theatre; music was somewhat marginal. Nonetheless, there were several composers among the early members of the group, namely Emil František Burian (1904–1959), Iša Krejčí (1904–1968), and Jaroslav Ježek (1906–1942). Burian stood at the forefront of the short-lived group called Tam-tam (1925–26), the foundation of which may be regarded as an attempt to form a musical branch of Devětsil. The group, which published its own journal (*Tam-tam: Gazette musicale*) between 1925 and 1926, also included the composers Jaroslav Ježek, Erwin Schulhoff (1894–1942), Jiří Svoboda (1900–1970), and the writer Ctibor Blatný (1897–1978). Several significant avant-garde projects in the genre of musical theatre also emerged from these circles, particularly Burian’s Divadlo Dada (Theatre Dada,

¹ See František Šmejkal and Rostislav Švácha, eds. *Devětsil: Czech Avant-garde Art, Architecture and Design of the 1920s and 30s* (Oxford: Museum of Modern Art, 1990). On the origins of the Czech musical avant-garde see Jiří Vysloužil, ‘Česká meziválečná hudební avantgarda’ (Czech Inter-war Musical Avant-garde), *Opus musicum* 7/1 (1975), 1–11.

1927) and the so-called Osvobozené divadlo (Liberated Theatre, 1927), represented by the popular trio of Jiří Voskovec, Jan Werich, and Jaroslav Ježek.²

Some of the above mentioned individuals later came together in the so-called Music Group of Mánes (Hudební skupina Mánesa, established in Prague in 1932), which included the composers Iša Krejčí, Pavel Bořkovec (1894–1972), Jaroslav Ježek, and František Bartoš (1905–1973), as well as the pianist and publicist Václav Holzknicht (1904–1988).³ This group pledged allegiance to the aesthetic tenets proclaimed by Jean Cocteau, Erik Satie, and the composers of Les Six.

A special position was occupied by Bohuslav Martinů (1890–1959), who left Czechoslovakia to study in Paris in 1923 and took permanent residence there in 1924. Martinů published articles in Czech journals, some of which will be cited below. Although he maintained professional contacts with some of the above-mentioned groups and responded in his music to many of the tendencies that will be discussed here, he did not approve of the subversive and iconoclastic elements of the avant-garde agenda.

Haas himself, living in Brno, was necessarily somewhat removed from the epicentre of avant-garde activities, located in Prague. He was not officially a member of any of the relevant groups and did not contribute to any of the avant-garde journals such as *Pásmo*, *Tam-tam*, and *ReD (Revue of Devětsil)*. However, *Devětsil* expanded from Prague to Brno in 1923. I will give further evidence in Chapter 2 of Haas's awareness of the activities of *Devětsil* in Brno, which included editing the journal *Pásmo* (1924–26)⁴ and the organisation of art exhibitions, lectures, and social events.⁵ This context will be particularly relevant to my discussion in Chapter 2 of Haas's 1925 String Quartet No. 2, 'From the Monkey Mountains'.

² 'Tam-tam' in *Slovník české hudební kultury (Dictionary of Czech Musical Culture)*, ed. Jiří Fukač, Jiří Vysloužil, and Petr Macek (Praha: Editio Supraphon, 1997), p. 915.

³ See Václav Holzknicht, *Hudební Skupina Mánesa* (Praha: Panton, 1968).

⁴ *Pásmo* was the first regularly published literary platform of *Devětsil*. It published articles from the group's members resident in both Brno and Prague, as well as from European artists including (among others) László Moholy-Nagy, Theo van Doesburg, Walter Gropius, Kurt Schwitters and Le Corbusier. See Marcela Macharáčková, 'Z dějin Brněnského Devětsilu' ('From the History of Brno's *Devětsil*'), in *Forum Brunense 2009: Sborník prací Muzea města Brna*, ed. Pavel Ciprian (Brno: Společnost přátel Muzea města Brna, 2009), 79–99 (pp. 82–4).

⁵ Particularly noteworthy is the 1924 'Exhibition of Modern Art' ('Výstava moderního umění'). The group organised about thirty lectures between 1924 and 1926, including (besides many others) the

Poetism

The notion of Poetism was articulated by the avant-garde theorist Karel Teige (1900–51) and the poet Vítězslav Nezval (1900–58), the leading figures of Devětsil. In the opening of his 1924 manifesto of Poetism, Teige announced (as avant-garde movements typically did) a breakup with the preceding artistic tradition and an assertion of ‘new’ art. He argued that art must no longer be the dominion of professionals, tradesmen, intellectuals and academics. The new art, he believed, would be cultivated by ‘minds that are less well-read but all the more lively and cheerful’; it was intended to be ‘as natural, charming and accessible as sports, love, wine and all delicacies’, so that everyone could take part in it.⁶ Teige’s critique of artistic ‘professionalism’ was essentially that of the gap between ‘art’ and ‘life’, which Poetism sought to bridge, to achieve an interpenetration of the two. Teige was eager to make clear that Poetism was not intended to be just another artistic ‘-ism’, but a life perspective, a ‘modus vivendi’, ‘the art of living, modern Epicureanism’.⁷ Its artistic manifestations were supposed to offer noble amusement and sensual stimulation, ‘invigoration of life’ and ‘spiritual and moral hygiene’.⁸ Teige implied that art could help transform human life into the state of ‘poiesis’ (‘supreme creation’).⁹ Thus, all people would eventually become artists in the way they would ‘live [their] “human poem[s]”’: ‘Happiness resides in creation. The philosophy of Poetism does not regard life and a work [of art] as two distinct things. The meaning of life is a happy creation: let us make our lives a work [of art, a creation], a poem

following: ‘The Influence of Russian Theatre on Art Scene’ (Jindřich Honzl, 1924), ‘Russian Constructivism’ (Karel Teige, 1924), ‘Modern Architecture’ (Theo van Doesburg, 1924), and ‘Painting, Photography, Film’ (László Moholy-Nagy, 1925). See *ibid.*, pp. 96–9.

⁶ Karel Teige, ‘Poetismus’, *Host*, 3 (July 1924), 197–204, reprinted in *Avantgarda známá a neznámá (The Known and Unknown Avant-Garde)*, ed. Štěpán Vlačin, 3 vols. (Prague: Svoboda, 1970–72), i: *Od proletářského umění k poetismu: 1919–1924 (From Proletarian Art to Poetism: 1919–1924)* (1971), 554–61 (pp. 554–5). Page references here and below are to the 1971 reprint. All translations from Czech sources are mine, unless stated otherwise.

⁷ *Ibid.*, 558.

⁸ *Ibid.*, 560.

⁹ Karel Teige, ‘Manifest poetismu’, *ReD*, 1/9 (June 1928), reprinted in *Avantgarda známá a neznámá*, ed. Vlačin, ii: *Vrchol a krize Poetismu: 1925–1928 (The Peak and the Crisis of Poetism: 1925–1928)* (1972), 557–93 (p. 591). Page references here and below are to the 1972 reprint.

well organised and lived through, which satisfies amply our need for happiness and poetry.’¹⁰

Teige’s views on art were underpinned by Marxist materialism, which, however, is not entirely consistent with the emphasis on sensual pleasures, entertainment, and happiness. Teige tried to reconcile this opposition by proposing a dialectical relationship between ‘Poetism’, representing imagination, irrationality, and playfulness, and ‘Constructivism’, representing logic, rationality, and discipline.¹¹ Teige’s pair of Constructivism and Poetism is analogous to Marx’s pair of ‘base’ and ‘superstructure’. Nonetheless, this theoretical model is not without problems; as Peter Zusi explained:

Teige’s image compulsively reproduces the fate of Marx’s: it slips from an expression of dialectical unity to one of static dualism [...] of structure and ornament. Through such slippage, the second element (Poetism, or for Marx, the superstructure) appears not as the dialectical counterpart and completion of the first but rather as something supplemental, unnecessary, or parasitic.¹²

In any case, Teige reacted against what he saw as the anaemic, spirit-dominated art and culture of the past, as is apparent from the following statement: ‘Poetism liquidates the discord between body and spirit, it knows no difference between bodily and spiritual art, between higher and lower senses. Here the Christian and ascetic dictatorship of spirit comes to an end.’¹³ The ‘new’ art was not to be metaphysical, transcendent, elitist, complicated, speculative, and intellectual. On the contrary, it should be earth-bound, empirical, sensual, popular, accessible, and entertaining. Therefore, Poetism drew inspiration (in terms of both form and content) not only from ‘low’ art forms of popular urban culture, but also from phenomena of everyday life, which would commonly be excluded from art (in the conventional sense of the word). As Esther Levinger has noted, Teige’s notion of art comprised ‘all human activities, whether writing love letters, doing acrobatics, gardening, or

¹⁰ Ibid., 592.

¹¹ Teige, ‘Poetismus’, 560–1.

¹² Peter A. Zusi, ‘The Style of the Present: Karel Teige on Constructivism and Poetism,’ *Representations*, 88/1 (2004), 102–24 (p. 116).

¹³ Teige, ‘Manifest poetismu’, p. 592.

cooking’, and even work that would ‘resemble artistic activity by being free and gamelike.’¹⁴ Quoting Teige’s article ‘Pozor na malbu’ (‘Beware of Painting’), Levinger further explains that Poetism’s shift of emphasis towards everyday experience was paralleled by recourse to corporeality and sensuality.

[T]he Devětsil artists endeavored to arouse an awareness of everyday experience that represented the merger of art and life. They imagined that they could reawaken and reeducate the senses so that people could fully enjoy all sensory data – all sights, sounds, smells, tastes, and touches – but especially sight, for art was all around them, in ‘colorful flowerbeds, posters, flags, road signs, sports clothes, the colored animation of dancing halls, popular festivities, and fairgrounds [...] ballet, film, games of reflections, fire-works, parades, and carnivals.’¹⁵

Teige’s concept of ‘poetry for the five senses’ (among which the visual element was the most prominent) found manifestation in the so-called ‘picture poem’, combining the elements of poetry, typography, collage, and photomontage.¹⁶ Teige also demanded that art should make use of all the modern media and technologies. He was particularly fascinated by the artistic potential of film. Unfortunately, financial constrictions prevented Teige and Nezval from realising some of their ‘film poems’ (surviving in the form of written scenarios) in which they sought to transfer the principles of ‘picture poems’ into a new medium.¹⁷

Jazz was for music what cinema was for visual art. Both brought new technological possibilities and encapsulated a modern, twentieth-century sensibility. These points were made in E. F. Burian’s 1928 book *Jazz*:

[T]here is no more jazz-like form [of art] than film and no more film-like music than jazz. [... The two have in common] above all their narrative and formal concision. Jazz, like film, cannot tolerate any impediments to temporal, emotional, and rhythmic shortcut [...which] resonate[s] with the nervous haste and rich beauty of rhythmical moments in twentieth-

¹⁴ Esther Levinger, ‘Czech Avant-Garde Art: Poetry for the Five Senses’, *The Art Bulletin*, 81. 3 (1999), 513–32 (p. 513).

¹⁵ *Ibid.*, p. 528. Levinger quotes Teige’s article ‘Pozor na malbu’ (‘Beware of Painting’) published in Karel Teige, *Stavba a báseň: umění dnes a zítra 1919–1927 (Construction and Poem: Art Today and Tomorrow 1919–1927)* (Prague: Vaněk a Votava, 1927), 107, translation Levinger’s.

¹⁶ *Ibid.*, p. 513.

¹⁷ Esther Levinger, ‘Karel Teige on Cinema and Utopia’, *The Slavic and East European Journal*, 48/2 (Summer, 2004), 247–74 (p. 258).

century life. [...] Jazz and film [...] are not without influence on other art forms. Their brevity, entertainment, and topicality [...] finds counterparts in theatre [...] and in social life (dance, clubs, and sports).¹⁸

Burian suggested that the genre best suited for the *Zeitgeist* of the twentieth century was revue, in which he saw not only a kind of modern-day ‘Gesamtkunstwerk’, combining music, dance and theatre, but also a parable of the modern world:

Revue with its girls is not the product of hyper-philosophical and emotionally over-exposed [pre-war] years. Its origin goes hand in hand with jazz and film. Machines, skyscrapers, modern sports, revue, jazz, girls, stock exchange and the class struggle. The noise of highways and the humming of millions of talking people. The orchestras of automobiles and factory sirens. The duets of aeroplanes and reflectors. A 24-hour, 365-day revue with hundreds and thousands of numbers.¹⁹

In Teige’s thought, the characteristic features of the modern industrial age (such as speed, dynamism, functionality, precision, and so on) were correlated with physical culture and sports. All this came together under the category of ‘poetry for corporeal and spatial senses (a sense of orientation, speed, spatial-temporal movement)’, which comprised ‘sport and its various kinds: automobility, aviation, tourism, gymnastics, acrobatics’.²⁰ Teige continues:

The hunger for records, inherent to our mentality, is satisfied by athletics, the passion of victory bursts out in football matches together with the joy of teamwork, with the feeling of tensive harmony, precision and coordination. The poetry of sport [...] develops all senses; it yields a pure sensation of muscular activity, the pleasure of bare skin in the wind, the beauty of physical exaltation and intoxication of the body.²¹

‘Physiological’ Music: Sports, Dance, and Theatre

Because of the correlation of musical rhythm with bodily motion, music is very well suited for appealing to the body, which is one reason why Devětsil artists were

¹⁸ Emil František Burian, *Jazz* (Praha: Aventinum, 1928), pp. 64–5.

¹⁹ *Ibid.*, p. 57.

²⁰ Teige, ‘Manifest poetismu’, p. 589.

²¹ *Ibid.*, pp. 589–90.

fascinated by jazz. E. F. Burian described jazz as an art born of ‘the joy drawn from movement and lively rhythm’.²² This common view of jazz was underpinned by equally widespread stereotypical assumptions about its ‘Negro’ progenitors: ‘Dance and dance again is the basis of the spiritual life of these primitives. One could say they live through movement.’²³

Another manifestation of the preoccupation with physical movement can be seen in musical works inspired by sports. A pertinent example is Martinů’s commentary on his orchestral *Half-time* published in the German journal *Anbruch* following the piece’s premiere in Prague during the 1925 festival of the International Society of Contemporary Music (ISCM). Martinů presented the work as a ‘continuation of the new musical expression, as indicated by Stravinsky’ and a ‘reaction against Impressionism, sentimentality and [...] the metaphysical explanations of music’.²⁴ While warning that the piece should not be understood as a literal, mimetic representation of a game of sports, Martinů claimed *Half-time* was supposed to express ‘the joy of a moment [...] the fascination with power, health, movement [...] the joy of discovering and fighting [and] the stormy life of boulevards.’²⁵ Nonetheless, he insisted that the piece is to be ‘conceived of in purely musical terms’, as an essay on the ‘problems of rhythm and construction’.²⁶ Arguably, *Half-time* is conceptually related to Honegger’s symphonic movements *Rugby* or *Pacific 231*. Another example of similar tendencies in Czech music is the ‘symphonic allegro’ *Start* by Pavel Bořkovec.

From the perspective set by Teige, music is of less interest as an autonomous art form than as a combination of music and dance. A characteristic example of an experimental multi-media art project incorporating the element of ‘poetry for corporeal and spatial senses’ is the so-called *Alphabet (Abeceda)*, which involved short poems by Nezval (each inspired by a particular letter), music by Martinů,

²² Burian, *Jazz*, 18.

²³ *Ibid.*, 32.

²⁴ Bohuslav Martinů, ‘Half-time’, *Anbruch*, 7/5 (1925), 292–3 (p. 292). All translations from Martinů’s German article are mine.

²⁵ *Ibid.*

²⁶ *Ibid.*

choreography by Milada (Milča) Mayerová (reminiscent of Rudolf Laban's dance 'alphabet'), and typography by Teige (incorporating photographs of Mayerová's choreography).²⁷

Comments on the 'physiological' effect of art in general and music in particular appear time and time again in Czech avant-garde discourse; the term 'physiological music' ('fyziologická hudba') is sometimes encountered when music is considered as part of a unity of music, dance, and theatre. The composer Iša Krejčí elaborated on this idea in an article entitled 'Proč je balet tak aktuální?' ('Why is ballet so appealing?').²⁸ He argued that developments in contemporary art had 'shaken the very basis' of conventional theatrical art forms, which could no longer be based on dramatic content and 'factual logic'; the solution to the problem, Krejčí believed, lay in the creation of a new genre, based on the idea of 'pure ballet':

Nezval, Cocteau and Ribemont-Dessaignes [have created] an essentially new genre of stage art: a stage poem, illogical in its factual meaning, logical only in its form. Such a poem is not one of verse but that of stage movement, sound and decorations. [...] It sufficed to realise the idea of pure ballet [...] a physiological and purely formal music [and] musical stage [...]. Ballet [...] offers an escape from the factual logic of drama to the purely artistic logic of form, which, however, is not to be dead and devoid of effect; on the contrary, it derives its collective scenic effect from its physiological appeal: that is, from the appeal of the body and motion.²⁹

Whereas Krejčí makes reference to French artists, other commentators associated the notion of physiological music with the developments in Russian theatre. E. F. Burian suggested that the visions of Russian theorists of theatre Aleksandr Tairov and Vsevolod Meyerhold paradoxically came to fulfilment in the dances of 'girls' in American revues, in which Burian saw the synthesis of the 'primitive' roots of dance (he drew a parallel with African row dances) and the

²⁷ See Matthew S. Witkovsky, 'Staging Language: Milča Mayerová and the Czech Book "Alphabet"', *The Art Bulletin*, 86/1 (Mar., 2004), 114–35. See also Malynne M. Sternstein, *The Will to Chance: Necessity and Arbitrariness in the Czech Avant-Garde from Poetism to Surrealism* (Bloomington: Slavica Publishers, 2007), p. 98.

²⁸ Iša Krejčí, 'Proč je balet tak aktuální?', *Rozpravy Aventina*, 3 (1927–28), 159, quoted in Josef Bek, *Avantgarda: ke genezi socialistického realismu v české hudbě (Avant-garde: Towards the Genesis of Socialist Realism in Czech Music)* (Prague: Panton, 1984), p. 181.

²⁹ *Ibid.*

discipline, machine-like precision, and coordination of modern sports, gymnastics, and industrial production.³⁰ Meyerhold and Tairov were also invoked by Czech theatre director and theorist Jindřich Honzl (1894–1953), one of the founding members of Devětsil, who repeatedly referred to the physiological effect of music in his enthusiastic article about the ‘Moscow State Jewish Theatre’ (also known as Moscow Yiddish Theatre and under the acronym GOSET).³¹ Like Krejčí, Honzl emphasised the dominance of music and movement over text and dramatic meaning: ‘In the Jewish Theatre [GOSET], there is no theatre without music. [...] It is in music – more so than in a poetic text – that theatre finds a backbone [and] impetus for scenic action.’³² Honzl commented on the intensive relationship between music and bodily movement under the directorship of Alexander Granovsky, and marvelled at the resulting spectacle, characterised by primitive carnality, grotesqueness, and Jewish otherness:

Granovsky is a director of rhythmically deformed gesture, which eludes natural neural and muscular development; [his choreography] possesses neither the beauty of Tairov’s dance evolutions, nor the refined and fully developed gesture of Meyerhold’s biomechanics – it falls into shunts, jerky movements, [and] spasmodic halts that are unrelated to each other, except through their rhythmic succession [...] determined by musical accompaniment. [...] The rhythmicising aspect, irrespective of [natural] rhythms of the bodily organism, [...] imposes] the rhythm of instrumental music upon physiological processes [...].³³

The notions of physiological music and ‘poetry for corporeal and spatial senses’ are highly relevant to the striking emphasis on rhythm in Haas’s compositional technique. Haas often uses rhythm as a means of conjuring up (even in the absence of a stage with actual dancers or actors) the image of the body in motion, which is very often subjected to grotesque exaggeration and distortion. These issues will be discussed in Chapter 2, where I will identify a recurrent topic of ‘eccentric dance’, which appears throughout Haas’s oeuvre. Haas also uses rhythm

³⁰ Burian, *Jazz*, p. 57.

³¹ Jindřich Honzl, ‘Státní židovské komorní divadlo v Moskvě’ (‘Moscow State Jewish Theatre’), *ReD*, 1/2 (1927–28), 73–6. See also Judith Zivanovic, ‘GOSET: Little-known Theatre of Widely Known Influence’, *Educational Theatre Journal*, 27/2 (1975), 236–44.

³² Honzl, ‘Státní židovské komorní divadlo v Moskvě’, p. 75.

³³ *Ibid.*, pp. 75–6.

in a more abstract, or perhaps Constructivist manner. In Chapter 4, I will explain ways in which rhythmic and metric procedures shape the formal structure of entire movements of Haas's instrumental works.

It is open to question whether Haas attached any importance to the stereotypical association (exemplified by Honzl's above quoted article) of the Jewish body with awkward movements and distorted features (imagery which frequently possesses anti-Semitic connotations).³⁴ Relevant to this issue is my discussion in the Introduction of the composer's interest in Solomon An-sky's *The Dybbuk*.

Everyday Art: Teige, Cocteau, and Les Six

Teige himself seldom referred specifically to music. However, as early as 1922 he co-authored, along with Jiří Svoboda, an article entitled 'Musica and Muzika', which effectively brought into Czech discourse the essential ideas articulated in Jean Cocteau's 1918 manifesto *Cock and Harlequin*.³⁵ Like Cocteau, Teige and Svoboda employed iconoclastic, anti-academic rhetoric. The Latin term 'musica' in the title refers to the music supposedly marked by the academicism, snobbism, and elitism of pre-war arts and culture. Its vernacular counterpart 'muzika' denotes the music of 'the people'.³⁶ 'Muzika' can be heard 'in the café, in the restaurant, in the cinema, on the street, in the park, in the Sunday dance hall, at the Salvation Army parade' or at sports events;³⁷ it is 'passionate, [...] richly colourful, strongly moving, [...] emotional, and immediately appealing',³⁸ its genres include 'rag-time, jazz-band, [...] fox-trot, shimmy, exotic music, couplet [popular song], cake-walk, music in cinema, [and] operetta'.³⁹ Music of the future, the authors believe, should engage

³⁴ See Sander Gilman, *The Jew's Body* (London: Routledge, 1991).

³⁵ See Jiří Svoboda and Karel Teige, 'Musica a muzika', *Život*, 2 (1922), 86–9, reprinted in *Avantgarda známá a neznámá*, i, 405–12. Page references here and below are to the 1971 reprint.

³⁶ Given his Marxist conviction, Teige used 'the people' ('lid') interchangeably with 'proletariat'. This ideological agenda differentiates Teige from Cocteau, who – despite his opposition to cultural conservatism – employed nationalist (and thus more right-wing) rhetoric.

³⁷ Svoboda and Teige, 'Musica a muzika', 407; the reference to sports is made on p. 409.

³⁸ *Ibid.*, p. 406.

³⁹ *Ibid.*, p. 408

with these rejuvenating resources. Drawing on his own area of expertise, Teige asks: ‘Why should music resist new, academically unsanctioned instruments – jazz-band, accordion, the barbarian barrel organ, etc. – when architecture happily makes use of the advantages of modern materials?’⁴⁰

Teige and Svoboda invoke French avant-garde composers as the pioneers of this new direction. Erik Satie is introduced as an influential ‘comedian, humourist, and primitivist’.⁴¹ Igor Stravinsky is celebrated for his ‘love for the vulgar and the profane’ that made him ‘lead modern music [...] towards exoticism in its modern, cosmopolitan sense’.⁴² Georges Auric is described as a lover of ‘musical caricature’ who seeks all that is ‘grotesque and merry’ and the author of the ‘modernist foxtrot *Adieu, New York!* as well as other pieces that could be played on a barrel organ’.⁴³ Arthur Honegger and Darius Milhaud are also briefly mentioned. In the article’s conclusion, the authors lament the ‘conservatism, foolishness and narrow-mindedness’ of Czech critics, who ‘a priori reject such music [...] fearing its bold innovations’.⁴⁴

The most comprehensive summary of the aesthetic programme surrounding Les Six can be found in the pamphlet entitled *Mladá Francie a česká hudba* (*Young France and Czech Music*), published in 1938 by the pianist and publicist Václav Holzkněcht as a (somewhat belated) manifesto of the Music Group of Mánes.⁴⁵ Holzkněcht’s characterisation of the music of ‘Young France’, by which he refers to Satie and Les Six, draws heavily on Cocteau’s *Cock and Harlequin*. This is immediately apparent in Holzkněcht’s comments on Satie, echoing Cocteau’s portrayal of this composer as the father-figure who delivers French music from the grip of Wagnerism and Impressionism through a paradoxical mixture of (neo)classicism and everyday art:

⁴⁰ Ibid.

⁴¹ Ibid., p. 410.

⁴² Ibid.

⁴³ Ibid., p. 411.

⁴⁴ Ibid.

⁴⁵ Václav Holzkněcht, *Mladá Francie a česká hudba* (*Young France and Czech Music*) (Praha: Melantrich, Brno: Pazdírek, 1938).

In the time of Impressionist indulgence in chromaticism, misty colours, obscured lines, and vagueness of form, [Satie] required diatonicism, and solid contours, and perfect form. Contrary to aristocratic subjectivism, [he] wanted pure and objective music. [...] Besides, he had a sense of the humour of everyday life. [...] He was one of the first to compose utility music for cafés in the style of American songs. In his ballet *Parade* [...] he introduced the atmosphere of circus, music-hall, machines, and exotic primitivism.⁴⁶

Holzknicht's description of Les Six is essentially a catalogue of topoi, most of which are familiar from the context of Poetism:

One of the characteristic features of their art is sensuality. They have infinite love for life. [...] Contrary to the exclusive world of the Impressionists, they want music which is popular, rhythmical and lively. They assimilate Spanish and American dances. They search for the country, the idyll, pastoral simplicity and charm; they compose [...] concerts with harpsichord to pay homage to Couperin. [...] They do not hide from the present time in the past or the future. On the contrary, they find it supremely beautiful. They have found new miracles in Chaplin's grotesques [slapsticks], they go to see clowns in the circus, and they love the elusive adventures of music halls. [...] Jazz opened up for them the adventures of distant places. They like its noisy sound, raw rhythms, and nostalgic melodies. [...] They dream about the black Harlem, New York, and transatlantic travels. [...] Picasso taught them the beauty of [...] harlequins [...]. The world of *commedia dell'arte* is revived with new colours [...]. They are excited by modern machinery [... and] sports.⁴⁷

Neoclassicism, Constructivism, Purism

In Czechoslovakia, unlike in France, the term Neoclassicism was not elevated to an over-arching stylistic category. Throughout the inter-war era, it remained one of many overlapping and more or less interchangeable categories, such as everyday art, Constructivism, and physiological music. Holzknicht's generic designation 'Young France' in the title of his pamphlet indicates that he refers to a set of diverse, albeit interconnected tendencies, rather than a unified style. He only used the term Neoclassicism with reference to Iša Krejčí, who wrote a number of compositions in classicising small instrumental forms and the opera *Antigona* on Sophocles.⁴⁸ From

⁴⁶ Ibid., pp. 3–4. Italics mine.

⁴⁷ Ibid., pp. 4–5. Italics mine.

⁴⁸ Ibid., pp. 12–3.

the perspective of the Devětsil avant-garde, the question of a relationship with the past – classical or not – was less important than the search for resonance with contemporary reality and the Marxist revolutionary project. Indeed, many would have dismissed the notion of a return to the past as reactionary academicism.

Of course, this problematic position of Neoclassicism – a notion coined in French discourse – in Czechoslovak discourse is partly due to the difference of cultural and political context. However, the concept of musical Neoclassicism is inherently problematic already in the French context. The term's literal meaning is much narrower than the variety of tendencies it has come to represent. Scott Messing has traced the origins of the generic characteristics which gradually became submerged in the rhetoric of Neoclassicism ('simple, straightforward, objective, pure, concise') to the language used during and immediately after the First World War to describe the works of 'artists associated with cubism – Picasso, Braque, and Delaunay – and the poetry of Apollinaire and Cendrars'.⁴⁹ Furthermore, since such avant-garde art, as Messing himself observed, 'bore no relationship to the past', it is open to question to what extent the engagement with the 'classical' tradition is a salient feature of Neoclassicism. It appears that there was a mutually convenient alliance in the inter-war era between the tendency to return to pre-nineteenth-century 'classical' roots (which, in France, had strong nationalist overtones) and the avant-garde hunger for 'new' art, the common enemy being the (German) 'decadent' art and culture of the fin-de-siècle.

Another problem is that the current understanding of Neoclassicism as a musical style based on play with the conflicting elements of tonal and post-tonal syntax is extrapolated almost exclusively from the music of Stravinsky. The music of Satie and Les Six is frequently associated with Neoclassicism, but the term nonetheless seems too 'tight' to include the variety of tendencies these composers represent. This problem is apparent already in Cocteau's paradoxical association of Neoclassicism with everyday art and Dada (encapsulated in the work of Satie).

For these reasons, it is not viable to assume that Neoclassicism was 'transferred' from France to Czechoslovakia as a monolithic style specific to music,

⁴⁹ Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Rochester: University of Rochester Press, 1996), p. 108.

because there was no such thing to begin with (the ‘classicising’ tendencies in the music of Stravinsky, Satie, Ravel, and others were qualitatively too different from each other to constitute a coherent musical style). However, as I will demonstrate, Czech composers and musicians were familiar with the cluster of associated ideas that floated around as a subset of a broader international and interdisciplinary avant-garde discourse.

I argue that the writings of Karel Teige played an important mediating role. In Teige’s thought, ‘classical’ qualities such as rational order and economy of means were encapsulated in the notion of Constructivism – the dialectical counterpart of Poetism. Thus, these tendencies were not necessarily associated with the virtues of past styles but rather with the values and merits of the modern, industrial age. Besides, the aesthetic preferences of Neoclassicism and Constructivism also overlap partially with those of Purism, which was well known among Czech architects and visual artists.⁵⁰ The notion of Purism was introduced in the journal *L’Esprit Nouveau*, edited between 1920 and 1925 by the poet Paul Dermée, the painter Amédée Ozenfant, and the architect Charles-Éduard Jeanneret (better known under the pseudonym Le Corbusier).⁵¹

In their 1920 manifesto of Purism, Ozenfant and Jeanneret claimed: ‘One of the highest delights of the human mind is to perceive the order of nature and to measure its own participation in the scheme of things; the work of art seems to us to be a labour of putting into order, a masterpiece of human order [...]’.⁵² The authors further argued that the ‘order’ they invoked was the same as that underpinning Classical architecture. As David Batchelor observed, Purist works were supposed to represent ‘a modern development of the Classical tradition of ancient Greece’.⁵³ Interestingly, the Purists also believed that the same aesthetic ideal manifested itself

⁵⁰ See Karel Honzík, *Ze života avantgardy: zážitky architekta* (*From the Life of the Avant-Garde: An Architect’s Experience*) (Praha: Československý spisovatel, 1963), pp. 26–32.

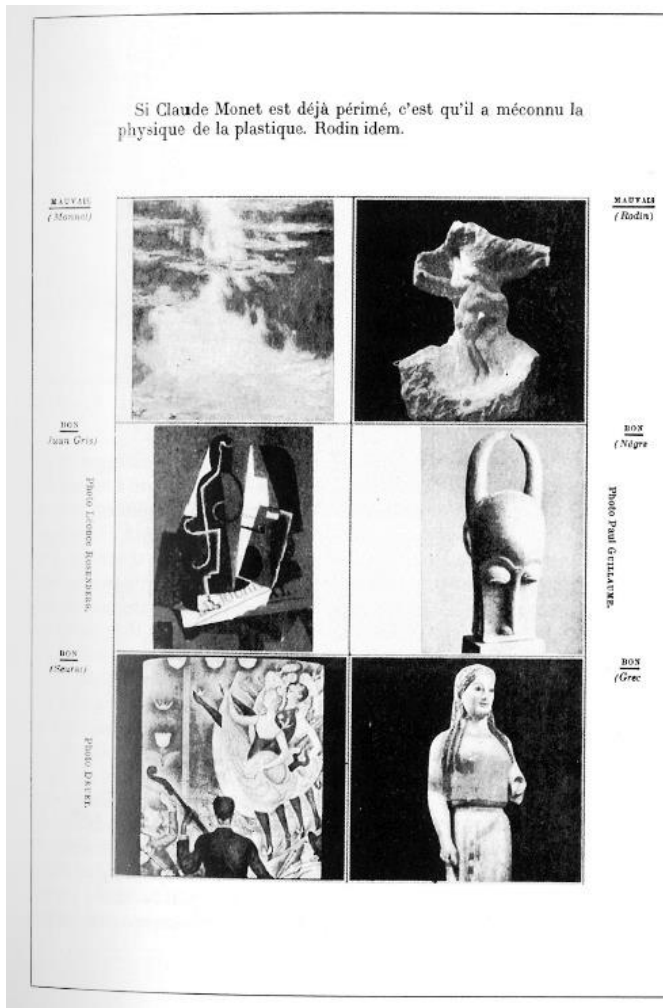
⁵¹ David Batchelor, “‘This Liberty and this Order’: Art in France after the First World War”, in *Realism, Rationalism, Surrealism: Art between the Wars*, ed. Briony Fer, David Batchelor, and Paul Wood (New Haven: Yale University Press, in association with the Open University, 1993), 2–85 (p. 19).

⁵² Amédée Ozenfant and Charles-Éduard Jeanneret, ‘Purism’, *L’Esprit Nouveau*, 1 (1920), quoted in David Batchelor, “‘This Liberty and this Order’: Art in France after the First World War”, p. 19.

⁵³ David Batchelor, “‘This Liberty and this Order’: Art in France after the First World War”, pp. 24–5.

in ‘Negro’ sculpture and modern industrial production. Figure 1.1 shows a page from *L’Esprit Nouveau* where the works of Gris and Seurat are compared to ‘Negro’ art and classical Greek art (all labelled as ‘good’) and contrasted to works by Rodin and Monet (both dismissed as ‘bad’).

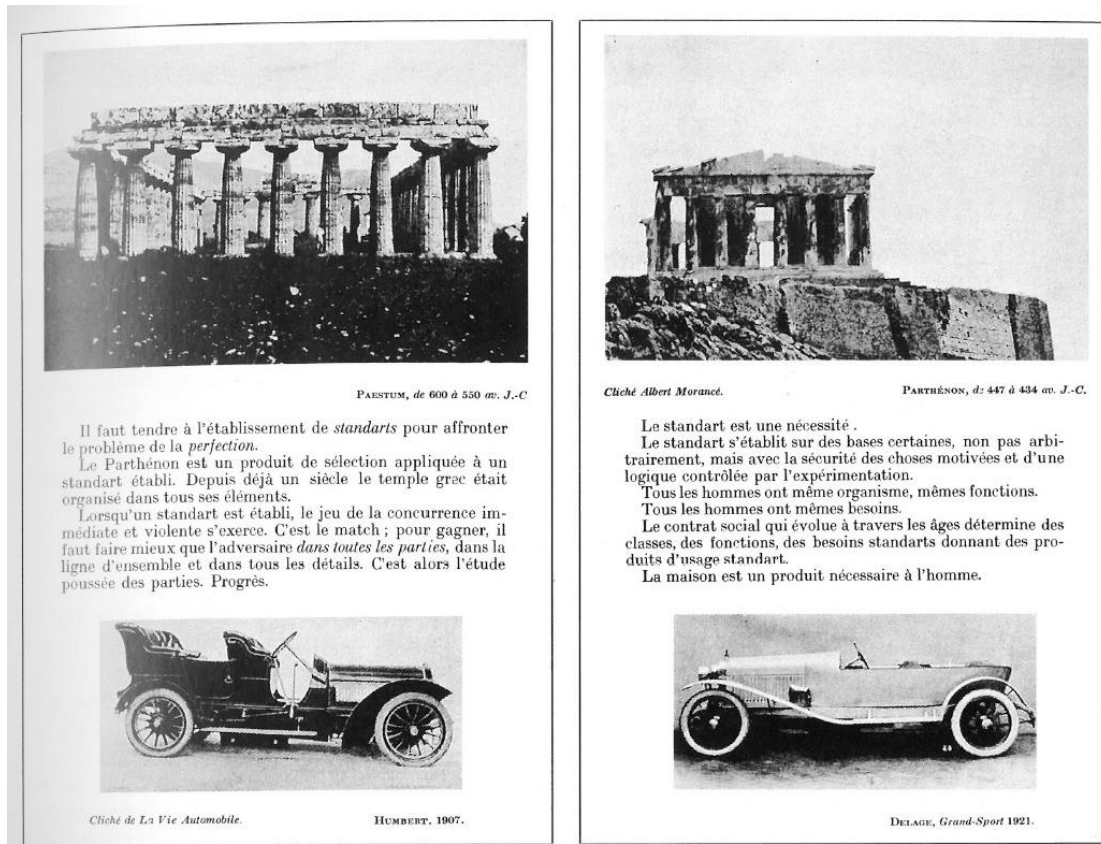
Figure 1.1: *L’Esprit Nouveau*, 1 (1920), p. 45; shown as Plate 22 in Batchelor, “‘This Liberty and this Order’”: Art in France after the First World War’, p. 25.



The comparison shown in Figure 1.2 is intended to illustrate the claim that the development of automobiles’ design, like that of Greek architecture, has historically evolved towards ever more ‘purified’ form, stripped of inessential ornamentation.⁵⁴

⁵⁴ Ibid., pp. 26–7.

Figure 1.2: *L'Esprit Nouveau*, No. 10 (1921), pp. 1140–1. Shown as Plate 24 in Batchelor, “‘This Liberty and this Order’: Art in France after the First World War”, p. 27.



The discourse of ‘structure’ and ‘ornament’, which harks back to Adolf Loos’s 1908 essay ‘Ornament and Crime’, can also be found in Cocteau’s criticism of Impressionism in *Cock and Harlequin*.⁵⁵

Enough of clouds, waves, aquariums, water-sprites, and nocturnal scents; what we need is music of the earth, every-day music. Enough of hammocks, garlands, and gondolas; I want someone to build me music I can live in, like a house. [...] Machinery and American buildings resemble Greek art in so far as their utility endows them with an aridity and grandeur devoid of any superfluity. But they are not art. The function of art consists in seizing the spirit of the age and extracting from the contemplation of this practical aridity an antidote to the beauty of the Useless, which encourages superfluity.⁵⁶

⁵⁵ See Adolf Loos, ‘Ornament and Crime’, in *Programs and Manifestoes on 20th-Century Architecture*, ed. Ulrich Conrads (Cambridge, Mass: MIT Press, 1970), 19–24.

⁵⁶ Jean Cocteau, ‘Cock and Harlequin’, in *A Call to Order: Written between the Years 1918 and 1926 and Including Cock and Harlequin, Professional Secrets, and Other Critical Essays*, trans. Rollo H. Myers (New York: Haskell House Publishers Ltd, 1974), 8–82 (pp. 19, 21–2).

Referring specifically to music, Cocteau emphasised the importance of rhythmic and melodic clarity and simplicity. This passage is also indicative of the anti-academic stance common to Cocteau and Teige, the preference of sensual and physical experience over intellectual contemplation.

In music, line is melody. The return to design will necessarily involve a return to melody. [...] Satie teaches what, in our age, is the greatest audacity, [that is] simplicity. [...] he clears, simplifies and strips rhythm naked. Is this once more the music on which, as Nietzsche said, 'the spirit dances', as compared with the music 'in which the spirit swims'? Not music one swims in, nor music one dances on; MUSIC ON WHICH ONE WALKS.⁵⁷

The Binary Vocabulary of Neoclassicism

As is apparent from Table 1.1, which summarises the vocabulary used in the sources cited in this chapter, the discourse of Neoclassicism was predicated on a string of correlated binary oppositions, including aesthetic, philosophical, and ideological categories, metaphorical language referring to the body and health, and examples from across artistic disciplines.

As Scott Messing has demonstrated, the aesthetic values and qualities associated with Neoclassicism were defined largely by negation of what was seen as the characteristic features of *fin-de-siècle* music, arts, and culture. Clarity, concision, simplicity, sobriety, purity, and order of objective construction were seen as preferable to confusion, excess, over-refinement, delirium, obscenity, and chaos of subjective expression.⁵⁸ Messing also showed that these binaries were strongly correlated with rhetoric of nation and race. Neoclassicism was an attempt to recover the true and healthy spirit of French art and eliminate the influence of deceptive and degenerate German art, represented primarily by the work of Richard Wagner.⁵⁹

It is intriguing that Teige and Cocteau used opposing ideological agendas to justify a focus on everyday art. For Cocteau, 'low' art represented the uncorrupted roots of French national culture. Teige, due to his Marxist world-view, saw 'low' art

⁵⁷ Ibid., pp. 17–8, emphasis in the original.

⁵⁸ Messing, *Neoclassicism in Music*, pp. 1–2.

⁵⁹ Ibid., pp. 117–27.

as the basis of proletarian culture. In Cocteau's case, the preference for earthly, everyday art 'built to fit man' was directed against the supposed metaphysical academicism and Teutonic titanism of Wagner (and German art in general); Teige put forward a similar aesthetic programme in his call for Materialist, collectivist, and accessible Marxist art of the present day, as opposed to the idealist, individualist, and elitist bourgeois art of the past.

The pair of structure and ornament can be used to describe the aesthetic ideals of Neoclassical music. Chromaticism is denounced as superfluous ornamentation of diatonic structure. The linear dimension (contrapuntal lines, melodic contours) is preferable to vertical harmonic colouring. Cocteau demanded clearly defined shapes (music 'to walk on'), as opposed to fluid masses of sound (music to 'swim in'). Any programmatic and expressive content could be regarded as a special kind of ornament.

Table 1.1: Vocabulary of Neoclassicism: a list of binary oppositions based on the sources cited in this chapter.

	New	Old	
	Clarity	Confusion	Against <i>fin-de-siècle</i>
	Concision	Excess	
	Simplicity	Refinement	
	Sobriety	Deliriousness	
	Order	Chaos	
	Solidness	Vagueness	
	(Neo-)Classicism	Romanticism, Decadence	
	'Human scale'	Titanism	
	Reality	Metaphysics	
	Objectivity	Subjectivity	
	Form	Content	
Music	Absolute	Programmatic	
	Construction	Expression	
	Concrete ('to walk on')	Fluid ('to swim in')	
	Physiological effect	Emotional effect	
	Diatonicism	Chromaticism	
	Linearity	Verticality	
	Rhythm	Harmony / Colour	
	Melody		
	Counterpoint		
Architecture	Structure	Ornament	
Painting	Line	Colour	
	Materialism	Idealism	Philosophical
	Body	Spirit	
	Rationality	Emotionality	
	True	Deceptive	Ideologically connoted
	Healthy	Degenerate	
	French	German	Right-wing (nationalist)
	Latin, southern	Teutonic, northern	
	Marxist	Bourgeois	Left-wing (Marxist)
	Revolutionary	Reactionary	
	Collective	Individual	
	Accessible	Elitist	

Neoclassicism in the Writings of Czech Composers

One of the earliest appearances of the rhetoric of Neoclassicism in Czech discourse was in the articles that Bohuslav Martinů published after he took residence in Paris in 1923. In one of these, he explains the basics of Stravinsky's recent stylistic orientation, which he describes as the 'revolution of return' ('revoluce návratu'). Martinů is not referring strictly to Stravinsky's most recent 'Neoclassical' works; rather, he traces the origins of the composer's 'new direction' to *The Rite of Spring* and *Petrushka*.

By renouncing all ornaments, veils of Romanticism, effeminate sensitivity of Impressionism, and subjectivism, [Stravinsky] returns through a thoroughly natural and logical process to absolute music, to purely musical values. [...] Against atonality, he posits clear articulation of key. Against rhythmic vagueness and chaos, he posits rational rhythmic. Although he enriches both [tonal and rhythmic organisation] with new combinations and possibilities, he does so with a sense of order, thus attaining stability and formal coherence, which had been lost in Impressionism. These are marks of a modern man who values clarity, order and economy. His revolution is actually a revolution of return.⁶⁰

Despite the apparent overlap of ideas, Martinů did not subscribe (at least not without significant reservations) to the programmatic proclamations of Devětsil (in Czechoslovakia) and Cocteau (in France). Believing, perhaps somewhat uncritically, in the values of natural musicality and conscientious craftsmanship, Martinů criticised Les Six, whose music he found fashionably superficial and artistically irresponsible (with the exception of Honegger).⁶¹

E. F. Burian was attracted precisely to those 'irresponsible' experiments, which Martinů condemned, emphasising the importance of Satie and Milhaud, rather than Stravinsky and Honegger.⁶² Nonetheless, even Burian occasionally added the rhetoric of the 'classic' into his eclectic mix of ideas. Burian suggested that modern

⁶⁰ Bohuslav Martinů, 'Igor Stravinskij', *Listy hudební matice*, 4/3 (1924), reprinted in *Domov, hudba a svět: deníky, zápisky, úvahy a články*, ed. Miloš Šafránek (Praha: Státní hudební vydavatelství, 1966), 31–3 (p. 32).

⁶¹ See also Bohuslav Martinů, 'Současná hudba ve Francii' ('Contemporary Music in France'), *Listy hudební matice*, 4/9–10 (1925), reprinted in *Domov, hudba a svět*, 46–49. See also Bek, *Avantgarda*, p. 173.

⁶² Bek, *Avantgarda*, p. 175.

jazz, represented by the orchestra of Paul Whiteman for example, possessed ‘Mozart’s and Haydn’s lightness of invention’ and was capable of ‘creating a form of supreme absolute clarity and pure Mozartian texture’.⁶³ Burian further drew a parallel between the use of minuet in eighteenth-century classical music and the use of modern dances in contemporary compositions. In this context, he even invoked Bedřich Smetana, the ‘classical’ father-figure of Czech music: ‘No composer would have more passion for foxtrot than Smetana, who understood the dance rhythm of his time [...]’.⁶⁴

Arguably, such references to elements of dance music in the classical repertoire served mostly to legitimise the use of modern popular dances, the significance of which was primarily cultural-critical and ideological. In Burian’s view, the awkward movements of the Charleston subverted the neat elegance of old-fashioned social dances, thus making an ideological statement against the hypocritical manners of decadent bourgeois society. An element of social equality was seen in the (supposed) popularity and accessibility of modern dances across all social classes. Modern dances connoted joy, optimism, physical and mental health; they were supposed to be an instrument towards the creation of a Marxist utopia.⁶⁵

In his 1936 article entitled ‘Hudba lehká a vážná’ (‘Light Music and Serious [Art] Music’),⁶⁶ which appeared as a contribution to a broader debate in the journal *Tempo* about popular music and its supposed negative effects on the taste of the masses, Haas, too, tried to justify the engagement with jazz and other ‘light’ musical genres in contemporary art music by pointing out the precedents of similar practices in the classical tradition, although he was not concerned directly with the problem of Neoclassicism and did not bring any ideological agenda into his discussion:

Light music is not an invention of our century. It existed in pre-classical, as well as the classical era and it has its own pedigree. Like serious music, it has its good and bad authors. [...] [S]urely, I am not saying anything new when I point out that there are a number of

⁶³ Burian, *Jazz*, pp. 26–7.

⁶⁴ *Ibid.*, p. 26.

⁶⁵ *Ibid.*, pp. 40–4.

⁶⁶ Pavel Haas, ‘Hudba lehká a vážná’ (‘Light Music and Serious [Art] Music’), *Tempo*, 15/8 (1936), 90. The term ‘vážná hudba’ (literally ‘serious music’) is the Czech equivalent of the German term ‘ernste Musik’.

beautiful, artistically valuable and remarkable hits. Jazz music [...] has also influenced the development of serious [art] music, especially in terms of polyrhythmics. Jazz influences penetrate into the motoric movements of modern suites, partitas, and symphonies. [Haas's own 1935 Suite for Piano (discussed in Chapter 3) is a pertinent example.] This phenomenon, however, does not only appear in contemporary music. In the classical and pre-classical period, too, idealised social dance had its place in serious [art] music. Indeed, popular (not folk!) tunes often became the themes for variation movements.⁶⁷

A noteworthy attempt to outline the reform of art music in terms of Teige's ideas and 'graft' the notion of Neoclassicism on this conceptual basis was made by Iša Krejčí in his 1928 article entitled 'Ponětí modernosti v dnešní hudbě' ('The Notion of Modernity in Today's Music').⁶⁸ Echoing Teige's claims, Krejčí rejected the old (Romantic) 'content'-dominated 'tendentious' art and proposed instead art which was to be 'pure' and 'functional' (devoid of 'extra-musical content', based on 'solid craftsmanship'), 'physiological' (appealing to the body), 'collective' (in the sense of Marxist ideology), and 'modern' (anti-academic, 'stemming from and designed for today's reality').⁶⁹ Finally, Krejčí forged a link between the above outlined tendencies and classical music:

Thinking of these requirements, their proximity to the tenets of classical music becomes apparent. It [music of the classical period] also wanted above all to be a good craft, pure music, it also drew on contemporary popular music, its ideals being functionality and clarity.⁷⁰

Significantly, the term Neoclassicism comes with a caveat highlighting the necessity of relevance to contemporary cultural reality:

We strive for neoclassicism, which, however, has *nothing* to do with any kind of academicism. On the contrary: the present day has found its own tempo of life, its meaning, its style. Modern art should fully absorb the [present] time [in order to] give rise to works

⁶⁷ Ibid.

⁶⁸ Iša Krejčí, 'Ponětí modernosti v dnešní hudbě', *Rozpravy Aventina*, 3/8 (1927–28), p. 97.

⁶⁹ Ibid. Although Krejčí's term 'účelný' translates literally as 'purposeful', the adjective 'functional' seems to be more suitable, especially since this whole idea is clearly derived from Teige's notion of 'constructivism', which found its ultimate manifestation in 'Functionalist' architecture.

⁷⁰ Ibid.

that are endowed with contemporary appeal or even popularity as much as they are invested with valuable content.⁷¹

Krejčí did not discuss the compositional-technical details of this non-academic musical Neoclassicism, apart from stating that it should be ‘essentially diatonic and rhythmic’ (to ensure its ‘physiological’ appeal), and it should draw on the ‘lively themes and forms of modern dances’ (as opposed to the ‘dead’ material of ‘academic’ music).⁷² A more detailed characterisation of musical features associated with Neoclassicism can be found in Holzkecht’s *Young France and Czech Music* (which mostly reiterates Cocteau’s claims). According to Holzkecht, the composers of Les Six ‘put extraordinary emphasis on rhythm, which is partly influenced by jazz’;⁷³ they fight the ‘Impressionist looseness’ with the ‘sharp’, ‘terse’, and ‘attacking’ rhythm, drawing inspiration from machines (*Pacific 231*) and sports (*Rugby*).⁷⁴ Essentially, Holzkecht explains, their music is not intended for metaphysical contemplation but for bodily perception: ‘It was necessary to turn away from music which is listened to with one’s head held in one’s hands. It was necessary to create music that induces movement and energy. It was necessary to return health to music.’⁷⁵ Holzkecht further claims that the French (unlike the Germans) opt for economy of means and expression: rejecting formal excess, they prefer the ‘simplicity and clarity’ of classical forms; turning away from the excess of total chromaticism, they ‘return to diatonicism’ (which is nonetheless ‘understood in modern terms’); at the same time, they avoid ‘monotony’ by casting conventional material into ‘polytonal’ and ‘polyrhythmic’ combinations.⁷⁶

Holzkecht also saw traces of an ‘essentially identical [aesthetic] programme’ in the music of Hindemith, Bartók, and other non-French composers with some variation resulting from differences of ‘cultural climate’. Thus, according to Holzkecht, Hindemith’s ‘roughly carved forms’ are rooted in the ‘Bach-Reger

⁷¹ Ibid. Emphasis in the original.

⁷² Ibid.

⁷³ Holzkecht, *Mladá Francie a česká hudba*, p. 6.

⁷⁴ Ibid., p. 5.

⁷⁵ Ibid., p. 8.

⁷⁶ Ibid., p. 6.

German tradition’, whereas Bartók’s music is marked by ‘Asiatic temperament flavoured by Slavic tunefulness.’⁷⁷

Haas on ‘Return’ and ‘Music of the Future’

Haas commented on what he saw as anachronistic tendencies in music in his 1926 article entitled ‘O návratu’ (‘On Return’).⁷⁸ He does not employ the term ‘Neoclassicism’ and his use of the term ‘return’ probably does not refer (at least not directly) to the above-cited article by Martinů, since no reference is made either to Martinů or to Stravinsky and the term has none of the positive value which Martinů attached to it. Instead, ‘return’ is regarded as a reactionary, escapist tendency which divorces art from contemporary reality in the name of a misinterpreted idea of ‘absolute music’:

The main battle chant of these revolutionaries is: ‘Down with Romanticism!’ Meanwhile, they abandon their own lives, with which they are inseparably connected; they abandon the present day [...] and return several generations back to live on the brains and blood of the old masters. [They think] the influence of the life around us and all factual perceptions and ideas [that come with it] contaminates the ‘absoluteness’ of music [...] [T]hus, they disregard the old truth that, inside an artist, all such things are transformed into art [...]. Thus, inspiration is eliminated and all that remains is a pure [and arbitrary] musical idea, not motivated or provoked by anything [...] [S]uch ideas are then cast into parched, conventionalised forms and thus a piece of ‘absolute music’ comes into being.⁷⁹

The basis of Haas’s hostility towards the notion of ‘return’ is clarified in his article entitled ‘O hudbě budoucnosti’ (‘On the Music of the Future’), published around the same time.⁸⁰ Taking a Hegelian perspective, the composer argues that the evolution of art is essentially linked with the dialectical development of what might be called *Zeitgeist*, the agency of which manifests itself through the creative will of artists. The composer goes on to sketch a dialectical model of music history:

⁷⁷ *Ibid.*, p. 9.

⁷⁸ Pavel Haas, ‘O návratu’ (‘On Return’), *Listy Hudební Matice / Tempo*, 5/9–10 (1926), 325–7.

⁷⁹ *Ibid.*, p. 326.

⁸⁰ Pavel Haas, ‘O hudbě budoucnosti’, *Hudební rozhledy*, 3/3 (1926–27), 58–9.

After the blossom of classical form comes the time of programme music, in which loose form is dictated fully and solely by the [programmatic] subject matter. [The music of] this era goes as far as [tone-]painting and imitation of natural sounds and thus leads to chaotic formal disarray. It is therefore natural that such total freedom and looseness should be followed once again by [the re-establishment of] law and its bonds. [...] After the stormy, thundery, big orchestra [...] begins the reign of a small chamber orchestra, limited to the essential instruments [...]. After broad and extensive symphonic compositions, aspiring to deal with all kinds of problems (even philosophical), [resulting in] conceptual overload, heaviness of expressive means, and tiresome length [...] appear small, minute, carefree, parodic, and humorous pieces, which, however, only have a short life, as a result of the lack of the right measure and discipline [on part of the composers].⁸¹

This extract makes clear that Haas understood and recognised the historical origins of Neoclassical tendencies in music, although the anachronistic idea of ‘return’ was irreconcilable with his dialectical model, rooted in the present and oriented towards the future. Although Haas’s music hardly ever ‘returns’ to the conventions of musical styles of the past, my analyses in Chapters 3 and 4 will demonstrate that much of Haas’s instrumental music nonetheless displays generic characteristics associated with Neoclassicism, such as balance, concision, and clarity of form, modernist treatment of essentially diatonic musical material, and emphasis on rhythm, which becomes an important form-constitutive element.

Haas’s article implies that the historical development heads towards the ideal of an ‘immortal’ work of musical art, which would be ‘*balanced* in all respects’.⁸² What is described here seems to be the ultimate synthesis to which the infinite series of mutually negating theses and anti-theses points. Haas laments that, since the end of the war, art has not come anywhere near such ideal balance; instead, it finds itself in a state of disarray, struggling desperately to find a new direction. However, he points out that this is after all an appropriate reflection of the time: ‘[S]ince the living conditions in our time are so disorderly, [a piece of] balanced art would be a mere untruthful comedy, deprived of all connection with [the actuality of] life, which it is supposed to reflect.’⁸³ ‘And so’, the composer concludes, ‘the world turns on and on, boiling and fermenting with infinite desire for [...] vertiginous, heavenly heights,

⁸¹ Ibid. Emphasis in the original.

⁸² Ibid., p. 58. Emphasis in the original.

⁸³ Ibid.

without ever attaining its ultimate goal – and *music* awaits with anxious impatience another *master*, who will create a perfect and balanced *musical work* of the future.’⁸⁴

Of particular interest is Haas’s claim that it may be a legitimate task for art to reflect the disarray of the contemporary world; indeed, I will argue that some of the composer’s works do precisely that. Haas’s comment on the open-ended process of ‘boiling and fermenting’ resonates with Mikhail Bakhtin’s notion of the ‘carnavalesque-grotesque’, which I will employ in my reading of the last movement (‘The Wild Night’) of his 1925 string quartet ‘From the Monkey Mountains’ (discussed in Chapter 2). I will also argue that some of Haas’s works, namely ‘The Wild Night’ and the 1935 Suite for Piano (discussed in Chapter 3), use the principle of collage to comment on the heterogeneity and disjunction of the modern world. As the following sections explain, the principle of collage is highly relevant to Poetism on the one hand and Neoclassicism on the other.

From Poetism to Surrealism:

Collage and Other Forms of Play with Meaning

The numerous references in Poetist works to clowns, acrobats, harlequins, magicians, and so on can be understood as references to this idea of free play or ‘juggling’ with words and images. This ludic creation, in which everyone could participate (or so the Poetists believed), was a way towards ‘lyrical transformation’ of mundane life.⁸⁵ This is illustrated by Teige’s following claim: ‘Poetism wants to turn life into a spectacular entertaining affair, an eccentric carnival, a harlequinade of sensations and fantasies, a delirious film sequence, a miraculous kaleidoscope.’⁸⁶ As Levinger explains, the techniques of collage and montage became an essential means of achieving this effect:

Devětsil considered the allegorical mode of fragmentation and montage a positive value and regarded it as a privileged expression of modernity. [...] The whirlwind of visual metaphors

⁸⁴ Ibid.

⁸⁵ Sternstein, *The Will to Chance*, p. 113.

⁸⁶ Teige, ‘Poetismus’, 557.

became a favourite device of Devětsil's poetic language, especially in the genre they called 'film poems' [...]. The poems consisted of a montage of fragmented sequences strung together by a surreal logic; as such, they clearly presented an expanded version of the slightly earlier picture poems. Both genres, pictures and films, used the Russian Formalist device of defamiliarization, of which the Prague artists learned first-hand from Roman Jakobson.⁸⁷

Poetism declined towards the end of the 1920s and Surrealism became the dominant tendency in Czechoslovak avant-garde art in the 1930s.⁸⁸ Teige and Nezval insisted that Surrealism was a natural continuation of Poetism.⁸⁹ The continuity can be seen in free play with meaning and the suspension of rational logic, motivated by a more or less overtly subversive ideological agenda. Levinger observes that Czech Surrealist photomontages of the 1930s and 1940s (such as those created by Teige or Jindřich Štýrský) continued earlier 'Poetist' practices of the 1920s in that they, too, 'produced meaning by the association of apparently unrelated signs'.⁹⁰

Malynne M. Sternstein has argued that Poetism, like Surrealism and Dada, embarked on a 'revolution in poetic language', which in itself was part of a broader ideological mission to subvert 'symbolic constructions of power' (conventions of signification) and thus challenge the dominant social, cultural, and political establishment.⁹¹ Part of this 'semantic revolution', Sternstein explains, was the attempt to 'liberate the word' from the bonds of linguistic signification. The liberated 'word as thing' is not merely a sign for an external object in the 'real' world; it has autonomous existence of its own.⁹² Correspondingly, 'chance encounters' of words

⁸⁷ Esther Levinger, 'Karel Teige on Cinema and Utopia', p. 258.

⁸⁸ Following the demise of the group Devětsil in 1931, the Czech Surrealist Group was established in Prague in 1934. An exhibition of Surrealist painting showing works by Czech as well as French painters took place in Prague in 1932. Breton's *Second Manifesto of Surrealism* was published in Czech translation in 1930 and Breton himself gave a lecture in Prague in 1935. See František Šmejkal, 'After Devětsil: Surrealism in Czechoslovakia', in *The Czech Avant-Garde of the 1920s and 30s*, ed. František Šmejkal and Rostislav Švácha (Oxford: Museum of Modern Art, 1990), 88–93 (pp. 88–89). The translation of Breton's manifesto was published in Vítězslav Nezval, *Zvěrokruh*, 2 (Praha: Ústřední Studentské knihkupectví a nakladatelství, 1930), 60–74.

⁸⁹ Karel Teige, 'Od artificialismu k surrealismu', in *Zápasy O Smysl Moderní Tvorby: Studie Z Tricátých Let* (Praha: Československý spisovatel, 1969), 442–68 (457).

⁹⁰ Esther Levinger, 'A Life in Nature: Karel Teige's Journey from Poetism to Surrealism', *Zeitschrift für Kunstgeschichte*, 67/3 (2004), 401–20

⁹¹ Sternstein, *The Will to Chance*, p. 17.

⁹² *Ibid.*, p. 54.

in a poem or ‘random’ juxtapositions of images in a collage or film sequence are no less real because of their unusual or magical quality. As Sternstein observes:

The Dada *objet trouvé* [‘found object’] and the surrealist *hazard objectif* [‘objective chance’] both depend, in their creation and reception on their “thingness” [...] the capacity of things to declare themselves [... In Nezval’s 1924 poem ‘Papoušek na motocyklu’ (‘Parrot on a Motorcycle’)] the curious juxtaposition of parrot and motorcycle [...] echoes [...] Comte de Lautréamont’s strophes [...]: ‘Beautiful as the chance meeting on a dissection table of a sewing machine and an umbrella.’⁹³

Collage in Music: Stravinsky and Les Six

Not all of the above-described strategies of play with meaning are easily applicable to music. Indeed, the notion of Surrealism has rarely been applied to music. Anne LeBaron traces the problem back to André Breton’s antipathy to music expressed in his writings and to mutual hostility between Breton and Cocteau.⁹⁴ Nonetheless, LeBaron argues that the notion of Surrealist collage may be usefully applied to music, referencing Satie’s pioneering achievements:

Satie’s stage works [*Parade* and *Relâche*], projecting collaborative architectures of collage, would be most representative of the transference of surrealist practices into music. *Parade*, for instance – a hybrid of fresh sounds, novel technologies, and new styles – resulted in juxtapositions that would surely appeal to a surrealist.⁹⁵

It should be pointed out, though, that the principle of collage does not necessarily have to be associated with Surrealism. LeBaron’s following distinction between Cubist and Surrealist collage is instructive:

Collage elements in cubism principally functioned as formal units. Surrealist collage, however, reinterpreted familiar fragments – the clichéd images of advertisements, clippings from anatomical textbooks, illustrations from nineteenth-century pulp fiction, ephemera such

⁹³ Ibid., pp. 51–2.

⁹⁴ Anne LeBaron, ‘Reflections of Surrealism in Postmodern Musics’ in *Postmodern Music/Postmodern Thought*, ed. Judith Irene Lochhead and Joseph Henry Auner (New York: Routledge, 2002), 27–73 (pp. 30–1).

⁹⁵ Ibid., p. 30.

as bus tickets – manipulating ready-made objects and elements into newly charged works that conjured ‘the marvellous’.⁹⁶

Many commentators have pointed out the lack of synthetic unity in Stravinsky’s music, and consequently notions of fragmentation, collage, and montage have been used in critical accounts of his music. Jonathan Cross, for example, has argued that Stravinsky in his music devised means of ‘challenging the dominant aesthetic of wholeness, connectedness, unity, continuity and directedness’ and ‘offered the possibility of an alternative, modernist aesthetic of fragmentation, discontinuity and opposition’.⁹⁷ Glenn Watkins has observed that ‘[Stravinsky’s] personal style was [...] coined not so much through the appropriation of ingredients from a particular historical or cultural model as through their fracture and purposeful reassemblage: criticism of received materials becomes the *modus operandi* for the creative act.’⁹⁸

Watkins’s use of the notion of collage sheds light on a particular aspect of Stravinsky’s Neoclassicism: first, the ‘received materials’ subjected to ‘fracture’ and ‘reassemblage’ (note the choice of ‘Cubist’ vocabulary) may be drawn from the realm of historical music, as well as folk music or popular music; and, second, the play with the material is in itself more important than the concern for the ‘classical’ aesthetic values and/or the relationship with the past. These are the reasons why Martha M. Hyde described Stravinsky’s version of Neoclassicism as ‘eclectic’ in her seminal article on ‘Neoclassic and anachronistic impulses in twentieth-century music’.⁹⁹ Framing the discussion about Stravinsky’s music in terms of collage rather than Neoclassicism makes it clear that the distance between past and present is only

⁹⁶ Ibid., p. 28.

⁹⁷ Cross, *The Stravinsky Legacy*, p. 85.

⁹⁸ Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge: Harvard University Press, 1994), pp. 2–3.

⁹⁹ Martha M. Hyde, ‘Neoclassic and Anachronistic Impulses in Twentieth-Century Music’, *Music Theory Spectrum*, 18 (1996), 200–35. Hyde distinguishes four strategies of ‘mak[ing] the distance [between past and present] meaningful’, using pieces by Ravel (‘reverential imitation’), Stravinsky (‘eclectic imitation’), Bartók (‘heuristic imitation’), and Schoenberg (‘dialectical imitation’) as case studies. Hyde thus draws attention to the broader preoccupation with the musical past in twentieth-century music, pointing out different ways of engagement with previous styles. Hyde draws on Harold Greene’s theory of anachronism. See Harold Greene, ‘History and Anachronism,’ in *The Vulnerable Text: Essays on Renaissance Literature* (New York: Columbia University Press, 1986), 218–35.

one of many divides that can be ‘crossed’ and thus made ‘meaningful’.¹⁰⁰ For example, references to ‘jazz’ can be examined not only in terms of old / new but also in terms of high / low, European / African-American, and so on.

The arising question is whether Stravinsky was interested in the cultural-critical potential of such juxtaposition of culturally significant elements. Cross suggests – with reference to T. W. Adorno – that fragmentation, discontinuity, and eclecticism in Stravinsky’s music reflect the disintegration of cultural value systems in the modern era.¹⁰¹ Indeed, Adorno himself perceived a critical edge in Stravinsky’s play with styles. As Stephen Hinton has shown, Adorno and Ernst Bloch both regarded Stravinsky’s (pre-Neoclassical) *Soldier’s Tale*, along with Kurt Weill’s *Threepenny Opera*, as an example of musical ‘Surrealism’, by which they meant the ‘refunctioning’ of popular music on the principle of ‘montage’ for the purposes of social critique.¹⁰² However, Adorno argued that, with the beginning of his ‘Neoclassical’ period, Stravinsky’s music lost its critical dimension (which for Adorno was the sole justification for the use of ‘atrophied’ musical material): ‘In Weill there is a regression, one which exposes the demonic traits of dead music [... with its] explosive, illuminating power [... This is] a realm which Stravinsky discovered and promptly recoiled from.’¹⁰³

Jane Fulcher has expressed a similar opinion concerning the social conservatism of Stravinsky’s Neoclassicism. She claims that when the term Neoclassicism was first applied to Stravinsky’s music (having lost its previous pejorative connotations) it was ‘specifically associated with a restrained modernity, a socially conservative but aesthetically liberal stance.’¹⁰⁴ She argues that a separate kind of Neoclassicism was cultivated by the composers of Les Six, who built on Erik

¹⁰⁰ Hyde, ‘Neoclassic and Anachronistic Impulses’, p. 205.

¹⁰¹ Cross, *The Stravinsky Legacy*, pp. 7–8.

¹⁰² Stephen Hinton: ‘Weill: “Neue Sachlichkeit”, Surrealism, and “Gebrauchsmusik”’, in *A New Orpheus: Essays on Kurt Weill*, ed. Kim H. Kowalke (New Haven; London: Yale University Press, 1986), 61–82 (p. 68).

¹⁰³ Theodor W. Adorno, review of Weill’s *Die Dreigroschenoper* in *Die Music* 21 (December 1928), pp. 221–2, quoted in Hinton, ‘Weill: “Neue Sachlichkeit”, Surrealism, and “Gebrauchsmusik”’, p. 66.

¹⁰⁴ Jane F. Fulcher, *The Composer as Intellectual: Music and Ideology in France 1914–1940* (New York: Oxford University Press, 2005), p. 170. See also Jane F. Fulcher, ‘The Composer as Intellectual: Ideological Inscriptions in French Interwar Neoclassicism’, *The Journal of Musicology*, 17/2 (1999), 197–230.

Satie's practice of "play" with established "serious" meanings and styles, or his modernist "critical" classicism that evaded controls and authority':¹⁰⁵

Their neoclassicism [that of Les Six] would thus be "cultural" and critical, unlike Stravinsky's, which they admired, but the motivation of which was more a formal and conservative exploration of styles. They rather sought a true "modernism," of "critical dismantling of inherited cultural languages" as ideological constructions, in the spirit of Satie and Dada. As a result, they drew from several "oppositional" traditions – the popular (including the folk), the commercial, and the aristocratic – which they used to define themselves against the official or academic norm. All of these they would throw into new, experimental relations, creating both new meaning and awareness not only of the reality of experience itself, but how meaning construction occurred in the past within specific conventions.¹⁰⁶

Thus, Fulcher implies that Les Six used collage in a different way to Stravinsky. Whereas Stravinsky, in Watkins's word, was interested primarily in 'criticism of received materials', Satie and Les Six sought criticism of culture through manipulation of culturally significant musical elements (needless to say, there may be some overlap between the two approaches). I suggest that the collage-like juxtapositions of contrasting musical idioms in Haas's works have a similar cultural-critical significance.

The difference pointed out by Fulcher is essentially that between modernism and the avant-garde. Fulcher's formulation concerning the 'critical dismantling of inherited cultural languages' intended to challenge the conventional strategies of 'meaning construction' resonates with Sternstein's claim that the Czech avant-garde (drawing on elements of Dada and Surrealism) attempted to subvert 'symbolic constructions of power' through their 'revolution in poetic language'. According to Sternstein, it is a defining feature of the avant-garde (as opposed to modernism) that there should be a political agenda of some sort underpinning such aesthetic 'revolution', which thus functions as a form of attack on the institution of art and, by extension, on the dominant social order.¹⁰⁷

¹⁰⁵ Fulcher, *The Composer as Intellectual*, p. 155.

¹⁰⁶ Ibid.

¹⁰⁷ See Jochen Schulte-Sasse, 'Foreword: Theory of Modernism versus Theory of Avant-Garde', in Peter Bürger, *Theory of the Avant-Garde* (Minneapolis: University of Minnesota Press, 1984), vii–

The avant-garde is singled out as an historical movement because of its specifically political impulse: the will to attack the *institution* of art. The theoretical influences behind ‘modernism’ and the ‘avant-garde’ are, in turn, radically different. Literary and artistic modernism can be seen as a break with established methods and styles; as such, modernism is seen as an essentially *aesthetic* rebellion. The avant-garde likewise makes use of innovative methods [...] but these techniques are all intended to be somehow socially relevant.¹⁰⁸

According to this definition, Haas’s quartet ‘From the Monkey Mountains’ (discussed in Chapter 2) is the composer’s only work which unambiguously qualifies as avant-garde (as opposed to ‘merely’ modernist). However, I will demonstrate in the following chapters that the aesthetic principles discussed here provide a useful conceptual framework for the interpretation of a significant portion of Haas’s oeuvre.

xlvi (xv), quoted in Sternstein, *The Will to Chance*, p. 11: ‘Modernism may be understandable as an attack on traditional writing techniques, but the avant-garde can only be understood as an attack meant to alter the institutionalized commerce with art.’

¹⁰⁸ Sternstein, *The Will to Chance*, p. 11. Emphasis in the original.

CHAPTER 2:

From the Monkey Mountains: The Body, the Grotesque, and Carnival

‘From the Monkey Mountains’ is the title of Haas’s 1925 string quartet. This piece is commonly regarded as a turning point in the young composer’s career, one which singled Haas out within the group of Janáček’s students. Václav Kaprál, Vilém Petrželka, and Osvald Chlubna (to name but the most important members of this group) built in their contemporary chamber works less upon Janáček’s latest works than upon the pre-war tradition of Czech high-art music, represented by Antonín Dvořák’s disciples Vítězslav Novák and Josef Suk.¹ Haas, by contrast, combined salient features of Janáček’s compositional idiom with avant-garde tendencies that emerged during and after the Great War.

A similar assessment of the significance of Haas’s quartet appears in Lubomír Peduzzi’s seminal monograph about Haas and in a number of derivative sources, but a more detailed contextualisation or critical interpretation of the work is nowhere to be found.² The interpretative framework I use in my reading of the work includes as its cornerstones the concept of Poetism (discussed in the previous chapter) and the related notions of the body (or, more broadly, physicality), the grotesque, and carnival. Carnival is a particularly characteristic topos of Poetism, the significance of which I will discuss through cultural-critical perspectives of Mikhail Bakhtin (1895–1975). To illustrate the roles played by each of the above in Haas’s

¹ See Martin Čurda, ‘Smyčcové kvartety Janáčkových žáků z 20. let’ (‘String Quartets of Janáček’s Students from the 1920s’) (unpublished master’s thesis, Masaryk University, 2011), English summary on pp. 165–6 [accessed via http://is.muni.cz/th/264072/ff_m/Smyccove_kvartety_Janackovych_zaku.pdf]; 16 November 2015].

² Lubomír Peduzzi, *Pavel Haas: Život a dílo skladatele* (Brno: Muzejní a vlastivědná společnost, 1993); for German translation see *Pavel Haas: Leben und Werk des Komponisten*, trans. Thomas Mandl (Hamburg: Bockel, 1996). The work in question is discussed on pp. 42–9 of the Czech edition. All translations from Czech sources are my own, unless stated otherwise.

music, I will use three movements of the quartet as case studies: the first ('Landscape'), the second ('Carriage, Horseman and Horse'), and the fourth ('The Wild Night'). The 'slow' third movement, 'The Moon and I', which is marked by a contemplative and intimate character, will not be discussed at length, because it is least relevant to the issues scrutinized here. However, I will argue that this movement is complementary to the carnivalesque features of the quartet and that, in this respect, its role in the piece is analogous to that played by contrasting sections within the other movements.

'From the Monkey Mountains': Reception and Haas's Commentary

At its première, Haas's quartet was met with hostility from the conservative critics.³ This was because of its anti-academic spirit, akin to that prophesied by Teige and Svoboda in the article 'Musica and Muzika' (discussed in Chapter 1).⁴ The elements of 'low', popular music ('muzika' rather than 'musica') in Haas's work were all the more striking since they clashed with the expectations set by the genre of the string quartet, traditionally associated with 'high' art, seriousness, and refinement. This clash was further exacerbated in the last movement, when the string ensemble was joined (as if in response to Teige's call for the use of modern instruments)⁵ by a

³ The première took place in Brno on 16 March 1926 under the auspices of the Club of Moravian Composers (Klub moravských skladatelů). In my discussion of the work's reception, I cite the original newspaper articles, unless stated otherwise. Where originals could not be accessed, reviews are cited according to Haas's album of newspaper clippings entitled 'Moje úspěchy a neúspěchy' ('My Successes and Non-successes'), which survives as the property of Olga Haasová-Smrčková. Since the reviews are mostly signed by initials or cyphers such as '-I-' or 'St-', the names of the authors cannot always be established.

⁴ Jiří Svoboda and Karel Teige, 'Musica a muzika', originally published in *Život*, 2 (1922), 86–9, reprinted in *Avantgarda známá a neznámá (The Known and Unknown Avant-Garde)*, ed. Štěpán Vlačín, 3 vols. (Prague: Svoboda, 1970–72), i: *Od proletářského umění k poetismu: 1919–1924 (From Proletarian Art to Poetism: 1919–1924)* (1971), 405–12. Page references here and below are to the 1971 reprint.

⁵ *Ibid.*, p. 408: 'Why should music resist new, academically unsanctioned instruments – jazz-band, accordion, the barbarian barrel organ, etc. – when architecture happily makes use of the advantages of modern materials?'

percussion set – the hallmark of contemporary ‘jazz bands’.⁶ Many were also dismayed by Haas’s use of tone-painting, which was described in terms of ‘caricature’, the ‘burlesque’, and the ‘grotesque’ (note that Teige and Svoboda used the same terms in their portrayal of Auric as a pioneer of everyday music),⁷ and perceived by some as the mark of the influence of contemporary ‘international’ or ‘Western’ music.⁸

It is noteworthy that, despite the chauvinistic undertone of some reviews, no hostility was directed towards Haas himself and there was no mention of his Jewish origin, a factor that was used by French conservative critics against musicians like Darius Milhaud and Jean Wiéner, and that later proved fatal to Haas during the time of Nazi occupation.⁹ As a recent graduate of Janáček’s compositional masterclass, Haas was seen as a young talent, promising to advance the Moravian compositional tradition. Thus, most critics recognised Haas’s musical gifts, but his work was nonetheless dismissed as ‘modish’, ‘tasteless’, and ‘unscrupulous’.¹⁰

In anticipation of the work’s premiere, at which Haas’s quartet featured alongside works by Václav Kaprál and Osvald Chlubna, the journal *Hudební Rozhledy* (*Musical Outlooks*) published short commentaries on each of the pieces. Haas’s commentary begins as follows:

The title of the quartet comes from the colloquial name of the Moravian locality in which this composition arose. Although the movements are given programmatic titles [‘Landscape’; ‘Carriage, Horseman and Horse’; ‘The Moon and I’; ‘The Wild Night’], this is not for the sake of some kind of painting, as the listener might easily think. I simply intended

⁶ The review in *Moravské noviny* blames the composer for seeking to be ‘fashionable at all costs’. See lk., ‘Nová kvarteta’, *Moravské noviny*, 19 March 1926.

⁷ Svoboda and Teige, ‘Musica a muzika’, p. 411.

⁸ See –I–, ‘Kulturní obzor: V koncertu Klubu moravských skladatelů’, *Stráž socialismu*, 18 March 1926; –k–, ‘Z brněnských koncertů: Večer kvartetních novinek’, *Lidové noviny*, 18 March 1926; [unknown], ‘Koncerty v Brně’, *Tribuna*, 19 March 1926 (cited from Haas’s album); L. K. [Ludvík Kundera], ‘Koncert Klubu moravských skladatelů’, *Národní osvobození*, 19 March 1926.

⁹ See Barbara L. Kelly, *Music and Ultra-Modernism in France: A Fragile Consensus, 1913–1939* (Woodbridge: The Boydell Press, 2013), p. 5.

¹⁰ See St–, ‘Klub moravských skladatelů’, *Rovnost*, 18 March 1926; lk., ‘Nová kvarteta’, *Moravské noviny*, 19 March 1926; L. K., ‘Koncert Klubu moravských skladatelů’, *Národní osvobození*, 19 March 1926; V. H. [Vladimír Helfert], ‘Koncerty v Brně: Klub mor. skladatelů’, *Ruch*, 20 March 1926.

to capture several strong impressions evoked by a light-hearted summer vacation in the country. [...] I could have entitled the movements plainly with Roman numerals and supplemented those with Italian tempo markings. I did not do that, however, because I wanted to confess openly the actual source of my inspiration and thoughts to the listener.¹¹

These claims make clear that – contrary to the expectations of the chamber-music genre – Haas was not writing a serious piece of high art intended exclusively for expert audiences. This work was to be ‘light-hearted’ in character, and its inspiration was very much earth-bound. It should be pointed out that leisure-time activities were a typical source of inspiration for Poetism, and that travel, trips, and postcards were among its most characteristic topics, repeatedly exploited in poems and photo collages.¹²

Yet at times the proclaimed rural inspiration is brought into question by elements suggestive of an urban context. This is particularly the case with the last movement (‘The Wild Night’), which, as one reviewer described it, is marked with ‘the atmosphere of a bar’.¹³ Whether or not the composer had spent his summer holiday in the ‘Monkey Mountains’, it is arguable that he chose this term – once familiar in the patois of Brno – for the title of his quartet to give it a humorous, slightly subversive ring, conjuring up as it does the common association of monkeys with mockery, cheekiness, and pulling faces.¹⁴ In this sense, the title encapsulates the vernacular, grotesque features of the work, which will be discussed below.

The decision to avoid ‘Roman numerals and [...] Italian tempo markings’ and use ‘programmatic titles’ instead advertises the piece’s anti-academic character and accessibility to the audience. However, Haas seems rather apologetic about the programmatic element. It is not easy to see what he means by claiming that he did not aim at ‘some kind of painting’. Considering the slightly derogatory undertone of

¹¹ Pavel Haas, ‘Haasův kvartet “Z opičích hor”’: Poprvé proveden v Brně 16. března 1926’ (‘Haas’s Quartet “From the Monkey Mountains”’: Premiered in Brno on 16 March 1926’), *Hudební rozhledy*, 7 (1925–6), 106.

¹² See Esther Levinger, ‘Czech Avant-Garde Art: Poetry for the Five Senses’, *The Art Bulletin*, 81/3 (1999), 513–32 (p. 523).

¹³ *Stráž socialismu*, 18 March 1926.

¹⁴ The reviewer in *Stráž socialismu* who questioned the ‘rural’ inspiration of the work also pointed out that the term ‘Monkey Mountains’ (as a name for the particular locality) was ‘derisory rather than [just] vernacular’ and thus ‘rather dangerous for Haas’s work’.

this formulation, it is possible that Haas wanted to distance himself from the aesthetic context of Romanticism or Impressionism, with which tone-painting could be associated. Haas later made his position somewhat clearer by claiming that ‘the programme helps greatly to create contrasts and escalations, thus determining the piece’s formal structure [and] facilitating the creation of purely musical features’.¹⁵ This implies that the programmatic or pictorial element is treated with a high degree of abstraction and that it is ultimately subordinate to the considerations of ‘pure music’. This explanation sounds plausible as far as the first movement (‘Landscape’) is concerned. However, some of the other movements (especially ‘Carriage, Horseman and Horse’) are much more overtly pictorial. Again, I suggest, the composer is trying to divert attention away from the more controversial features of his work – in this case the ‘caricature-like’ and ‘grotesque’ elements within the rarefied genre of the string quartet.

Finally, Haas explained that the use of the percussion set (‘jazz’) in the last movement was ‘neither self-serving nor unnatural’ since it was ‘firmly bound up with the original conception of the piece, which culminates rhythmically and dynamically in its last movement’.¹⁶ This justification plays down the association of ‘jazz’ with contemporary dance music and modern urban popular entertainment as a whole. In subsequent performances (Prague, 1927; Brno, 1931), the composer had the work played without the percussion part. To my knowledge, there is no archival evidence as to the reasons behind this decision. Nonetheless, Peduzzi argued that ‘the composer [...] refrained from the use of the percussion set not so much in response to the critics as in the interest of practicality of performance’.¹⁷

¹⁵ Haas, ‘Haasův kvartet “Z opičích hor”’.

¹⁶ Ibid.

¹⁷ Peduzzi, *Pavel Haas*, p. 42.

Rhythms of ‘Landscape’

Haas’s commentary also betrays a considerable emphasis on physical movement and sensuality – both of which are musically conveyed by (and correlated with) rhythmic devices. Having stated that ‘*movement* governs throughout this light-hearted composition’, the composer went on to suggest that the sensual impressions which had inspired the piece had some kind of rhythmic identity:

Whether it is the rhythm of a broad landscape and birdsong, or the irregular movement of a rural vehicle; be it the warm song of a human heart and cold silent stream of moonlight, or the exuberance of a sleepless revelry night, the innocent smile of the morning sun..., it is always movement that governs everything. (Even the deepest silence has its own motion and rhythm.)¹⁸

Example 2.1: Opening ostinato. Pavel Haas, String Quartet No. 2 ‘From the Monkey Mountains’, Op. 7, 1925 (Prague: Tempo; Berlin: Bote & Bock, 1994), first movement, bb. 1–2, violin 2 and viola. Reproduced by permission of Bote & Bock. All subsequent extracts from this work refer to this piece and this edition.

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the author for copyright reasons.

Haas’s mention of the ‘rhythm of a broad landscape’ in his commentary on the quartet arguably refers to the ostinato rhythm at the beginning of the first movement. The opening section bears resemblance to the melodic and rhythmic patterns of the blues: notice the ‘off-beat’ rhythmic pattern in what would be the piano left-hand part (see Example 2.1) and the chromatic inflections of the solo violin melody hovering above this accompaniment (see Example 2.2). Once F is established as the ‘tonic’, the chromatic variability of the third and seventh degrees (the ‘blue notes’, in this case A/A flat and E/E flat, respectively) becomes apparent.

¹⁸ Haas, ‘Haasův kvartet “Z opičích hor”’. Emphasis in the original.

Example 2.2: Blues scale inflections in the opening theme. Haas, String Quartet No. 2, first movement, bb. 3–10, violin 1.

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One of the contemporary critics observed that this movement (‘Landscape’) ‘depicts the composer’s rambling through a hilly landscape’, portraying with ‘apt humour’ the ‘pleasure drawn from movement and events along the journey’.¹⁹ Of the whole movement, the passage shown in Example 2.3 is most likely to evoke the image of a rambling tourist, not least due to the march-like ‘oom-pah’ accompaniment figure. One could even see signs of the ‘pleasure drawn from movement’ in the extremely high register of the violin part and the vibrant Janáčekian texture consisting of ostinati, trills, and melodic/rhythmic fragments scattered across the score.

Example 2.3: Janáčekian texture. Haas, String Quartet No. 2, first movement, b. 44.

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Haas’s reference to the ‘rhythm of birdsong’ in his commentary undoubtedly relates to the following example, in which a pentatonic motive (previously presented

¹⁹ *Tribuna*, 19 March 1926.

in crotchets) appears in the guise of a characteristically short and sharply articulated Janáčekian melodic fragment:

Example 2.4: ‘Birdsong’ motive. Haas, String Quartet No. 2, first movement, bb. 48–52.

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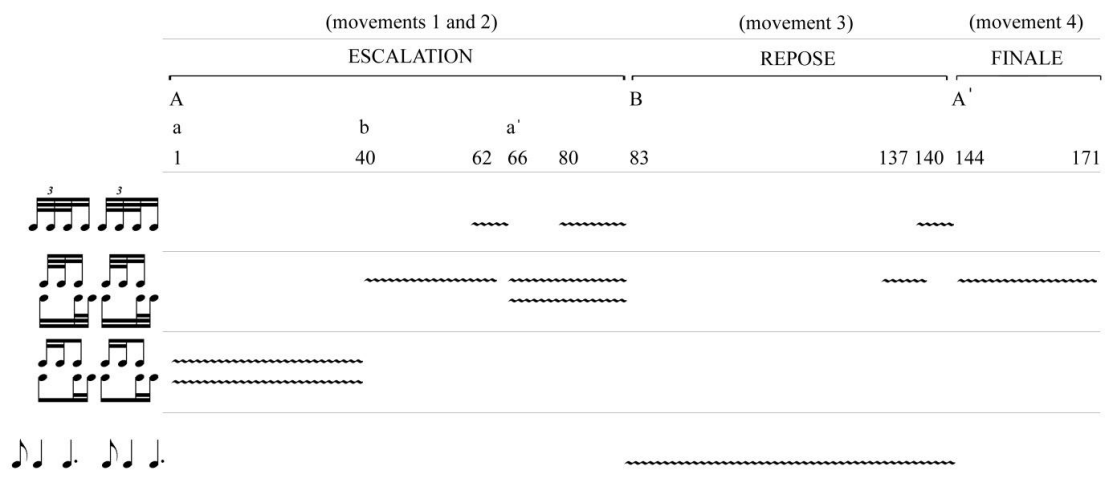
Finally, the mention of a ‘warm song of a human heart’ corresponds with the iambic ostinato (suggestive of the slow heartbeat of a resting person) underpinning the movement’s contrasting middle section. This is characterized by a homophonic texture, slow tempo (*Lento ma non troppo*), low dynamics, and a regular phrase structure:

Example 2.5: Contrasting middle section. Haas, String Quartet No. 2, first movement, bb. 90–7.

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Despite the presence of these programmatic or pictorial elements, there is some justification in this movement for Haas's claim that 'the programme helps greatly to create contrasts and escalations, thus determining the piece's formal structure [and] facilitating the creation of purely musical features'. I suggest that Haas 'distilled' from the above described pictorial elements (articulated largely by means of rhythm) a kind of 'abstract' or 'purely musical' dynamic trajectory (also strongly dependent on rhythmic processes), which is essential for the piece's formal design. Figure 2.1 represents the occurrence of the most extensively used of the above observed ostinato patterns, which indeed gives rise to such a kind of dynamic trajectory:

Figure 2.1: Rhythm and form in ‘Landscape’.



There are four main rhythmic patterns here, which have been arranged in descending order of rhythmic values. The schema indicates that the changes of the underlying rhythmic pattern delineate the movement’s formal sections. Throughout the first section (A), rhythmic values are gradually diminished. Simultaneously, the layers of ostinati are frequently superimposed to increase rhythmic activity and textural density. The momentum suddenly drops in the middle section (B) and is resumed in the final section (A'). Significantly, the resulting dynamic trajectory, which follows the pattern ‘escalation–repose–finale’, is also replicated on a large scale in the succession of the four movements of the piece, which thus, as the composer himself suggested, ‘culminat[es] rhythmically and dynamically in its last movement’.

‘Landscape’ will be discussed further in Chapter 4, which will investigate more broadly the relationship between rhythm and form in Haas’s music with respect to Janáček’s theory and practice of ‘časování’. For the time being, I argue that the emphasis Haas laid on rhythmic and dynamic categories – those elements which play the most important role in the bodily perception of music – is consistent with (and more or less directly informed by) the Poetist concept of ‘poetry for the senses’ (explained in Chapter 1).

‘Carriage, Horseman and Horse’: a Grotesque Ride

The second movement is much more overtly pictorial than the first one. As far as its ‘programme’ is concerned, the title ‘Carriage, Horseman and Horse’ and Haas’s reference to the ‘irregular movement of a rural vehicle’ in his commentary are the only clues given to the listener. Nonetheless, when guided by the music, one needs no further description to imagine the creaking cart uneasily moving off, gradually picking up momentum, bouncing along an uneven track, getting out of control, and finally breaking down. Some of the contemporary critics regarded this movement as a parodic allusion to Honegger’s *Pacific 231* (which was performed in Brno in 1924).²⁰ Most reviewers were put off by the frivolous humour of this movement, which provoked references to ‘caricature’ and the ‘grotesque’ in the above cited reviews.

Since the notion of the grotesque is central to the following line of argument, I will proceed by summarising briefly the main features of the grotesque and its manifestation in music, drawing on studies by Esti Sheinberg and Julie Brown.²¹ The grotesque has been described as a hybrid form, a bizarre and irrational cluster of incongruities in which all kinds of boundaries are blurred – typically those between laughter and horror; merriment and frenzy; sanity and insanity; life and death; animate and inanimate; man, machine, animal, and vegetable.²² The sense of hybridism, ambivalence, and confusion can be conveyed through the juxtaposition of musical elements that are incongruous in terms of style, character, and/or musical syntax.

It has also been argued that grotesque art communicates through the medium of the human body and that sensual perception and physical empathy take

²⁰ The date of the performance of *Pacific 231* in Brno (5 October 1924) is mentioned in Peduzzi, *Pavel Haas*, p. 49. The reference to Honegger’s *Pacific 231* is made in the following reviews: V. H. [Vladimír Helfert], ‘Koncerty v Brně: Klub mor. skladatelů’, *Ruch*, 20 March 1926; L. K. [Ludvík Kundera], ‘Koncert Klubu moravských skladatelů’, *Národní osvobození*, 19 March 1926.

²¹ Esti Sheinberg, *Irony, Satire, Parody, and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities* (Aldershot: Ashgate, 2000); Julie Brown, *Bartók and the Grotesque: Studies in Modernity, the Body and Contradiction in Music* (Aldershot: Ashgate, 2007).

²² See Brown, *Bartók and the Grotesque*, p. 54. See also Sheinberg, *Irony, Satire, Parody, and the Grotesque*, pp. 221–5.

precedence over rational, conceptual thought.²³ The effect of the grotesque is created primarily by violations of an implicit bodily norm, namely through exaggeration and distortion. Sheinberg suggests that hyperbolic distortion of the bodily norm can be musically articulated by using a tempo which is too fast for human motion, a register too high for the human voice, or ‘unnatural’ rhythmic patterns, contrasting with the natural rhythms of human body (walk, heartbeat, and so on).²⁴ Musical instances of the grotesque often make use of dance gestures because of their association with bodily movement. Sheinberg proposes the following list of musical features which ‘enhance a feeling of compulsive obsession that relates to the insane, bizarre side of the grotesque and to its unreal, unnatural aspects’: a ‘tendency to triple metre, which enhances the feeling of whirling, uncontrollable motion, sudden unexpected outbursts, loud dynamics, extreme pitches, marked rhythmical stresses, dissonances or distortions of expected harmonic progressions, and many repetitions of simple and short patterns.’²⁵

Example 2.6: The opening glissandi. Haas, String Quartet No. 2, second movement, bb. 1–4.

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the author for copyright reasons.

The first example of grotesque exaggeration and distortion in Haas’s quartet appears at the very beginning of the second movement (see Example 2.6). There the coarse opening glissandi paraphrase the opening motive of the first movement. The initial notes (E, D, E flat, D flat, C) of what was originally a fluid melody played in the upper register of the violin are now mechanically repeated, encumbered with heavy accents, played in parallel seconds in the lower register of viola and cello, and,

²³ See Brown, *Bartók and the Grotesque*, p. 54. See also Sheinberg, *Irony, Satire, Parody, and the Grotesque*, pp. 215.

²⁴ See Sheinberg, *Irony, Satire, Parody and the Grotesque*, p. 211.

²⁵ *Ibid.*, p. 221.

most provocatively, disfigured by ‘creaking’ glissandi. As the title suggests, this musical effect may illustrate the squeaking wheels and the horse’s neighing. In any case, the movement opens with a grotesque musical image of a body (possibly a hybrid body conflating the animal with the vehicle) distorted and pushed to the extreme. Another level of distortion is added when an incongruent metrical pattern ($3/8 + 3/8 + 3/8$) is introduced in the accompaniment, creating the sense of irregular or awkward motion (see Example 2.7). At the same time, the pitches of the initial motive are adapted to yield a pentatonic collection, which, through its traditional association with exoticism, makes the section sound ‘strange’.

Example 2.7: Metric conflict and pentatonicism. Haas, String Quartet No. 2, second movement, bb. 17–8.

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the author for copyright reasons.

In contrast with the rather static character of the opening, the second section (*più mosso*) is emphatically motoric (see Example 2.8). A new, highly repetitive theme suggestive of a horse’s trot is introduced in the second violin (quavers), accompanied by semiquavers phrased in groups of three. The resulting cross-rhythms convey the impression of ‘irregular’ and ‘bouncy’ movement. The realm of pitch betrays another incongruity: like the opening theme of the first movement, the ‘horse-trot’ theme consists essentially of a descending blues scale, which is characterized by an inherent ambivalence between major and minor mode. As a result, the musical depiction of the ride oscillates, in Sheinberg’s terms, between

‘euphoric’ and ‘dysphoric’ values, traditionally associated with ‘major’ and ‘minor’ modality, respectively.²⁶

Example 2.8: ‘Horse trot’ theme in quavers. Haas, String Quartet No. 2, second movement, bb. 24–32.

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the author for copyright reasons.

The theme, originally presented in a ‘comfortable’ tempo (quavers) and register, is subsequently repeated in double speed (semiquavers) and transposed to an extremely

²⁶ Ibid., pp. 302 and 305–6.

high register, with the ‘bouncing’ effect enhanced by dotted rhythm (see Example 2.9). Significantly, the composer annotated this section ‘tečkovaný cirkus’ (‘dotted circus’) on the margin of his autograph.²⁷

Example 2.9: ‘Dotted circus’ theme. Haas, String Quartet No. 2, second movement, bb. 42–7.

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the author for copyright reasons.

²⁷ Haas’s autograph is deposited in the Moravian Museum, Department of Music History, sign. A 29.801a, p. 15.

Indeed, this section is marked by a musical idiom that is strikingly similar to that of the music accompanying actual circus performances. Particularly characteristic is the use of stock accompaniment patterns associating the topic of a march or a quick dance in duple metre such as a polka. In keeping with these contextual associations, the passage is marked by the typically clownish mixture of humorousness and silliness. First, the newly added components (dotted rhythm, dance/march topic) further exaggerate the already prominent emphasis on physical movement, which is thus made excessively explicit and satirised.²⁸ Secondly, highlighting the ‘inessential’ musical components introduces an element of the banal.²⁹ The bars that follow Example 2.9 are literally filled up by the repetitive accompaniment pattern in order to expand the four-bar ‘dotted circus’ theme into a neat (and in itself pronouncedly banal) eight-bar phrase.

The exaggeration of the obvious and inessential is a satirical device that invests the sense of merriment with a mocking undertone. However, the same strategy may also serve the purpose of the grotesque, which prevails once such hyperbolic distortion evokes a sense of obsession, insanity, and frenzy that overrides the initial sense of humorousness, gaiety, and merriment.³⁰ This is the case in the violent motoric climax that immediately follows the ‘circus’ section, where the ‘horse-trot’ theme is stated in double diminution (demi-semiquavers), played by all four instruments in unison (see Example 2.10). This ‘liquidation’ of the theme leads to a collapse and all movement comes to a stop within a few bars of *Tempo I*, before the whole process of gradual accumulation of momentum starts again from the opening glissandi, with minor variations to texture and figuration.

²⁸ In Sheinberg’s theory, the principal strategies of satirical distortion of an object include such ‘insertion of a new component’ which serves to ‘satirize an implicit quality of the object by enhancing it, thus making it explicit’. See Sheinberg, *Irony, Satire, Parody, and the Grotesque*, p. 98.

²⁹ Among other strategies of satirical distortion, Sheinberg mentions the ‘removal of the essential’ and the ‘manifest presence of the inessential’. The latter typically involves ‘the emphatic use of musical banalities, musical clichés and/or musical background material’. See *ibid.*, pp. 88–9.

³⁰ See *ibid.*, 221.

Example 2.10: ‘Liquidation’ of the theme and motoric collapse. Haas, String Quartet No. 2, second movement, bb. 51–8.

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the author for copyright reasons.

This is likely to be the very passage that reminded the critics of Honegger’s *Pacific 231*. Indeed, it is arguable that Haas picked up and trivialised the idea of acceleration and deceleration of the supposed locomotive (reduced here to a ‘rural vehicle’) and thus added a parodic dimension to his piece.

What the two pieces also have in common is the technique of gradual diminution of rhythmic values, the application of which is also self-consciously trivial (certainly in comparison with *Pacific 231*). In this case, this becomes the principal means of grotesque distortion: the musical material associated with bodily

movement is rendered ‘too fast’ and often simultaneously transposed to registers that are ‘too high’. This process also implicitly suggests the ‘mechanisation’ of the animate: what was initially a comfortable horse’s trot has been accelerated into motor-like motion. The theme’s gradual rhythmic diminution is reminiscent of the shifting gears of a motor vehicle. This yields a typically grotesque image of a hybrid body conflating an animal with a machine.

Cinematic Aspects of the Second Movement

There are several reasons to draw a parallel between the second movement of Haas’s quartet and the medium of film. First, the illustrative character of the music invites visual representation. The movement’s title – ‘Carriage, Horseman and Horse’ – immediately suggests a picture, which the music sets in motion or, one might say, ‘animates’. One might even wonder whether Haas was aware of René Clair’s 1924 film *Entr’acte* with music by Erik Satie, in which the image of a funeral vehicle drawn by a camel gains much prominence. Starting in slow motion, the funeral procession gradually turns into a chase after the runaway hearse, racing wildly through the streets of Paris to the accompaniment of Satie’s music. This film’s absurd humour and satirical undertone is highly characteristic of the subversive spirit of Dada, which was closely related to the sentiments preached by Poetism.

Secondly, the term ‘grotesque’, which was repeatedly used in reviews of the piece, has also been used as a noun in Czech to refer to cartoons and short film comedies known as ‘slapsticks’ in English.³¹ It is thus highly probable that when the Czech critics referred to Haas’s music as ‘grotesque’, their understanding of the term was at least partly informed by its connotation with slapstick comedies of the day. Finally, American slapsticks (especially those made by Charlie Chaplin), which gained immense popularity throughout Europe in the 1920s, were celebrated by

³¹ This use of the word ‘grotesque’ was probably inspired by the German terms ‘Film-Grotesken’ or ‘Grotesk-Filme’. See Peter Jelavich, review of Thomas J. Saunders, *Hollywood in Berlin: American Cinema and Weimar Germany* (Berkeley: University of California Press, 1994), in *Central European History*, 28 (1995), 105–7.

Poetism as the ultimate form of popular entertainment, outmatching circuses, cabarets, and variety shows.³²

There are several ‘technological’ parallels between the second movement of the quartet and early films and cartoons. Haas inherited from Janáček elements of his ‘montage’ technique (to be discussed in Chapter 4), which is essentially cinematic in its juxtaposition of stretches of music divided by ‘cuts’ rather than transitions. The mechanistic metaphor of shifting gears, used above to describe Haas’s technique of progressive rhythmic diminution, is also applicable to the speed with which a reel of film unrolls. The technological limitations of early film projectors often rendered movement unnaturally fast and therefore jerky and mechanistic, which enhanced the comical effect of slapsticks. Besides, in the above-mentioned film by Clair, slow, fast-forward, and reverse motion was purposely used (besides other visual effects) to convey the sense of the ever faster and ‘wilder’ ride of the runaway hearse. The repetitive nature of much of Haas’s music is suggestive of the ‘loop’ technique widely used in early 1920s cartoons. The movement’s trivial narrative is repeated several times with minor variations before the cart joyfully drives off (a moment inviting the obligatory fadeout). The whole movement is roughly five minutes in duration, which just about matches the length of contemporary ‘shorties’.

There are also similarities between the types of distortion described above and the repertoire of visual gags used in 1920s cartoons, such as those made by Walt Disney, in which grotesque imagery is virtually omnipresent. Much of the comical effect of Disney’s cartoons was based on the images of distorted, dismembered, and hybrid bodies mingling animate and inanimate elements. Unlike the bodies of live actors in film comedies, those of cartoon characters have no limits. They can take on hybrid forms, they can move in awkward ways that defy the laws of physics, they can be distorted or even dismembered and still, unlike static pictures to which earlier manifestations of the grotesque were confined, keep moving.³³ I am not suggesting

³² See Karel Schulz, ‘Groteska’, *Český filmový svět*, 4/2 (March 1926), repr. in *Avantgarda známá a neznámá*, ed. Vlašín, ii: *Vrchol a krize Poetismu (The Peak and the Crisis of Poetism)* (1972), 278–80 (pp. 279–80).

³³ Such images could be appalling had the overall purport not been predominantly humorous. Nonetheless, in certain instances the comic element does not unequivocally dominate. For instance, Disney exploited the quintessentially grotesque topic of the Dance of Death in the ‘Skeleton Dance’

that Haas was directly influenced by a particular Disney cartoon, but I do argue that his musical illustration relies for its effects, as Disney cartoons do, on the distorted image of the body in motion. It is also worth mentioning that forms of popular entertainment such as sports events, circuses, and fairs are commonplace in Disney cartoons, and also influenced the choice of soundtracks. Thus, many of his cartoons were accompanied by circus-like music similar to that invoked by Haas in the ‘dotted circus’ section.³⁴

The most profound affinity, however, resides in the emphasis on humour. Poetism celebrated slapstick as the art of laughter, which is universal, non-elitist, unhindered by conceptual intricacies and language barriers. I argue that ‘Carriage, Horseman and Horse’ was conceived as a musical analogue of slapsticks, a humorous mischief to be enjoyed and laughed at, one which is self-consciously simple in order to be as comprehensible as the visual gags of slapsticks. As such, it could even be regarded as a satirical commentary on the metaphysical baggage of Romantic ‘programmatic’ compositions, as an avant-garde statement of rejection of the preceding artistic tradition.

The Grotesque, Carnival and Poetism: a Bakhtinian Perspective

So far, the grotesque has been treated merely as an artistic device. However, the meaning conveyed by the device depends on its particular aesthetic and cultural context. For example, Brown’s interpretation of the grotesque in Bartók’s music is underpinned by the framework of Expressionism. I argue that Haas’s use of the device, informed by the programme of Poetism, necessarily produces different meanings.

episode of his Silly Symphonies and in the ‘Haunted House’ episode of the Mickey Mouse series (both 1929).

³⁴ For an example of a ‘bouncy’ horse ride and a grotesque dance (performed by a ‘baddie’ with a wooden leg) accompanied by a circus-like soundtrack, see the Disney cartoon ‘The Cactus Kid’ [accessed via <<https://www.youtube.com/watch?v=1UoD6bDoKY0>>, 28 December 2014).

For the purpose of her study, Brown regards ‘the grotesque body with its emphasis on distortion and abnormality, and conflation of the comic and the terrifying’ as ‘a perfect figurative manifestation’ of ‘early twentieth-century crises of subjectivity’.³⁵ Interestingly, the modern urban industrial world, which had been regarded as the source of alienation, fear, and anxiety by the Expressionists, was considered enchanting rather than threatening from the perspective of Poetism. As a world-view, Teige argued, Poetism was ‘nothing but [...] excitement before the spectacle of the modern world. Nothing but loving inclination to life and all its manifestations, the passion of modernity [...]. Nothing but joy, enchantment and an amplified optimistic trust in the beauty of life.’³⁶

Bakhtin offered an alternative notion of the grotesque that is much more compatible with the agenda of Poetism. He showed that the ‘dark’ side of the grotesque, while always lurking in the background, need not always dominate, and that the irrationality and hybridism need not always be threatening. As David K. Danow has explained, Bakhtin differentiated between two concepts of the grotesque according to the presence or absence of the moment of renewal or rebirth: whereas the ‘medieval and Renaissance’ grotesque was endowed with regenerative power stemming from the principle of laughter, the ‘Romantic’ grotesque lost the power of regeneration and became the expression of insecurity and fear of the world.³⁷ The latter type of the grotesque is static (the state of aberration, defect, and death is final and therefore threatening), whereas the former is essentially dynamic: ‘The grotesque image reflects a phenomenon in transformation, an as yet unfinished metamorphosis, of death and birth, growing and becoming.’³⁸ Bakhtin’s emphasis on rebirth rather than death is matched by a focus on the (immortal) mankind rather than on the (mortal) man; as Danow points out, the transcendent laughter belongs to

³⁵ Brown, *Bartók and the Grotesque*, p. 46.

³⁶ Karel Teige, ‘Poetismus’, *Host*, 3 (July 1924), 197–204, repr. in *Avantgarda známá a neznámá*, ed. Vlašín, i, 554–61 (p. 557). Page references here and below are to the 1971 reprint.

³⁷ David K. Danow, *The Spirit of Carnival: Magical Realism and the Grotesque* (Kentucky: The University Press of Kentucky, 2004), p. 36.

³⁸ Mikhail Bakhtin, *Rabelais and his World*, trans. Helene Iswolsky (Cambridge: M.I.T. Press, 1968), p. 24, quoted in Danow, *The Spirit of Carnival*, p. 35.

collectives, not to individuals.³⁹ This observation also illuminates the difference involved in understanding the grotesque in the subjectivist ‘Romantic’ era (which gave rise to Expressionism).

Influenced by Bakhtin’s ideas, Sheinberg argues that the grotesque may function as the ‘positive’ counterpart of what she calls the ‘negative existential irony’: ‘Both have two layers of contradictory meaning, neither of which is to be preferred: both regard doubt and disorientation as the basic condition of human existence. Finally, the main purport of the grotesque, as well as that of existential irony, is its unresolvability.’⁴⁰ The difference, which resides in the mode of coexistence of the unresolvable ambiguities, is encapsulated in the terms ‘infinite negation’ and ‘infinite affirmation’:

The intrinsic irony of the human condition can take two opposing directions: on the one hand, it can continue with its contradictory meanings in a process of infinite negation, resulting in Kierkegaard’s concept of irony, which eventually is a nihilistic despair. On the other hand, it can start a similarly infinite line of affirmations that will eventually accumulate to form the Bakhtinian concept of the grotesque, in which all possible meanings of a phenomenon are clustered and accepted as an experienced reality.⁴¹

The grotesque, in a Bakhtinian sense, is based on the principle of acceptance of all ambiguities, the outcome of which is an accumulation and an ‘excess of meanings’.⁴² Thus, as Sheinberg explains, Bakhtin did not conceive the grotesque as destructive and nihilistic, but rather ‘as a victorious assertion of all life’s infinite “buds and sprouts”’.⁴³ It remains to point out that Bakhtin’s views on the grotesque are intrinsically linked with his notion of carnival, as his use of the term ‘carnavalesque-grotesque’ clearly indicates.⁴⁴

³⁹ Danow, *The Spirit of Carnival*, p. 37.

⁴⁰ Sheinberg, *Irony, Satire, Parody, and the Grotesque*, p. 208.

⁴¹ *Ibid.*

⁴² *Ibid.*

⁴³ *Ibid.*, p. 209.

⁴⁴ See Danow, *The Spirit of Carnival*, p. 31: ‘Bakhtin rightly combines (in recognition of their potential convergence) the two concepts in a single expression, the carnivalesque-grotesque.’

Renate Lachmann explains the social and cultural significance of carnival in terms of the juxtaposition of ‘culture and counter-culture’; in the case of Bakhtin’s study of Rabelais, this is the juxtaposition of the strictly hierarchical model of medieval society with the ‘folk culture of laughter’.⁴⁵ Typically, carnival stages the world turned ‘upside down’, relativising and ridiculing the norms and values of the dominant culture. Importantly, the effect of this travesty is not destructive, but regenerative:

The temporary immersion of official culture in folk culture leads to a process of regeneration that sets in motion and dynamically energizes the notions of value and hierarchy inverted by the parodistic counter-norms of the carnival. In this way the culture of laughter revives and regenerates the petrified remains of official institutions and, as it were, hands them back to official culture.⁴⁶

Carnival thus facilitates a mythological death and rebirth through the principle of laughter, its recourse being to all that is material, corporeal, sensual or sexual, and to the ‘unofficial, uncanonized relations among human beings’.⁴⁷ Bakhtin, in his study of folk culture in the work of Rabelais, construed carnival as a force which makes it possible ‘to consecrate inventive freedom, [...] to liberate from the prevailing point of view of the world’ and which ‘offers the chance to have a new outlook of the world, to realize the relative nature of all that exists, and to enter a completely new order of things’.⁴⁸

The dialectical pair of culture and counter-culture matches Teige’s conceptual duality between ‘Poetism’, representing imagination, creativity, and playfulness, and ‘Constructivism’, representing logic, rationality, and discipline.⁴⁹ The industrialised modern society based on inexorable logic, rationality, and functionality represents the dominant culture which ‘has succumbed to cosmic terror’, since its structure and approach to work and production is goal-orientated,

⁴⁵ Renate Lachmann, ‘Bakhtin and Carnival: Culture and Counter-Culture’, *Mikhail Bakhtin*, ed. Michael E. Gardiner, 4 vols. (London: SAGE Publications, 2002), ii, 60–90 (p. 75).

⁴⁶ *Ibid.*, p. 72.

⁴⁷ Danow, *The Spirit of Carnival*, p. 3.

⁴⁸ Bakhtin, *Rabelais and his World*, p. 34, quoted in Danow, *The Spirit of Carnival*, p. 142.

⁴⁹ Teige, ‘Poetismus’, pp. 560–1.

‘finalistic’, and ‘directed toward the “end”’.⁵⁰ Poetism, on the other hand, can be construed as the revitalising counter-culture of laughter. Teige’s characterisation of Poetism takes on a distinctly Bakhtinian tone as he describes it as ‘the culture of miraculous astonishment’: ‘Poetism wants to turn life into a spectacular entertaining affair, an eccentric carnival, a harlequinade of sensations and fantasies, a delirious film sequence, a miraculous kaleidoscope.’⁵¹ Teige further claims that Poetism ‘was born in the climate of cheerful conviviality, in a world which laughs; what does it matter if there are tears in its eyes?’⁵² This quotation implies that Poetism as a life perspective is not turning a blind eye to the difficulties of life. Nonetheless, to put it in a Bakhtinian manner, the irreconcilable contradictions of modern existence are to be accepted through the principle of laughter.

The art of Poetism invited its recipients to participate in a carnivalesque feast, to overcome the ‘cosmic terror’, the frustration and alienation elicited in human subjects by the ‘finalistic’ modern society, to embrace Poetism as a *modus vivendi* and to be reborn in the state of *poiesis*.⁵³

Haas and the ‘Eccentric Carnival of Artists’ in Brno

As noted in Chapter 1, the avant-garde group Devětsil expanded from Prague to Brno in 1923, where it pursued a varied range of activities, including the organisation of social events. Figure 2.2 shows the advertisement for one of the ‘Eccentric Eight O’Clocks of Artists’ organised as a run-up to the ‘Eccentric Carnival of Artists’. Both of these events took place in 1925, just months before Haas started the composition of his quartet.

⁵⁰ Lachmann, ‘Bakhtin and Carnival’, p. 73.

⁵¹ Teige, ‘Poetismus’, p. 557.

⁵² *Ibid.*, pp. 556–7. Translation as in Matthew S. Witkovsky, ‘Staging Language: Milča Mayerová and the Czech Book “Alphabet”’, *The Art Bulletin*, 86/1 (March 2004), 114–35 (p. 114). Witkovsky himself uses a modified translation from a reprint of Teige’s article in *Between Worlds: A Sourcebook of Central European Avant-Gardes, 1910–1930*, ed. Timothy O. Benson and Eva Forgacs (Los Angeles: Los Angeles County Museum of Art; Cambridge: MIT Press, 2002), 579–82 (p. 580).

⁵³ Teige, ‘Poetismus’, p. 557.

Figure 2.2: Advertisement for the ‘2nd Eccentric Eight O’Clock of Artists’. *Pásmo*, 1/7–8 (1924–5), p. 9.

II. excentrický eight o'clock umělců

Établ. St. Bogyi.
1. étage.
2. II. 1925.
20. hodina.

Tango, Pas au double,
Valse moderne, Fox
blues, Sambo, One step.

III. eight o'clock
14. II. 1925

I. excentrický
Karneval umělců
23. II. 1925.

Aneccdots,
poèmes d'amour,
de bons vins,
Original
american
jazzband

Reklamace: Redakce „Pásmo“ Brno-Juliánov.
Výbor I. excentrického Karnevalu umělců, Brno, kavárna „Slavie“

It is noteworthy that the advertisement promises an ‘original American jazz band’. In fact, this is not the only time a jazz band is mentioned in connection with the ‘eccentric’ events of *Devětsil*. An article reflecting upon the Eccentric Carnival of Artists, published in the journal *Salon* (the article’s first page is shown in Figure 2.3), reports that invitations to the event included the following lines from Nezval’s poem *Podivuhodný kouzelník* (*Miraculous Magician*):

A básníci už neprosí
za chudou prebendu,
ti baví se jak černoši
při řvoucím JAZZ-BANDU.

And poets no longer beg
for a modest stipend,
they have a good time like black men do
with a roaring JAZZ BAND.⁵⁴

⁵⁴ These lines from the poem are quoted in -ak-, ‘I. Excentrický karneval umělců v Brně’ (‘1st Eccentric Carnival of Artists in Brno’), *Salon*, 3/10 (1925), no page numbers. *Podivuhodný kouzelník* was first published in *Revoluční sborník Devětsil* (*Devětsil Revolutionary Almanac*), ed. Jaroslav Seifert and Karel Teige (Prague: Večernice J. Vortel, 1922).

It is doubtful that either of these events would host an ‘original American jazz band’. An intriguing terminological issue was revealed by the Czech popular-music scholar Josef Kotek, who observed that in the early 1920s ‘jazz’

was not used as a general term denoting the new dance music, but at first just as a name for the massive, hitherto unseen percussion set. [...] One can easily imagine the sensation which this rackety instrument [the drum kit] elicited in the limited sonic spectrum of the day. [...] In the first years [of the 1920s] the typological and stylistic characterisation of new music seems to have been limited to the percussion set.⁵⁶

Indeed, Haas himself referred to the percussion set as ‘jazz’ in his commentary. His decision to use ‘jazz’ in his string quartet gains special significance, considering the emphasis laid on this iconic feature of modern popular music in the advertisements for Devětsil’s ‘eccentric’ events.

The Eccentric Carnival of Artists was introduced by a speech, delivered by the Brno-based poet Dalibor Chalupa (1900–83),⁵⁷ who later published a poem entitled *Karneval (Carnival)*, undoubtedly inspired by the event.⁵⁸ Significantly, this poem was set to music by Haas as the male chorus *Karneval (Carnival)*, Op. 9 (1928–9):⁵⁹

Karneval (Sbor huláká, jazzband lomozí)	Carnival (The choir bellows, the jazz-band makes a racket)
Masky vypouklá zrcadla světelné signály na moři Smutní umírají lilie povadla maskovani lupiči v ulicích táboří lampiony zrají.	Masks Bulging mirrors Light signals on the sea Sad people die The lily has wilted Masked bandits camp in the streets Chinese lanterns ripen.
(Sbor huláká, jazzband lomozí.)	(The choir bellows, the jazz-band makes a racket.)
Čtyři levé nohy spirála červenozelená	Four left legs A red-green spiral

⁵⁶ Josef Kotek, *Dějiny české populární hudby a zpěvu*, 2 vols. (Praha: Academia, 1994–98), ii: 1918–1968 (1998), pp. 67–8.

⁵⁷ Macharáčková, ‘Z dějin Brněnského Devětsilu’, pp. 85–6.

⁵⁸ Dalibor Chalupa, ‘Karneval’, *Host*, 4 (1924–5), 166–7.

⁵⁹ Two manuscript scores of this piece are deposited in the Moravian Museum, Department of Music History, sign. A 22.730b and A 54.252. A printed edition was published by Boosey & Hawkes – Bote & Bock in 2006.

a klauni ztratili klíče
v ulici beze jména
S bohem, Beatrice.

(Bubny, činely, výstřel.)

Harfou proskočil Indián
Zvony zvou vyzvánějí zvonivě
modrých zvuků lán
a vítr zvedl vlasy Godivě
činely letí k zenitu
ztratil se prsten
není tu – není tu.

(Housle.)

Polibky s pomoranči
dekolté
malé Javanky tančí
v náruči Kristinu najdete
Ó ohně ó planety
den začíná
Růžová ňadra
brokáty
žije Mona Lisa
žije Kristina.

(Passo double.)

Motýli
bělostné kotníky
Opiovým snem pluje gondola
Země odletěla
a vesmírem tančí
dans excentric
na jazzband hraje kolibřík.
[po prstech šlape kostlivý tanečník.]

[...]

(Sbor huláká, jazzband lomozí.)

Duhové blesky tančí
kolotoč na parníku
Hle, radostí pláčí
vrcholky obelisků
Zeppelin letí k pestré obloze
prérie v plamenech
Překrásná exploze
Jeden vzdech.

(Výstřel.)

And clowns lost their keys
In a nameless street
Goodbye, Beatrice.

(Drums, cymbals, gunshot.)

An Indian jumped through the harp
Bells bellow blasting blows
A field of bluebells
And the wind blew up the hair of Godiva
Cymbals fly up to the zenith
A ring got lost
It's not here – it's not here.

(Violin.)

Kisses with oranges
décolleté
little Javanese girls dance
Kristina is to be found in [someone's] arms
Oh fires oh planets
The day begins
Pink breasts
Brocades
Mona Lisa lives
Kristina lives.

(Paso doble.)

Butterflies
White ankles
A gondola sails through an opium dream
The Earth has flown away
And dances through the space
Danse excentrique
A hummingbird plays the jazz-band.
[A skeletal dancer treads on tiptoes.]

[...]

(The choir bellows, the jazz-band makes a racket.)

Rainbow-coloured thunderbolts dance
A carousel on a steamboat
Look, crying of joy are
The tops of obelisks
A Zeppelin flies to the multi-coloured sky
A prairie on fire
A beautiful explosion
One sigh.

(Gunshot.)⁶⁰

⁶⁰ Chalupa, 'Karneval', pp. 166–7. In the interest of accuracy, I did not attempt to replicate rhyming patterns in the translation. The only exemption is the verse 'zvony zvou vyzvánějí zvonivě' / 'bells bellow blasting blows', where the onomatopoeic effect (the repetition of 'zv' / 'bl') is arguably more important than literal meaning.

Chalupa's poem contains a number of the topoi of Poetism. First of all, there is carnival itself, complete with imagery of 'gondolas', 'Chinese lanterns', 'masks', and 'clowns'. Typical also is the mild eroticism, which manifests itself in fleeting references to various female figures ('Beatrice', 'Godiva', 'Kristina', 'Mona Lisa'), all of which seem to coalesce into a single archetype of feminine beauty. Besides the obligatory element of exoticism ('an Indian', 'little Javanese girls'), there are also references to iconic features of modern civilisation ('jazz band', 'steamboat', 'Zeppelin').

Perhaps more important than this catalogue of topoi is the dream-like juxtaposition of individual elements. The imaginative use of word-play and the free association of images are reminiscent of Apollinaire's poetry, which was highly influential among the Poetists. Thus, the 'fires' of Chinese lanterns associate 'planets' and the 'pink breasts' of Mona Lisa / Kristina; the 'multi-coloured sky', illuminated by the 'rainbow-coloured thunderbolts' (perhaps of fireworks), is likened to a 'prairie on fire' and a 'beautiful explosion' of the Zeppelin; the ringing of bells conjures up the sight of a field of bluebells; a harp becomes a circus hoop through which an 'Indian' jumps; cymbals are suddenly animated and 'fly up to the zenith'; the hummingbird becomes a jazz-band player, etc. This nonsensical, fantastic sequence of images, resembling a Dadaist or Surrealist film scenario, conveys the sense of bewilderment associated with carnival.

True to the dictum of 'poetry for the senses', Chalupa's poem attempts to convey not only visual but also aural sensations – particularly through bracketed illustrative remarks placed between the strophes, such as 'the choir bellows, the jazz band makes a racket' and 'drums, cymbals, gunshot'. In his musical setting, Haas drew on these indications. However, unlike in the string quartet, where he employed an actual jazz-band percussion set, in *Karneval* the composer relied purely on the means offered by the chosen medium – the male-voice choir. Thus he used onomatopoeic words ('bum – džin'; 'boom – jin') in conjunction with repetitive march-like accompaniment patterns to imitate the sound of drums and cymbals; similarly, the lyrics 'ra-tada-da-ta' mimic a snare drum.⁶¹ Since the piece is mostly in

⁶¹ Haas, 'Karneval' (sign. A 22.730b), pp. 5, 14.

2/4, marked 'tempo di marcia', these effects are suggestive of a military band rather than a jazz band. The concluding 'gunshot' effect is achieved by tutti declamation of the syllable 'pa'.

The poem places much emphasis on dance and erratic or spinning movement in general, thus conveying the sense of disorientation and vertigo (the physiological correlative of bewilderment). Of particular interest are the lines 'A gondola sails through an opium dream / The Earth has flown away / And dances through space / Danse excentrique'. Significantly, Haas replaced the following line ('A hummingbird plays the jazz band') with a new line of his own: 'A skeletal dancer treads on tiptoes.'⁶² By associating 'danse excentrique' with 'danse macabre', Haas underscored the 'cosmic' significance of this carnivalesque whirl, emphasising the confrontation and intermingling of life and death.

'Danse excentrique' (with or without the element of 'danse macabre') is an important topic that appears throughout Haas's oeuvre from the mid-1920s to the early 1940s. The earliest example I have found is the 'rumba' theme from the last movement of the quartet 'From the Monkey Mountains', 'The Wild Night' (see Example 2.11). This theme betrays some significant similarities (namely the 'angular' melody with pentatonic basis, and the 'hopping' gesture of staccato quavers) to the central theme of the male chorus *Karneval* (see Example 2.12). Here, the lyrics 'four left legs, a red-green spiral' suggest a kind of 'eccentric dance' (the 'red-green spiral' may be associated with the colourful outfits of the clowns mentioned in the next line of the poem). This theme, in turn, later became the basis of the third movement of Haas's Wind Quintet, Op. 10 (1929), significantly entitled 'Ballo eccentrico' (see Example 2.13).

Example 2.11: 'Rumba' theme, Haas, String Quartet No. 2, fourth movement, bb. 19–22.

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⁶² Ibid., p. 10.

Example 2.12: Pavel Haas, male chorus *Karneval (Carnival)*, Op. 9, bb. 19–21. Two manuscript scores deposited in the Moravian Museum, Brno, Department of Music History, sign. A 22.730b, A 54.252.

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Example 2.13: Pavel Haas, Wind Quintet, Op. 10, 1929 (Tempo Praha; Bote & Bock / Boosey & Hawkes, 2nd rev. edn, 1998), third movement, bb. 7–10, flute, clarinet and bassoon.

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Manifestations of this topic can also be found in Haas's later works. However, a detailed discussion of these works would require adjustments to the interpretative framework used in this chapter, which is designed to fit specifically the context of 1920s, underpinned by Poetism. Although the third movement – 'Danza' – of Haas's 1935 Suite for Piano can still be understood more or less in terms of the life-affirming (Bakhtinian) carnivalesque imagery of Poetism, the second movement

of his wartime Symphony (1940–1), which revisits the topic of the ‘danse macabre’, inescapably veers closer to the life-threatening pole of the grotesque.⁶³

‘The Wild Night’

Taking into account its historical and intertextual context, I argue that the last movement of Haas’s string quartet ‘From the Monkey Mountains’ – ‘The Wild Night’ – is preoccupied with the topic of carnival. The movement’s title and Haas’s reference to ‘the exuberance of a sleepless night of revelry’ in his commentary are both consistent with this theme. However, one wonders whether the ‘revelry’ should be imagined as taking place in a village barn (as Haas’s commentary implies) or in a city bar (as the contextual evidence suggests). The composer alludes to a variety of incongruous musical idioms linked solely by the topic of dance. There is no trace of ‘jazz’ in the movement’s opening. Rather, ‘The Wild Night’ begins with a distinctly Janáčekian introduction (see Example 2.14).

Rapid trills, agitated *sul ponticello* bowing, surges of short motives, all these are devices typically used by Janáček to evoke dramatic tension. Comparison with the following passage from the second movement of Janáček’s 1923 String Quartet No. 1 is illustrative (see Example 2.15). The introduction culminates in a Janáčekian folk dance of frantic, violent character, articulated by heavy accentuation, played *sul ponticello* and featuring double stops, restless trills and ‘savage’ augmented seconds (see Example 2.16).

⁶³ The movement includes a quotation of the Nazi song ‘Die Fahne hoch’, which later appears in combination with the major-mode middle section of Chopin’s ‘Marche funèbre’ (the third movement of his Piano Sonata No. 2 in B flat minor, Op. 35).

Example 2.14: Janáčekian introduction. Haas, String Quartet No. 2, fourth movement, bb. 1–5.

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Example 2.15: Comparison with Janáček. Leoš Janáček, String Quartet No. 1 ‘Inspired by Tolstoy’s Kreutzer Sonata’, 1923 (Prague: Supraphon; 2nd edn, rev. Milan Škampa, 1982), second movement, bb. 132–9.

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Example 2.16: Folk dance allusion. Haas, String Quartet No. 2, fourth movement, bb. 10–2.

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This Janáčekian introduction, however, suddenly gives way to what might be called a ‘rumba’ theme, judging from the characteristic 3 + 3 + 2 rhythmic pattern (see Example 2.17).⁶⁴ This theme displays properties suggestive of the grotesque. It is marked by an ambiguity between major and minor mode resulting, as in the previous movements, from the ‘blues-scale’ inflection of particular scale degrees. Although the major third (G–B) dominates at first, the theme concludes with three violent G minor blows. In its subsequent reiterations, the theme is frequently distorted by ending on a ‘wrong’ note, particularly one a semitone away from the expected ‘tonic’. The awkwardness of motion, characteristic of the grotesque, is conveyed by the ‘angular’ melodic design of the theme, which is marked by wide

⁶⁴ The similarity with rumba was pointed out in Peduzzi, *Pavel Haas*, p. 46.

leaps, and by the irregular 3 + 3 + 2 rhythmic pattern encapsulating the incongruity between duple and triple metre.

Example 2.17: ‘Rumba’ theme. Haas, String Quartet No. 2, fourth movement, bb. 19–22.

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The third distinct dance topic, polka, appears in what might be called the ‘trio’ section (see Example 2.18).⁶⁵ By Haas’s time, the polka was a rather old-fashioned social dance, which nonetheless was still very popular in the realm of semi-folk dance music associated with brass bands.⁶⁶ Haas’s allusion to the dance is made to sound banal by the excess of ‘redundant’ musical material such as repetitions, fillings, and stock accompaniment patterns (the alternation of arco and pizzicato in the cello is analogous to the onomatopoeic use of ‘bum – džin’ in *Karneval*). In this respect, it is similar to the ‘circus’ section of the second movement.

⁶⁵ Although the author himself did not use this title, the episode, by its character and position in the movement, matches the broad definition of ‘trio’ as ‘a contrasting or lightly scored middle section to a scherzo-type movement’. See Erich Schwandt, ‘Trio’, *Grove Music Online* <<http://www.oxfordmusiconline.com>> [accessed 2 December 2015]: ‘The concept of a contrasting or lightly scored middle section to a scherzo-type movement, even without the term, persisted well into the 20th century.’

⁶⁶ The polka originated in Bohemia in the first half of the nineteenth century and enjoyed widespread popularity in the patriotic circles of the higher society of the time. In the latter part of the century, it entered the standard repertoire of brass bands and assumed the status of folk music. See Gracian Černušák, Andrew Lamb and John Tyrrell, ‘Polka’, *Grove Music Online* <<http://www.oxfordmusiconline.com>> [accessed 2 December 2015].

Example 2.18: The satirical polka. Haas, String Quartet No. 2, fourth movement, bb. 152–9.

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Furthermore, Haas may be alluding to a particular scene from Bedřich Smetana's famous opera *The Bartered Bride* (which retained canonical status in Czech music throughout the inter-war period). Following the so-called 'March of Comedians', which marks the arrival of a circus troupe in the village, a preview performance takes place, accompanied by 'Skočná' (see Example 2.19).⁶⁷ The three-note accompaniment pattern in the viola part in Haas's quartet (Example 2.18), which is highlighted by obstinate repetition, can be seen as a trivial paraphrase of the

⁶⁷ This piece was later used in several of Disney's Road Runner cartoons.

similarly repetitive motive in the middle section of Smetana's 'Skočná' (see Example 2.19b).

Example 2.19: Bedřich Smetana, *Prodaná nevěsta (The Bartered Bride)* (Prague: Editio Supraphon, 1982, piano reduction), 'Skočná': (a) 138–43 (opening) and (b) 223–30 (middle section).

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Haas's treatment of the 'rumba' theme is highly characteristic. As in the second movement, the theme keeps returning in ever shorter rhythmic values. Particularly interesting is the moment when the theme is projected simultaneously in three superimposed rhythmic strata: quavers in the second violin, semiquavers in the cello, and demi-semiquavers in the first violin (see Example 2.20).

Example 2.20: ‘Rumba’ theme in superimposed in different rhythmic layers. Haas, String Quartet No. 2, fourth movement, bb. 71–4.

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Through its repetitiveness, this section suggests mechanical revolving, which, in turn, evokes a spinning carousel or barrel organ, both of which are typical attributes of the fairground. The multi-layered presentation of the theme resembles an image of wheels within wheels or a view through a kaleidoscope. The semblance of multiple vision suggests disorientation and vertigo, typically induced by an excessive spinning motion (such as dancing or riding on a carousel).

The last stage of the ‘development’ of the ‘rumba’ theme is its liquidation. Example 2.18 shows the theme subjugated into the metrical context of a polka, devoid of its original 3 + 3 + 2 accentuation. Shortly afterwards, the theme reappears in demi-semiquavers, the rapid succession of which is reminiscent of the opening of Smetana’s above-mentioned ‘Skočná’ (see Example 2.19a). The process of the theme’s liquidation is finalised by its reduction to the germinal rhythmic motive, which is repeated obsessively (see Example 2.21). Thus, after the theme’s metric identity has been washed off, the melodic element is likewise eradicated. Even the element of pitch is partly suppressed: the instruments are instructed to play *col legno*, alternating with the percussion.

The following ‘furiioso’ brings back the ‘polka’ recast into 3/8 metre, which underscores the effect of a dizzying whirl. The motive is progressively shortened until it is ultimately ‘liquidated’ like the rumba theme, whereupon all movement comes to a stop. Having pushed the delirious frenzy to the point of collapse, Haas inserts a four-part arrangement of his own song dedicated to a beloved girl.⁶⁸ There could hardly be a greater contrast in terms of the ‘Andante’ tempo marking, the soft colour of the strings playing *con sordino*, the homophonic texture and the tonal clarity (see Example 2.22). However, at the end of the song’s second iteration, the ethereal vision dissolves with the onset of the concluding ‘furiioso’ section, which brings the previously interrupted dynamic escalation to a climax. Once again, all the motivic content is gradually eliminated until there is nothing left but the demi-semiquaver rhythmic pulse (see Example 2.23).

⁶⁸ See Peduzzi, *Pavel Haas*, p. 48.

Example 2.21: 'Liquidation' of the 'rumba' theme. Haas, String Quartet No. 2, fourth movement, bb. 164–78.

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Example 2.21 (continued).

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Example 2.22: Quotation of Haas's early song. Haas, String Quartet No. 2, fourth movement, bb. 205–12.

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Example 2.23: Motoric ending. Haas, String Quartet No. 2, fourth movement, bb. 268–72.

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The carnivalesque mood of ‘The Wild Night’ results largely from the use of highly fragmentary and repetitive material, often superimposed in stratified textures. Not only does the repetition and accumulation of material, which becomes redundant

and banal, connote simple-mindedness,⁶⁹ it tends to become ever more obsessive and violent. The exaggeration of stereotypical dance-like accompaniment figures and repetitive rhythmic patterns functions as a means of hyperbolic distortion of the topic of dance and bodily movement in general, conveying the sense of a delirious rapture. This accumulation of momentum is conjoined with distortion and degeneration of the musical ‘bodies’: note the ‘development’ of the rumba theme, which is first stripped of its essential traits and ultimately destroyed. The initial merriment draws ever closer to frenzy and the whirl of dance is exaggerated to the point of collapse, eliciting a hallucination.

Conclusion: the Play of Polarities and Incongruities

The positioning of the contrasting section in the last movement refers to the ‘escalation–repose–finale’ pattern of the first movement, which, moreover, applies to the quartet as a whole. The third movement (‘The Moon and I’), which includes a quotation of the ‘slow’ section of ‘Landscape’, thus appears as a larger-scale ‘repose’ section inserted between two emphatically dynamic movements. However, it is important to realise that the essence of the schema observed here is the juxtaposition of polar opposites. The ‘fast–slow–fast’ model is but one manifestation of this generic principle; other binaries include light and darkness, joy and sadness, sincerity and irony, seriousness and farce, and so on.

The work as a whole is deliberately heterogeneous in character. The first movement, despite its ‘programmatically’ inspired, is rather ‘serious’ and ‘abstract’ in its focus on the development of the form-constitutive dynamic trajectory. The second movement, on the other hand, uses similar techniques based on rhythmic diminution to create a farcical musical caricature. The juxtaposition of the two encapsulates Teige’s duality of Constructivism and Poetism. Similarly, the contrast between ‘The Moon and I’ and its surrounding movements brings into focus a number of characteristically modernist incongruities. This can be explained by analogy with the contrasting episode within ‘The Wild Night’.

⁶⁹ See Sheinberg, *Irony, Satire, Parody, and the Grotesque*, pp. 88–9.

The dominant carnivalesque character of 'The Wild Night' is contrasted (yet, in a way, enhanced) by the insertion of Haas's amorous song. This section, metaphorically speaking, throws a spotlight on an individual, singling him out from the crowd, suspending the surrounding rave, and revealing his inner subjective experience. This is a moment of authenticity and sincerity; it is devoid of all the irony, masquerade, and role-playing inherent in carnival. The section thus offers a statement about the challenge posed by modern cultural reality to the human subject and the viability of subjective expression (here confined to the realm of 'hallucination' functioning as quotation marks). However, the resulting effect is not one of Expressionist despair; the carnivalesque celebration of modernity is subtly qualified but not subverted. After all, to paraphrase Teige, Haas's piece was 'born [...] in a world which laughs; what does it matter if there are tears in its eyes?'

Juxtaposition of incongruities (binary or not) is a salient feature of carnivalesque imagery. It is therefore significant that, in 'The Wild Night', Haas juxtaposes musical idioms that are incongruous in terms of style and that are associated with different socio-cultural contexts. Thus, the rumba theme with its 'oriental' pentatonicism, 'South American' rhythmic pattern, and 'African American' blues-scale inflection, appears next to the 'East European' folk modality of the Janáčekian introduction. Janáček's folk primitives, Smetana's rather old-fashioned comedians, and modern cosmopolitan 'jazz-band' lovers all take part in the dizzying whirlpool of dance. 'The Wild Night' thus appears as a carnivalesque allegory of the perplexing heterogeneity of the modern world, disorienting and potentially threatening, replete with contradictions that cannot be reconciled but that can be rendered harmless through the principle of laughter.

As 'The Wild Night' constitutes the climax of the piece, carnival assumes prominence as a point of view, from which all the characteristic and culturally connoted features, contrasts and contradictions of the work are regarded. Thus, carnival functions in Haas's work not only as a prominent topos of Poetism but also as a world-view, a pertinent metaphorical characterisation of the particular culture from which Haas's quartet emerged and of which it remains a testimony.

CHAPTER 3:

Suite for Piano, Op. 13 (1935): Neoclassical Tendencies

In the introduction to his short article on Haas's Suite for Piano (1935), Jascha Nemtsov associates Haas's work (and this piece in particular) with the 'anti-Romantic' stylistic orientation of Stravinsky, Bartók, and the composers of Les Six, as opposed to the 'post-Romantic' style of the Second Viennese School.¹ Although this contextualisation is based on a reductive, dualistic model of twentieth-century music history, it does nonetheless provide a useful starting point. The 'anti-Romantic' aesthetic camp is often referred to through the broadly conceived term Neoclassicism,² which Nemtsov, surprisingly perhaps, does not use at all. As my analyses will demonstrate, Haas's Suite for Piano displays a number of features which may indeed be described as Neoclassical; nonetheless, it would be problematic to speak of a clearly defined, monolithic, and coherent Neoclassical style. Drawing on my discussion in Chapter 1 of the complex conceptual network underpinning the aesthetic discourse of the inter-war era, I argue in this chapter that Haas's Suite for Piano reflects a variety of intermingling tendencies, encapsulated in the notions of Neoclassicism, everyday art, and collage. At the same time, the piece displays a continuation and further development of Haas's use of grotesque distortion and the topic of 'danse excentrique' (discussed in Chapter 2). Thus, my enquiry will reveal extensive parallels with, but also significant departures from, the style of Haas's previously analysed string quartet 'From the Monkey Mountains', the most important difference being the emergence of Neoclassical tendencies.

¹ Jascha Nemtsov, 'Zur Klaviersuite op. 13 von Pavel Haas', *Musica Reanimata Mitteilungen*, 17 (December 1995), 20–3 (p. 20).

² The opposition between Stravinsky's Neoclassicism and Schoenberg's Serialism was coined in the 1920s. See Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Rochester: University of Rochester Press, 1996), pp. 139–49.

In the inter-war era, a number of composers who participated in the generational reaction against the intellectual baggage and overblown proportions of late Romantic music turned to the ‘light’ genre of the suite, traditionally based on a succession of short contrasting dance movements.³ The new compositions could emulate historical dance types in a Neoclassical manner or update the genre by the inclusion of modern contemporary dances, not to mention other possibilities (a suite did not necessarily have to consist exclusively of dance movements). Besides, given its inherent principle of contrast, the genre of the suite is a suitable medium for Haas’s preoccupation with the juxtaposition of contrasting, oppositional, or even incongruous musical elements (previously observed in ‘From the Monkey Mountains’). Haas’s Suite for Piano comprises five carefully crafted musical miniatures: two pieces of more or less ‘abstract’ music (‘Praeludium’ and ‘Con molta espressione’), two ‘jazzy’ dance movements (‘Danza’ and ‘Postludium’), and a ‘Pastorale’, marked by an atmosphere of antiquity (besides other connotations of the pastoral).

The structure of this chapter follows the succession of individual movements in the suite. Given the variety of tendencies that coexist in this work and the contrasting relationship of individual movements, the focus of my enquiry will change from one section to another. In the case of the first two movements, I will pay attention to Haas’s compositional technique and its Neoclassical features. In my discussion of the two dance movements, the emphasis will be on grotesque exaggeration and distortion. ‘Pastorale’ will be examined primarily from the perspective of the music’s topical associations. The concluding section will discuss from a hermeneutical perspective the significance of collage-like juxtaposition of culturally significant musical fragments throughout the suite.

³ Jan Trojan, ‘Suita’ in *Slovník české hudební kultury (Dictionary of Czech Musical Culture)*, ed. by Jiří Fukač, Jiří Vysloužil, Petr Macek (Praha: Editio Supraphon, 1997), pp. 885–7 (886): ‘The suite type is [in the early 20th century] modernised by being conceived as a succession of new and non-traditional dances, taken over from modern dance music or musical folklore (Bartók’s suites; Hindemith’s *Suite 1922*; E. Křenek’s *Kleine Suite*). [...] The suite conveys new stylistic surges in the case of Janáček’s wind sextet *Youth* (1924), in the works of B. Martinů (*Small Dance Suite*, 1919; *Jazz Suite*, 1928) and – in a very particular way – in the music of Alois Hába.’ Italics and translation mine. All translations from Czech sources are my own, unless stated otherwise.

Nemtsov's articulate summary of Haas's compositional technique offers a useful launching pad from which to explore the individual movements of the suite:

[The movements of the suite are marked by] striking thematic compactness. Each movement is based for the most part on a short melodic unit, an elementary germinal cell. [...] Because the cell on its own is very short, generic, and essentially neutral, a musical idea only arises as a sum and result of many repetitions and variations. [...] Nemtsov calls this the principle of 'analogy'.] Besides analogy, montage – the immediate succession of oppositional materials – plays an important role in the formal design. Haas uses both methods in dialectic unity: different fragments, which clash with each other, mostly have a common origin. Another feature of Haas's style in the suite is the priority of the melodic horizontal over the harmonic vertical [dimension]. Harmonies arise almost always as passive intersections of several rhythmic-melodic lines. Tonality is correspondingly weakened. [...] As a rule, the principles of analogy [repetition/variation] and montage, which cut the form into cells, rule out the constitution of large-scale tonal relations. [...] Rhythm thus gains particular importance, [since it] provides the static music with a dynamic aspect [through] polyrhythmic and polymetric combinations, as well as rhythmic transformations [of musical material].⁴

Nemtsov's observations on Haas's use of repetitive motivic 'cells' and the techniques of variation and montage are highly relevant to my analyses of the first two movements of the suite.⁵ Building upon this basis, I will analyse more closely Haas's techniques of motivic transformation and their role in the construction of the overall form. A more detailed theoretical and analytical discussion of issues concerning montage, repetition, variation, stasis, fragmentation, and rhythm can be found in Chapter 4, which uses as case studies Haas's 'Landscape' from String Quartet No. 2 (1925), the first movement of String Quartet No. 3 (1937–38), and the one-movement Study for Strings (1943).

⁴ Nemtsov, 'Zur Klaviersuite op. 13 von Pavel Haas', pp. 22–3. All translations from Nemtsov's article are my own.

⁵ The notions of collage and montage are closely related, but I do not use them interchangeably. I use the term 'collage' with reference to issues of semantics to describe the juxtaposition of elements invested with contrasting or incongruous meanings; the term 'montage', as I use it, applies to issues of compositional technique and designates the succession of distinct and discontinuous musical materials. For further discussion of montage see Chapter 4.

The Neoclassical ‘Praeludium’

Haas’s use of repetitive motivic cells is apparent from the very beginning of ‘Praeludium’. The essence of the movement’s motivic content is encapsulated in the initial four bars (see Example 3.1). The texture consists of two interlocking parts, associated with two corresponding repetitive patterns. Note the prevalence of fifths and fourths in the example: D – A and E – B in the right hand; C sharp – G sharp and F sharp – C sharp in the left hand. These pitches constitute seven adjacent points along the cycle of fifths; when put into an ascending (scalar) order within the space of a single octave, the same pitches produce a diatonic scale. Thus, fourths and fifths, rather than triads, are the building blocks of Haas’s diatonicism.

Example 3.1: Interlocking ostinato patterns in ‘Praeludium’. Pavel Haas, *Suita pro klavír* (Suite for Piano) (Praha: Hudební matice, 1937), first movement, bb. 1–4. All subsequent examples from this piece refer to this edition.

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Highly relevant to Haas’s use of diatonicism is an observation made by Václav Holzkmnecht in his 1938 pamphlet *Mladá Francie a česká hudba* (discussed in Chapter 1).⁶ Holzkmnecht argued that music which follows what might broadly be called Neoclassical tendencies (Holzkmnecht made sparing use of this term) is characterised by ‘diatonicism understood in modern terms’, that is, diatonicism in which complexity is achieved by ‘multiplication’, resulting in ‘polytonal’ and ‘polyrhythmic’ combinations.⁷ The notion of multiplication is readily apparent in Haas’s (vertical) superimposition and (horizontal) reiteration of the two diatonic fragments. The resulting texture, which is rather ‘pandiatonic’ than ‘polytonal’, can also be described as ‘polyrhythmic’ or ‘polymetric’: the right-hand pattern (which

⁶ Václav Holzkmnecht, *Mladá Francie a česká hudba* (*Young France and Czech Music*) (Praha: Melantrich, Brno: Pazdírek, 1938).

⁷ *Ibid.*, p. 6.

employs mostly white keys) is repeated twice in each bar and thus implies 6/8 metre; the complementary left-hand pattern (which is confined to black keys) has a different rate of reiteration, suggestive of 3/4 metre.

This repetitive motivic material is elaborated mostly by sequential transposition, intervallic transformation (expansion / contraction / inversion), metro-rhythmic transformation, and change of modal colour (diatonicism occasionally yields to whole-tone modality). The transpositional sequences of the reiterating fragments give rise to ascending or descending 'melodic' gestures. The changes of such vertical direction typically occur at key points of the form, which is also often punctuated by changes of metro-rhythmic configuration, textural arrangement, and intervallic structure of the motives.

For example, in the a – b – a' outline of the movement's first part, the middle section (shown in Example 3.2) is distinguished by the disruption of the established metric-rhythmic pattern (note the conflict between 3/2 and 12/8 metre), by exchange of parts coupled with intervallic inversion of the initial motive (now rising rather than falling), and by the corresponding ascending tendency of the bass, leaping by a perfect fifth at the beginning of each bar (D – A – E – B – [F sharp] – C sharp – G sharp – E flat – B flat). Once this succession reaches its highest point (the B flat in b. 29), having traversed the space of several octaves, a re-transition begins (marked by intervallic and textural re-inversion), leading to the beginning of a recapitulation at the original transpositional level (in the penultimate bar of the example).

Example 3.2: Small-scale middle section (b) of ‘Praeludium’. Haas, Suite for Piano, first movement, bb. 22–32.

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The small-scale recapitulation is suddenly brought to an end when the interlocking pattern disintegrates and ‘vanishes’ in an ascending arpeggio (see Example 3.3). Here ends the first part of the overall binary form. What follows is a contrasting theme (see Example 3.4), which is nonetheless derived from the original motivic cell (the two superimposed diatonic fragments) through the principle of variation, commented upon by Nemtsov. The rapid succession of the two variants (with a minimum of mediating transitional material) exemplifies Haas’s use of montage.

Example 3.3: Small-scale recapitulation and ‘transition’ to the large-scale contrasting section (A'/B).
Haas, Suite for Piano, first movement, bb. 33–9.

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The overall form displays a certain degree of ambiguity between an AB and an AA' (A1–A2) layout (see Figure 3.1). The fact that the slow section (see Example 3.4) brings contrast in tempo, texture, and vertical directionality (ascending/descending tendency) supports the AB schema. On the other hand, this section is based on the material of the opening and the second part as a whole has a ternary structure analogous to that of the first part (hence the A1–A2 marking).

Figure 3.1: The form of ‘Praeludium’ with respect to key, tempo, intervallic transformation and vertical gesture (‘5ths’ stands for fifths; ‘8ths’ for octaves).

A				B			
A1				A2			
(a1	b1	a1')	transition	(a2	b2	a2')	coda
1–21	22–30	31–34	35–38	39–44	45–53	54–62	63–67
A natural		A natural		A flat		A natural	
Vivace				Un poco meno mosso Tempo I.		Poco meno mosso Tempo I.	
Orig.	Inversion	Re-inv.	Dissolution	Orig.	Inversion	Re-inv.	
	Ascent (5 ^{ths})		Descent (chrom.)	Descent (5 ^{ths})	Ascent (chrom)	Descent (5 ^{ths})	Descent (8 ^{ths})

Example 3.4: Contrasting section of ‘Praeludium’ (A'/B). Haas, Suite for Piano, first movement, bb. 39–41.

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Marked ‘un poco meno mosso’, the contrasting theme (section a2) is characterised by a general sense of release (see Example 3.4). The tempo drops, the sharp articulation is replaced by slurred sustained notes blended by the sustaining pedal, and the motoric regularity is loosened by the metric expansion from 6/8 to 9/8 pattern (as in the second and third bar of Example 3.4), which allows the music to linger on the dotted minim, embellished by chromatically encircling quavers (marked ‘poco espressivo’). Furthermore, the section is underpinned by a sequence of descending fifths, which counter-weights the succession of ascending fifths in section b1. The contrasting middle section b2 (see Example 3.5) starts with no transition when the initial tempo and textural pattern is resumed in b. 45. Like the analogous section b1, it is marked by an exchange of parts and intervallic inversion of the two diatonic fragments. The general ascending tendency (which contrasts with the descending tendency of a2) also manifests itself in the transpositional sequence of the left-hand pattern.

Example 3.5: Contrasting section b2: intervallic inversion and semitonal ascent. Haas, Suite for Piano, first movement, bb. 43–8.

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The structural weight of the movement's formal design is concentrated in the recapitulation of a2 (a2'), which is adequately expanded (see Example 3.6). As before, the section consists of two iterations of a three-bar unit. This time, the second iteration appears in rhythmic augmentation, thus occupying the space of six bars. This horizontal expansion is accompanied by vertical expansion in terms of register, as well as rhythmic and textural enrichment. Thus, the conclusion of 'Praeludium', marked by augmentation of the theme, prominent pedal points, rich figurative embellishment and broad spans of register, resembles the closing sections of historical organ preludes. It is also noteworthy that the theme is underpinned by a clearly discernible tonal progression, concluded by a perfect authentic tonal cadence (b. 61), and followed by a coda.

Example 3.6: Recapitulation of the second part (a2') and coda. Haas, Suite for Piano, first movement, bb. 54–67.

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'Praeludium' possesses a number of features that can be described as Neoclassical. The very title of the opening piece suggests an 'old' practice. The expectations thus raised are met by the piece's almost exclusively diatonic pitch structure, its toccata-like character, and the semblance of improvisation. The brevity, simplicity, and clarity of formal design (despite the ambiguity between AA' and AB) is perhaps not exceptional in this genre (binary structures were common in Baroque suites). However, the piece also displays economy of means in that it derives maximal effect from minimal motivic material, using simple but highly efficient methods of transformation. There is also an element of expressive restraint. This is apparent in Haas's treatment of the climactic final cadence, which – despite its lyrical and perhaps even slightly sentimental character – is not dwelled upon longer

than necessary, being strictly confined to the pre-established model. Moreover, any excess of sentiment is prevented by the motoric movement, which permeates the majority of the ‘Praeludium’; for example, the lyrical character of the slow theme’s final iteration is ‘neutralised’ by the return of the semiquaver ‘perpetuum mobile’ in the coda.

Finally, the music’s gestural properties, gauged in terms of metre (regular / irregular), tempo (slow / fast), register (high / low), and melodic tendency (ascending / descending) are an essential means of articulating the piece’s formal structure. Such comprehension of musical form relies largely on kinaesthetic analogy with elementary categories of physical movement. This may be understood as one of the possible realisations of the notion of physiological music, a response to Cocteau’s call for music ‘to walk on’ rather than ‘to swim in’ (see Chapter 1).

‘Con molta espressione’: the Negative Image of ‘Praeludium’

In contrast to the prevailing diatonicism of the ‘Praeludium’, the second movement, entitled ‘Con molta espressione’, is marked by radical chromaticism. However, there are a number of analogies between the two. In both cases, the opening theme, from which the rest of the movement is derived, consists of two superimposed elementary units (diatonic in the first movement and chromatic in the second), each occupying a different metric layer (compare Examples 3.1 and 3.7). Both themes also seem to be underpinned by the same diatonic skeleton, consisting of the perfect fifths A – E in the right-hand part and F sharp – C sharp in the left-hand part.

Example 3.7: Opening bars of ‘Con molta espressione’. Haas, Suite for Piano, second movement, bb. 1–9.

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Furthermore, there are considerable similarities between the slow section (a2) of ‘Praeludium’ and the beginning of the second piece (see Example 3.4). Firstly, the two have in common the tendency towards descending motion – diatonic in the former (the succession of falling fifths) and chromatic in the latter (stepwise semitone descent).⁸ Secondly, the second bar of the slow section of ‘Praeludium’ seems to contain the germ of the opening right-hand motive of the second movement; there are similarities in texture, contour (chromatic ‘encircling’), articulation (slurs, ‘tenuto’ marking), and performance directions (‘poco espressivo’ / ‘con molta espressione’).

On the large scale, both movements are similar in formal layout, consisting of two iterations (AA') of a ternary small-scale design (a1 – b1 – a1'; a2 – b2 – a2'). In both cases, a2 appears in a tonally contrasting transpositional level with reference to a1 (the two sections stand in a neighbour-note relationship in the first movement and a tonic-dominant relationship in the second), and a2' re-establishes the tonic level. The form of the second movement is slightly more ambiguous (see Figure 3.2). Firstly, a2 is not a contrasting variation of a1; it merely presents the theme on the ‘dominant’ transpositional level (a^D). Secondly, the transitional sections (tr./retr.), which facilitate the modulation to the dominant region and back, are the main source of contrast in the movement. Therefore, the transition gives the impression of an independent contrasting section (B).

Figure 3.2: The form of ‘Con molta espressione’ with respect to tonality, tempo, intervallic transformation and a vertical (ascending/descending) tendency (‘4ths’ stands for fourths).

A			(B?)	A'			
a1	b1	a1'	tr.	a2	retr.	b2	a2'
a ^T	a ^{INV}	a ^T		a ^D		a ^{INV}	a ^T
1–18	19–28	29–37	38–45	46–63	64–71	72–84	85–91
Tonic		Tonic		Dominant			Tonic
Orig.	Inversion	Reversion		Orig.		Inversion	Reversion
Desc. (chrom)	Asc/Desc. (chrom)	Desc. (chrom)	Asc. (4 ^{ths})	Desc. (chrom)	Asc. (4 ^{ths})	Asc/Desc.	Desc (chrom)

⁸ The theme of the slow section of ‘Praeludium’ is derived from the sequential transposition of the movement’s initial ostinato motive by a major second in bars 3–4; this may also be the model for the sequential major-second drop in the opening theme of the second movement, especially considering the correspondence of absolute pitch (E–D) in the right-hand part.

As in 'Praeludium', changes of texture, tempo, and melodic direction mark significant form-constitutive events. Both of the contrasting sections in the second movement (b1 and tr/B) are distinguished by techniques familiar from the 'b' sections of 'Praeludium'. Exchange of parts (hand swapping) and intervallic inversion are apparent in b1, hence the alternative designation a^{INV} (see Example 3.8); the transition (quasi B) is marked by an altered textural and metro-rhythmic pattern, faster tempo ('poco piu mosso'), intervallic inversion (in the inner voices), an ascending tendency (a sequence of rising transpositions), and an overall sense of accumulation of momentum (see Example 3.9).

Example 3.8: Section b1 (a^{INV}). Haas, Suite for Piano, second movement, bb. 18–29.

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Example 3.9: Transition (quasi B). Haas, Suite for Piano, second movement, bb. 34–48.

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The second movement creates a stronger sense of stasis and discontinuity than the first one, although both are essentially based on repetition and transformation of a single motivic cell. The form of ‘Con molta espressione’ seems to consist of interchangeable blocks. In fact, however, the order of these blocks is fixed (despite the interpolation of the retransition in the second part of the movement) and their succession is not without voice-leading continuity (all consecutive sections are apparently linked by suspended pitches).

On the whole, the second movement can be regarded as a negative image of the first one, setting up binary oppositions such as diatonic / chromatic and fast / slow. Moreover, ‘Con molta espressione’ appears as an expressive counterpart of the affectively neutral ‘Praeludium’, although both movements have equally rigorous (or ‘objective’) formal structures. Another oppositional pair emerges from the juxtaposition of the second movement’s lament-like descending chromaticism and the comic character of the following ‘Danza’.

‘Danza’: the Eccentric Dance

The third movement of Haas’s suite, the ‘Danza’, alludes to one of the most famous early-twentieth-century popular dances – ragtime. Although the era of ragtime had long been over by the mid-1930s, it should be taken into consideration that, by this time, there had been a long history of employing ragtime elements in art music. The best-known examples include Debussy’s *Golliwog’s Cakewalk* from his 1908 piano suite *Children’s Corner*, Stravinsky’s *l’Histoire du Soldat* (1918), Ragtime pour onze instruments (1919), and *Piano Rag Music* (1919), Hindemith’s *Suite 1922*, and various works by Erwin Schulhoff (Fünf Vortragsstücke, Op. 3, Fünf Pittoresken, Suite for Chamber Orchestra, Op. 37).⁹

‘Danza’ is another instance of the topic of ‘danse excentrique’, previously observed in Haas’s works from the 1920s, namely in the last movement (‘The Wild Night’) from Haas’s 1925 string quartet ‘From the Monkey Mountains’, in the male choir *Karneval* (1928), and in the third movement (‘Ballo eccentrico’) of the 1929 Wind Quintet (see Chapter 2). There are qualities and connotations inherent to ragtime and its predecessor, the cakewalk, which are consistent with the comic or even grotesque character of Haas’s ‘eccentric’ dances. The cakewalk is believed to have originated as black slaves’ parody of the social customs (modes of dressing, posture, highly stylised social dances) of their white masters.¹⁰ Ironically, the dance was popularised by white performers’ imitations in blackface minstrel shows.¹¹ The most characteristic element of ragtime is its syncopated rhythm, ‘grafted onto an existing stock of conventions associated with the duple-metre march and two-step [as well as polka and schottische].’¹² The typical rhythmic patterns of ragtime are similar to those employed by Haas in his earlier ‘eccentric’ dances, where rhythmic irregularities were used to create the comical effect of awkward motion. Moreover, the typical left-hand accompaniment pattern characterised by the alternation of single

⁹ See Andre Hodeir, *Jazz: its Evolution and Essence* (New York: Grove Press, 1956).

¹⁰ H. Wiley Hitchcock and Pauline Norton, ‘Cakewalk’, *Grove Music Online* <www.oxfordmusiconline.com> [accessed 4 November 2013].

¹¹ *Ibid.*

¹² Edward A. Berlin, ‘Ragtime’, *Grove Music Online* <www.oxfordmusiconline.com> [accessed 4 November 2013].

tones and chords invests the music with a clownish, mechanical, puppet-like character. The image also involves the stereotypical notion of ‘black primitivism’, which is associated with ragtime.

The opening ragtime theme of ‘Danza’ (see Example 3.10) displays all of the above mentioned characteristic features: the left-hand accompaniment pattern, the right-hand syncopation working against this obstinate rhythm, and the clearly outlined 16-bar structure divided into four four-bar phrases, marked by a distinct tonal identity and rhythmic patterning:

Figure 3.3: Formal outline of the ragtime theme (numbers refer to groups of semiquavers in each bar).

basic idea	(A major)	2/4:	4 4 3 3 2 4 4 3 3 2
basic idea	(C sharp minor)		4 4 3 3 2 4 4 3 3 2
continuation	(F sharp minor)		3 3 2 4 4 3 3 2 3 3 2
cadential phrase	(F sharp minor)		4 4 3 3 2 3 3 2 ...

Example 3.10: The ‘Ragtime’ theme. Haas, Suite for Piano, third movement, bb. 1–8.

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In his above cited article, Nemtsov comments on the ragtime theme: ‘The clownish accentuation and parallel minor seconds in the melody make this dance [appear] grotesque rather than cheerful. I imagine a crowd of hideously dancing

puppets – as if they came out of the pictures by James Ensor.¹³ I fully agree with Nemtsov, with the slight reservation that the overall character of ‘Danza’, like that of the earlier ‘eccentric’ dances, is closer to the humorous rather than the terrifying pole of the grotesque.

The theme is marked by modal ambivalence between major and minor, which, by means of correlation, creates the characteristically grotesque conflation of euphoric and dysphoric elements. The modal shifts result on the one hand from the transpositions of the basic idea from A major to third-related minor keys and, on the other hand, from blues-scale alterations of particular scale degrees within the phrases. The latter is particularly obvious at the end of the second four-bar phrase, cast in C sharp minor, where the major-mode third degree (E sharp) unexpectedly appears on the downbeat of the cadential bar (see Example 3.10). The humorous effect is underscored by articulation: the staccato semiquavers scattered between the two parts might well be heard as the onomatopoeic representation of a giggle, further implying a clownish persona. The semitone clashes, dissonant clusters of fourths, and chromatic voice leading also contribute to the overall sense of comic awkwardness.

With its binary AA' outline, the large-scale form of ‘Danza’ resembles that of the previous movements.¹⁴ However, ‘Danza’ does not possess virtues of economy and concision; on the contrary, it is deliberately ‘excessive’. Like ‘The Wild Night’ from the 1925 string quartet, ‘Danza’ is characterised by purposeful abundance of redundant musical material, designed to evoke the sense of mindless and obsessive repetition, all of which contributes to the disorientating purport of the grotesque. Much of the movement is occupied by static musical material, animated

¹³ Nemtsov, ‘Zur Klaviersuite op. 13 von Pavel Haas’, p. 21. James Ensor (1860–1949) was a Belgian painter; his work, which typically features grotesque figures, carnival masks, and various kinds of fantastic and macabre imagery, has been associated with Symbolism, Expressionism, and Surrealism. See Ian Chilvers, ‘James Ensor’, in *The Oxford Dictionary of Art and Artists*, 4th ed. (Oxford: Oxford University Press, 2009) [accessed via <www.oxfordreference.com>, 23 May 2016].

¹⁴ There is a parallel between ‘Danza’ and ‘Praeludium’ in tonal layout. The beginnings of both are marked by an ambivalence between A major and F sharp minor. In both cases, the opening material is transposed a semitone lower (A flat / F) on its return (at the beginning of A') and return to A major towards the end of the A' (although the cadence is conspicuously frustrated in ‘Danza’).

solely by means of rhythm: syncopations, dotted rhythms, and cross-rhythms. The extract shown in Example 3.11 is exemplary.

Example 3.11: Static, repetitive music animated by rhythm. Haas, Suite for Piano, third movement, bb. 21–4.

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This motivic material, which is already quite elementary, is subject to further fragmentation and distortion. These tendencies escalate towards the end of the movement. The gradual intensification of momentum (indicated by the markings *presto – poco a poco accelerando – prestissimo*) pushes the dance to the point of collapse. All melody, indeed, all motivic content is gradually eliminated and all that remains are violent bursts of a dissonant cluster of fourths, which is eventually suspended by the sustaining pedal and deprived of resolution (see Example 3.12).

Example 3.12: Motoric ending of ‘Danza’. Haas, Suite for Piano, third movement, bb. 94–104.

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The movement actually concludes with a ‘thickened’ suspended dominant chord in A major (the root E emerges as a pedal in the last two bars). Note that in the

first three bars of the example, the only melodic element (found in the lowest voice of the right-hand part) highlights the pitches E – F sharp – G sharp, which are heard as scale degrees $\hat{5}$ – $\hat{6}$ – $\hat{7}$ in A major. Even this rudimentary melody is eliminated in the fourth bar as the G sharp ($\hat{7}$) is suspended in a fourth-based cluster which, significantly, contains the entire A major scale. Given the use of static, repetitive motivic fragments and the emphasis on rhythm as an indispensable means of driving the movement to its end, this is arguably one of the most Stravinskian passages in the whole of Haas's oeuvre.

‘Pastorale’: the Pastoral Dream

At the beginning of the fourth piece of Haas's suite, pastoral imagery is invoked by a flute-like motive, embellished by trills, which subsequently gives rise to a modal melodic line, floating weightlessly in the right-hand part (see Example 3.13).¹⁵ The left-hand part provides simple contrapuntal accompaniment. Although the austere texture is reduced to two parts throughout this introduction, it nevertheless gives the impression of a more complex imitative texture with recognisable quasi-fugal entries (bb. 4, 7, 12).

Example 3.13: The ‘flute’ tune. Haas, Suite for Piano, fourth movement, bb. 1–3.

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Following the last of these entries, a ‘chorale’ theme emerges from the contrapuntal flow (see Example 3.14). This theme derives its religious connotations not only from generic features of phrasing, texture, and modality, but also from motivic similarity with the ancient Czech Hymn to Saint Wenceslas. Since St

¹⁵ The reference to flute is also made in Nemtsov, ‘Zur Klaviersuite op. 13 von Pavel Haas’, p. 21.

Wenceslas is the patron of the Czech people, the appearances of the ‘Wenceslas’ motive are particularly significant in Haas’s wartime pieces. However, the significance of the motive in earlier works is less straightforward.¹⁶ I suggest that, in the case of ‘Pastorale’, the allusion to the Wenceslas Hymn is motivated by the religious connotations of the pastoral, which is concerned with a nostalgic longing for a place of primordial harmony, innocence, and safety.¹⁷ As a saint and a national patron, St Wenceslas represents two places consistent with this description: heaven and homeland.

Example 3.14: The (St Wenceslas) chorale theme. Haas, Suite for Piano, fourth movement, bb. 12–5.

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The chorale theme dissolves after no more than 4 bars in a chromatic descent and reappears immediately in the guise of a dance-like folk tune (see Example 3.15). The right-hand melody has some affinity to the compound metre of a siciliana (traditionally 12/8, here 12/16), although this is obscured by the 3/4 notation of the right-hand part and the left-hand ostinato pattern suggestive of 9/16 metre.¹⁸ The characteristic parallel thirds do not appear here, but there is a readily apparent C sharp drone in the left-hand part. On the other hand, details of modality and rhythm invest the folk tune with an East European flavour.

¹⁶ Peduzzi expressed the opinion that the apparent allusions to the Wenceslas chorale in Haas’s earlier pieces are to be considered cases of an ‘unwitting, only later consciously exploited resemblance of melodic shapes [between Christian and Jewish religious chant], originally borrowed by the composer from the melodies of synagogue chants in order to personalise his musical idiom.’ See Peduzzi, *Pavel Haas*, p. 52. This explanation, however, raises the even more difficult question of Haas’s familiarity with Jewish synagogue music, which has been briefly discussed in the Introduction.

¹⁷ I am drawing on the discussion of the pastoral in Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006). See particularly pp. 185, 195–8.

¹⁸ *Ibid.*, p. 215 and onwards.

Example 3.15: The chorale theme in the guise of a folk dance. Haas, Suite for Piano, fourth movement, bb. 16–23.

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Thus, within the space of no more than 20 initial bars, a shift has taken place from a shepherd's flute tune through an old-style contrapuntal prelude to a religious chant, transformed into a folk tune. The piece thus displays the merger of sacred and profane elements which is characteristic of the pastoral.¹⁹ The generic qualities of antiquity, simplicity, and purity associated with the pastoral are signified musically by the use of 'simple' texture and melodies, 'pure' diatonicism, and 'ancient' modality.²⁰

One more connotation of the pastoral remains to be commented upon: the notion of an idyll or a dream, something that only exists as an unattainable ideal outside the human world. Thirteen bars before the end, having gone through several more transformations between its sacred and profane guises, the chorale theme

¹⁹ Monelle provides an early example of this association, observing that Virgil's description of 'the "Golden Age", a period in history in which justice reigned [...] and men were like children, innocent and happy' was considered by the medieval critics as 'a Christian prophecy, and it earned for Virgil a place on the facades of cathedrals'. See *ibid.*, p. 186.

²⁰ See *ibid.*

dissolves in a ‘misty’ chromatic passage marked by a slow rocking rhythm (see Example 3.16). As the music ‘vanishes’ with the concluding arpeggio (an ascending series of fourths), the idyllic pastoral vision disappears like a dream.²¹ This ending is significant for the interpretation of the relationship between ‘Pastorale’ and the surrounding movements; this issue will be further discussed in the concluding section of this chapter.

Example 3.16: The ‘vanishing’ ending of ‘Pastorale’. Haas, Suite for Piano, fourth movement, bb. 42–54.

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‘Postludium’: the Dysphoric Dance

The last movement, ‘Postludium’, summarises much of what has occurred in the preceding parts.²² It appears as a chromatic and ‘jazzy’ counterpart of ‘Praeludium’, with which it shares toccata-like texture and articulation (at least initially). In its

²¹ See also Nemtsov, ‘Zur Klaviersuite op. 13 von Pavel Haas’, p. 21: ‘the beautiful images vanish as a reflection in the water, smudged by light wind.’

²² A similar point has been made by Nemtsov (*ibid.*).

radical chromaticism, especially in the slow central section, 'Postludium' harks back to the second movement. However, most parallels can be seen between 'Postludium' and 'Danza'. The two have in common their dance-like character, syncopated rhythmic pattern, metronome marking (the 'Postludium' is notated 'alla breve'), as well as the element of grotesque exaggeration and distortion. 'Postludium' seems to pick up on the dynamic momentum which had accelerated towards the end of 'Danza', before getting temporarily lost in 'Pastorale'. 'Postludium' thus appears as a (remarkably dissonant) dynamic climax of the whole suite.

Above all, 'Postludium' is characterised by its vigorous, percussive, motoric rhythm, stubborn repetition of fragmentary motives, clashing dissonances, and pervasive chromaticism. It has even been suggested that, in this movement, rhythm dominates over melody. Peduzzi has described the thematic material of 'Postludium' (which is largely based on a single motive) as 'ditty-like', if not utterly 'melodically indifferent'.²³ Indeed, the introductory phrase consists of little more than an irregularly accentuated chromatic descent (see Example 3.17).

Example 3.17: The introductory phrase of 'Postludium'. Haas, Suite for Piano, fifth movement, bb. 1–8.

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However, despite the absence of a conventional diatonic melody, the movement has distinct phrase structure and voice-leading contours. As was the case in 'Praeludium', the repetitive motivic material draws attention to patterns of transposition (ascending/descending motion) and intervallic transformation of the reiterating fragments; such events, in turn, are crucial for the demarcation of formal

²³ Peduzzi, *Pavel Haas*, p. 69: 'Two musical thoughts alternate [in this movement]: the introductory, based on the irregular alteration of accentuation in melodically indifferent music, and the main one – of ditty-like character.'

units. For example, the overall shape of the introduction shown in Example 3.17 is essentially that of an archetypal eight-bar sentence: 2 + 2 + (1 + 1) + 2. The contour of the phrase is defined by its linear directionality: the ‘basic idea’ (bb. 1–2) is marked by a chromatic descent, which is continued throughout its restatement (bb. 3–4). With the onset of the ‘continuation’, however, the direction changes, as the fragmented material is sequentially transposed upwards. The ‘cadential’ section is a kind of leading-note prolongation, preparing the onset of the main theme (see Example 18).

Example 3.18: The main theme of ‘Postludium’. Haas, Suite for Piano, fifth movement, bb. 9–16.

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The main theme also has a recognisable phrase structure (that of a parallel period), which, however, is not underpinned by a conventional harmonic progression but rather by the symmetry of melodic lines: the four-bar-long chromatic descent from C to F in the top voice underpinning the antecedent is counterweighted by a corresponding chromatic ascent in the bass, rising from B flat to F throughout the consequent. Thus concludes the first section of the movement, which is subsequently repeated with some variation.²⁴ Despite the semblance of improvisation and loose formal organisation, the following section continues to adhere to conventional models of phrase structure. In its second presentation, the theme is expanded into a compound sentence (bb. 28–44).

²⁴ See also *ibid.*: ‘[The main theme] is the main material for the following music, which is based on loose variations interspersed by interludes derived from the introduction.’

As in the ‘Praeludium’, there is a contrasting slow section, based on augmentation of the elementary rhythmic motive (see Example 3.19). In its descending melodic tendency and its radically chromatic pitch structure, this section bears a strong resemblance to the theme of the second movement. The ‘jazzy’ harmony of the slow section results from the use of fourth-based sonorities and seventh-chords, shifted around in chromatic parallels (with contrary motion in the inner voices). The most striking feature of the slow section’s theme is the continuous chromatic descent, traversing the space of an entire octave, which has a strong association with the topic of lament. The descent is divided into three two-bar (four-note) units, the last of which is broken up into two separate ‘sighs’, as if due to a lack of breath, thus enhancing the expressive gestural effect.

Example 3.19: Contrasting slow section. Haas, Suite for Piano, fifth movement, bb. 58–64.

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In a typical gesture of despair, the lamenting descent is followed by an anguished yearning ascent (see Example 3.20).²⁵ The increase in tempo, dynamics, and register, along with rhythmic diminution, insistent repetition, and staccato articulation, make the dissonant sonorities sound ever more ‘painful’.

Example 3.20: Dysphoric dissonance. Haas, Suite for Piano, fifth movement, bb. 71–2.

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²⁵ I am drawing on Naomi Cumming’s ideas on agency and gestural expression, as presented in Naomi Cumming, ‘The Subjectivities of “Erbarne Dich”’, *Music Analysis*, 16/ 1 (Mar., 1997), 5–44. These issues will be discussed in more detail in my analysis of Haas’s *Four Songs on Chinese Poetry* in Chapter 6.

From this point until the restoration of the original tempo (b. 87), there is a constant alternation between the motive's contrasting guises (in terms of tempo, dynamics, articulation, and rhythm). Once the original tempo has been restored, the movement draws rapidly to its end, propelled by motoric figuration and a chromatic descending tendency (see Example 3.21).

Example 3.21: Restoration of the original tempo in preparation of the recapitulation. Haas, Suite for Piano, fifth movement, bb. 85–94.

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In the recapitulation, the accumulation of momentum is enhanced by fragmentation and repetition of (already fragmentary and repetitive) thematic material (see Example 3.22). The main theme is reduced to its first bar and immediately repeated (bb. 99–100), so that the two iterations form a continuous chromatic descent. The introductory figure (b. 101–103) is likewise abridged into a single bar and repeated three times in an ascending sequence with a gong-like pedal marking the downbeat of each bar. The theme of the slow section (b. 104–105) is distorted in a similar way as the main theme (curtailed, metrically altered, and repeated in a descending succession) and subsequently re-cast in diminution and displaced in a high register (bb. 106–107).

Example 3.22: Accumulation and distortion of motivic material in the recapitulation. Haas, Suite for Piano, fifth movement, bb. 99–108.

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Four bars before the end, after some more convolutions of the main-theme fragment, a cadential progression is initiated in the bass which arrives on the tonic G in the penultimate bar (see Example 3.23). However, the accumulated momentum does not seem to be fully discharged in the cadence; a succession of heavily accentuated descending chromatic parallels ensues, leading to a suspended dissonant sonority, which is left unresolved.

Example 3.23: Convulsive distortion of the main theme and the dissonant conclusion. Suite for Piano, fifth movement, bb. 109–16.

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In his article, Nemtsov provided the following summary of ‘Postludium’, which is worth quoting at length:

The form of the final movement would be chaotic, were it not for the fact that even the smallest of the fragment-splinters, which follow each other in highly hectic succession, are derived from the main theme. The middle part, which shows light hints of blues, brings repose for a short while. Then the whirlwind starts again even more intensely. This kaleidoscope gives rise with its unusual dynamic momentum to a fairground atmosphere – a favourite subject for Haas. [...‘Postludium’ has] the peculiar character of ‘despairing cheerfulness’, which seems to me to be typical of Jewish humour – one dances and makes jests so as not to cry (this has also been perfectly conveyed by Shostakovich in his song cycle ‘From Jewish Folk Poetry’).²⁶

The association of ‘Jewishness’ with ‘despairing cheerfulness’ or ‘laughter through tears’ has been commented upon by Esti Sheinberg with reference to the views of the Russian composer Mikhail Gnesin.²⁷ Sheinberg explains the perceived conflation of contradictory emotional states by the peculiarity of the ‘Jewish Dorian’ mode, in which ‘major’ and ‘minor’ scale degrees (associated with ‘euphoric’ and ‘dysphoric’ character, respectively) are mixed. Sheinberg also points out klezmer

²⁶ Nemtsov, ‘Zur Klaviersuite op. 13 von Pavel Haas’, p. 22.

²⁷ Esti Sheinberg, *Irony, Satire, Parody, and the Grotesque in the Music of Shostakovich: a Theory of Musical Incongruities* (Aldershot: Ashgate, 2000), pp. 302, 305–7.

music's tendency to 'repetitiveness' or, as Gnesin called it, 'ecstatic automatisa­tion', capable of evoking the image of a dancing 'grotesque Übermarionette'.²⁸

Neither Nemtsov nor I have identified any specifically musical features in Haas's suite that might be considered Jewish. Correspondingly, there are no references to Jewishness in the contemporary reviews of the piece, with the exception of one oblique remark about Haas's 'racially inherited sonic invention'.²⁹ Nonetheless, 'Postludium' is arguably characterised by a conflation of euphoric and dysphoric elements. This effect results from an incongruity between the ragtime-influenced dance gestures, on the one hand, and the pervasive lament-like chromatic descent, on the other. The grotesque effect is enhanced by exaggeration and distortion of physical movement. The repetition, accumulation, and deformation of musical material (particularly in the final section) are fittingly described by adjectives such as obsessive, vertiginous, convulsive, and violent.

²⁸ Ibid., p. 307. Sheinberg refers to Mikhail Gnesin, 'O yumore v muzyke', in *Stat'i, Vospominaniy, Materiali*, ed. R. V. Gl'ezher (Moscow: Sovetskii Kompozitor, 1961), p. 201.

²⁹ Hrč., 'Klub moravských skladatelů v Brně', *Brněnská svoboda*, 22 April 1936: 'Haas's Suite for Piano, Op. 13, a composition [which is] temperamental to the core and musically – as we say – absolute, [... draws its effect from] the author's colourful sonic invention ['zvukovost'], [which is] as much racially inherited as it is artistically cultivated and sophisticated.' Quoted from a newspaper clipping included in Haas's album 'Moje úspěchy a ne-úspěchy' ('My Successes and Non-successes'), which survives as the property of Olga Haasová-Smrčková.

Conclusion

The study of Suite for Piano is important for the understanding of the development of Haas's compositional language in the 1930s, in which emerging Neoclassical tendencies coexist with the composer's continuing interest in jazz, collage-like juxtaposition of contrasting elements, and the grotesque. The work's Neoclassical features include formal concision and brevity, economy of means (efficient use of minimal motivic material), focus on linear contours (melodic lines, ascending/descending transpositional sequences) rather than vertical harmonic 'colouring', emphasis on rhythm and 'anti-sentimental' motoric drive, modern use of diatonicism, and overall balance between wit and discipline, simplicity and mastery.

On the other hand, Haas does not play with classical tonal syntax in the way Stravinsky does; his music does not employ anachronistic clichés, imply (and subvert) patterns of classical phrase structure, or use quasi-tonal cadences. In fact, there are very few allusions to music of the past in Haas's suite, with the exception of the 'Pastorale'. Haas made a further step in this direction in his opera *Charlatan* (1934–37), which employs a historicising musical idiom to evoke the atmosphere of a seventeenth-century fairground (see Chapter 5). Elements suggestive of historical fairground music subsequently penetrated into the 1943 Study for Strings (discussed in Chapter 4), which is the most characteristic surviving example of Haas's Neoclassicism. Unfortunately, the Partita in Old Style (Partita ve starém slohu; Terezín, 1944), which would have been highly relevant to the issues discussed here, has been lost.³⁰

There appears to be a tension in Haas's suite between the classical ideal of order and restraint and the grotesque features of confusion and excess. However, both tendencies arguably serve to create a sense of distance: gestures of subjective investment are either avoided or exaggerated. On another level, this apparent conflict is part of Haas's broader preoccupation with the juxtaposition of oppositional elements. The relatively restrained character of the first two movements (which

³⁰ According to Peduzzi, this was a six-movement piece; the incipit of the sixth movement (Gigue) was preserved on a keepsake sheet dedicated by the composer to K. Herrmann. Peduzzi refers to the so-called Heřman's collection (Heřmanova sbírka) deposited in the Terezín Memorial (Památník Terezín), inv. no. 3914/G 731. See Peduzzi, *Pavel Haas*, p. 133.

constitute a complementary pair) contrast with the excessive nature of ‘Danza’ and ‘Postludium’ (which also complement each other in many respects). Moreover, a whole cluster of binary oppositions emerges with the interpolation of ‘Pastorale’ between the latter two. The ancient, rural, and religious connotations of ‘Pastorale’ contrast with the modern, urban associations evoked by the ragtime-influenced, jazzy idiom of ‘Danza’ and ‘Postludium’. ‘Pastorale’ occupies the position of an idyllic, dream-like interlude inserted between two dance movements linked by similarities of tempo, articulation, and rhythmic pattern. The view of the ‘Pastorale’ as a dream episode is encouraged not only by its own ‘vanishing’ ending, but also by the way the previous movement (‘Danza’) ends, or rather fails to end: instead of a genuine conclusion, the dance is intensified to the point of ecstatic obsessiveness and ultimate collapse, which makes the impression of losing one’s consciousness or attaining some sort of trance through dance. It is in such a ‘state of mind’ that the ‘Pastorale’ appears.

In the previous chapter, I used Bakhtinian perspectives on carnival and Teige’s notion of Poetism to interpret a similar kind of musical collage in the last movement (‘The Wild Night’) of Haas’s 1925 string quartet ‘From the Monkey Mountains’. However, since Poetism declined towards the end of the 1920s, it is open to question whether the same model can be applied to the suite, composed in 1935. The central problem concerns the mutual relationship between the incongruous elements. In ‘The Wild Night’, the signifiers of the old, folk, rural world were conflated with attributes of the modern, urban world in a carnivalesque whirl where contradictions seemed to coexist without being mutually exclusive. By contrast, in the suite, the two realms are carefully separated; the ancient, folk, and religious elements are confined to the ‘Pastorale’, the territory of nostalgic reminiscence, and they are treated without the ironic distance that facilitated the conflation of incongruities in ‘The Wild Night’.

The position of ‘Pastorale’ between ‘Danza’ and ‘Postludium’ in the suite is analogous to that of the slow movement ‘The Moon and I’ between ‘Carriage, Horseman, and Horse’ and ‘The Wild Night’ in the string quartet. In both cases, the framing movements create the effect of the comic/carnavalesque/grotesque hyperbole of physical motion; they are also connected by similarity of syncopated rhythmic

patterns (besides other common features), which underscores the parenthetical nature of what comes in between. Another parallel can be drawn between 'Pastorale' and the episode which appears within 'The Wild Night': at one point in the movement, the dizzying carnivalesque rave is temporarily suspended, giving way to a quotation of Haas's own song which he once dedicated to a girl he loved. In both of these cases, moments associated (more or less explicitly) with subjectivity are confined within the carefully constructed framework of a dream, hallucination, or reminiscence. Finally, 'Pastorale' is correlated with other slow/reflective/subjective sections of the suite, most of which are subtly connected, as has been demonstrated, by similarity of motivic material, contour, and/or articulation: the slow second movement (located between two emphatically motoric movements) builds on the slow section of 'Praeludium' and anticipates the slow section of 'Postludium'.

The positioning of such episodes between two related movements or within a single movement is a particular example of the correlation which may occur, as Michael Puri has observed in his study of memory and decadence in Ravel's music, between 'interior' parts of a formal design and 'psychological interiority'.³¹ Although Haas's music does not lend itself fully to interpretation through the prism of Decadence (at least not in the case of this particular piece), it is apparent that Haas, like Ravel, often employs an objective 'mask' (typically in the form of motoric and/or humorous music) which occasionally 'slips to reveal a longing subject'.³² This is the case in at least two of the above-mentioned parenthetical sections in Haas's works: the reminiscence of a beloved girl (in 'The Wild Night') and the dream-like vision of pastoral antiquity (in 'Pastorale'). Thus, 'Pastorale' is not (at least not primarily) the product of a Neoclassical tendency to honour, emulate, build upon, or deconstruct (as Stravinsky does) the past; the emphasis here is on the remembering/dreaming subject.

³¹ Michael J. Puri, *Ravel the Decadent: Memory, Sublimation, and Desire* (New York: Oxford University Press, 2011), p. 26. Puri's point concerns the appearance of musical material which is associated with memory of the past through its 'historical content' (references to styles, genres, techniques, or other features which recognisably belong to the past) or 'contextual content' (successive appearances of musical material in a cyclic formal design). See also p. 22.

³² *Ibid.*, pp. 39–40.

Of particular interest is what Puri calls the question of ‘transformation’: ‘How has the past been altered in its reappearance in the present?’³³ Since in Haas’s case the past interjects in the present, the more appropriate question is: ‘How does the appearance of the past alter the present?’ Unlike in Haas’s string quartet, where the section following the inserted love song retains the humorous, life-affirming character of what came before, in the suite, the comic character of ‘Danza’ contrasts with the more ambiguous and, at times, explicitly dysphoric atmosphere of the ‘Postludium’. In other words, the episode (‘Pastorale’) seems to effect a change of perspective, whereby the following part (‘Postludium’) appears as a critical commentary on or even a negative image of the previous part (‘Danza’). The euphoric eccentric dance becomes a dysphoric grotesque dance. To conclude, the use of collage in the suite, unlike in the earlier string quartet, appears not as a celebration of the invigorating stimuli the world has in stock for twentieth-century people, but rather as a critical statement about the ambivalent subjective experience of the modern world and the (subconscious?) longing for the irretrievably lost pastoral utopia.

³³ Ibid., p. 22.

CHAPTER 4:

Rhythmic Layers and Musical Form: Janáčekian Elements in Haas's Compositional Practice

In this chapter, I will discuss traces of Janáčekian compositional practice in Haas's music, particularly the use of ostinati, fragmentary thematic materials, and layered textures, consisting of superimposed rhythmic and melodic patterns. I will relate these practices to broader theoretical issues that have been discussed in connection with the music of Stravinsky: the crisis of conventional phrase structure and linear directionality in early-twentieth-century music (Hasty), the replacement of traditional motives and themes with fragmentary, repetitive motivic 'cells', and the resulting problems of stasis, (non)development, and (dis)continuity (Taruskin, Cross, Horlacher).

At the forefront of my interest will be Haas's treatment of rhythm and metre, which I will discuss with reference to Janáček's notion of *sčasování*, and the roles these parameters play in Haas's formal designs. I will explain how Janáček's notion of 'metro-rhythmic layers' is applied in Haas's music to perform essential formal functions: differentiation, development, and unification of thematic material, creating dynamics of tension and release, and facilitating formal closure. Although I will focus primarily on the relationship between rhythm and form, I will discuss problems of pitch organisation where relevant. As case studies serving to illustrate Haas's compositional strategies, I will analyse the first movement of his String Quartet No. 2 (1925), his one-movement Study for Strings (1943), and the first

movement of String Quartet No. 3 (1937–38), pieces that would most likely be based on sonata form design in traditional tonal repertoire.¹

The focus on Stravinsky in the following introduction is motivated primarily by methodological concerns: it provides a conceptual and terminological basis for the discussion of related issues in the following analyses. I do not necessarily aim to ‘prove’ the existence of parallels between Stravinsky on the one hand and Janáček and Haas on the other (and perhaps raise the profile of the Czech composers in the process). Rather, my analyses will yield intriguing parallels, as well as profound differences, both of which are of equal interest.

¹ Haas’s String Quartet No. 3 is one of the pieces analysed in Martin Limmer’s recent PhD dissertation, which focuses on motivic development in Haas’s music: Martin Limmer, ‘Studien zur motivischen Arbeit im Werk von Pavel Haas’ (‘Studies on Motivic Development in the Work of Pavel Haas’) (PhD dissertation, Universität Mozarteum Salzburg, 2013). Given their focus, Limmer’s analyses are not directly relevant to my present enquiry. Those sections in which Limmer discusses Janáček’s influence of Haas’s use of rhythm are based largely on my own bachelor’s dissertation: Martin Čurda, ‘Smyčcové kvartety Pavla Haase z 20. let’ (‘Pavel Haas’s String Quartets from the 1920s’) (unpublished bachelor’s dissertation, Masaryk University, 2010). See also Martin Čurda, ‘Druhý smyčcový kvartet Pavla Haase: mezi Janáčkem a Ravelem’ (‘Pavel Haas’s String Quartet No. 2: Between Janáček and Ravel’), *Opus musicum*, 42/4 (2010), 29–46.

Introduction: Issues in Stravinsky and Janáček Analysis

Cross: Fragmentation, Repetition, Stasis, Discontinuity, and Development

As Christopher Hasty has demonstrated, the early-twentieth-century crisis of tonality raised substantial problems of succession and continuity in music.² The tension-resolution propelling principle inherent to tonality was an essential means of ensuring directionality in music, the causal relationship between ‘before’ and ‘after’ enabling the listener to ‘predict the future course of events’.³ From a Schenkerian perspective, a continuous, linear progression towards a tonal centre is the essence of tonal music. This principle of goal-directed motion is the most important source of tonal music’s teleological drive, capable of producing a sense of formal closure. From a slightly different perspective, tonality, understood as a hierarchical system of tonal relations, plays an essential role in the articulation of musical form, from the small-scale level of individual phrases (underpinned by certain patterns of harmonic progression) to large-scale structures of entire compositions (determined largely by relations between key areas).

Analyses of pitch structures in Stravinsky’s music often involve a discussion of the issues of continuity and unity. In her overview of this scholarly debate, Gretchen Horlacher points out the contrasting views of Jonathan Kramer, who identifies background voice-leading continuity across the *Symphonies of Wind Instruments* despite the work’s static, discontinuous surface, and Jonathan Cross, who argues that in Stravinsky’s music, particularly in the Neoclassical works, “‘connected” surfaces disguise a deeper fragmentation, a deeper discontinuity.’⁴

² Christopher Hasty, ‘On the Problem of Succession and Continuity in Twentieth-Century Music’, *Music Theory Spectrum*, 8 (1986), 58–74.

³ *Ibid.*, p. 62.

⁴ See Gretchen G. Horlacher, *Building Blocks: Repetition and Continuity in the Music of Stravinsky* (New York: Oxford University Press, 2011), pp. 56–8. Horlacher refers to Jonathan D. Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Schirmer Books, 1988), pp. 275–9. Cross quoted directly from Jonathan Cross, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998), p. 9. Horlacher quotes the following passages from Cross’s book: ‘And even when the surface of the music seems to suggest conventional tonal voice leading, as in so many of the neoclassical works, the underlying structure appears to be equally non-

Horlacher also references analyses by Joseph Straus, who analyses Stravinsky's pitch structures in terms of large-scale transpositional patterns derived from intervallic properties of the core motives, and Pieter van den Toorn, who focuses on the duality between diatonic and octatonic syntax in Stravinsky's music.⁵ These analysts, among others, make the point that Stravinsky's music is mostly characterised by a more or less uneasy coexistence of conflicting forces, resisting any kind of resolution which may give rise to a synthetic unity.⁶

A comprehensive discussion of the related problems of fragmentation, discontinuity, stasis, and non-development has been undertaken by Jonathan Cross, who argues the following:

[B]y focusing on repetition/recurrence as a means of challenging the dominant aesthetic of wholeness, connectedness, unity, continuity and directedness, [... Stravinsky] offered the possibility of an alternative, modernist aesthetic of fragmentation, discontinuity and opposition in a non-narrative, non-developmental music which nonetheless remained consistent and coherent.⁷

According to Cross, Stravinsky's 'anti-Teutonic, anti-organic stance' led the composer to the exploration of "'block" construction', 'mosaic structure', and cinematic juxtapositions akin to the 'montage techniques of Eisenstein'.⁸ Cross also invokes Richard Taruskin's notions of 'drobnost' ("splinteredness"; 'the quality of

directed.' (p. 10); '[Stravinsky's music achieves] foreground continuities through repetition; deeper (middleground) level discontinuities through fragmentation, opposition – *drobnost*.' (p. 11).

⁵ See Horlacher, *Building Blocks*, pp. 58–9. Horlacher refers to Joseph N. Straus, *Stravinsky's Late Music* (New York: Cambridge University Press, 2001), p. 81 and Pieter van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983), pp. 52–3.

⁶ See Kofi V. Agawu, 'Stravinsky's "Mass" and Stravinsky Analysis', *Music Theory Spectrum*, 11/2 (Autumn, 1989), 139–63 (p. 162): 'Conflict and co-existence of dialectical opposites are, as construed here, not just positive measures, but strongly positive ones. To reduce away these conflicts is, in my opinion, to attack that which is most essential in Stravinsky.' See also Chandler Carter, 'Stravinsky's "Special Sense": The Rhetorical Use of Tonality in "The Rake's Progress"', *Music Theory Spectrum*, 19/1 (Spring, 1997), 55–80. See also Alexander Rehding, 'Towards A "Logic of Discontinuity" in Stravinsky's "Symphonies of Wind Instruments": Hasty, Kramer and Straus Reconsidered', *Music Analysis*, 17/1 (Mar., 1998), 39–65 (p. 57): 'I believe it is significant that there is *no* complete statement [in Stravinsky's *Symphonies of Wind Instruments*] of the octatonic scale [the full occurrence of which would] put too much weight on one side.'

⁷ Cross, *The Stravinsky Legacy*, p. 85.

⁸ *Ibid.*, p. 10.

being formally disunified, a sum-of-parts’) and ‘nepodvizhnost’ (‘immobility, stasis; as applied to form, the quality of being nonteleological, nondevelopmental’).⁹

On the surface level, stasis manifests itself, as Cross puts it, in the use of ‘immobile’ *ostinati* and ‘static’ melodies ‘built from limited motifs or cells which are then repeated/varied in various guises rather than developing thematically’.¹⁰ Relevant to this observation is Taruskin’s claim that Stravinsky drew on the Russian folk practice of singing ‘*popevki*’ – repetitive tunes that are ‘inherently static, iterative, open-ended, noncadential (hence tonally suspensive, recursive, infinitely extendable)’.¹¹ A well-known example of the interpretation of Stravinsky’s large-scale form in terms of the mosaic-like juxtaposition of static blocks can be found in Jonathan Kramer’s discussion of *Symphonies of Wind Instruments*. Kramer’s reading of the piece draws on Stockhausen’s concept of ‘moment form’, in which the individual ‘moments’ are by definition disconnected from each other, their temporal succession is rendered arbitrary, and the sense of overall form is based on durational proportion.¹²

Particularly pertinent to my enquiry is Cross’s following point, concerning the importance of rhythm as a means of compensating for such static musical features:

It should hardly surprise us that, in the face of the collapse of tonality with its guarantee of directedness, early twentieth-century composers should look to the rhythmic parameter in order to find new means of investing their apparently harmonically static and nondevelopmental music with a renewed dynamism.¹³

Cross refers to the strategy of using stratified textures, consisting of vertically superimposed rhythmically differentiated layers, which is characteristic of Stravinsky, but also of Debussy, whose music was informed by his encounter with

⁹ Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra*, 2 vols. (Oxford: Oxford University Press, 1996), ii, pp. 1677–8, quoted in Cross, *The Stravinsky Legacy*, p. 10.

¹⁰ Cross, *The Stravinsky Legacy*, pp. 10–1.

¹¹ Taruskin, *Stravinsky and the Russian Traditions*, ii, p. 1363, quoted in Horlacher, *Building Blocks*, p. 37.

¹² Hasty, ‘On the Problem of Succession and Continuity’, p. 63. See also Alexander Rehding, ‘Towards A “Logic of Discontinuity”’, p. 49.

¹³ Cross, *The Stravinsky Legacy*, p. 89.

Javanese gamelan at the Paris Exposition of 1889.¹⁴ Elsewhere, Cross elaborates on the parallels between Stravinsky and Debussy:

[Stravinsky's] modernist concerns [with fragmentation, opposition, disruption, and so on] overlap with Debussy's [in whose music] repetition also has a non-developmental function and results, as Arthur Wenk has explored, in a static, circular music, or as Derrick Puffett has argued [... in] 'static, non-developmental textures [based on] ostinato [... which can be regarded] as an anti-developmental device substituting mechanical (!) repetition for German motivic development.' Aspects of the anti-Teutonic characteristics of *both* composers' music certainly have their roots in Russia, especially in the shared models offered by Mussorgsky – this is clearly a significant issue in any understanding of the pre-history of the parallel modernisms of Debussy and Stravinsky.¹⁵

As I will demonstrate below, the use of stratified textures and the preoccupation with rhythm were also salient features of the music of Janáček, who arguably also stood outside the German tradition (at least in his late works) and whose interest in all things Russian is well known.

Horlacher: 'Reiterating Fragments' in Stravinsky's Three Pieces for String Quartet

A useful point of reference for my following analyses is Gretchen Horlacher's discussion in her recent book, *Building Blocks: Repetition and Continuity in the Music of Stravinsky*, of Stravinsky's use of reiterating diatonic fragments in layered textures.¹⁶ Horlacher points out that Stravinsky's modernist techniques typically operate with fragments of material associated with tonal music:

[Stravinsky's] novel textures often consist of tunes with identifiable intervallic shapes, organizations that engender continuity and connection. In other words, although his basic materials are combined into new, often dissonant and usually repetitive textures, those

¹⁴ Ibid.

¹⁵ Ibid., p. 11. Cross refers to Arthur C. Wenk, *Claude Debussy and Twentieth-Century Music* (Boston MA: Twayne, 1983) and Derrick Puffett, *Papers in Musicology, 4: 'Debussy's Ostinato Machine'* (Nottingham: University of Nottingham, Dept. of Music, 1996). See also Derrick Puffett, 'Debussy's Ostinato Machine', in *Derrick Puffett on Music*, ed. Kathryn Puffett (Aldershot: Ashgate, 2001), 231–85 (p. 263). Italics in Cross's original; exclamation mark in Puffett's original.

¹⁶ See also Gretchen Horlacher, 'The Rhythms of Reiteration: Formal development in Stravinsky's ostinati', *Music Theory Spectrum*, 14/2 (Autumn, 1992), 171–87.

materials still originate in, and depend upon, traditional concepts of melody, harmony, and pulsation.¹⁷

Horlacher thus argues that Stravinsky's melodic fragments typically display or at least imply the tendency to goal-directed linear progression (Horlacher uses Schenkerian reductions to describe their 'core melodic aspects').¹⁸ Therefore, such fragments can occupy 'beginnings, middles, and endings' of musical 'shapes' and 'phrases'.¹⁹ Moreover, the position of reiterating fragments can be measured against the 'boundaries' of formal 'blocks'.²⁰

Horlacher argues that 'conceiving of Stravinsky's music solely as a string of individually repeated elements is incomplete [...]. By contrast, to define a repeated melody in reference to phrase structure [...] highlights how Stravinsky's repetitions may begin, continue, and end (or fail to end).'²¹ Such 'failure to end' often results from a phase shift between superimposed melodic fragments, reiterated with different periodicity (rate of repetition) in separate strata of vertically layered textures. With reference to the first of Stravinsky's *Three Pieces for String Quartet* (see Example 4.1), Horlacher writes that the individual instrumental parts 'behave more like a variety of wind-up toys that have been started simultaneously rather than as members of an ensemble':

[The second violin's] irregular tetrachordal entries interrupt the violin's attempts to cadence [...] As the cello ostinato keeps falling behind, the second violin keeps appearing earlier! [...] As if it were aware of its own misalignment, the second violin keeps seeking out new locations, and its attempted interactions with the ostinato melody are eventually superimposed with nearly the entire first-violin melody.²²

¹⁷ Horlacher, *Building Blocks*, p. 32.

¹⁸ *Ibid.*, p. 33.

¹⁹ For a discussion of factors defining the 'shapes' or 'phrases' see *ibid.*, pp. 39–40.

²⁰ *Ibid.*, p. 30.

²¹ *Ibid.*, p. 32.

²² *Ibid.*, pp. 17–8.

Example 4.1: No. 1 of Stravinsky's Three Pieces for String Quartet: Piano reduction formatted to reflect the repetitions of the first-violin ostinato. Example 1.5 in Horlacher, *Building Blocks*, p. 17.

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Horlacher argues not only that there is a lively activity and development within the (supposedly static and non-developmental) blocks,²³ but that such processes within each block allow comparison with the previous block and raise expectations for further development in the next one, even if such iterations are non-contiguous.²⁴ This idea underpins Horlacher's concept of 'ordered succession', which she uses to explain the relationships between successive blocks in Stravinsky's large-scale formal designs. Horlacher's approach offers an alternative understanding of the problems of continuity and development and challenges the tendency to regard Stravinsky's music one-sidedly in terms of discontinuity and stasis:

We are asked not to choose between the connective and the discontinuous, between the static and the developmental: rather, in holding both perspectives in an active, constantly

²³ Compare with Cross, *The Stravinsky Legacy*, p. 10: 'Each block, once defined, remains unchanged; there is no sense of a directed (linear) motion through it.'

²⁴ See Horlacher, *Building Blocks*, p. 47.

negotiated relation, we undertake a hearing that engages the truly unique quality of time within [Stravinsky's music].²⁵

Cone: Stratification, Interlock, and Synthesis

In my discussion of Haas's large-scale formal design, I will also make reference to the analytical approach outlined by Edward T. Cone in his seminal essay 'Stravinsky: The Progress of a Method'.²⁶ Cone's essay starts with the observation that 'Stravinsky's textures [are marked by] sudden breaks affecting almost every musical dimension: instrumental and registral, rhythmic and dynamic, harmonic and modal, linear and motivic.'²⁷ The 'method' Cone introduces in his essay is based on three notions: 'stratification', 'interlock', and 'synthesis'.

'Stratification' is defined as 'the separation in musical space of ideas – or better, of musical areas juxtaposed in time'. Cone further elaborates:

The resultant layers of sound may be differentiated by glaring contrasts, as at rehearsal Nos. 1 and 2 of the *Symphonies [of Wind Instruments]*, where changes of instrumentation, register, harmony, and rhythm reinforce each other. The effect may be much more subtle, as at No. 6, where instrumentation overlaps and there is no change of register. [...] In almost every case, however, there is at least one element of connection between successive levels.²⁸

Cone's preference for the term 'musical areas' over 'ideas' is significant. It indicates that the contrast between successive sections is not only motivic or thematic. When he designates a particular musical area as A or B, he really refers to a particular combination of a number of musical elements, which distinguish the area in question. In traditional tonal repertoire, themes and keys would be the primary form-constitutive elements; parameters such as tempo, rhythm, metre, texture, instrumental colour, dynamics, and so on (despite being arguably part of the identity of each theme) would mostly be considered of lesser structural significance. From

²⁵ Ibid., p. 9.

²⁶ Edward T. Cone, 'Stravinsky: The Progress of a Method', in *Perspectives on Schoenberg and Stravinsky*, ed. Benjamin Boretz and Edward T. Cone (New York: W.W. Norton, 1972), 156–64.

²⁷ Ibid., p. 156.

²⁸ Ibid., p. 157. Besides such small-scale textural continuities at surface level, Cone also identifies large-scale voice-leading continuities between the 'blocks'.

Cone's perspective all of the above parameters are of equal importance in that they are all capable of differentiation and unification of individual musical areas.

In other words, the successive musical areas are characterised by specific combinations of musical parameters concerning motivic/thematic units, pitch structure, tempo, rhythm, metre, texture, instrumentation, articulation, colour, dynamics, and so on. In fact, I suggest that each of these parameters should be understood as constituting an independent stratum (I believe this is in accord with Cone's own argument, although it is not explicitly articulated this way in his essay).

The meaning of 'interlock' is explained in the following lines:

Since the musical ideas thus presented are usually incomplete and often apparently fragmentary, stratification sets up a tension between successive time segments. When the action in one area is suspended, the listener looks forward to its eventual resumption and completion; meanwhile action in another has begun, which in turn will demand fulfilment after its own suspension. The delayed satisfaction of these expectations occasions the second phase of the technique: the interlock. To take the simplest possible case, consider two ideas presented in alternation: A-1, B-1, A-2, B-2, A-3, B-3.

[A1----- A2----- A3-----]
[B1----- B2----- B3-----]

Now one musical line will run through A-1, A-2, A-3; another will correspondingly unite the appearances of B. Although heard in alternation, each line continues to exert its influence even when silent. As a result, the effect is analogous to that of polyphonic strands of melody: the successive time segments are as it were counterpointed one against the other.²⁹

Parallels are apparent with Horlacher's thoughts on the relationship between non-contiguous blocks in an 'ordered succession'. However, Horlacher takes as her starting point the events within each 'musical area', on which basis she assesses the relationships across successive 'blocks'.

The final phase, Cone argues, is that of 'synthesis':

Some sort of unification is the necessary goal toward the entire composition points, for without it there is no cogency in the association of the component areas. But it is seldom as explicit as the original stratification, and it almost invariably involves the reduction and transformation of one or more components, and often the assimilation by one of all the

²⁹ Ibid.

others. The diverse elements are brought into closer and closer relation with one another, all ideally being accounted for in the final resolution. But the process is by no means confined to the end of a movement; sometimes it is at work from the beginning. It can take many forms: rhythmic, contrapuntal, harmonic.³⁰

I wish to conclude the discussion of Cone's ideas with an example, representing graphically a purely hypothetical case of stratification and synthesis:

Table 4.1: A hypothetical example of stratification and synthesis, based on Cone's ideas.

Motive/theme	x				
	y				
	z				
Pitch structure	x				
	y				
	z				
Tempo	x				
	y				
	z				
Rhythm/metre	x				
	y				
	z				
Texture	x				
	y				
	z				
Instrumentation	x				
	y				
	z				
Dynamics	x				
	y				
	z				
Sections ('musical areas')		A			A
			B		
				C	C

The relationship between A and B represents the ideal case of total differentiation across all musical parameters. That between B and C represents the more common case (according to Cone), in which the adjacent blocks have 'at least one element' in common (here texture and instrumentation). Finally, the last column represents a hypothetical example of 'synthesis' between A and C (presumably not the final synthesis, which should also involve elements of B). In this theoretical case, the motivic elements of A and C are either blended or superimposed in a stratified texture. In other domains, the properties of A and C are more or less in balance, which illustrates the mutual 'transformation' and 'assimilation'. If, for example, the

³⁰ Ibid., pp. 157–8.

properties of A prevailed over those of C, the latter's characteristic features might be 'reduced' away and C would become submerged into A.

Layered Textures, Repetitive Fragments, and 'Montage' Techniques in Janáček's Music

Most of the generic problems discussed above find a specific manifestation in the compositional practice of Leoš Janáček. The notion of 'montage' has often been used with reference to Janáček's techniques of fragmentation, juxtaposition, and superimposition of musical material. It should be noted that the association of 'montage' with Janáček does not necessarily imply that the composer himself had particular interest in the cinematic techniques pioneered by Sergei Eisenstein (arguably, it says more about the preoccupation with montage techniques on the part of those who established this connection).³¹ In this respect, 'montage' is more fitting with reference to the works of Pavel Haas, whose involvement with film and cinematic imagery has been demonstrated.

Of particular interest are the observations made by Czech composer and musicologist Josef Berg in his brief essay entitled *On Janáček's Compositional Idiom (K Janáčkovu skladebnému projevu)*.³² Berg characterised the type of texture which typically appears in Janáček's late music as 'polymelodic', arguing that it consists of 'autonomous, equally important melodic lines' and therefore 'lacks accompaniment or figuration in the traditional sense'.³³ Berg distinguished two types of melodic elements in Janáček's music: *nápěv* ('melody'; pl. *nápěvy*), longer melodic fragments resembling traditional motives or themes, and *sčasovka* (pl. *sčasovky*), shorter melodic fragments, typically reiterating and thus forming ostinato

³¹ The term was coined by Czech composers and theorists Miloš Štědroň, Miloslav Ištvan, Ctirad Kohoutek, and Alois Piňos during 1960s and 70s – an era of pioneering interest in the techniques of electro-acoustic music. The term was also adopted by John Tyrrell. See Miloš Štědroň, *Leoš Janáček a hudba 20. století: paralely, sondy, dokumenty (Leoš Janáček and Twentieth-Century Music: Parallels, Probes, Documents)* (Brno: Nadace Universitas Masarykiana, 1998), pp. 147–56.

³² Josef Berg, *K Janáčkovu skladebnému projevu (On Janáček's Compositional Idiom)* (Brno: Společnost Leoše Janáčka, 1991). The essay was written as early as 1948 but remained unpublished until 1991. See Štědroň, *Janáček and Twentieth-Century Music*, p. 151.

³³ Berg, *K Janáčkovu skladebnému projevu*, p. 10. All translations from Czech sources are mine, unless stated otherwise.

‘accompaniment’ layers.³⁴ A parallel with Horlacher’s ‘reiterating fragments’ (defined as ‘a larger group to which ostinati belong as a special subset’) is immediately apparent.³⁵ Berg emphasised that the two types differ in ‘function’ but not in essence, because they typically stem from a common motivic basis and because each *nápěv* can be easily transformed into *sčasovka* and vice versa.³⁶ Such exchange of roles through rhythmic augmentation and diminution is illustrated by the following extract from Janáček’s String Quartet No. 1:

³⁴ Ibid., pp. 10–1. Berg draws on Janáček’s terminology: ‘nápěv’ (singular form of the word) translates conveniently as ‘tune’; however the translation ‘vocal melody’ would be more appropriate since it reflects the etymological link with ‘zpěv’ (‘singing’). There is also related to a more familiar term of Janáček’s, that of ‘nápěvky mluvy’ (‘nápěvky’ is the diminutive of ‘nápěvy’; ‘mluvy’ is the genitive of ‘mluva’ – ‘speech’), which is usually translated as ‘speech melodies’. The term *sčasovka* will be explained later along with Janáček’s concept of *sčasování*, which is also linked to ‘nápěvky mluvy’.

³⁵ Horlacher, ‘The Rhythms of Reiteration’, p. 180.

³⁶ Berg, *K Janáčkovu skladebnému projevu*, p. 11.

Example 4.2: Rhythmic strata in Janáček's music. Leoš Janáček, String Quartet No. 1 'Inspired by Tolstoy's Kreutzer Sonata', 1923 (Prague: Supraphon; 2nd edn, revised by Milan Škampa, 1982), second movement, bb. 179–87. Reprinted with permission from Bärenreiter Praha (TP 520). All subsequent examples from this piece refer to this edition.

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This example also illustrates Janáček's use of layered textures, consisting of superimposed melodic and rhythmic strata. The term 'montage' can be understood either as 'vertical' superimposition of reiterating fragments (potentially involving overlap, phase shift, and so on) or as 'horizontal' juxtaposition of consecutive contrasting sections without mitigating transitions. In this case, the change of the ostinato pattern and textural configuration as a whole is an important source of contrast.

These processes have far-reaching implications for the formal structure of Janáček's music, which is arguably marked by fragmentation and discontinuity, since Janáček's treatment of melodic fragments most of the time defies the syntactic principles of conventional phrase structure. Berg compared the formal designs he observed in Janáček's late works to a 'mosaic', arguing that 'simple reiteration, the juxtaposition of successive statements of a theme (as well as juxtaposition of different themes without a transition) is more common than development'.³⁷ Berg refers particularly to Janáček's late String Quartet No. 2 'Intimate Letters', which he regards as a 'textbook' example of the composer's technique: 'In the "Intimate Letters", Janáček created a true mosaic, in which *nápěvy* and *sčasovky* (the latter in particular) are juxtaposed (often without any transition and with sudden contrast) so conspicuously that they seem to be mechanically put together.'³⁸

Nonetheless, Berg observes that the first movement of this piece is based on a small number of motivic fragments 'so closely related that it would be justifiable to [regard the piece as] monothematic'.³⁹ Berg also points out that germinal motivic cells are developed by 'traditional means of motivic transformation (i.e. variation, expansion, division, truncation)'.⁴⁰ Berg's diagram of the movement's motivic content illustrates both points (see Figure 4.1).

³⁷ Ibid., p. 10.

³⁸ Ibid., p. 25. Italics mine.

³⁹ Ibid., p. 26.

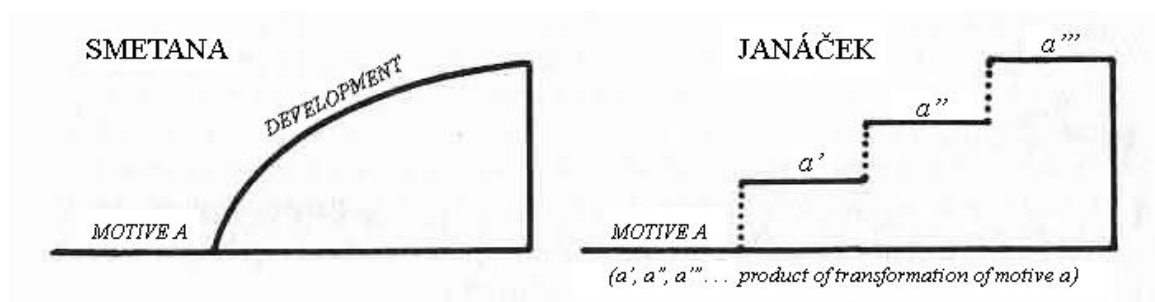
⁴⁰ Ibid., p. 19.

Figure 4.1: Berg's summary of the motivic content of the first movement of the 'Intimate Letters'. Nápěvy are labelled with upper-case letters; sčasovky with lower-case letters. Berg, *K Janáčkovu skladebnému projevu*, p. 26.

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Therefore, motivic relationships provide not only elements of unification and continuity, but also development. However, Berg also argues that development in Janáček's music is non-linear and discontinuous and his formal designs are essentially additive, that is, consisting of a succession of distinct variants of one or several recurring motivic fragments:

Figure 4.2: Berg's schema comparing developmental strategies used by Smetana and Janáček. Berg, *K Janáčkovu skladebnému projevu*, p. 20. Translation mine.



It should be added that the successive formal sections are not distinguished only by a specific guise of the thematic melodic fragments (*nápěvy*), but also by the transformation of the context in which they appear – a particular metro-rhythmic, modal, and textural configuration. Changes of such configurations amount to significant form-constitutive events. Of particular importance in this respect are the underlying ostinati (*sčasovky*), which often persist throughout whole formal sections, investing them with a distinctive identity.

A parallel emerges here with Cone’s notion of ‘stratification’. Berg, like Cone, pointed out that the successive formal ‘blocks’, differentiated as they are by various musical aspects, mostly have at least one element in common. He points out that *nápěvy* and *sčasovky* often do not change simultaneously. The introduction of a new *nápěv* or its variant (what Berg calls ‘thematic differentiation’) may be mitigated by continuity of an unchanged *sčasovka* (‘textural unification’) or vice versa, giving rise to overlapping patterns illustrated by Berg’s examples shown below:⁴¹

Example 4.3: Berg’s example of thematic unification accompanied by textural differentiation (left) and thematic differentiation accompanied by textural unification (right). Berg, *K Janáčkovu skladebnému projevu*, pp. 27–8.



Listy důvěrné, I. část:

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⁴¹ Ibid., pp. 27–29. Berg’s terms are ‘sjednocení / diferenciacie’ and ‘tematika / faktura’.

Janáček's Notion of *Sčasování*

All aspects of Berg's argumentation are related in some way or another to Janáček's concept of *sčasování* (noun; adj.: *sčasovací*) – a neologism derived from the root 'čas' ('time').⁴² Czech musicologist Jarmil Burghauser defined *sčasování* as (a) 'metro-rhythmics' (a general designation for the complex of rhythmic and metric phenomena) and (b) 'rhythmicising' (the 'compositional activity' of 'forming' and 'structuring' in this area).⁴³ For the sake of convenience, I will use Janáček's adjective *sčasovací* interchangeably with 'metro-rhythmic'.

In his theoretical writings, Janáček combines under the heading of *sčasování* music-theoretical observations on metro-rhythmic relations in music with psychologically oriented aesthetic reflections. The composer's well-known fascination with the so-called *nápěvky mluvy* ('speech melodies') stemmed from his belief that rhythmic patterns of speech convey the speaker's immediate psychological state. Correspondingly, he believed that a particular mood could be musically articulated by means of rhythm. This is illuminated by the following quotation from his *Complete Theory of Harmony (Úplná nauka o harmonii)*:

I have arrived at *the significance of sčasování* through the study of *speech melodies* ['*nápěvky mluvy*']. [...] *The ultimate sčasovací truth resides in words, the syllables of which are stretched into equal beats, a pulse which springs from a certain mood.* Nothing compares to the *sčasovací* truth of the *rhythms of words* in [the flow of] speech. This rhythm enables us to comprehend and feel every quiver of the soul, which, by means of this rhythm, is transmitted onto us, evoking an authentic echo in us. This rhythm is not only the expression of my inner spirit, it also betrays the impact of the environment, the situation and all the mesological influences to which I am exposed – it *testifies to the consciousness* of a certain age. We can feel a fixed mood clinging to the equal beats [i.e. the pulse] of *sčasovka* [a noun

⁴² The literal translation 'in-time-putting' has been suggested in Jiří Fukač, 'Janáček and the Dance of "Categories"', in *Janáček and Czech Music: Proceedings of the International Conference (Saint Louis, 1988)*, *Studies in Czech Music No. 1*, ed. Michael Beckerman and Glen Bauer (Stuyvesant: Pendragon Press, 1995), 371–88 (p. 387).

⁴³ Jarmil Burghauser, 'Hudební metrika v Janáčkově teoretickém díle' (Musical Metrics in Janáček's Theoretical Works), in *Sborník prací Filosofické Fakulty Brněnské University*, series H (Řada hudebně vědná / Musicological Studies), 33–34 (1984–5), 137–53 (p. 138). See also Michael Beckerman, *Janáček as Theorist* (New York: Pendragon Press, 1994), p. 82.

referring either generally to the ‘*sčasovací* layer’ or, as Berg uses it, to a recurring rhythmic pattern].⁴⁴

In light of this quotation, each particular metro-rhythmic configuration in Janáček’s textures should be understood as being endowed with a specific ‘mood’. The ostinati (*sčasovky*) are the principal means of sustaining each mood over longer periods of time. Drawing on Janáček’s above cited thoughts, Berg described *sčasovka* as a ‘unique means of expression’ and explained its operation as follows.⁴⁵

Sčasovka imposes its frozen mood [upon a musical area] by ceaseless repetition of a single melodic fragment. [...] When such a small fragment pounds incessantly throughout a prolonged section of a piece, it creates for the time of its duration an atmosphere governing the section; it invests the section with its character, its pulse, its mood.⁴⁶

Berg further argues that Janáček’s ‘non-functional’ treatment of harmony, which results in the sense of harmonic ‘stasis’, is another aspect to the ‘frozen mood’ of *sčasovka*:⁴⁷

The mood-evoking effect of *sčasovka* is not based only on rhythm. *Sčasovka* is mostly also the sole carrier of harmony. [...] The considerable harmonic inertia (i.e., the [long] duration of each harmony) [in Janáček’s music] is directly related to the function of *sčasovka* to communicate mood. A chord [or perhaps rather a modal colour, since *sčasovky* are mostly non-triadic] thus gains a new role. It produces a sonic effect and creates for the time of its duration a specific atmosphere, which is an irreducible part of the overall effect of *sčasovka*.⁴⁸

In more technical terms, Janáček’s notion of *sčasování* was based on a hierarchical model of metro-rhythmic organisation, in which the ‘*sčasovací* base’ (defined by Michael Beckerman as ‘fundamental temporal unit [...] which fills an

⁴⁴ See Leoš Janáček, *Úplná nauka o harmonii (Complete Theory of Harmony)*, in *Teoretické dílo: Články, studie, přednášky, koncepty, zlomky, skici, svědectví, 1877–1927*, ed. Leoš Faltus, Eva Drlíková, Svatava Přibáňová, and Jiří Zahrádka, 2 vols. (Brno: Editio Janáček, 2007–08), ii/1 (2007), 459–661 (p. 462). Translation mine; emphasis in the original; (de)italicisation of ‘*sčasování/sčasovací/sčasovka*’ mine. For a slightly different translation see Beckerman, *Janáček as Theorist*, pp. 82–3.

⁴⁵ Berg, *K Janáčkovu skladebnému projevu*, p. 15.

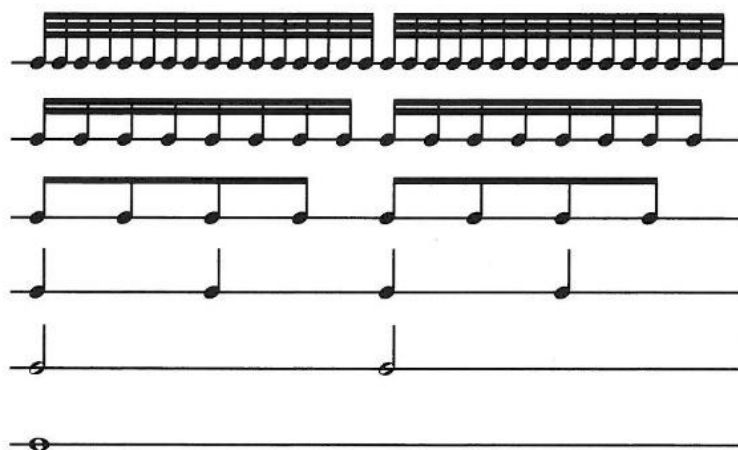
⁴⁶ *Ibid.*

⁴⁷ *Ibid.*, pp. 29–30, 35.

⁴⁸ *Ibid.*, pp. 16, 35.

entire measure’) functions as a common denominator, from which ‘higher’ layers are derived through subdivision (minim = 2 crotchets = 4 quavers = 8 semiquavers, and so on).⁴⁹ The distance between the ‘highest’ layer and the ‘base’ was referred to as the ‘depth of *sčasování*’ (‘hloubka *sčasování*’) or, more conveniently, ‘metro-rhythmic depth’.⁵⁰

Figure 4.3: Janáček’s model of ‘*sčasovací* layers’ stemming from a semibreve ‘*sčasovací* base’.
 Leoš Janáček, ‘Můj názor o *sčasování* (rytmu)’ / ‘My Opinion of *Sčasování* (Rhythm)’, in *Teoretické dílo: Články, studie, přednášky, koncepty, zlomky, skici, svědectví, 1877–1927* (*Theoretical Works: Articles, Studies, Lectures, Concepts, Fragments, Outlines, Testimonies, 1877–1927*), ed. Leoš Faltus, Eva Drlíková, Svatava Přibáňová, and Jiří Zahradka, 2 vols. (Brno, 2007–08), ii/1 (2007), 361–421 (p. 393).



Janáček also commented on how movement across such rhythmic layers contributes to a satisfactory conclusion of a musical phrase.

To conclude a composition means to bring all its inner rhythmic⁵¹ vibration to a stop; thereby its *sčasovací* life is lost and with it also the harmonic life and melodic development. [...] The vibration of each layer can be terminated by a longer beat, the beat of [the layer’s] own

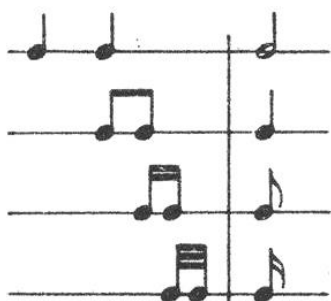
⁴⁹ See Beckermann, *Janáček as Theorist*, p. 83.

⁵⁰ Zdeněk Blažek, ‘Leoš Janáček o skladbě a hudebních formách na varhanické škole v Brně’ (‘Leoš Janáček on Composition and Musical Forms at the Organ School in Brno’), *Opus musicum*, 20/4 (1988), 107–11 (p. 107).

⁵¹ Janáček uses idiosyncratically the adjective ‘časový’, which literally translates as ‘temporal’. It seems, however, that ‘časový’ is used interchangeably with ‘sčasovací’ in this case, for which reason I prefer to translate it as ‘rhythmic’.

sčasovací base, or the *sčasovací* base of a lower layer. The more *sčasovací* layers concur, the more abrupt the cut is.⁵²

Figure 4.4: The cessation of *sčasovací* vibration. Janáček, *Úplná nauka o harmonii*, p. 605.



An important question arises concerning the relationship between rhythm and metre in Janáček’s model. Janáček seems to focus primarily on the rhythmic pulse, that is, the succession of even beats or time segments of equal duration. Hence, *sčasovací* layers are primarily rhythmic layers. However, the superimposition of layers, all of which are derived by means of subdivision from the ‘*sčasovací* base’, necessarily results in the grouping of beats into larger metric units (groups of two, three, four, etc.). As Janáček put it, ‘accentual [metric] activity [which] gives rise to accentual shapes [...] emerges from the coaction of two harmonic, i.e. simultaneous *sčasovky* [rhythmic layers]’.⁵³ Janáček distinguishes three types of *sčasovky*:⁵⁴ *sounding sčasovka* (‘*sčasovka* znějící’) – a succession of equal beats in sounding music; *counting sčasovka* (‘*sčasovka* čítací’) – an echo of ‘sounding *sčasovka*’ in the listener’s mind, which continues to ‘count the beats’ during longer notes or pauses,⁵⁵ and *grouping sčasovka* (‘*sčasovka* scelovací’) – a ‘lower’ rhythmic layer (unfolding

⁵² Janáček, *Úplná nauka o harmonii*, p. 605.


⁵³ Leoš Janáček, ‘Základy hudebního sčasování’ (‘Basics of Musical *Sčasování*’), in *Teoretické dílo* (*Theoretical Works*), ii/2 (2007–2008), 13–131 (p. 25). Janáček’s thoughts on the origins of metre in the interaction of rhythmic strata resonate with the ideas put forward by Maury Yeston, as summarised by Harald Krebs in the following quotation: ‘Yeston defines musical meter as “an outgrowth of the interaction of two levels – two differently-rated strata, the faster of which provides the elements and the slower of which groups them.” In other words, a sense of meter can arise only when a given stratum of regular pulses is associated with a slower stratum that organizes the pulses into equivalent groups.’ See Harald Krebs, ‘Some Extensions of the Concepts of Metrical Consonance and Dissonance’, *Journal of Music Theory*, 31/1 (Spring, 1987), 99–120 (p. 100); Krebs quotes Maury Yeston, *The Stratification of Musical Rhythm* (New Haven and London: Yale University Press, 1976), p. 66.

⁵⁴ See Janáček, ‘Základy hudebního sčasování’, pp. 15–26.

⁵⁵ *Ibid.*, pp. 16–7.


in longer rhythmic values), which divides the ‘higher’ levels into metric groups.⁵⁶ Janáček’s following example shows how a metrically undifferentiated pulse of equal beats (*sounding* or *counting sčasovka*) gains ‘accentual shape’ through the addition (in performance or in mind) of a *grouping sčasovka*:


Figure 4.5: Janáček’s example of the emergence of metric groupings from the interaction of two rhythmic layers. Janáček, ‘Základy hudebního sčasování’, p. 25: ‘If we add – albeit *just in our minds* – various *grouping sčasovky* to a succession of notes such as this [...], its shape in the mind changes instantly.’


Když si např. k řadě tónů 


jen přimyslíme rozmanité scelovací sčasovky, změní se hned její obraz v mysli.

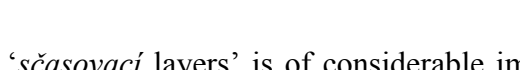
Např.

Scelovací sčasovka | 

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The notion of ‘*sčasovací* layers’ is of considerable importance to Janáček’s methods of motivic transformation. Any motive can be ‘transposed’ to any of the layers (moving ‘higher’ or ‘lower’). This technique can be observed, for example, in the third movement of Janáček’s ‘Kreutzer Sonata’ string quartet, which is based on a single motive. Example 4.4 shows the opening bars, in which the germinal four-note motive appears (with motivic variation) on three distinct rhythmic levels (quavers, semiquavers, and demi-semiquavers). This example also demonstrates Janáček’s ‘montage’ technique: each of the two contrasting guises of the motive (the

⁵⁶ Ibid., pp. 25–6.

lyrical *nápěv* and the violently agitated *sčasovka*) is delivered by two superimposed voices that are ‘out of phase’ with each other. Moreover, the juxtaposition of the two elements, which is gradually intensified in the following bars (the fragments get progressively shorter and alternate with increasing frequency), is an example of ‘horizontal’ montage.

Example 4.5 shows a gradual transformation of a quaver *nápěv* into demi-semiquaver *sčasovka*. This example illustrates the sudden change of ‘mood’ affected by the last step of this process, emphasised by a change of harmonic colour (the onset of whole-tone modality).

Example 4.6 shows the movement’s cathartic moment, immediately preceding the return of the opening phrase. In a characteristically Janáčekian condensed manner (the whole section only lasts for six bars!), the ‘mood’ of this climax is conveyed by an expressive gesture, distinguished by clear articulation of a key in a homophonic texture (a very rare occurrence in this movement), as well as extremely high register.

This is a pertinent example of what Michael Beckerman refers to as the ‘atomistic’ and ‘humanistic’ nature of expression in Janáček’s music, rooted in the composer’s tendency to reduce musical phenomena to the most elementary units, treated in an anthropomorphic fashion:

Janáček’s units eventually became an expression of the human condition in some vital point in real life; they always involve an emotional quality, whether it is the *sčasovka* with rhythmic ‘grooving’, the *nápěvky mluvy* with its intonational pattern which reflects human emotion, or the chord connection as a ‘union of affects’.⁵⁷

⁵⁷ Beckerman, *Janáček as Theorist*, p. 107.

Example 4.4: Janáček, String Quartet No. 1, third movement, bb. 1–7.

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Example 4.5: Janáček, String Quartet No. 1, third movement, bb. 65–72.

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Example 4.6: Janáček, String Quartet No. 1, third movement, bb. 81–8.

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It should be pointed out that, despite the elements of stasis, fragmentation, and mosaic-like structure identified by Berg, it would be misleading to think of Janáček's music in Stravinskian terms as non-narrative, or directed by spatial order. It is necessary to take into account Janáček's aesthetic convictions, which were fundamentally different from those espoused by Stravinsky (or Haas, for that matter). The 'impersonal', 'detached', or 'objective' character, often ascribed to Stravinsky's manipulation of musical material, is alien to Janáček, whose ideal was to capture in music with expressive immediacy the affects moving the psyche of dramatic characters in his operas or more abstract personae in his instrumental works. Take for example Janáček's well-known comment in a letter to Kamila Stösslová (14 October 1924) concerning the inspiration for his 1923 String Quartet No. 1: 'I imagined a poor woman, tortured, beaten, beaten to death, as portrayed by the Russian writer Tolstoy in his work *Kreutzer Sonata*.'¹

As Berg points out, 'Janáček's style is Realistic; [his] music [is intended to be] a faithful reflection of life, consisting of psychic states [moods] and actions.'² Berg also argues that the static features of Janáček's music result from the composer's desire to articulate an immediate mood through music, since 'mood, as opposed to action, is by nature static'.³ Janáček's forms thus may be broken into

¹ Quoted in Milan Škampa's preface to the following edition of Janáček's quartet: Leoš Janáček, *String Quartet no. 1, 'Inspired by Tolstoy's Kreutzer Sonata'*, 1923 (Prague: Supraphon; 2nd edn, revised by Milan Škampa, 1982).

² Berg, *K Janáčkovu skladebnému projevu*, p. 16.

³ *Ibid.* A similar point was made by Czech musicologist Jaroslav Jiránek, who argued that the tendency in Janáček's music to repetition and harmonic stasis is due to Janáček's 'desire to grasp [...]

suspended moments or ‘frozen moods’, but there is nonetheless a narrative trajectory leading through their succession. Czech composer and theorist Zdeněk Blažek, who studied the content of the lectures Janáček gave at the Organ School in Brno, related that Janáček was dissatisfied with the architectural conception of traditional musical forms, which he considered too schematic and unsuitable for a ‘mature composer’.⁴ Janáček preferred what he called ‘developmental formation’ (‘formace vývojová’) or ‘fantasia’, which he understood as a (narrative) succession of moods, concluded by ‘the expression of the resultant mood, the resultant emotional vibration.’⁵ It is beyond the scope of this introduction to discuss large-scale formal structures in Janáček’s works. However, it seems plausible to suggest that, if the ‘moods’ in Janáček’s music correspond with Cone’s ‘strata’, then the expression of the ‘resultant emotional vibration’ can be achieved by means similar to those described by Cone with reference to his notion of ‘synthesis’.

the uniform mood of the life moment [a moment in life]’. See Jaroslav Jiránek, ‘The Controversy between Reality and its Living in the Work of Leoš Janáček’, in *Janáček and Czech Music: Proceedings of the International Conference (Saint Louis, 1988)*, *Studies in Czech Music No. 1*, ed. Michael Beckerman and Glen Bauer (Stuyvesant: Pendragon Press, 1995), 365–70 (p. 368), emphasis in the original.

⁴ Blažek, ‘Leoš Janáček o skladbě a hudebních formách na varhanické škole v Brně’, p. 107.

⁵ Ibid. The opposite of ‘formace vývojová’ (‘developmental formation’) is ‘formace seřadná’, which is an ambiguous, idiosyncratic term. The adjective ‘seřadná’ could be translated as ‘ordered’ or ‘additive’.

Case Study No. 1:

String Quartet No. 2 (1925), mov. 1: ‘Landscape’

My first case study, the first movement entitled ‘Landscape’ of Haas’s 1925 String Quartet No. 2, ‘From the Monkey Mountains’, has already been discussed at some length in Chapter 2. It is useful to quote again Haas’s comments concerning the significance of rhythm and movement in ‘Landscape’:

I simply intended to capture several strong impressions evoked by a light-hearted summer vacation in the country. The programme helps greatly to create contrasts and escalations, thus determining the piece’s formal structure [and] facilitating the creation of purely musical features. [...] *Movement* governs throughout this light-hearted composition. Whether it is the rhythm of a broad landscape and birdsong, or the irregular movement of a rural vehicle; be it the warm song of human heart and cold silent stream of moonlight, or the exuberance of a sleepless revelry night, the innocent smile of the morning sun..., it is always movement that governs everything. (Even the deepest silence has its own motion and rhythm.)⁶

I previously argued that Haas’s emphasis on rhythm and movement is one aspect of the composer’s broader engagement with the tendencies of the inter-war Czechoslovak avant-garde. More specifically, I suggested that ‘Landscape’ can be related to Poetism’s emphasis on corporeality and sensuality, paired with a Constructivist fascination with the precision, speed, power, and dynamism of modern technology.⁷ I also mentioned Honegger’s *Pacific 231* as a potential source of inspiration for certain aspects of Haas’s quartet – particularly the use of ‘rhythmic crescendo’ (a technique based on gradual diminution of rhythmic values).⁸

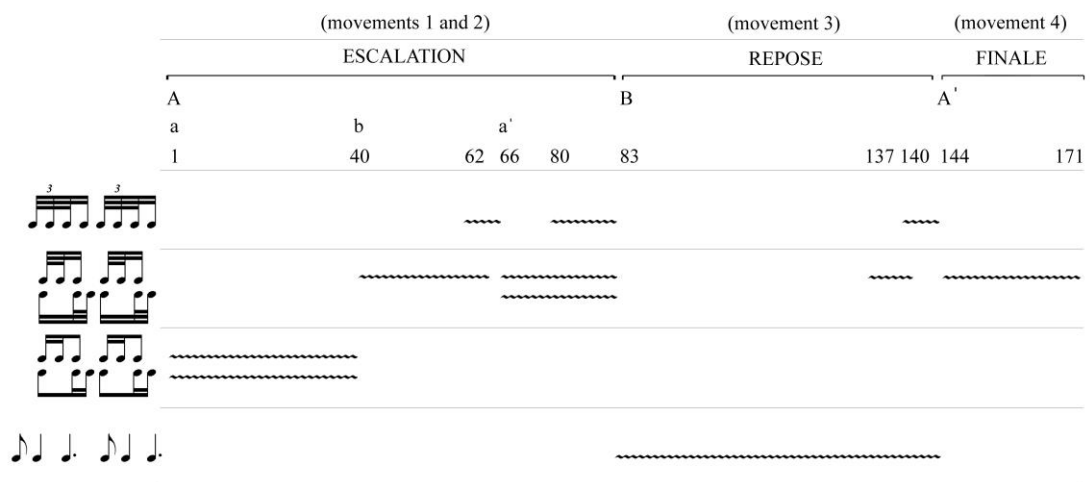
⁶ Haas, ‘Haasův kvartet “Z opičích hor”’, 106. Emphasis on ‘movement’ (‘pohyb’) in the original.

⁷ The concept of Poetism was coined in two manifestos written by Czechoslovak avant-garde theorist Karel Teige, ‘Poetismus’, *Host* 3 (July 1924), pp. 197–204, reprinted in *Avantgarda známá a neznámá (The Known and Unknown Avant-Garde)*, ed. Štěpán Vlačín, 3 vols. (Prague: Svoboda, 1970–72), i: *Od proletářského umění k poetismu: 1919–1924 (From Proletarian Art to Poetism: 1919–1924)* (1971), 554–61; ‘Manifest poetismu’, *ReD* 1/9 (June 1928), reprinted in *Avantgarda známá a neznámá*, ed. Vlačín, ii: *Vrchol a krize Poetismu: 1925–1928 (The Peak and the Crisis of Poetism: 1925–1928)* (1972), 557–93 (see particularly pp. 589–90)

⁸ *Pacific 231* was performed in Brno on 5 October 1924. See Lubomír Peduzzi, *Pavel Haas: Život a dílo skladatele* (Brno: Muzejní a vlastivědná společnost, 1993), p. 49. The term ‘rhythmic crescendo’ has been used in Keith Waters, *Rhythmic and Contrapuntal Structures in the Music of Arthur Honegger* (Burlington, VT: Ashgate, 2002), p. 38.

Now that Janáček’s theory and practice of *sčasování* has been discussed, it also becomes apparent that Haas’s claims regarding the expressive potential of rhythm echo Janáček’s thoughts on the correlation between rhythm and ‘mood’. Furthermore, the following analysis will also demonstrate Janáček’s influence on Haas’s compositional technique. Haas’s use of Janáčekian rhythmic layers is apparent from Figure 4.6 (previously shown in Chapter 2), which tracks the occurrence of the most prominent ostinato patterns in ‘Landscape’, demonstrating that changes of ostinato pattern correspond with the boundaries between formal sections.

Figure 4.6: Ostinato rhythms and form in ‘Landscape’.



Example 4.7 shows the transition between sections marked ‘a’ and ‘b’, which is based on movement across Janáčekian rhythmic layers. The initial ostinato comes to a stop by moving down two rhythmic layers (that is, by gradual augmentation from semiquavers through quavers to crotchets). The beginning of a new section is marked by the onset of a new ostinato, which is based on the same rhythmic pattern projected onto a higher (demi-semiquaver) rhythmic layer.

Example 4.7: Transition from ‘a’ to ‘b’ through cessation and reinvigoration of the ostinato rhythm. Pavel Haas, String Quartet No. 2, Op. 7 ‘From the Monkey Mountains’, 1925 (Prague: Tempo; Berlin: Bote & Bock, 1994), first movement, bb. 38–40. All subsequent extracts from this work refer to this edition.

The image shows a musical score for a string quartet, consisting of four staves. The first two staves are in 3/8 time, and the last two are in 9/4 time. The score is divided into two measures by a vertical bar line. In the first measure, the top two staves have a complex rhythmic pattern of eighth and sixteenth notes, while the bottom two staves are mostly rests. In the second measure, the top two staves are mostly rests, and the bottom two staves have a simpler rhythmic pattern of quarter and eighth notes. The time signature changes from 3/8 to 9/4 at the bar line.

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The beginning of the small-scale recapitulation (section ‘a’) is marked by the return of the opening semiquaver ostinato (shown in the first bar of Example 4.7) on the level of demi-semiquavers (see Example 4.8). This ascent along the ladder of rhythmic layers is part of a gradual escalation of momentum, which spans the entire first section of the movement. As indicated in Figure 4.6, the increasing rhythmic activity is enhanced by the addition of an extra layer of triplets, anticipated in the last bar of Example 4.8.

Example 4.8: Opening ostinato in diminution and 'birdsong' motive. Haas, String Quartet No. 2, first movement, bb. 66–8.

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Example 4.9: Contrasting middle section. Haas, String Quartet No. 2, first movement, bb. 90–7.

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When the intensification reaches its climax, a rapid, montage-like cut in tempo, rhythm, and texture announces the beginning of a contrasting middle section (see Example 4.9). This is characterised by homophonic texture, slow tempo (*Lento ma non troppo*), and a regular, albeit ambivalent metric pattern (whereas the melody is cast in 3/4 metre, the chordal accompaniment is in 6/8). The regular slow pulse of this section roughly corresponds with the rate of the human heart during rest (note the composer's mention of 'the warm song of the human heart' in the above quoted commentary). The middle section, which is permeated by this regular beat, thus physiologically associates the moment of repose following the escalation of activity in the movement's first part. At its end, however, the slow pulse is progressively disturbed by outbursts of the first section's ostinato (see Example 4.10), the assertion of which marks the beginning of the recapitulation (section 'A'). This agitated rhythmic pulse subsequently persists until the end of the movement.

Example 4.10: Intrusion of the ostinato. Haas, String Quartet No. 2, first movement, bb. 136–8.

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The diagram in Figure 4.6 is only concerned with ostinato patterns. However, the Janáčekian technique of 'transposition' across rhythmic layers also applies to Haas's treatment of the movement's motivic/thematic material. First of all, however, it should be noted that the entirety of the movement is based, similarly as in Janáček's above discussed works, on a small number of germinal motivic 'cells' (see Figure 4.7).

Example 4.11: Blues scale inflections in the opening theme. Haas, String Quartet No. 2, first movement, bb. 3–10 (violin 1).

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The opening theme (shown in Example 4.11) is based on a chromatic descent marked by a ‘descending sinusoid’ shape (motive ‘x’ in the schema below). The key pitches ($\hat{5}$ and $\hat{1}$) in this ‘blues-scale’ descent are sustained and ornamented by a minor third skip (motive ‘y’), which later gives rise to an ostinato pattern (ščasovka ‘s’). The pentatonic theme ‘a’, which emerges later, arguably originates as an extension of the minor-third step of motive ‘y’ by addition of neighbouring pitches above and below (hence its sinusoidal shape). The chromatic theme in 5/4 (theme ‘b’) is derived by means of horizontal and vertical expansion from the pentatonic theme ‘a’, combined with the ‘descending sinusoid’ contour of the opening motive (motive ‘x’). The theme of the contrasting middle section (theme ‘c’) is conceived relatively independently, although it is anticipated at the beginning of section ‘b’ by what I have labelled theme ‘c_{xy}’, consisting of three successive statements of motive ‘xy’, each of which ‘reaches’ higher than the previous one, while preserving the melodic contour (+ - + -) of the motive. The morphological similarity with theme ‘c’ (the theme of the contrasting middle section) is self-evident.

Figure 4.7: Motivic Material in ‘Landscape’

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The question I want to pose now concerns Haas’s strategies of articulating the movement’s formal design, which retains the semblance of a ternary structure, both on small- and large-scale level. In common-practice tonal music, thematic and tonal contrasts would be of primary importance in this respect. These factors are also at work in Haas’s movement, albeit to a lesser extent. Since the piece consists for the most part of relatively short thematic fragments, developed almost exclusively by means of sequential transposition, mostly descending along the cycle of fifths, distinct key areas are rarely established in the movement. The exceptions include the opening phrase, which is ‘in F’ (tinted by ‘blue’ notes), and the theme of the middle section, which is introduced in E flat and subsequently repeated in D flat/C sharp. It is significant, though, that the succession of motives ‘a’ and ‘b’ in the recapitulation follows the same transpositional pattern as that observed in the first section. This correspondence is much less apparent than the return to a home key in common-

practice tonal repertoire, but it indicates that pitch (at the very least) retains a referential function. Moreover, the movement is concluded by a tonal V-I cadence in F major, thus referring to the opening phrase, which was ‘in F’.

Nonetheless, I argue that tonal architecture is considerably weakened in this piece and that changes of metro-rhythmic and textural configuration play an important role in the movement as a means of formal differentiation and unification. The schema shown in Figure 4.8 serves to demonstrate this point.

What I have labelled motive ‘a’ appears successively in crotchets, semiquavers, and quavers before giving way to its new variant (motive ‘b’), unfolding in crotchets. The variation of other elements of texture is also significant: the ostinato appears first in semiquavers and later in demi-semiquavers, yielding occasionally to trills.¹ It is significant that moments of recapitulation, which round off what might become an open-ended series of variations, do not rely so much on the return of a particular thematic unit as they do on the reappearance of a rhythmic and/or textural pattern, which in itself acquires motivic significance.

In contrast with the diversity of sections A and B, the recapitulation (A') is homogeneous in terms of metro-rhythmic and textural configuration. These properties provide a unifying ‘context’ for the recapitulation of thematic material in a similar way as a key does in traditional tonal music. All of the motives ‘a’, ‘b’, and ‘c’ are presented in crotchets against the background of the demi-semiquaver ostinato, embellished by chromatic counter-melodies. The recapitulation, unlike the first section, creates a continuous melodic flow of chromatically interweaving contrapuntal lines, distinguished rhythmically by syncopation and triplet subdivisions. Note also the melodic flexibility of the *sčasovka*, which is no longer ‘static’ as in Janáček’s music, but rather participates in the contrapuntal voice-leading. Considerable momentum emerges from this saturation of texture with melodic and rhythmic activity, which drives the movement to its conclusion.

¹ Trills are also highly characteristic of Janáček’s textures. Berg regards trill as a special case of *sčasovka* because it functions as a ‘vehicle of mood’: ‘From Janáček’s perspective it always signifies tensions, this effect stems from its association with whirling, unrest [...] the same holds true of tremolo.’ See Berg, *K Janáčkovu skladebnému projevu*, p. 17.

Figure 4.8: Formal Functions: Differentiation and Unification.

DIFFERENTIATION (sections A + B)

MOTIVE: *a* (crotchets) *a* (semiquavers) *a* (quavers) *b* (crotchets) *c* (crotchets)

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	<small>bb. 11-12</small>	<small>bb. 49-50</small>	<small>bb. 53-55</small>	<small>bb. 90-93</small>
OSTINATO:	semiquavers	trills	demi-semiquavers + trills	quavers + crotchets
TEMPO:	<i>Andante</i> (♩ = 58)	<i>piu animato</i> (♩ = 96)	<i>poco meno mosso</i>	<i>Con passione</i> (♩ = 80) <i>Lento ma non troppo</i> (♩ = 42)

UNIFICATION (section A')

MOTIVE: *b* (crotchets) *a* (crotchets) *c* (crotchets)

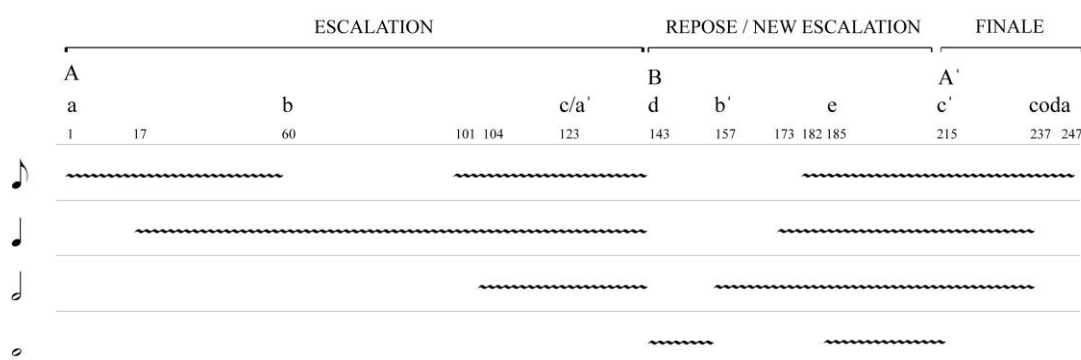
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	<small>bb. 146-147</small>	<small>bb. 156-157</small>	<small>bb. 160-161</small>
RHYTHM:	motive (<i>a, b, c</i>): crotchets ostinato: demi-semiquavers		
TEXTURE:	polymelodic (linear chromatic voice leading) rhythmic individuation of voices (syncopation and triplets)		
TEMPO:	<i>Appassionato</i> (♩ = 76)		

Case Study No. 2: Study for Strings (1943)

As a complement to the early string quartet, I have chosen one of Haas's last works, the Study for Strings (Terezín, 1943), as my second case study. This piece's dynamic trajectory is similar to that of 'Landscape' but in this case rhythmic levels are added 'top-down' rather than 'bottom-up', descending from quavers through to semibreves (see Figure 4.9). This increases what Janáček called 'metro-rhythmic depth'. Unlike Figure 4.6, which describes rhythmic structures in 'Landscape', Figure 4.9 represents not only the rhythmic layers employed by ostinati, but also those occupied by the movement's thematic material. Another, more detailed schema is shown at the end of this section (see Figure 4.10).

Figure 4.9: Rhythm and form in Study for Strings.



The movement begins with the Introduction, underpinned by a pulse of quavers (see Example 4.12). It is not clear whether the quavers fall into groups of two or three, until another rhythmic layer is added in the fifth bar with the introduction of a tetrachordal ostinato, unfolding in dotted crotchets (see Example 4.13). The layer of dotted crotchets functions as *grouping sčasovka*, which divides quavers into groups of three and thus coins the 6/8 metre.

Example 4.12: Opening ostinato. Pavel Haas, *Studie pro smyčcový orchestr* (Study for Strings), 1943 (Berlin: Bote & Bock; Prague: Tempo Praha, completed and revised by Lubomír Peduzzi, 1991), bb. 1–4. All subsequent extracts from this work refer to this edition.

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Example 4.13: Ostinato and a ‘mirroring’ tetrachordal motive. Haas, *Study for Strings*, bb. 5–8.

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What I have labelled Theme 1 enters shortly, unfolding mainly in groups of three crotchets (see Example 4.14). Since it is superimposed over the tetrachordal ostinato, a subtle conflict emerges between 6/8 and 3/4 metre. Somewhat later, the ostinato pattern changes, now consisting of four quavers. Correspondingly, Theme 1 is re-cast in groups of four crotchets (see Example 4.15).

Haas conceived the second, developmental section of the piece as a fugue. Although strict contrapuntal techniques are highly uncharacteristic of Janáček’s music, Haas’s use of the fugue in this particular piece can be related to Janáčekian principles. Fugal procedures enable multiplication of thematic material in superimposition as well as the reconfiguration of its metro-rhythmic properties by means of diminution, augmentation (transposition across rhythmic levels), and metric displacement (see Example 4.16).

The transition from the Fugue to Theme 2 (see Example 4.17) is facilitated by the descent across metro-rhythmic layers. The last bar of the fugal subject gives rise to a quaver ostinato pattern, which, in turn, is transformed into Theme 2 by the gradual extension of rhythmic values. As a result, a new metric pattern (3/2) is formed and the ‘metro-rhythmic depth’ is increased with the establishment of the rhythmic layer of minims. Brackets are used to differentiate implied minim beats (*counting sčasovka* or *grouping sčasovka*) from ‘actual’ minim beats (*sounding*

sčasovka); a certain degree of rhythmic reduction mediates the distinction between the two.

By now it seems to have become a pattern that each new theme should reach a lower metro-rhythmic level than that of the previous one: there are groups of 3 quavers in the Introduction, 3 crotchets in Theme 1, and 3 minims in Theme 2. With the thematic variants gradually moving away from the origin, the problem of formal unification becomes pressing. Similarly as in 'Landscape', the first section of the movement is rounded off by the return of the tetrachordal ostinato of the Introduction (with its implied 6/8 metre), which is now superimposed over the second iteration of Theme 2 (see Example 4.18).

Example 4.18 shows not only the superimposition of the two thematically significant metro-rhythmic patterns but also the transition to the slow middle section. This transition and the previous one have in common the same ostinato pattern and the technique of gradually extending rhythmic values. In this case, the extension of the last note of the pattern gives rise to a hemiola rhythm, which establishes the layer of semibreves, on which the Adagio is based (semibreves are notated as crotchets). The middle section thus descends to the composition's lowest rhythmic level. All of the 'higher' rhythmic layers become 'extinguished' in the Adagio (except for the iambic pulse, marking the beginning of each semibreve beat).

The latter part of section B is permeated by what may be regarded as a 'struggle' to restore the lost momentum by gradually climbing the rhythmic levels all the way up to quavers. This is facilitated by gradual diminution of the fugal subject, which eventually gives rise to a new ostinato pattern, projected simultaneously in quavers and crotchets (see second violin and viola in Example 4.19). Although the original rhythmic level has now been re-established, the recapitulation does not follow just yet. Instead, a new theme emerges (see Example 4.19). Flowing mostly in long values (reaching the layer of semibreves), Theme 3 is suspended above an increasingly complex ostinato texture, which 'activates' all rhythmic layers from quavers to semibreves plus their triplet subdivisions. The 'metro-rhythmic depth' of this section is unequalled anywhere else in the movement. Since it is also located just before the beginning of the large-scale recapitulation (that is, the return of Theme 2), it can be regarded as the piece's 'structural dominant'. The momentum resulting

from the superimposition of metro-rhythmic layers is discharged with the return of Theme 2, which appeared already in the first part of the movement as the peak of dynamic activity, not least thanks to its semblance of folk dance.

As before, Theme 2 is rounded off by the return of the Introduction's rhythmic pattern. This persists even after the last iteration of the theme has been completed, giving rise to a coda (see Example 4.20). Stripped of all thematic material, the coda appears as a summary of the movement's metro-rhythmic patterns. It plays out the tension between duple and triple groupings of quavers and minims. Particularly interesting is the movement's conclusion, which is essentially rhythmic. The only surviving melodic element, the basic tetrachordal motive of the Introduction, is compressed horizontally (from four dotted crotchets to four quavers) and forced into vertical superimposition. Eventually, melody is suppressed altogether in a vertical pile of perfect fourths. The movement is driven to its conclusion by the accumulated rhythmic momentum. In the last three bars, the rhythmic pulse drops down two levels from quavers through to minims. A further descent to the level of semibreves is implied by a hemiola rhythm, articulated by the three concluding blasts. The movement is thus concluded by descending once again (this time for good) to the lowest rhythmic level.

Figure 4.10 summarises graphically the results of the preceding analysis. It takes into account both themes and ostinati (treated as two separate layers) and shows the relationship between their metro-rhythmic properties and the piece's formal design. It is important to point out that the layers traced in this schema are rhythmic rather than metric. Duple and triple groupings are regarded as 'modal' variants of a single rhythmic layer. Themes are assigned to layers according to their lowest and/or most frequent notated rhythmic value, which mostly coincides with what is commonly called 'beat' or 'tactus'. This is relatively straightforward in the case of Theme 1 in its original 3/4 guise. In its subsequent 2/2 guise, the beat arguably shifts to the level of minims; however, since the theme still consists primarily of crotchets, it occupies the crotchet layer in the schema. Theme 2, cast in 3/2 metre, is also underpinned by a minim beat; in this case, however, minims are sufficiently prominent in the theme itself to be considered a sounding rhythmic layer (this is more apparent from Example 4.17). The same principle applies to Theme 3,

where a semibreve beat is implied by the underlying ostinato, as well as the theme itself, which repeatedly reaches the layer of semibreves. In Janáček's terms, the themes are categorised according to their lowest traceable *sounding sčasovka* (and its corresponding *counting sčasovka* evoked in the listener's mind). The schema does not take into account *grouping sčasovky*, such as 'beat' (the special position of which has been explained), '*sčasovací* bases' of individual bars (dotted minim in 3/4, semibreve in 2/2, dotted semibreve in 3/2, etc.), and 'lower' metric or even hyper-metric units.

It is tempting to say that the layer of minims (reached in the Adagio, in Theme 3, and at the end of the Coda) is the movement's large-scale '*sčasovací* base'. However, an important distinction must be made. The level of minims may be the work's 'rhythmic base' (the lowest rhythmic level), but not its 'metric base' (a fundamental metrical unit from which all the other units in the composition are derived by means of subdivision). Nonetheless, there are elements of triple metric grouping on the level of semibreves. The 5/1 (notated as 5/4) bar of the Adagio mostly consists of a group of 3 semibreves with two 'extra' beats filled by 'echoes' of the iambic pattern in lower voices. Semibreves also tend to form groups of 3 (with some irregularity) towards the end of Theme 3 (see Example 4.19). Finally, the conclusion of the work by a hemiola in a 3/2 bar produces a group of 3 semibreves. This is significant because the emerging 3/1 bar can be subdivided in such ways as to produce all the other bar types in the composition: 3/2 (half), 2/2 (third), 3/4 and 6/8 (quarter). In this sense, the Adagio, Theme 3, and the Coda can indeed be considered as touching the movement's large-scale *sčasovací* base.¹

¹ The idea of hierarchically organised metro-rhythmic space has been explored in analyses of selected pieces by Brahms. See particularly David Lewin, 'On Harmony and Meter in Brahms's Opus 76 No. 8', *19th-Century Music*, 4/3 (1981), 261–5; Richard Cohn, 'Complex Hemiolas, Ski-Hill Graphs, and Metric Spaces', *Music Analysis*, 20/3 (2001), 295–326; and Scott Murphy, 'On Metre in the Rondo of Brahms's Op. 25', *Music Analysis*, 26/3 (2007), 323–53. My approach is different in that I focus primarily on the activity of rhythmic layers. While I take into account metric groupings on the level of individual bars, I do not believe Haas's Study for Strings (and the other works studied in this chapter) can be analysed in terms of hypermetric organisation (which is essential to the analyses referenced above) because of the fragmentary and repetitive nature of Haas's thematic material (discussed in the following paragraphs).

Example 4.14: Theme 1 in 3/4. Haas, Study for Strings, bb. 17–30.

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Example 4.15: Theme 1 in 4/4 (2/2). Haas, Study for Strings, bb. 47–60.

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Example 4.16: Fugue theme in original shape, augmentation, and diminution. Haas, *Study for Strings*, bb. 60–5, 101–3, and 104–15.

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Example 4.17: Transition from Fugue to Theme 2. Haas, Study for Strings, bb. 118–9, 122–7.

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The image shows a musical score for three staves, likely representing different string parts. The score is divided into two systems by a double bar line. The first system consists of five measures. The first measure shows a treble clef and a half note. The second measure contains a series of eighth notes. The third measure features a wavy line, indicating a tremolo. The fourth and fifth measures contain eighth notes. The second system also consists of five measures. The first measure has a treble clef and a half note. The second measure contains a wavy line. The third measure has a treble clef and a half note. The fourth and fifth measures contain eighth notes. The third system consists of five measures. The first measure has a treble clef and a half note. The second measure contains a wavy line. The third measure has a treble clef and a half note. The fourth and fifth measures contain eighth notes. The score is written in a single system with three staves.

Example 4.19: Theme 3, the structural dominant. Haas, Study for Strings, bb. 201–8.

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Example 4.20: Coda. Haas, Study for Strings, bb. 236, 239, 242–7.

The image displays a musical score for a string quartet, specifically a coda section. It consists of four staves. The first staff (top) features a complex rhythmic pattern of eighth notes with accents, followed by a section of sixteenth notes. The second staff has a similar pattern of eighth notes with accents. The third staff contains a sequence of quarter notes. The fourth staff (bottom) has a series of quarter notes, some of which are beamed together. The score is divided into measures by vertical bar lines, and there are dynamic markings such as mf and pp . The piece concludes with a double bar line.

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Figure 4.10: Rhythmic layers and form in Study for Strings.

A: a **b** **c** / **a'**

FORM
Intro. Theme 1 (3/4) (4/4) Fugue Theme 2 Recap. (ostinato)

OSTINATO

THEME

B **A'**

FORM
Adagio Fugue Theme 3 Theme 2 (Recap.) Coda

OSTINATO

THEME

o = ♩ o = ♩

Figure 4.11: Large-scale proportions in the Study for Strings.

	Introduction	1–16	16 bars: (8 x 2)
1/8	Theme 1 (3/4)	17–30	14 bars: (6+5+3)
	Transition	31–46	16 bars: (6+4+3+3)
1/4	Theme 1 (4/4)	47–60	14 bars: (6+5+3)
	Fugue	60–119 (elision)	60 bars: 6 + 6 + (2) + 6 + (4) + 6 + (4) + 6 + (1) + 3 + 12 + (4)
1/2	Transition	120–122	3 bars
	Theme 2	123–140	18 bars: (2+3+3) + 2 (trans.) + (2+3+3)
	Transition	141–142	2 bars
	Adagio	143–156	14 bars: 1 + 1 + 1 + ...
	Fugue	157–181	25 bars: 3 + 10 + 3 + 3 + 3 + 3
3/4	Transition (Ostinato)	182–184	3 bars
	Theme 3	185–211	27 bars: (2+3) + (2+2+2) + (2+3) + (3+2+3+3)
	Transition	212–214	3 bars
7/8	Theme 2	215–236	22 bars: (1+3+3) + 1 (trans.) + (2+3) + 4 (trans.) + (2+3)
	Coda	237–247	11 bars: 4 + 2 + 1 + 2 + 2

Finally, some consideration should be given to the large-scale proportions of the movement (see Figure 4.11), to which the composer seems to have paid close attention. The whole piece, which includes 247 bars in total, can be divided relatively effortlessly into four quarters of *c.* 60 bars. The first quarter itself breaks into two symmetrical 30-bar sections, both of which are further divided into two groups, comprising 16 and 14 bars, respectively. Thus, remarkably, the Introduction and the Transition both comprise 16 bars, despite their different internal subdivisions, and Theme 1 occupies 14 bars in both of its metric guises (3/4 and 4/4). It is also significant that the following Fugue comprises exactly 60 bars, thus balancing out the 60-bar area of Theme 1. In the second half of the movement, formal sections fall less neatly into equal-length units. Nonetheless, Theme 2, together with Adagio and Fugue (as well as a couple of short transitions), occupies the total of 62 bars. The last (approximate) quarter of the movement encompasses 66 bars, divided equally between Theme 3 (with its brief surrounding transitions) and Theme 2 with the following Coda.

There does not seem to be any rigorous organising principle underpinning the phrase structure of individual themes. All of the themes are based on repetition and variation of short, asymmetrical motivic units. Theme 1, for example, consists of three groups, comprising 6, 5, and 3 bars, respectively (see Example 4.14). The absence of an underlying harmonic progression (resulting from the melody's fixation on the pitch B and its static tetrachordal accompaniment) makes the theme appear as a succession of fragments derived from a common motivic basis. Interestingly, the order of these fragments is altered in the second iteration of the theme: the first and third part (consisting of 6 and 3 bars, respectively) of the theme in its original (3/4) shape become subsumed in the first six-bar group of the theme in its new (4/4) guise (see Example 4.15). A new three-bar closing group is created (by truncated repetition of the first fragment) in order to preserve the theme's original layout (6 + 5 + 3 bars).

Given their fragmentary and repetitive nature, the themes do not form phrases of any particular shape and length. In other words, the length of thematic units is more or less arbitrary; it seems to be guided (yet not strictly determined) by a sense of proportion. The sixteen-bar Introduction (the only part of the movement which can be divided squarely into eight-, four-, and two-bar units) constitutes an

elementary building block of the form (roughly 1/16 of the overall bar count) and arguably functions as a template for the approximate length of thematic units (up till the final quarter of the movement, where themes are expanded to help create the sense of drive towards the end).

Diatonicism, Folk Modality, Neoclassicism

As far as pitch structures are concerned, Study for Strings is characterised by pervasive diatonicism and the use of folk modality (Dorian in Theme 1, Lydian in Theme 3). B is apparently the tonal centre of the composition, since the initial presentation of Theme 1 is in B Dorian and the final presentation of Theme 3 in the recapitulation is in B Lydian. The themes are not underpinned by harmonic progressions confirming a particular key; instead, the modal centre is affirmed by the tetrachordal ostinato pattern, confined to the fourth interval B – F sharp.

The kind of thematic material found in Study for Strings is very different from that encountered in 'Landscape'. The folk-like, diatonic modality of the former contrasts with the use of pentatonicism, the blues scale, and richly chromatic material in the latter. The difference is also manifest in the different types of contrapuntal textures employed in each movement. In 'Landscape', Haas embellished the thematic units by chromatic counter-melodies in the other voices, thus giving rise to dense poly-rhythmic and poly-melodic textures, which facilitated the continuity between the successive iterations of short fragments. In other words, the relatively indistinct thematic units were integrated into a continuous melodic flow of chromatically interweaving contrapuntal voices. In the Study, on the other hand, the themes constitute full-grown (albeit irregular) musical phrases and their contrapuntal elaboration in the fugal passages gives rise to more conventional, essentially diatonic contrapuntal textures.

Although there is a conceptual similarity in the overall shape of both movements, the means of its execution is very different in each case. The comparison made here indicates a shift of Haas's compositional idiom in the 'Neoclassical' direction – towards the values of rational construction, clarity of design, and flawless craftsmanship. The 'Constructivist' element of the composition

(the title itself suggests a kind of technical exercise) resides in metro-rhythmic manipulation of motivic and thematic material. The piece's rhythmic vigour and prevailing dance-like character are also highly characteristic. It is also significant that the motivic and thematic material in the movement bears resemblance to Haas's opera *Charlatan* (discussed in Chapter 5), specifically to the music accompanying the fairground performances of the title character – a seventeenth-century itinerant quack doctor. Haas's Neoclassicism, as manifested in the Study, thus alludes thematically to historical folk/popular/fairground music (rather than the Viennese classical style), while using contrapuntal techniques that hark back to the Baroque tradition.

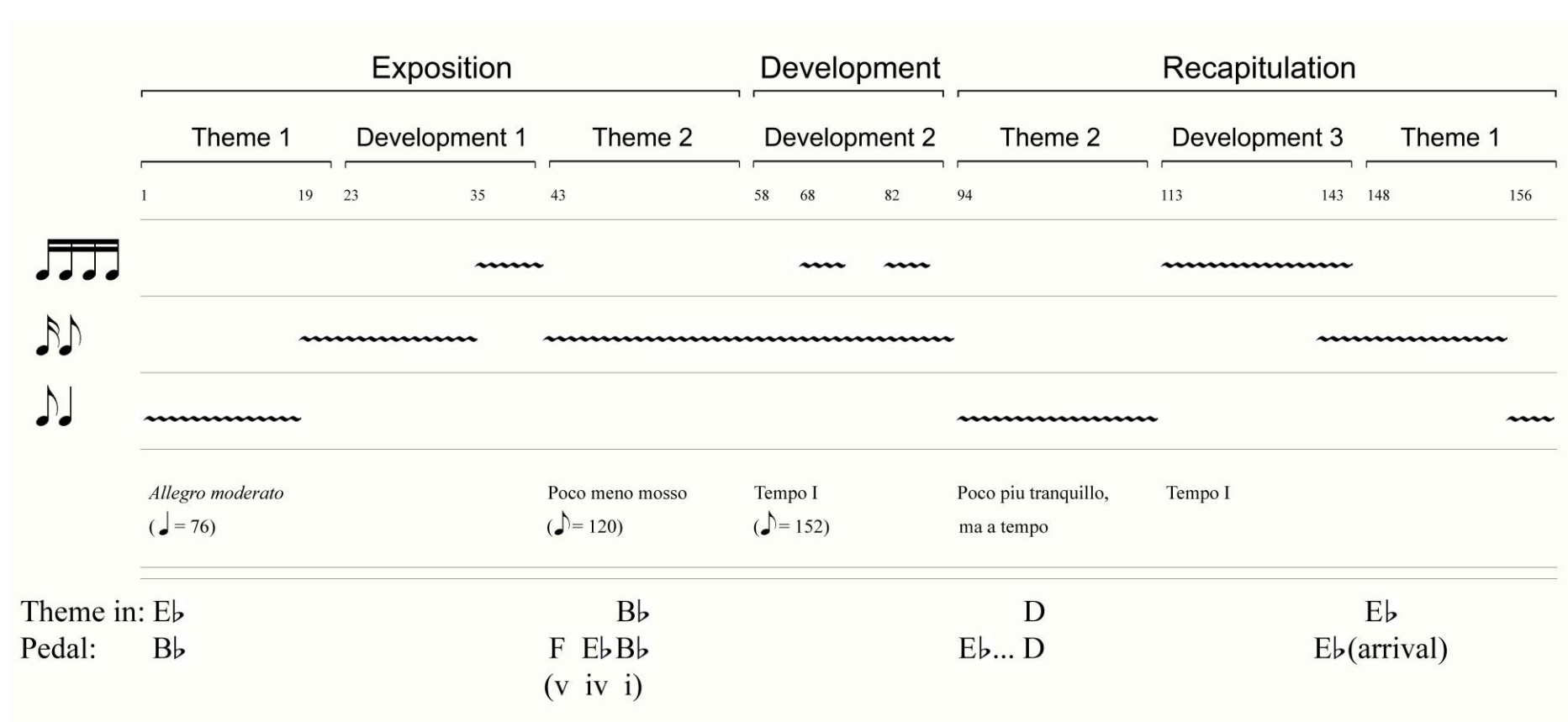
Case Study No. 3:

String Quartet No. 3, Op. 15 (1937–38), mov. 1 (untitled)

In my final case study, I will discuss the first movement of Haas's String Quartet No. 3 (from now on, for the sake of convenience, I will refer to the untitled movement according to its initial tempo marking as *Allegro moderato*). As is apparent from the schema shown in Figure 4.12, the formal layout of the *Allegro moderato* is different from those encountered in the previously discussed pieces, both of which followed the 'escalation–repose–finale' pattern. This piece is cast in a symmetrical 'arch' structure, consisting of 7 formal sections, each comprising *c.* 20 bars. There are two distinct thematic areas, alternating with sections of developmental character. Following the central developmental episode, both themes are recapitulated in reverse order.

As in the previous analyses, I argue that changes in ostinato rhythmic pattern, tempo, and texture mark significant formal events. In this case, my interpretation of the form also takes into account the movement's 'tonal' trajectory. Despite the complexity of the pitch structure, which will be discussed later, tonal centres are relatively clearly defined at key points of the movement. The first theme gravitates towards the tonic of E flat, but its attempted cadence is frustrated in the theme's initial presentation. The second theme is rather conventionally in the dominant key (B flat), albeit it is in a minor mode and with a plagal character. Correspondingly, the iambic ostinato pattern, which underpins almost the entire movement, appears on two rhythmic levels, analogous to tonic and dominant tonal levels.

Figure 4.12: Form of Allegro moderato with reference to rhythm, tempo, and tonality.



The return of Theme 2 is accompanied by the return of the iambic ostinato to its initial, tonic rhythmic level (it has occupied the dominant level since the abortive cadence of the first theme) and by the appearance of the tonic E flat in the pedal. The return of Theme 2 thus appears as the beginning of a recapitulation, albeit ‘deceptive’, since the pedal subsequently moves to the leading-tone level and the ostinato later resumes the dominant level. This semblance of recapitulation is one of the reasons why the ‘exposition–development–recapitulation’ pattern of sonata form is superimposed over the symmetrical ‘arch form’ schema in the diagram. The other reason is that, as I will argue, there is a tendency in the recapitulation toward increased continuity and the accumulation of teleological drive, which contrasts with the relatively more discontinuous presentation of material in the exposition.

Figure 4.13: Motivic material of the movement.

iambic ostinato	(bb. 1-2)	
‘Scissors’ motive (inversional symmetry)	(b. 3)	
‘Sinusoid’ motive (interval cycle)	(bb. 5-6)	This part of the image has been removed by the author for copyright reasons.
‘Linear’ motive (diatonicism)	(b. 16)	
Cadential figure	(bb. 20-1)	
‘Lyrical’ theme (diatonic, plagal)	(bb. 47-9)	

Figure 4.13 summarises the motivic content of the movement. It is readily apparent that the motives of thematic units are similarly fragmentary and closely interconnected as those found in ‘Landscape’. The three main motives, which I have labelled ‘scissors’, ‘sinusoid’, and ‘linear’ according to their contours (indicated by ‘+’ and ‘-’ signs in the schema), are morphological variants of the seven-note cell, first introduced by the opening scissors motive. As in ‘Landscape’, the means of developing such fragmentary material are mostly limited to repetition, transposition, and the variation of textural and metro-rhythmic context. Longer musical phrases are

only created by linking successive iterations of various units or, more commonly, repeated iterations of a single unit. The resulting successions (rarely conjoining more than three units) are ‘rounded off’ in this movement by the cadential figure, which is derived from the last four notes of the linear motive.

The ‘Lyrical’ theme (Theme 2) is in many respects analogous to the theme of the middle section of ‘Landscape’: both are motivically more or less independent from the rest of the movement, they form relatively long musical phrases with a clear affinity to a tonal or modal centre, and they contrast with the preceding material by slow tempo, simplified, homophonic texture, and low dynamic level. Finally, both themes are underpinned by an iambic ostinato pattern, previously associated with the ‘warm song of the human heart’.

Pitch Structure: Diatonicism v. Symmetry

The Allegro moderato is characterised by a constant tension between diatonic and symmetrical pitch structures. The duality between diatonicism and pitch symmetry is of particular interest to my enquiry, since it is correlated with other oppositional pairs such as progression and stasis, linearity and circularity, as well as temporality and spatiality. These problems have far-reaching consequences for the movement’s formal design, which itself (on the large scale) reflects the preoccupation with symmetrical construction.

My following analytical graphs are based on a kind of modified Schenkerian notation. I use ‘empty’ and ‘filled’ note heads, note stems of various lengths, slurs and beams to indicate the hierarchical relationships between pitches that constitute diatonic structures. I use ‘angular’ slurs to connect pitches belonging to an interval cycle, that is, symmetrical partitioning of the octave pitch space into equal steps: two tritones (IC6), three ‘major thirds’ (IC4), four ‘minor thirds’ (IC3), or six ‘whole tones’ (IC2), not to mention further possible divisions that are not relevant here. The key pitches of an interval cycle may be ‘embellished’ by ‘neighbour-tones’ (indicated by slurs) and passing tones.

The prominence of pitch symmetry is announced at the very beginning of the movement (see Example 4.21) by the appearance of the scissors motive, the shape of

which is a typical product of inversional pitch symmetry. The motive first appears centred on D, sliding chromatically in opposing directions towards the tritone C flat – F. Note that this tritone is adjacent to the pedal B flat from above. Then the sinusoid motive appears, which is also based on the principle of symmetry, despite the difference in shape. This motive – as presented by violin 2 – chromatically fills the same tritone space (that between C flat and F) as the scissors motive. The sinusoid motive also appears in the cello, doubled by first violin. Here it is transposed in such a way that it outlines the tritone E flat – B double flat. This tritone neighbours the B flat pedal from below, thus ‘balancing out’ the tritone C flat – F. This assertion of balance concludes the first small-scale formal unit.

The passage is subsequently repeated, transposed by a perfect fourth, so that the pedal moves to E flat. However, towards the end of the passage, the cello breaks the sinusoid pattern and follows a descending major triad, in which the pedal E flat is the upper fifth. This is the first unambiguously diatonic shape in the movement.

Example 4.22 (which immediately follows the previous extract) demonstrates the ambiguity and interaction between diatonic and symmetrical pitch structures in the first theme. The theme consists of three iterations of the linear motive, based on a diatonic 5[^] to 1[^] descent in the minor mode, embellished by neighbour notes. The theme is concluded by a cadential figure, based on a triadic descent to the tonic (E flat). However, an element of ambiguity is induced by the chromatic ‘shadows’ (in the lower voices), which accompany each of these diatonic shapes.

The top and bottom staves of both levels (foreground and middleground) of the analytical reductions show the diatonic skeleton of the passage. Although the IV – V – I progression in the bass is rather vaguely implied and ultimately frustrated, as the bass fails to descend to E flat, the melodic line convincingly articulates E flat as the tonic. However, on the whole, there is a large degree of ambiguity resulting from the interference of symmetrical formations (accounted for in the inner staves on the diagram). Firstly, beginning with the second bar of the example, the rhythmic punctuation of the linear motive highlights a whole-tone series descending from A flat to D and – after a transfer of register – back to A flat (see the third line of the foreground reduction). Thus, the D can be seen either as the leading tone in E flat (in the diatonic system), or as a focal point of the symmetrical axis A flat – D.

The tension between diatonicism and symmetry is also apparent in the alternation in the first violin part between D natural and D flat (7[^] in E flat), as well as F natural and F flat (2[^] in E flat). I suggest that the seemingly random oscillation between these variants is due to their symmetrical arrangement around the symmetrical axis D – A flat (see the second line of the foreground reduction). This, in turn, throws into question the seemingly diatonic character of the closing figure, which is symmetrical in terms of pitch content around the axis of A flat. From this perspective, the outer pitches D flat and E flat appear to be subordinated to a whole-tone scale formed around the axis A flat – D.

Meanwhile, there is another tritone axis (C flat – F) outlined by the viola (see the second lowest staff of the foreground reduction). The pattern is only broken in the third bar of the example, where viola runs in parallel with the first violin and thus conforms to the other axis (A flat – D) and its corresponding whole-tone scale. The violin displays affinity to both axes (hence its division to two staves in the schema), depending on whether it is understood as a continuation of the chromatic descent in viola (the fifth staff) or an independent stratum of pitches centred around D (the fourth staff).

The higher (middleground) level shows that each of the symmetrically conceived strata, sandwiched within the diatonic frame, is centred on a particular pitch. These pitches are those of two interlocking tritone axes, which combine to produce an interval cycle of minor thirds (IC3). Thus, despite the rich voice-leading activity in the polymelodic texture, and the goal-oriented descending tendency of the diatonic stratum, there is an element of stasis induced by this symmetrical complex underpinning the passage.

Example 4.21: Pitch symmetry in the opening bars. Score and analytical reduction. Pavel Haas, String Quartet No. 3, Op. 15, 1937–38 (Berlin: Bote & Bock; Prague: Tempo Praha, 1991), first movement, bb. 1–15. All subsequent extracts from this work refer to this edition.

The image displays a musical score for the first movement of Pavel Haas's String Quartet No. 3, Op. 15, measures 1–15. The score is presented in four staves, with handwritten annotations and an analytical reduction below. Above the score, a diagram illustrates pitch symmetry with the following notes and intervals:

- F (top)
- D - - - - (interval)
- C (middle)
- Bb (bottom)

On the right side of the diagram, the notes are repeated in a different order:

- F (top)
- D - - - - (interval)
- Cb (middle)
- Bbb (bottom)
- Gb (interval)
- Eb (interval)
- D (interval)
- F (top)

The score includes annotations for Whole Tone (W-T) intervals and Diatonicism (Ab). The analytical reduction below the score shows the pitch relationships between the notes in the original score and the analytical reduction.

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Example 4.22: Diatonicism v. symmetry in Theme 1. Score and analytical reduction (foreground and middleground). String Quartet No. 3, first movement, bb. 16–22.

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The image displays a musical score and its analytical reduction for Example 4.22. It consists of four staves. The top staff is the original score, featuring a melodic line with various notes and rests, including a sequence of notes marked with fingerings 5, 4, 3, 2, 1. The second and third staves are analytical reductions, showing chord diagrams and melodic lines with brackets and arrows indicating relationships between notes and chords. The bottom staff is a harmonic reduction, showing a sequence of chords labeled IV, V, and I, with notes and rests indicating the harmonic structure. Handwritten annotations include dashed lines, arrows, and brackets, highlighting specific musical features and relationships.

Example 4.22 (continued).

The image shows a handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and melodic lines. Key annotations include:

- TRITONE:** A double-headed arrow spans across the first two staves, indicating a tritone relationship between notes.
- MODEL:** A dashed box highlights a specific melodic fragment in the first staff.
- SEQUENCE:** A dashed box highlights another melodic fragment in the first staff.
- SEQUENCE (DIATONIC):** A box highlights a sequence of notes in the fourth staff, with an arrow pointing to the right.
- W-T (PARALLELS):** A box highlights a sequence of notes in the fifth staff.
- IV, V, I, V:** Roman numerals are placed below the bottom staff, indicating chord functions.

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Example 4.23: Problems of continuity in Development 1. Score and analytical reduction (foreground and middleground). String Quartet No. 3, first movement, bb. 32–43.

Diatonicism:

Musical notation showing two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). Dashed lines connect notes between the two staves, illustrating diatonic relationships. The bottom staff includes Roman numerals: V^b, IV, and I.

Symmetrical arrangement
of diatonic pitch centres:

Musical notation showing a single staff in bass clef with a key signature of one flat (B-flat). It features a long, horizontal line with a few notes, representing a symmetrical arrangement of diatonic pitch centres.

Symmetry:

Musical notation showing three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is two flats (B-flat and E-flat). Thick black arrows point from notes in the top and bottom staves to notes in the middle staff, illustrating symmetrical relationships. Dashed lines connect notes across the staves.

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IC 4:	-----	IC 3:	-----
E	→	E flat	
C	→	C	
A flat	→	A	

Example 4.23 (continued).

The image displays a musical score for Example 4.23 (continued), consisting of seven staves. The top four staves are in treble clef, and the bottom three are in bass clef. The notation includes complex rhythmic patterns, accidentals, and dynamic markings. A vertical line of dashed boxes spans across the staves, indicating a specific section of the music. In the fifth staff, Roman numerals V, V₆, IV, and I are written below the notes, indicating a chord progression. The score is presented in a clean, black-and-white format.

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Example 4.23 shows the latter part of Development 1, leading to the onset of the second theme. I want to demonstrate here that pitch symmetry does not strictly rule out voice-leading continuity. The passage begins with the familiar scissors motive, which gives rise to a sequential ascent in the first violin to E flat, paralleled from below by the second violin and viola (see the top stave of the foreground reduction). This is followed by a descent from E flat to A flat (5[^] to 1[^] in A flat minor).

Again, however, there is an alternative reading in terms of symmetrical structures (see the three staves below). The initial three bars in first violin can be seen as an IC 3 ascent from E to F flat (an octave above), followed by a whole-tone descent back to E. The second violin and viola follow a similar arch-shaped trajectory, centred on C and A flat, respectively. The three parts thus prolong an interval cycle of major thirds: E – C – A flat.

The next three bars bring a new ostinato, based on the scissors motive, as well as a new iteration of the sinusoid motive. Importantly, the pitches outlined by the two combine to produce a complete interval cycle of minor thirds: C – D sharp – F sharp – A. The following two bars are essentially a transposition of the same material within the interval cycle.

The symmetrical pattern is broken with the assertion of the diatonic cadential figure in the outer voices, descending from A to D (5[^] to 1[^] in D minor). Meanwhile, however, F asserts itself as a modal centre in the inner voices. The assertion of F as the bass pedal marks the beginning of a plagal v – iv – i cadential progression in the bass, which establishes B flat as a tonal centre and thus leads to the onset of the secondary theme (itself marked by plagal character).

Moving to the middle ground (shown in the upper part of Example 4.23), this section begins with the prolongation of an IC4, followed by a prolongation of an IC3. It is significant that there is an apparent voice-leading continuity between the two. The diatonic stratum is quite sparse in this case. There is a prolongation of A flat towards the beginning, followed by a prolongation of D towards the end. On a higher level, A flat and D could be seen as subordinated to F, which initiates the plagal cadence leading to the second theme. It is characteristic of an omnipresent ambiguity that the key pitches in the diatonic stratum are symmetrically arranged.

Problems of Continuity, Differentiation, and Unification

A detailed discussion of the movement's pitch structure on the scale of the whole movement is beyond the scope of this study. Suffice it to say that a continuity of voice leading (in which the standard principle of diatonic linear progression is constantly interfered with by symmetrical structures) can be traced throughout the movement. The following discussion focuses on the 'surface' discontinuities resulting from the juxtaposition of different kinds of thematic material, tempo, texture, and metro-rhythmic configuration. It will become apparent that some sections of the movement are more continuous than others. I argue that the varying degree of continuity is a significant factor in the movement's formal design.

The montage-like juxtaposition of sharply contrasting formal sections is most apparent in the exposition. Particularly illustrative is the discontinuity of tempo, metro-rhythmics, texture and pitch material, which separates Theme 2 from the surrounding sections (see Example 4.24). There is a degree of formal ambivalence added by the fact that the theme is framed by the reappearance of material referring to the beginning of the movement: the iambic ostinato, the scissors motive, the opening tempo and texture. The use of these 'signposts' to punctuate the form creates the expectation of a recapitulation, which proves to be deceptive time and time again. The movement appears to 'rewind' to its beginning a number of times, only to then go in a different, unexpected direction. This enhances the semblance of discontinuous and non-linear developmental trajectory in the movement.

The recapitulation, on the other hand, is characterised by an increased sense of continuity. This is apparent in Example 4.25, which shows the transition from the second theme to the last developmental section. In this case, there is no 'scissor cut' marking the seam, there is no change of tempo, and all of the motives are presented on the common rhythmic level of crotchets. Rather unusually, the linear and sinusoid motive are cast in a common textural and metro-rhythmic guise. As a result, the three motives are linked into a single, continuous melodic line. As is apparent from the last part of Example 4.25, melodic activity is further enhanced by stretto-like superimposition of the sinusoid motive.

These tendencies grow in strength towards the end of the final developmental section, immediately preceding the recapitulation of the first theme (see Example 4.26). Again, a relatively long continuous melodic line is created out of three consecutive elided iterations of the sinusoid motive. Note also the accumulation of motivic material, achieved by the superimposition of sinusoid and scissors motives. The beginning of the recapitulation is punctuated by the arrival on the ‘tonic’ pedal, the return of the iambic ostinato, the scissors motive, and the cadential figure, which facilitates the arrival on the tonic E flat in the upper voice. Unlike in the exposition, this punctuation does not produce a sense of discontinuity because it is ‘cushioned’ by the continuity of voice-leading and texture, as well as by the anticipation of the scissors motive and the iambic ostinato.

An important aspect of this ‘synthesising’ tendency in the recapitulation is voice-leading integration of previously distinct and discontinuous material. The upper part of Example 4.26 shows the contrapuntal skeleton underpinning the retransition: the outer voices (the first violin and cello) approach the tonic E flat by a minor-third step from above and below, respectively. By this time, the pitch symmetry of this progression comes as no surprise. Meanwhile, in the inner voices (not shown in the example), there are two more contrapuntal strata: symmetrical (based on the scissors motive) and diatonic (mostly consisting of triadic parallels). Both are contrapuntally related to the top voice (mostly by means of parallel motion) and thus participate in the rich, continuous contrapuntal flow.

Such saturation of texture facilitates a build-up of momentum, which drives the movement to the recapitulation of Theme 1 and eventually to its end. Example 4.27 shows the last bars of Theme 1 and the final cadence. The recapitulation of Theme 1 is underpinned by the tonic pedal E flat (as opposed to the dominant pedal B flat found in the exposition). Again, the theme is concluded by the cadential figure, which is repeated sequentially over the next few bars, prolonging the tonic E flat (as is indicated by the diagonal beam in the example). The example also shows that the sequential iterations of the cadential figure are interspersed with blocks of parallel triads, the roots of which outline a descending B flat major (dominant) triad. In other words, the final cadence takes the form of an interlocking superimposition of the tonic (affirmed by the pedal E flat) and the dominant (the B flat triad). It is

also noteworthy that the harmonic dissonance resulting from this superimposition is accompanied by a metric dissonance, induced by the hemiola rhythm, which distinguishes the triadic blocks from the surrounding material. Finally, in the last two bars, the iambic ostinato descends to its original, tonic level and eventually comes to a complete stop.

Example 4.24: Discontinuities in the exposition. String Quartet No. 3, first movement, bb. 35–7, 43, 47, 58–9.

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Example 4.25: Increased continuity in the recapitulation. String Quartet No. 3, first movement, bb. 102–4, 113–6, 127–9.

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Example 4.26: The final part of Development 3 (a retransition to the recapitulation of Theme 1). Score and middle-ground reduction of the counterpoint of outer voices.
 String Quartet No. 3, first movement, bb. 136–46.

The image displays a musical score and its middle-ground reduction. The score consists of two staves. The upper staff contains a melodic line with various notes and accidentals (flats). The lower staff contains a bass line with notes and accidentals. The middle-ground reduction is a series of notes connected by lines, with labels above and below. Labels above include: 'Sinusoid' motive, (elision), (elision), Cadential figure. Labels below include: G flat, E flat, C, G flat, E flat. A horizontal line separates the 'Development 3: retransition' section from the 'Recapitulation' section. Below this line, another series of labels is shown: 'Sinusoid' motive, (elision), (elision), Cadential figure, 'Scissors' motive (reverse).

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'Scissors' motive
 Bass counterpoint + parallels

Iambic ostinato anticipated

Iambic ostinato resumed
 (original pitch)

Pedal E flat
 (arrival on the tonic)

Example 4.27: The final cadence. String Quartet No. 3, first movement, bb. 150–7.

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Conclusion

I hope to have demonstrated that, in Haas's music, properties of metro-rhythmics, or *sčasování*, to use Janáček's term, perform many of the formal functions traditionally secured by tonal organisation. Each particular metro-rhythmic and textural configuration provides context for the appearance of thematic material in a similar way that a key does in tonal music. It can differentiate successive iterations of a single theme as well as unify appearances of distinct themes, previously associated with different configurations. Furthermore, specific configurations have a strong referential function, which means that their changes and reappearances help articulate formal structure. Although the use of textures with varying levels of rhythmic activity to distinguish formal sections and to emphasize formal functions is not strictly unique to Haas and Janáček, these strategies gain increased significance in the music of these composers due to the negative effects of fragmentation and repetition on phrase structure and tonality.

Although pitch structures received less attention in my analyses, they continue to play a considerable role in the formal organisation of Haas's music. As has been pointed out, a more or less clear tonal plan is discernible in all of the pieces; the effect of recapitulation and cadence relies partly on the restoration and confirmation of a tonal/modal centre established in the first section. Nonetheless, I argue that the form-constitutive role of tonality is weakened by Haas's frequent use of fragmentary thematic material (the sequential treatment of which prevents the establishment of extended tonal areas), as well as by his use of symmetrical pitch structures, which interfere with tonal syntax. Thus, while I am keen to avoid reductive claims as to the superiority of metro-rhythmic procedures over other factors participating in formal organisation, I do argue that features of rhythm, metre, and texture take on particular importance in these circumstances.

I wish to summarise the relevance of Edward T. Cone's notions of 'stratification', 'interlock', and 'synthesis'. To begin with, a distinction must be made between generic references to stratified textures and the use of Janáčekian rhythmic strata (both of which are characteristic features of Haas's compositional technique) and Cone's understanding of 'stratification', which is based on the criteria

of fragmentariness and discontinuity between successive ‘musical areas’. Haas’s *Study for Strings* is a pertinent example. Here Janáčekian rhythmic strata may indeed function as a means of stratification in Cone’s sense; the form can to some extent be regarded in terms of the initiation, suspension, and resumption of activity in different strata. However, there are some significant reservations. Firstly, the *Study for Strings* is perhaps the least discontinuous of the pieces studied here, especially since transitions between layers are facilitated by rhythmic ‘modulations’ based on the augmentation and diminution of motives, as well as hemiola rhythms. Secondly, the strata are occupied in this particular composition by relatively fully formed themes (the level of fragmentation and repetition is quite low, compared to the material of Stravinsky’s blocks). Finally, the movement across rhythmic strata is gradual and cumulative; layers are ‘conquered’ one by one and the ultimate aim seems to be the simultaneous ‘resonation’ of all layers. *Study for Strings*, like ‘Landscape’, follows a relatively conventional A B A’ template, conceived as a linear (or, more precisely, gradual) accumulation of momentum, interrupted in the middle section. This model is conceptually very different from Cone’s non-linear, and perhaps even non-narrative, interlocking design, encapsulating some of the most emblematic features of Stravinsky’s modernism.

Relatively clear examples of stratification can be found in the contrasting, ‘lyrical’ themes of Haas’s string quartets, each of which constitutes a wholly separate stratum, differentiated from the rest of the movement in terms of rhythm, metre, texture, tempo, modality, and type of thematic material. What distinguishes them from ‘mere’ contrasting themes in the conventional sense is that they are discontinuous (at least on their original presentation) with the surrounding material, from which they are separated by montage-like ‘cuts’ at both ends. The closest Haas’s works get to the interplay between strata described by Cone is in the ‘arch’ form of the *Allegro moderato*, where the contrasting theme returns (on a lower rhythmic level) in the second half of the movement.

Most of the pieces studied here display morphological similarity with conventional ternary designs, which would traditionally be based on the establishment and subsequent resolution of tonal contrast. However, as has been pointed out, tonality is no longer the dominant source of contrast in Haas’s music;

tonal resolution is thus only one aspect of a broader process, which I prefer to describe (following Cone) through the notion of synthesis. I have demonstrated above that, in the recapitulation sections of 'Landscape' and Allegro moderato, previously heterogeneous elements are brought into 'close relation with one another' by finding a common denominator primarily in terms of rhythm, meter, tempo, and/or texture, as well as by horizontal conjunction, vertical superimposition, and contrapuntal integration of motivic fragments. These processes produce an increased sense of continuity, as well as escalation of motivic, rhythmic, melodic, contrapuntal, and textural activity (these elements are, in fact, inseparable).

To some extent, the compositional strategies described here seem to supplement the dynamics of tension and release analogous to that found in traditional tonal music. In the latter two case studies, the onset of the final section (an abridged recapitulation consisting of the return of one of the themes) is preceded by an accumulation of 'tension' by means of metro-rhythmic, textural, and/or contrapuntal complication. In Theme 3 of the Study for Strings, this is achieved by the superimposition of numerous ostinato patterns, which increases the 'metro-rhythmic depth' of the section. In the final section of Development 3 of Allegro moderato (immediately preceding the recapitulation of Theme 1), momentum is accumulated by horizontal linking and vertical superimposition of melodic material, integrated into a dense, chromatic, contrapuntal texture. In both cases, however, the recapitulation of the theme is marked by notable simplification in all of these parameters, which produces a sense of 'release'. All this helps to create a kind of forward-propelling force, which is essential for the creation of formal closure traditionally facilitated by the teleological drive of tonality.

Whether there is a hierarchical relationship between metro-rhythmic layers on the large scale, analogous to tonal hierarchy, is a separate question. In the first case study ('Landscape'), the use of metro-rhythmic layers serves to gradually increase or decrease dynamic activity in the movement, but the layers do not seem to relate in a hierarchical fashion to any kind of tonic level. In the third case study (Allegro moderato), the movement 'up' and 'down' the rhythmic layers seems to be analogous to the tonal movement in the dominant and subdominant direction, respectively. It could be suggested that the tonal and rhythmic hierarchy work

against each other in this movement: the second theme appears on dominant and leading-tone tonal levels, but, at the same time, it tends towards the ‘subdominant’ rhythmic level, since it is based on the same iambic pattern as the pervasive ostinato, ‘transposed’ to a lower rhythmic layer. This, of course, is a natural result of the second theme’s traditional role as the slow and lyrical counterpart of the first theme. For the same reason, the recapitulation cannot occupy the tonic rhythmic level unless the dynamic schema of the movement is reversed (‘slow–fast–slow’), which is not the case in any of the pieces studied here.

The sense of hierarchical rhythmic organisation is the strongest in the Study for Strings, where all of the rhythmic layers can be related to a common ‘*sčasovaci* base’. This makes theoretically possible a parallel between metro-rhythmic and tonal space (based on a succession of fifths rooted in the tonal base). The purpose of sonata-form development is to take motivic material through a variety of remote key areas, to traverse multiple levels of the tonal space before settling on its base in the recapitulation. By analogy, I argue that the developmental sections in the Study for Strings (the fugues and Theme 3), serve to ‘energise’, by means of metro-rhythmic transformation of thematic material, numerous levels of the hierarchical metro-rhythmic architecture. Finally, the eventual descent to the basic rhythmic level of semibreves is analogous to the descent to the tonic. Thus, in this piece, more so than in the others, metro-rhythmic processes are capable of relatively independently articulating formal closure.

Hermeneutic Afterword

I wish to conclude this chapter with a brief consideration of the hermeneutic significance of some of the analytical observations made here. ‘Landscape’ has been sufficiently covered in my discussion of the quartet *From the Monkey Mountains* (Chapter 2). However, there are some intriguing parallels between Allegro Moderato from Haas’s String Quartet No. 3 (1937–38) and his opera *Charlatan* (1934–37), the completion of which immediately preceded the composition of the quartet. In fact, some of the motivic material from the opera was used in the quartet. Particularly significant is the case of the ‘Lyrical’ theme of Allegro moderato, which was not used in the final version of *Charlatan*, but which appeared in a draft of Haas’s libretto – specifically on the first page of the so-called ‘Windmill Scene’:

Figure 4.14: Pavel Haas, *Šarlatán: Návrhy libreta* (*Charlatan: Sketches of the libretto*), Department of Music History of the Moravian Museum, sign. B 832. Notebook entitled ‘Doktor Bledovous’ (‘Bledovous’ crossed out and replaced with ‘Pustrpalk’) and marked ‘II. verse’ (‘2nd version’), act 2, scene 1, first page (no page number).

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In Chapter 5, I will discuss the symbolism of this nocturnal, horror-like episode through Freud’s notion of the uncanny, which will also be relevant to my analysis of the *Four Songs on Chinese Poetry* in Chapter 6. Interestingly, some elements of the imagery associated with the uncanny (mirror reflections, shadows,

circles) are apparent in the Allegro moderato. The idea of ‘mirroring’ manifests itself in the preoccupation with symmetry throughout the movement (from the scissors motive to the large-scale ‘arch’ form). The inseparable association of diatonic motives with their chromatic ‘shadows’ is another manifestation of the same idea, as is the ‘splitting’ of syntax into two opposing, yet inseparable layers (diatonic and symmetrical). The above noted semblance of multiple returns or rather fleeting ‘echoes’ of preceding musical material, which appear throughout the movement, resonates with what Freud called ‘involuntary repetition’ (the ‘déjà vu’ effect), which is one of the most typical of ‘uncanny’ phenomena. All these considerations contribute to the anxious atmosphere which characterises the movement.

Questions of meaning are particularly pressing in the case of Haas’s *Study for Strings*, composed in the concentration camp of Terezín for an orchestra of inmates.¹ The above noted rhythmic drive and dance-like character invests the work with life-affirming character. On the other hand, the sudden cessation of rhythmic activity in the central section becomes all the more conspicuous. The resulting incongruity demands interpretation. It is pertinent to invoke here Michael Beckerman’s view on the significance of ‘middle’ sections of musical works, referring specifically to works by Gideon Klein composed in Terezín:

I have become a great believer in middles. [...] [W]hat is placed in the middle is often what the thing is really about. It is the secret that [...] is too valuable, too delicate, too dangerous, or too dependent to touch the real world. So in middles we find [...] confessions, erotic tensions, funeral marches, the unaccountable, the delicate and the inscrutable; expression writ large.²

There are a number of instances in Haas’s earlier music of subjective, contemplative, lyrical episodes being inserted between more exuberant, dynamic, or even humorous sections. Examples of this strategy (discussed in Chapters 2 and 3) include ‘The Moon and I’ in the quartet ‘From the Monkey Mountains’, the love song in ‘The Wild Night’, and ‘Pastorale’ in *Suite for Piano*. As I will demonstrate in my discussion of *Charlatan* and the Four Songs on Chinese Poetry, Haas’s music

¹ Peduzzi, *Pavel Haas*, p. 111.

² Michael Beckerman, ‘Klein the Janáčekian’, in *Musicologica Brunensia*, 44/1–2 (2009), 25–33 (pp. 28–9).

often works with the juxtaposition of mutually correlated binary oppositions, such as day and night, motion and stillness, life and death, and so on. I suggest that the contrasting ‘slow’ sections in Study of Strings, ‘Landscape’, and Allegro moderato all have in common the nocturnal atmosphere of stillness (not least since the middle section of ‘Landscape’ returns in the movement entitled ‘The Moon and I’ and the ‘Lyrical’ theme is associated with the nocturnal Windmill Scene). It is also noteworthy that all of these sections are marked by an iambic rhythm; there may be a kind of topical association between the two.

I argue that, in the case of Study for Strings, the middle section appears as ‘lifeless’ in contrast with the ‘lively’ dance-like character of the preceding sections (especially Theme 2). As has been explained above, the activity of all the ‘higher’ rhythmic layers is temporarily extinguished in the middle section, leaving only the iambic pattern, which marks the beat of semibreves. The movement thus descends to its ‘metro-rhythmic base’ – its ‘heart’. This reduction of the movement’s ‘rhythmic life’ to its ‘bare essence’ is highly suggestive of existential issues of life and death. There is also a sense of agency, even physical labour, in the way the movement ‘struggles’ to resume its previous rhythmic activity one layer at a time. This is particularly apparent from the return of the fugal subject: the four accentuated minims (notated as quavers) of the theme’s ‘head’, marked ‘molto espressivo’ and moving in dissonant chromatic parallels, appear as four heavy, painful steps:

Example 4.29: Re-establishment of rhythmic activity in the return of the fugal subject (quavers equal minims). Haas, Study for Strings, bb. 157–9.

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the author for copyright reasons.

Once the momentum is re-established, there is a sense of transcendence. Theme 3, floating weightlessly over a vibrant ostinato texture, resembles the cantus firmus of polyphonic chorale settings. Finally, the return of the dance-like, Lydian-coloured Theme 2 provides the movement with a life-affirming conclusion. Whether this is to be regarded (in the spirit of the ‘heroic’ hermeneutic conception of sonata form) in

terms of the 'victory' of light over darkness is open to question. Relevant to this issue is my discussion of the mutual relationship of polar opposites in Haas's Four Songs from Terezin in the concluding section of Chapter 6.

CHAPTER 5:

Haas's *Charlatan*: A Tragi-Comedy about Old Comedians, Modern Individualists, and Uncanny Doubles

Composed between May 1934 and June 1937, *Charlatan* is Haas's only opera.¹ In March 1939, less than a year after the premiere of the work (Brno, 2 April 1938), Czechoslovakia was occupied by German troops and the so-called Protectorate of Bohemia and Moravia was established, in which Haas's music could no longer be performed due to the composer's Jewish origins. Haas was imprisoned in Terezín/Theresienstadt in December 1941 and eventually killed in Auschwitz in October 1944.²

These historical circumstances have influenced the interpretation of the work. In a recent article entitled 'Haas's *Charlatan* and the Play of Premonitions,' Michael Beckerman takes as his starting point the opera's ambivalent, 'tragi-comical' genre, arguing that a proper reading of *Charlatan* 'refuses to take the work at face value' and seeks its true meaning under the comic 'facade'.³ In order to 'peel away some of the layers of [this] facade', Beckerman continues, one must look to the practices of Terezín composers who 'used a range of codes, from expressive topoi such as funeral dirges to quotations from such works as Suk's *Asrael symphony*, the Verdi *Requiem* [etc.]' in order to create 'reverse Potemkin villages', that is, seemingly

¹ Lubomír Peduzzi, *Pavel Haas: Život a dílo skladatele* (Brno: Muzejní a vlastivědná společnost, 1993), p. 132.

² Lubomír Peduzzi, 'Terezínské legendy a skutečnosti' ('Terezín: Legends and Facts'), in *O hudbě v terezínském ghettu: Soubor kritických statí* (Brno: Barrister & Principal, 1999), 38–48 (p. 45). See also Peduzzi, *Pavel Haas*, p. 109.

³ Michael Beckerman, 'Haas's *Charlatan* and the Play of Premonitions', *The Opera Quarterly*, 29/1 (2013), 31–40 (p. 36).

innocuous pieces of music with ‘subversive cores’ perceptible to the ‘insiders’.⁴ Finally, Beckerman suggests that ‘it was not only Haas’s Terezín works that were written in such a manner, but [...] his opera as well’.⁵

Beckerman’s other point concerns works of art (such as Kafka’s *The Penal Colony* and Berg’s *Wozzeck*), which seem to function as ‘premonitions’ of impending historical calamities.⁶ Regarded from this perspective, Haas’s *Charlatan* appears to foreshadow the monstrosities of Nazism:

In *The Charlatan* a crowd robotically chants “Long Live Pustrpalk!” [the ‘charlatan’] as if aping a Nazi spectacle; a miller is burned alive in his mill while crowds sing outside; Pustrpalk kills a Catholic priest, probably unintentionally; [a] vanished village [...] presages the Nazi liquidation of Lidice in 1942 [as retribution for the assassination of the Reich-Protector Reinhard Heydrich]. The framing of these events raises potent questions about Haas’s state of mind during the opera’s composition, and the figure of the Charlatan looms large as the most enigmatic aspect of the work.⁷

Beckerman’s approach is not without problems. While it is plausible to suggest that Haas reflected the ominous rise of Nazism (well underway at the time of the opera’s composition) and perhaps even made ‘a kind of projection based on contemporary reality’,⁸ the retrospective mapping between fictional and historical events (intriguing as it may be) is hard to justify, as is the view of *Charlatan* through the lens of Terezín.⁹ The danger here is that the context might completely overwhelm the text, so to speak, and impose upon it a particular kind of interpretation.

On the other hand, Beckerman had very good reasons to draw attention to the theme of disturbing ‘premonitions’ and to the opera’s ‘enigmatic’ nature. In my analysis of *Charlatan*, I will discuss the ambiguities of the work with reference to the notions of the uncanny and the fantastic, tracing the origins of these phenomena

⁴ Ibid., pp. 34–5.

⁵ Ibid., p. 36.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Beckerman’s search for ‘secret codes’ in music from Terezín is based on the premise of the composers’ self-censorship. Although he suggests that *Charlatan* should be regarded in a similar way, ‘considering the local circumstances at the time of [the opera’s] composition’, Beckerman provides no discussion of these circumstances to support his claim. See *ibid.*

to the opera's literary source. In a way, Beckerman's essay is a case of transference of some characteristic literary themes and devices from the text itself to the meta-textual level of its critical reflection.

I will also expand on Beckerman's suggestions concerning the ambiguity of Pustrpalk's character and its affinity to various literary models:

[T]he character [of Pustrpalk] as conceived by Haas purposely incorporates some of the greatest 'actors' to walk the world stage. In the opening scene he appears as Don Giovanni, seducing the beautiful Amarantha, wife of a 'professor' [...]. He later becomes a kind of Napoleon, a dictator in confrontations with his troupe, and seems to channel Faust in his confrontation with the priest. [...] At the beginning of the opera's final scene, his men refer to him conspicuously as 'Don Quixote' [...]. [...] Pustrpalk's] many aspects combine to create a classic archetype.¹⁰

In an attempt to clarify what this 'classic archetype' might be, I will analyse the opera and its literary model with respect to Ian Watt's notion of 'myths of modern individualism', exemplified by Don Juan, Faust, Don Quixote, and Robinson Crusoe.¹¹ I will argue that many aspects of the story – especially the moral issues it raises – are best explained with reference to these literary types. I will also discuss the relevance of the archetypes and theatrical practices of the *commedia dell'arte*, which constitute the polar counter-part to the tragic aspect of the story.

Thus, my reading regards the opera from a multitude of perspectives, taking into consideration its engagement with various literary themes and genres, its musical language (insofar as it is relevant to the arguments I pursue), the ethical questions it raises, and the socio-political implications it carries (particularly with respect to the context of the 1930s). This approach will yield a nuanced view of this multi-faceted and conflicted work. *Charlatan* is fascinating in itself, but it is also important for the understanding of Haas's whole oeuvre, in which it occupies a pivotal position. I will point out elements of continuity with the composer's earlier works (residing in the recurrence of themes such as the fairground and the grotesque) and raise a number of issues (mostly associated with the notion of the uncanny),

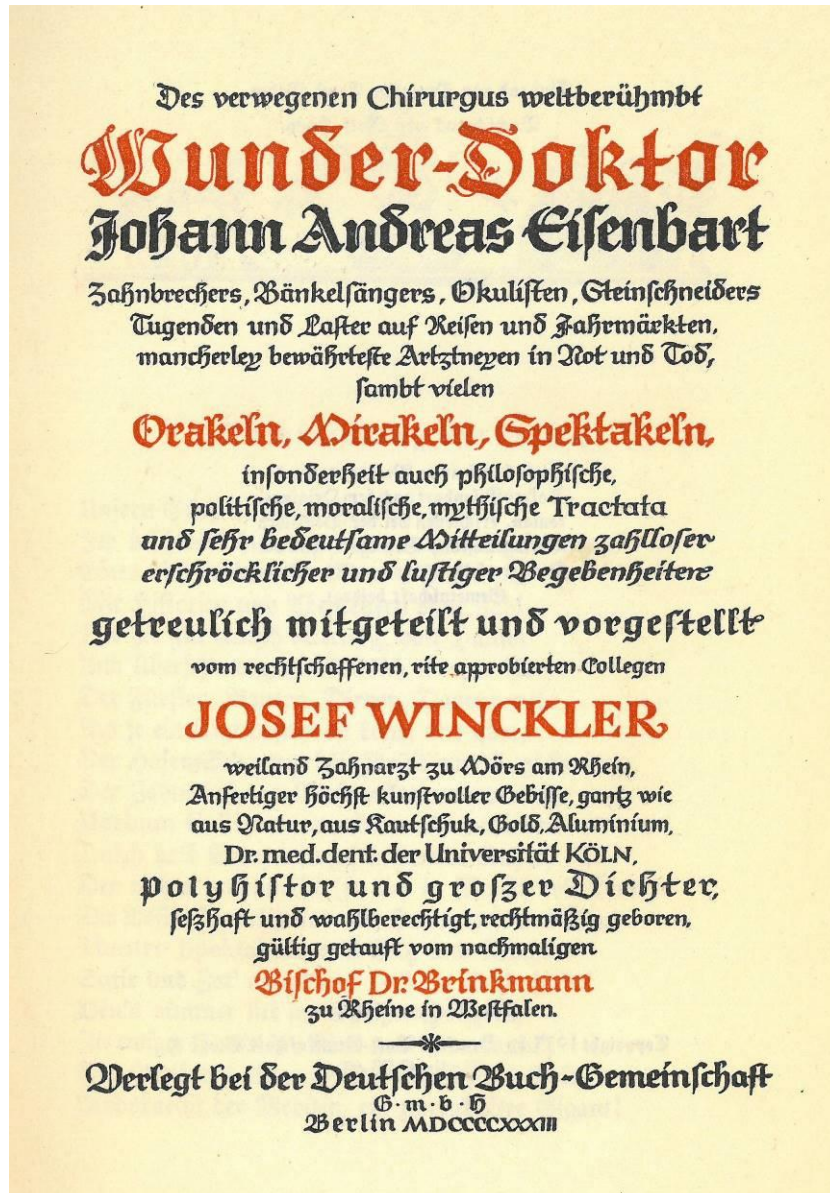
¹⁰ Ibid., pp. 32, 37.

¹¹ Ian Watt, *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe* (Cambridge: Cambridge University Press, 1997).

which will be crucial for my analysis of Haas's Four Songs on Chinese Poetry (see Chapter 6).

Winckler's *Doctor Eisenbart*: Genre and Themes

Figure 5.1: The title page of Winckler's book.



The principal literary source of Haas's opera is the novel *Doctor Eisenbart* (first version published in 1929) by the German writer Josef Winckler (1881–1966), which describes the adventures of the famous itinerant physician of the Baroque era

Johann Andreas Eisenbart (1663–1727).¹² Interestingly, Haas never officially acknowledged this was the case. During his work on the libretto, he gradually removed all references to German geographical locations and even changed the name of the main character to Pustrpalk.¹³ In Peduzzi's view, this was an intentional disguise necessitated by the so-called Nuremberg Laws (introduced in Germany in 1935), which, as he explains, 'ruled out the collaboration of a German writer with a Jewish composer'.¹⁴

Winckler's book is quite ambivalent in terms of genre. It consists largely of anecdotal stories, often based on the strophes of the once familiar German song *Ich bin der Doktor Eisenbart*.¹⁵ This song belongs to the genre of satirical songs sung in the fairground for popular amusement, possibly illustrated by humorous pictures such as those included in Winckler's book (see Figure 5.2).

¹² Josef Winckler's book was published in several editions of various lengths: *Des verwegenen Chirurgus weltberühmt Johann Andreas Doctor Eisenbart [...]* (Stuttgart: Deutsche Verlags-Anstalt, 1929, 589 pages); *Des verwegenen Chirurgus weltberühmt Wunder-Doktor Johann Andreas Eisenbart [...]* (Berlin: Deutsche Buchgemeinschaft, 1933, 401 pages); *Des verwegenen Chirurgus weltberühmt Johann Andreas Doctor Eisenbart [...]* (Stuttgart: Deutsche Verlags-Anstalt, 1953, 471 pages). Haas worked with the abridged 1933 Berlin edition; all references to Winckler's book made here relate to this edition and all translations from this source are mine. According to Peduzzi, Haas also owned a dramatic adaptation of Eisenbart's story drawing on Winckler's book, entitled *Doctor Eysenbarth*, and written by Ernst Fürst. See Lubomir Peduzzi, *Haasův Šarlatán: Studie o opeře: Původní nezkrácená verze* (Brno, 1994), pp. 6–7. However, Haas's opera bears very little resemblance to this text. Fürst's drama was published as follows: Ernst Fürst, *Doctor Eysenbarth* (Stuttgart – Berlin: Chronos Verlag, 1932). I am indebted to Prof Pavel Drábek for helping me to obtain a copy of this source.

¹³ In the second version of the libretto, Haas replaced 'Eisenbart' ('Iron-beard') with 'Bledovous' ('Pale-beard'). The final name 'Pustrpalk' was introduced in the third version. Pavel Haas, *Návrhy libreta (Sketches of the libretto)*, Department of Music History of the Moravian Museum, sign. B 832. The first version of the libretto is contained in a notebook marked (in red pencil) 'Opera: I. verše' ('Opera: 1st version'). The second version is in another notebook entitled 'Doktor Bledovous ["Bledovous" crossed out and replaced with "Pustrpalk"]': Dle románu Josefa Wincklera volně zdramatisoval a slova napsal Pavel Haas' ('Doctor Pale-Beard /Pustrpalk: According to the novel by Josef Winckler freely dramatised and written by Pavel Haas'). This notebook is marked (in red pencil) 'II. verše' ('2nd version'). The third version is written on the reverse sides of concert programmes of the Club of Moravian Composers (A4 sheets glued together). There is no title page; the first page (containing a list of characters) is marked (in red pencil) 'III. [verse]' ('3rd [version]'). The fourth version, virtually identical with the third, is type-written on sheets of paper of unconventional format (similar to A4 but taller), bound together.

¹⁴ Peduzzi, *Pavel Haas*, p. 69. All translations from Peduzzi's book are my own.

¹⁵ *Ibid.*, p. 124 (endnote no. 39): 'The text of this song, but not its melody, is derived from the popular eighteenth-century song *Ich bin der doctor Eisenbart*, widely known across the whole of Germany and the surrounding countries (including Switzerland and France).'

Figure 5.2: Illustration to Chapter 23: ‘How Eisenbart cured the Gluttony Count’ (by drilling him a second anus). Winckler, *Eisenbart*, p. 302.



Correspondingly, Eisenbart appears partly as a folk buffoon from a popular jest-book. He states early in the book that his ‘only true medicine is humour’ and, indeed, most of his ‘cures’ are little more than pranks played on his patients coming almost exclusively from the higher social ranks: nobility, clergy, and rich townsmen.¹⁶

However, contrary to his Harlequinian stage persona, Eisenbart also has the facet of an intellectual driven by desire for scientific and philosophical knowledge and a self-assured surgeon with proven skills, which he is accordingly proud of. There are a number of ‘reflective’ passages in the book in which Eisenbart contemplates the philosophical underpinning of medicine and science. Here Eisenbart appears as a tragic figure with a strong affinity to Faust, which will be discussed later on. Eisenbart is also portrayed as a transitional figure between the ‘old’ age of superstition (he is keen on horoscopes and obsessed with collecting pickled human eyes) and the rational, scientific rigour of the Enlightenment.

Winckler’s novel reflects the questionable reputation surrounding itinerant quacks and the ambivalence that their association with fairground entertainment tended to shed on their medical skills. As M. A. Katritzky explains:

Quacks such as Johann Andreas Eisenbart [...] drew heavily on publicity and spectacle to create and bolster their celebrity persona. But ultimately their success rested on their medical track records [...] in routine procedures regarded by the medical establishment as

¹⁶ Winckler, *Eisenbart*, p. 25.

undignified, such as tooth care or venereal disease management, or potentially dangerous [procedures], such as cataract, hernia and bladder-stone surgery.¹⁷

Correspondingly, Winckler's Eisenbart, having no officially recognized education, is looked down upon by university-trained doctors. He reciprocates the disdain but, at the same time, he aspires to gain recognition for his medical skills. Moreover, Eisenbart's 'dishonourable' itinerant fairground practice using a troupe of comedians as a means of commercial promotion elicits contempt from the 'respectable' townsmen and the church, not to mention restrictions from political authorities. Eisenbart is thus portrayed as an anti-establishment figure, proudly defying social and political constraints.

The overarching narrative of Winckler's otherwise episodic book is based on Eisenbart's love affair with a young lady called Amarantha, who leaves her husband (a respectable professor) to travel with Eisenbart, although he is himself married to a woman called Rosina. Midway through the book, Amarantha disappears without a trace. Eisenbart is left in the dark as to the reasons for her disappearance, tormented by speculations that Amarantha may have left him for another man – perhaps one with less questionable social and professional status.¹⁸ It is not until one of the last chapters that Eisenbart manages to find Amarantha in the home of her husband. By that time, however, Eisenbart is an old, dying man, unable to pursue the affair any further.

The other narrative line spinning throughout the book is Eisenbart's ongoing struggle against the intrigues of the monk Jochimus, who is a friend of Amarantha's husband. Jochimus embodies the narrow-minded morality of bourgeois society by which Eisenbart is castigated and to which he stands in opposition. In his vicious pursuit of Eisenbart, Jochimus resorts to bribery and all kinds of machinations in order to bring the 'charlatan' to 'justice'.¹⁹ Even the disappearance of Amarantha turns out to be Jochimus's doing: during their final encounter, Amarantha reveals to Eisenbart that she was abducted by Jochimus and forcefully returned to her husband.

¹⁷ M. A. Katritzky, *Women, Medicine and Theatre, 1500-1750: Literary Mountebanks and Performing Quacks* (Aldershot: Ashgate, 2007), p. 121.

¹⁸ Winckler, *Eisenbart*, p. 195.

¹⁹ *Ibid.*, pp. 34–5, 77–9, 107–8.

Ironically, Jochimus comes to seek Eisenbart's help towards the end of the book when he becomes mortally ill. More ironically still, he dies during an operation, casting a shadow of doubt over Eisenbart's medical skills and moral integrity. This is despite the fact that Eisenbart apparently genuinely tried to save the monk's life; he did not even know that Jochimus was responsible for the abduction of Amarantha at the time of the operation. In his last days, Eisenbart is haunted by feelings of guilt and bitter disappointment. The questions concerning the nature of Eisenbart's guilt and the reasons for his declining fate are complex and will be discussed throughout the following analysis.

Eisenbart/Pustrpalk and the Myths of Modern

Individualism

In terms of character type, Eisenbart is closely affiliated to Don Juan, Faust, Don Quixote – three of Ian Watt's 'modern individualists'. The figure of Faust is most directly relevant, because its numerous literary representations relate (more or less loosely) to the historical figure of Georgius Faustus, a wandering magician, necromancer, and astrologer, who was widely known in Germany in the first four decades of the sixteenth century.²⁰ Faust's itinerant existence and disputable reputation presents an obvious parallel with Eisenbart. In fact, the split in Eisenbart's character between a folk buffoon and a tragic hero is prefigured by the 1587 *Faustbuch*, which, like Winckler's book, was for the most part an episodic compilation of miscellaneous stories about magic tricks and farcical feats attributed to Faust.²¹

In Goethe's *Faust* the element of farcical folk humour is suppressed in favour of the portrayal of Faust as a gloomy intellectual, a tragic embodiment of humanity's struggle for knowledge and power. The Faustian problem is articulated in an episode from Winckler's novel which Haas did not include in his opera but which is well worth mentioning: Eisenbart's encounter (framed as a nightmarish dream) with

²⁰ Watt, *Myths of Modern Individualism*, pp. 3–4.

²¹ *Ibid.*, pp. 24–5.

Ahasverus, the Wandering Jew, condemned to plodding the Earth eternally.²² Having met the lamenting Ahasverus beside the road, Eisenbart decides to relieve him from his pain and punishment in a radical way – by cutting his legs off. Ahasverus rejoices: ‘You have thwarted God’s curse; you have wrested me from God’s vengeance!’²³ Eisenbart was triumphant and full of pride: ‘[Eisenbart had Ahasverus] on public display [...] as the greatest triumph of his brilliant art, which has circumvented heaven and hell and snatched the offering from the furious cosmos!’²⁴ The trick seems to have worked for several days, but one night Eisenbart’s caravan starts to move, pulled by Ahasverus walking on his stubs into a horrendous nocturnal landscape.²⁵ When Eisenbart wakes up, the lesson he takes from this nightmare is that he must ‘quickly turn away from monstrous cures before it is too late’.²⁶ He feels that he had become too intoxicated with his self-assurance and fame; that he has to temper his tendency to transgress the principles of nature, fate or ethics, or else he will face eternal damnation.

On another level, the encounter with Ahasverus may reflect on Eisenbart’s itinerant lifestyle.²⁷ In fact, this is a feature which the latter shares with the ‘mythical modern individualists’, who, according to Watt, typically live solitary and itinerant lives outside social structures and moral constrictions.²⁸ Eisenbart also possesses the ‘monomania’ of modern individualists who ‘are not particularly interested in other people; they are completely engaged in their own individual enterprise; they are defined by whatever they have somehow decided to do or be’.²⁹ Towards the beginning of Winckler’s book, Eisenbart proclaims himself an heir of the medieval vagrants and a prophet of a ‘new era [...] of freedom in the world’.³⁰ Both the novel and the opera contain a direct reference to Eisenbart/Pustrpalk as the ‘Don Quixote

²² Winckler, *Eisenbart*, pp. 324–30 (Chapter 25: ‘Gott Schütze Andreas!’).

²³ *Ibid.*, p. 327.

²⁴ *Ibid.*

²⁵ *Ibid.*, p. 329.

²⁶ *Ibid.*

²⁷ *Ibid.*, p. 128: ‘[Speaking to himself] Frankly, Eisenbart [...] your restless blood chases you viciously like Father Ahasverus.’

²⁸ Watt, *Myths of Modern Individualism*, pp. 123–4.

²⁹ *Ibid.*, p. 233.

³⁰ See also Winckler, *Eisenbart*, p. 31.

of medicine'.³¹ Throughout my discussion of the opera, I will highlight passages that point at the individualist, monomaniacal, and transgressive features of the main character. Finally, I will discuss how the parallel with the character types of modern individualists helps to explain the reasons behind Eisenbart/Pustrpalk's downfall.

***Charlatan* and the Legacy of Fairground Theatre**

Shifting focus temporarily to the farcical aspect of the story, I wish to draw attention to the legacy of 'illegitimate' fairground theatre, which is strongly embedded in the narrative. Haas, who participated in a strand of early-twentieth-century avant-garde preoccupied with topoi and practices of *commedia dell'arte* and other forms of 'unofficial theatre' (including circus, carnival, pantomime, and the like), was undoubtedly perceptive to the presence of these elements in Winckler's novel.³² It is also no coincidence that the composer 'rechristened' Eisenbart as Pustrpalk – one of the characters in the anonymous fourteenth-century Czech play known as *Mastičkář* (literally a 'quack ointment seller').

Mastičkář is part of a broader literary tradition – the so-called merchant scene, which developed as a secular appendix to medieval Easter liturgical plays. The merchant scene relates to the description of *Visitatio sepulchri* in the Gospel of Mark: 'when the Sabbath [after the crucifixion] was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint [the body of Jesus]'.³³ According to Katritzky, the merchant scene, which is characterised by 'humour based squarely on profanities, scatology and sexual misconduct',³⁴ exploits the rhetoric and comic routines of 'the harangues and theatrical shows offered by marketplace quacks', which represent 'the earliest, most long-standing and most successful form of commercial promotion'.³⁵ Katritzky thus

³¹ Ibid., p. 356; see also Pavel Haas, *Šarlatán*, autograph score (Department of Music History of the Moravian Museum, sign. A 22.687 c), pp. 507–8.

³² See Martin Green and John Swan, *The Triumph of Pierrot: Commedia dell'Arte and the Modern Imagination* (Pennsylvania: The Pennsylvania State University Press, 1993, revised edition), pp. 1–2.

³³ Quoted in Katritzky, *Women, Medicine and Theatre*, p. 37.

³⁴ Katritzky, *Women, Medicine and Theatre*, p. 33.

³⁵ Ibid., p. 35.

argues that, in the Middle Ages, quackery and popular theatre went hand in hand, coexisting in mutually beneficial symbiosis. Eisenbart's troupe, which comprised over a hundred comedians, musicians, and other assistants at the peak of its activity, was one of the most spectacular and also one of the last examples of this practice.³⁶

The cast of *Mastičkář* includes the quack called Severin, his wife, and his servants Rubín and Pustrpalk. The essence of the play is satirical ridicule of the master by the servants and comic squabbling between the husband and his wife. Importantly, Katritzky argues that the merchant scene prefigures the most significant comic archetypes underpinning popular theatre:

The quack's assistant Rubin is often identified as a forerunner of the stage fools of the itinerant professionals, such as the English troupes' Pickelhering or Jean Potage, or the Harlequin or Zanni of the Italian *commedia dell'arte* [...]. In fact, many centuries before the *commedia dell'arte* developed its characteristic improvised stock comic stage business, or *lazzi*, the merchant scene featured stock roles with predictable verbal, visual and physical comic routines, and the clear potential for improvisation. Taken as a whole, its three main roles, the quack couple and their servant, herald the central *commedia dell'arte* trio of master, servant and innamorata [...].³⁷

Indeed, in Winckler's novel, Eisenbart's troupe includes the characters of Pickelhering and Jean Potage, whose specific identities are nonetheless obscured in Haas's libretto by translations of their names: Zavináč (literally 'Rollmop') and Kyška (literally 'Sour Soup'). The other characters in the troupe include Bakalář ('Bachelor', originally Bakkalaureus, a theology student and Eisenbart's closest companion), Pavučina (literally 'Cobweb', originally Spinnfresser), and Provazochodec (literally 'Ropewalker', originally Seiltänzer).

However, the archetypes identified by Katritzky also manifest themselves on the 'higher' level of Winckler's (and Haas's) narrative. Most of the characters remain 'within' their archetypal comic roles even when encountered 'off stage', that is, when they are not involved in their ('stage-within-stage') fairground production. Winckler reduced Eisenbart's wife from a 'real' historical character (Anna Rosina Albrecht, described by Katritzky as a 'woman with a successful itinerant healthcare

³⁶ Ibid., pp. 168–9.

³⁷ Ibid., p. 36.

record', who effectively functioned as Eisenbart's 'business partner') into the comic archetype of a bossy wife.³⁸ The reference to Socrates's wife Xanthippe ('Xantippa') is made in *Mastičkář*, as well as in Winckler's book and Haas's opera.³⁹ Amarantha is the Columbine of this story, whose arrival establishes another farcical archetype: a love triangle.

The character of Amarantha's husband (the Professor) is marginal in Winckler's novel and does not appear at all in Haas's opera, apart from references made by Amarantha and Jochimus. The Professor functions as the tip of the other love triangle (Eisenbart/Pustrpalk – Amarantha – Professor) and as the oppositional counterpart of Eisenbart/Pustrpalk: an academically sanctioned scientist and virtuous member of the social establishment. Haas goes further than Winckler in stereotypical reduction of this character as he replaces Winckler's relatively neutral name 'Professor Lautenschläger' with 'Profesor Puntičkář', aptly translated by Pavel Drábek as 'Professor Meticuloso'.⁴⁰

The *commedia*'s preoccupation with disguises, masks, and other forms of play with identity is also apparent in *Charlatan*. When Amarantha joins the troupe, she discards the identity of a professor's wife and assumes the role of a 'concubine'; in fact, 'Amarantha' is a pseudonym chosen solely for this adventure.⁴¹ The metaphor of switching masks is particularly pertinent in the case Eisenbart/Pustrpalk, who alternates between a number of archetypes in rapid succession: within his troupe, he is the master, frequently satirised by his servants; in his marriage with Rosina, he plays the role of a hen-pecked husband; and his affair with Amarantha makes him look like a foolish old man, blinded by desire for a young bride. He approaches the archetypes of Dottore and/or Pantalone in his self-important

³⁸ Ibid., p. 167.

³⁹ Pavel Haas, *Šarlatán*, autograph score (Department of Music History of the Moravian Museum, sign. A 22.687 a), p. 97. See also Winckler, *Eisenbart*, p. 19.

⁴⁰ Winckler, *Eisenbart*, p. 28. See also Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), p. 62. I am grateful to Prof Pavel Drábek, who kindly shared with me his excellent unpublished English translation of Haas's libretto to *Charlatan*. All translations of Haas's libretto (its final version) are Drábek's, unless stated otherwise.

⁴¹ This is made clear in Winckler's novel, where Amarantha explains that she was inspired by the stories told about the Swedish queen Christina, who reportedly undertook adventurous journeys in disguise. Her actual name – Amalia – is mentioned in a letter Jochimus writes to the Professor. See Winckler, *Eisenbart*, pp. 79, 177.

demeanor and the pride he takes in his knowledge and wealth. When Eisenbart/Pustrpalk persuades Amarantha to join his troupe, he effectively steals her from her husband, thus becoming a kind of Harlequin. This facet of his character is further enhanced by his role as an arch-comedian and, in the broadest sense, an anti-establishment figure keen on ridiculing the respectable, wealthy, and powerful. However, in relation to Amarantha, Eisenbart/Pustrpalk increasingly appears less as Harlequin and more as Pierrot – a melancholic dreamer hopelessly in love with Columbine, who is typically lured away by Harlequin.

The Fairground Scene (Act 1, Scene 1)

The first act remains unambiguously within the comic genre, suggesting little about the tragic turns to come. The opening scene brings the audience to the middle of a fairground production of Pustrpalk's troupe.⁴² Haas's brief orchestral overture sets the scene effectively, evoking the opening scene of Stravinsky's *Petrushka* (performed in Brno in 1923). A dance-like ostinato is the basis for a superimposition of distinct metric and motivic layers – mostly repetitive fragments of simple diatonic melodies.

Example 5.1: Pentatonic ostinato and anticipation of the Peregrination Song (see Example 5.12). Haas, *Šarlatán*, piano reduction (Department of Music History of the Moravian Museum, sign. A 22.688), p. 1.

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⁴² This scene is based on the first chapter of Winckler's book, entitled 'The Cures Begin' ('Die Kuren beginnen'). See *ibid.*, pp. 9–35.

Example 5.2: The ‘fairground’ theme. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 2.

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The overture does not constitute a self-contained ‘number’. With no interruption to the ostinato pulse, it seamlessly ‘flows into’ Kyška’s summoning of the audience for the performance, which is about to start: ‘Come, come! People! This world will trap you with its charms!’⁴³ Kyška’s entry is immediately preceded by a (non-diegetic) trumpet call, which draws attention to Kyška’s utterance and ‘mutes’ the multitude of overlapping orchestral voices illustrating the soundscape of the fairground (see Example 5.3).

Kyška (tenor) subsequently starts a dialogue with Pavučina (bass), with whom he exchanges humorous and characteristically satirical stories about Pustrpalk’s healing practices. When they are finished, one of the comedians heralds the appearance of Pustrpalk himself, which is accompanied by (diegetic) fanfares (see Example 5.4). Pustrpalk (baritone) introduces himself in solemn voice and slow pace, copying the dotted rhythm of the fanfares: ‘Ladies and gentlemen! I’m the famous Pustrpalk!’ However, his gravitas is subverted by the satirical undertone of his immediately following fast-paced parlendo announcement that he will be ‘pulling teeth for free, for an entire week’ to ‘celebrate the nameday of [the] most honourable Lord Mayor’.⁴⁴

The scene, which follows closely (often word for word) Winckler’s description of Eisenbart’s fairground production, contains some of the most characteristic routines of historical quacks’ performances, as summarised below by Katritzky:

⁴³ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), pp. 5–6.

⁴⁴ *Ibid.*, p. 19.

Central to the theatrical activities of many quacks was a class of performative routines ultimately intended [...] as powerful demonstrations, by natural or supernatural means, of the quack's personal authority over death. It encompasses onstage medical procedures, reports of wondrous happenings or other news items, or the staging of dangerous or magical routines ranging from sleight of hand or playing with live snakes to decapitations or even human 'flight'.⁴⁵

In the first part of his performance, Pustrpalk treats, besides more benign cases, a snake-bitten boy. The following 'number' (announced by another round of fanfares) involves the Snake-Charmer's dance with a live snake and the demonstration of a miraculous universal antidote – the so-called Theriak. The Snake-Charmer's performance is accompanied by music with oriental flavour (see Example 5.5). This is evoked by a gamelan-like ostinato of harp, triangle, and tambourine, locked in a metric conflict (3/8 against 6/16), a minor-mode transformation (G Aeolian) of the fairground theme (Pustrpalk's vocal part, beginning and ending on D, suggests reconsideration of the same scale as D Phrygian), and the choice of instrumentation ('wriggling' flutes and piccolos, 'reedy' bassoons, 'dark' bass clarinets and horns).

⁴⁵ M. A. Katritzky, *Women, Medicine and Theatre*, p. 87.

Example 5.3: The end of the ‘overture’. Note the stage direction ‘Curtain quickly up!’ (‘Opona rychle nahoru!’). Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), p. 5.

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Example 5.4: Fanfares accompanying Pustrpalk's appearance. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 8.

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Example 5.5: Exoticism of the Snake-Charmer's performance. Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), p. 35.

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Having inspired awe in the audience, Pustrpalk sets out to demonstrate the power of Theriak, a universal antidote. He calls for a volunteer willing to swallow a pill of the poison arsenic. The silence of the awe-struck crowd is interrupted by the arrival of a military deserter (in all probability a member of Pustrpalk's company in disguise), who wishes to die rather than be captured by his pursuers. Pustrpalk feeds

him the poison and revives him with Theriak, gathering enthusiastic applause from the audience.

The return of the opening ostinato and the motivic material of the beginning indicates that one part of the scene has come to an end. Zavináč announces the arrival of a carriage carrying a beautiful lady. The appearance of Amarantha on stage is accompanied by a lyrical theme marked by sensuous chromaticism, wide melodic leaps, and slow, graceful motion (see Example 5.6). Suggestive of cinematic romance, the theme seems to suspend time in a way that corresponds with the transfixing beauty of Amarantha. Indeed, Pustrpalk's response to Amarantha's self-introduction is 'enveloped' by her theme (continuing in the orchestra), which suggests that he is 'under her spell' (see Example 5.7).

Example 5.6: Amarantha's theme. Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), p. 61.

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Example 5.7: Dialogue between Amarantha and Pustrpalk: Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), p. 62: Amarantha: ‘Oh! Monsieur Pustrpalk? I’m a learned scholar’s wife! Professor Meticuloso!’ Pustrpalk: ‘Votre serviteur, Doctor Pustrpalk.’

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The music takes on comic tone as Pustrpalk starts the preparations for his prankish cure (see Example 5.8). Amarantha, who has been unable to move ‘since a bad fright, at a troubled childbirth’, springs to her feet (to the crowd’s great amusement) when she is made to sit in a large basket filled with nettles.⁴⁶ While Pustrpalk helps Amarantha take her first steps (see the comic march in Example 5.9), he persuades her to join his company as a ‘concubine’.

Example 5.8: Burlesque transformation of Amarantha’s theme (top voice). Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 33.

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⁴⁶ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), p. 65.

Example 5.9: Comic march: ‘So you see, Madame, you are cured! Left, right, left, right, ...’
Translation mine. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 37.

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With the exception of several strophic songs (mostly diegetic), the opera is based on prosaic text. The dialogue between Pustrpalk and Amarantha, which is underpinned by the symmetrical, song-like ‘fairground’ theme but does not strictly constitute a strophic song (see Example 5.10), is the only other instance when Haas’s libretto switches from prose to verse (as does the corresponding passage in Winckler’s novel).⁴⁷

Pustrpalk:

Zůstaňte u mě,
není to žert!

Amarantha:

To bych si dala,
aby vás čert!
Čím u vás budu,
chudinka já?

Pustrpalk:

Co konkubina,
Panenko má,
urozená
a vznešená?

Pustrpalk:

Stay with me, lady,
I’m not in jest!

Amarantha:

Oh what an offer!
One of the best!
What should I play here?
Oh my poor self!

Pustrpalk:

La concubina,
My dearest child,
Of high esteem,
Noble and mild!⁴⁸

⁴⁷ Winckler, *Eisenbart*, pp. 18–9.

⁴⁸ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), pp. 95–7.

Example 5.10: Dialogue in verse. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 39.

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Having convinced Amarantha to stay, Pustrpalk turns to the audience, who applaud him enthusiastically. The crowd's cheering is suddenly disrupted by the protest of the monk Jochimus (baritone), who arrived just before Amarantha and who has been observing the production silently until this moment. According to Haas's stage directions, his presence is supposed to be conspicuous visually, although it is not reflected musically until he starts singing.⁴⁹ Jochimus calls Pustrpalk a fraudster and threatens to report him to the authorities (see Example 5.11). After momentary bewilderment, Pustrpalk 'composes himself and smiles contemptuously'. As Jochimus walks away, the crowd 'turns after [him] with a threatening hiss'.⁵⁰ Correspondingly, the music continues from where it stopped.

⁴⁹ Ibid., p. 57.

⁵⁰ Ibid., p. 107. Translation mine.

What follows is an orchestral interlude, which leads seamlessly to the second act, anticipating its thematic material.

Example 5.11: Crowd: ‘Praise him!’ Jochimus: ‘Silence! You scheming fraud! I’ll denounce you right now!’ Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 43.

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Peregrination Song (Act 1, Scene 2)

The second scene illustrates the wandering lifestyle of the troupe. On the stage, the scenery depicting various towns and landscapes moves behind the static caravans. An off-stage male choir sings in unison a non-diegetic, strophic Peregrination Song, accompanied by orchestral variations.

Example 5.12: Peregrination Song. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), pp. 46–7. Transcription mine.

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The lyrics of the song have no direct precedent in Winckler’s novel; they were in all probability written by the composer himself. The song paints a romanticising and strikingly life-affirming image of the itinerant life of Pustrpalk’s troupe. Its characteristic features are the emphasis on cyclic temporality (travelling ‘from dusk to dawn’, ‘from winter to summer’, for ‘days, weeks, months, years’), which is enhanced by the strophic form of the song, and the theme of the death-defying, redemptive power of laughter (an echo of Haas’s earlier, Poetism-inspired works).

[...]

Dny, týdny, celé měsíce,
ba roky dlouhé jdou.
Zázračný doktor Pustrpalk
s divou svou spřežinou.

[...]

Po celý den jen vtipkuje
i se svou družinou.
Takoví lidé, věřte nám,
ti nikdy nezhytnou.

[...]

For days on end, for weeks – whole months,
nay, for years they travel on.
The magical Doctor Pustrpalk
with his wild companions.

[...]

And all day long he’s full of jests,
and so are all his mates.
Such people, as you may be sure,
will never die away.

At' je doba dobra nebo zlá,
na rtech měj stále smích.
Do pláče vždycky času dost
v hodinách posledních.

In good times, and in bad times too,
have a smile upon your face.
There still is time ahead for tears,
in our final days.

Kdo věčně mračí se jak čert,
ten at' jde do háje.
Kdo zpívá, jása, zná i žert,
ten přijde do ráje!

Who is always sulking and all frowns,
let them vanish from our eyes;
while they who sing, rejoice and jest
will come to Paradise!⁵¹

The Crinoline Episode (Act 1, Scene 3)

The third scene opens on the square of another city.⁵² The company is apparently about to leave, waiting for the return of the ladies (Amarantha has gone to the tailor's shop and Rosina to the market). Amarantha comes in a comically wide crinoline, which makes it impossible for her to get inside the caravan. Pustrpalk and Bakalář try to help her get in with comic clumsiness. Suddenly, Jochimus appears again and explains that he is a friend of the respectable Professor, to whom Amarantha is married. He objects to her association with what he regards as dishonourable company and is outraged at Pustrpalk's indifference to his moralising rebuke. He retreats with a threat on his lips.

When Rosina comes back, she finds Pustrpalk kneeling before Amarantha, as he is trying to squeeze the crinoline to make it pass through the caravan's narrow door. A comic fight breaks out between the two women. As a crowd of laughing onlookers starts gathering, Pustrpalk cuts the crinoline with his scalpel, pushes Amarantha inside the caravan and shouts out a command for departure. As the company leaves hurriedly, Jochimus reappears and 'climbs on the roof of one of the caravans'; sitting with 'his legs hang[ing] down', he 'makes a threatening gesture with his fists' and shouts 'Vengeance! Vengeance!' while the assembled 'audience,

⁵¹ Ibid., pp. 117–26.

⁵² This scene is based on the fourth chapter of Winckler's book, entitled 'The Crinoline' ('Die Krinoline'). Winckler, *Eisenbart*, pp. 70–9.

laughing, waves goodbye to them all.⁵³ This concluding scene, although it does not take place on an actual stage, effectively becomes a farcical performance.

The Windmill Scene (Act 2, Scene 1)

The Windmill Scene is a turning point in *Charlatan*; it makes clear that the opera will not be as unambiguously comic as the first act suggested. Its nocturnal setting contrasts with the preceding daytime scenes, but it also has deeper symbolic meaning as part of a string of correlated binary oppositions: light/darkness, comedy/tragedy, reality/fantasy, overt/covert, ego/alter-ego, and so on. Haas's stage directions provide the first hints of the scene's haunted, mysterious atmosphere:

Flat, bleak landscape. Towards the left [...] there is an abandoned windmill with a large gate. Spring night. Clouds pull across the sky. [...] Towards the mill, there is a bare tree. [...] Pustrpalk sits on the steps of a caravan, deep in thought. Amarantha leans against the tree.⁵⁴

Figure 5.3: Haas's drawing of the scene. Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), unnumbered first page.

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⁵³ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), pp. 181–2. Translation mine.

⁵⁴ Pavel Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), pp. 183–5. Translation mine.

The dark, melancholic character of the scene is conveyed musically by a slow-moving chromatic ostinato, confined to a claustrophobic tritone ambit (see Example 5.13). The ostinato seems to reflect Pustrpalk's 'thoughtful' state of mind in its slow, repetitive, cyclic motion. Pustrpalk's speech emerges seamlessly from his silent rumination (see Example 5.14):

There, there, used to be a village... And the Swedes set it on fire, ravaged it all, turning it to ruin. Misery seized all the land, all the country. Just the mill, that's all that's left now. Now only the old miller's fighting his coming death. Delirious, and raving. His young beautiful niece attending to his illness. Other than that the mill is a desolate place. Except for armies of bats and mice. The old miller is on fire. An inner fire is scorching him. The poor man's raving in madness...⁵⁵

Pustrpalk's mood suddenly changes with the appearance of the moon: 'The moon emerges from behind the clouds, flooding the whole landscape with silver glare. Pustrpalk becomes absorbed in his thoughts. Suddenly he gets up. He walks around for a while, thinking. Then he stops by Amarantha and takes her firmly by her hand.'⁵⁶ As if hypnotised by the moonlight, Pustrpalk confesses to Amarantha his uncontrollable passion for her: 'I can't control myself any longer! You've set my feelings all on fire! You are a castaway star! You're like a radiating fire, divine, or even infernal! Hear me now! Hear me now!'⁵⁷ Pustrpalk's excitement is musically conveyed by the marking 'Appassionato' and by a 'trembling' ostinato figure, supported by timpani beats in the full score (see Example 5.15).

⁵⁵ Ibid., pp. 186–92.

⁵⁶ Ibid., pp. 194–7. Translation mine.

⁵⁷ Ibid., pp. 196–9.

Example 5.13: Chromatic ostinato. Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), p. 184.

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Example 5.14: Puštrpalk's entry. Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), p. 186.

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Example 5.15: Pustrpalk's excitement. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 79.

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From the midst of this rapture emerges a tender declaration of love: 'My dragon sweet, God's Paradise! You're a blooming fiery flash of lightning, Amarantha dear!'⁵⁸ The tone of the music correspondingly changes (see Example 5.16): marked 'poco piu largamente' and 'dolce', the passage is characterised by sensuous chromaticism, ambivalence between major and minor modes (perhaps reflecting the bitter-sweet torment of love) and ascending gestures in the accompaniment (suggestive of the elevation of the spirit to the heights of 'paradise'). There are notable similarities with Amarantha's theme from the first act, namely the marking 'largamente' with slow minim beat, and the broad, chromatically embellished melodic line with a penchant for repeated notes.

⁵⁸ Ibid., pp. 199–201.

Example 5.16: Pustrpalk's declaration of love (the 'sweet dragon' theme). Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 80.

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Amarantha is surprised, questions the durability of his feelings for her, and urges Pustrpalk to control his feelings. This, however, only exacerbates his excitement: 'No! No! I'll be even worse still! Like a demon bad! All evil I'll have brought about shall be all your own fault! I'm like a man possessed!'⁵⁹ With these ominous words, the 'appassionato' marking returns, along with the fast tempo and the 'trembling' pattern, with an extra beat (a blast of timpani and brass) added for emphasis at the end of each bar (see Example 5.17).

⁵⁹ Ibid., pp. 210–212. See also Winckler, *Eisenbart*, p. 119.

Example 5.17: Amarantha's response escalates Pustrpalk's excitement. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 85.

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When Pustrpalk embraces Amarantha passionately, she breaks from him and bids him good night. On her way, she 'gracefully drops a handkerchief', which Pustrpalk picks up and presses to his lips as a token of her inclination.⁶⁰ A comic element is added when Rosina appears on the roof of one of the caravans, equipped with a telescope. As the two lovers leave, Rosina waves the telescope in a threatening gesture.⁶¹ As Pustrpalk-Pierrot climbs inside his caravan, the moon, too, 'disappears partly behind the clouds', leaving the scene 'dark and empty'.⁶²

An unexpected chain of events starts when two of the comedians appear on stage and conspire to steal Pustrpalk's money. In accord with the stereotypical master-servant comic routine, Pustrpalk overhears their scheming and takes them by surprise with a pistol. However, Pustrpalk's witty scolding of his cunning servants gradually transforms, somewhat surprisingly, into a monologue, in which Pustrpalk extolls the beauty of the troupe's companionship and the nobility of their quest: 'And

⁶⁰ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), pp. 211–5.

⁶¹ *Ibid.*, pp. 213–5.

⁶² *Ibid.*, pp. 216–7. Translation mine.

yet we form a troupe and a brothers' guild, just like a pack of wolves. [...] We are a touring faculty, and follow with assiduity our common goal, our only precious goal, participating in one fate!⁶³

To the astonishment of the perpetrators, Pustrpalk decides to make a magnanimous gesture of camaraderie – to divide all his money between his companions. This decision is the turning point of the whole scene. The comedians start a wild revelry, during which an alcohol-fuelled fight breaks out. The mad old miller, irritated by the uproar, throws a lantern into the crowd of fighting men and kills Zavináč. In retribution, the comedians set the windmill on fire. Pustrpalk flees the scene with Amarantha, accompanied only by Bakalář, his closest servant.

This tragic turn of events gives rise to one of the most powerful instances of the grotesque in Haas's oeuvre. This, however, is not an instance of the life-affirming, Bakhtinian 'carnavalesque-grotesque' character, found in Haas's earlier works. Rather, the grotesque functions here as an Expressionist device, designed to convey a sense of emotional disturbance, a mixture of merriment and horror: the comedians sing cheerfully while the miller burns to death (see Example 5.18). What the audience hears is the comedians' music, a simple, major-mode, march-like song, accompanied by percussion instruments. Since the song is meant to be diegetic (there are musicians on the stage among the comedians), it does not reflect the horror experienced by Pustrpalk and Amarantha. The disturbing incongruity and emotional ambiguity effectively communicates the scene's violent madness to the audience.

⁶³ Ibid., pp. 246–54.

Example 5.18: The comedians' song: 'Long live our glorious lord! Long live all those with him on board! [...] [(In the window of the mill appears the head of the miller, who screams desperately. Everyone waves at him.)] Long live our reverend lady Rosina! Hurrah! Hurrah! Hurrah! [(Everyone leaves the scene joyfully.)]'⁶⁴ Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 131.

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The Windmill Scene raises a number of questions: Does Pustrpalk's 'obsession' with Amarantha have anything to do with the tragic turn of events? If so, in what way? Why does Pustrpalk decide to share all his money with the comedians, who just tried to rob him? Is his own reasoning plausible? Why does the old miller get so upset that he kills one of the comedians? Is his reported madness a satisfactory explanation? What is the nature of his madness anyway? And why should there be any mention of his 'young' and 'beautiful' niece, who plays no role in the scene whatsoever? Is the image of the burnt village merely an illustration of the destruction

⁶⁴ Ibid., pp. 317–21. Translation by Drábek; additions mine.

following the Thirty Years' War? Is the whole spectacle of horror to be taken at face value, or does it have some kind of symbolic significance?

The Windmill Scene in the Context of Winckler's Book

Answers to these questions must be sought by returning the scene to the context of Winckler's book and comparing the original with Haas's adaptation. I will demonstrate here that Winckler's novel (and this episode in particular) operates with phenomena encapsulated in the notions of the fantastic and the uncanny, which also play an essential role, as I will argue later, in Haas's version of the Windmill Scene and his opera as a whole. The fantastic has been described by Lucie Armitt as a 'borderline phenomenon', 'a site of hesitancy, uncertainty and disquieting ambivalence' which results from questioning the boundary between the 'real' and the 'imaginary'.⁶⁵ The related notion of the uncanny has been characterised by Nicholas Royle in the following terms:

The uncanny [...] is concerned with the strange, weird and mysterious, with a flickering sense (but not conviction) of something supernatural. The uncanny involves feelings of uncertainty, in particular regarding the reality of who one is and what is being experienced. Suddenly, one's sense of oneself [...] seems strangely questionable. It is a peculiar commingling of the familiar and unfamiliar.⁶⁶

The Windmill Scene is based mostly on the chapter of Winckler's book entitled 'The Events in the Old Mill and What a Disturbance of Spirits Was Unleashed Here'.⁶⁷ References to omens, premonitions, and ghosts occur throughout Winckler's book, but they are particularly prominent in the 'Windmill' chapter. The burning of the windmill appears to be a fulfilment of an earlier omen. The previous chapter, entitled 'The Apocalyptic Journey: Eisenbart's First Despair', starts with the description of Eisenbart's unease resulting from an unsettling dream.⁶⁸

⁶⁵ Lucie Armitt, *Theorising the Fantastic* (London: Arnold, 1996), pp. 31–2.

⁶⁶ Nicholas Royle, *The Uncanny* (New York: Routledge, 2003), p. 1.

⁶⁷ Winckler, *Eisenbart*, pp. 109–43.

⁶⁸ *Ibid.*, pp. 94–108.

Eisenbart [...] could not find any sleep and gazed up into the starry sky, because he had dreamt the previous night that his whole caravan burnt. He opened the Dreambook of Apomasaris [...] and read in Chapter 159: '[...] when one dreams about a house burning down, the owner of the house or its occupier will be ruined by war or illness.'⁶⁹

Indeed, Eisenbart's business is badly affected by the misery inflicted upon German cities (described in some detail in this chapter) by the Thirty Years' War of 1618–48. At the beginning of the 'Windmill' chapter, the dream comes back to Eisenbart, as he travels through the land, hoping to find refuge at some peaceful corner:

As he crouched, his chin propped up by his fists, at the front of the rattling wagon, going further and further, he was unable to suppress an oppressive nightmare and saw in a dream all of the caravans fearfully burning and the whole troupe being burnt alive. [...] He] huddled like a shivering ghost: 'That means Death! Death! Death!'⁷⁰

Shortly afterwards, the troupe arrives at the windmill. The first draft of the Windmill Scene in Haas's libretto begins at this point, closely following Winckler's book. Originally, the history of the place is not narrated by Pustrpalk himself, but by Kyška/Jean Potage: 'Does my sight fail me? Is it a dream? Was it here? There used to be a village. The Swedes burnt it down. I lay wounded in this mill.'⁷¹ The questioning of the border between reality and illusion in these words contributes to the scene's otherworldly character, which is enhanced by Bakalář's/Bakkalaureus's warning that 'ghosts and spectres inhabit abandoned mills'.⁷² The delirium of the dying miller completes the horror-like picture: 'The sick miller [...] in a delirium of epilepsy believed he heard ghosts and pressed himself motionlessly against the wall.'⁷³

All of these details are compressed into Pustrpalk's opening speech in the final version of Haas's libretto. Pustrpalk's declaration of love to Amarantha, the dialogue of the two plotters, and Pustrpalk's ensuing monologue follow closely Winckler's original and remained essentially unchanged throughout Haas's work on

⁶⁹ Ibid., p. 94.

⁷⁰ Ibid., p. 110.

⁷¹ Haas, *Návrhy libreta* (DMH MM, sign. B 832), notebook marked 'Opera: 1. verse', act 2, p. 1 (pages in each act are numbered separately). Translation mine. See also Winckler, *Eisenbart*, p. 111.

⁷² Ibid., p. 3. Translation mine. See also Winckler, *Eisenbart*, p. 113.

⁷³ Winckler, *Eisenbart*, p. 116.

the libretto. One of the noteworthy alterations made in later versions of the libretto, however, is the virtual elimination of the character of the miller's niece. Originally, it was she who overheard the dialogue of the plotters and came to warn Eisenbart.⁷⁴

Winckler's version offers more insight into Eisenbart's private thoughts. Having been told about the plot, Eisenbart lies awake, awaiting the robbers, and gets absorbed in self-reflection, thinking that 'he has not been a good master [and] a caring father [but] only a selfish, greedy man [... who] healed fewer than he capitalised on'.⁷⁵ This might illuminate his motivation to share his wealth with the members of his troupe.

Winckler's account of the following revelry differs from Haas's adaptation in that Pickelhäring/Zavináč is killed in the fight that breaks out among the drunk comedians – not by the mad miller.⁷⁶ Nonetheless, the miller's throwing of a lantern among the comedians, which only happens moments later, becomes an incentive for the comedians to set the mill alight.⁷⁷ Amarantha and Eisenbart do not flee in Winckler's version; they, too, get carried away by the upsurge of collective madness.⁷⁸ The two only decide to run away from the troupe two chapters later.⁷⁹

Winckler's description of the fire contains a sublime image of the burning mill, which Haas included in the first draft but later dropped:

[As the windmill was gradually consumed by fire,] the wings started turning to the left [...] and the horrendously beautiful, fantastic spectacle unfolded with ever-increasing speed: the

⁷⁴ Haas, *Návrhy libreta*, (DMH MM, sign. B 832), notebook marked 'Opera: 1. verse', act 2, p. 13. See also Winckler, *Eisenbart*, p. 126.

⁷⁵ Winckler, *Eisenbart*, p. 127.

⁷⁶ *Ibid.*, pp. 133–4: 'the musicians conspired against the comedians [...] and after a short dispute, during which many drew their daggers and swords, a horrible scream rang out among two or three duels! [...] Pickelhering was lying in the grass with a stream of black blood coming out from a wound in his forehead.'

⁷⁷ *Ibid.*, p. 134: 'Racketing, shouting, and banging was heard from the mill; the epileptic [miller] sprang out of his bed in frenzy, grabbed a glowing lantern and threw it among the fighting men, so that blazing flickers sprang up. The men did not know where it came from, but it became a blind signal for them to set fire all around [...].'

⁷⁸ *Ibid.*: 'Amarantha seemed to be seized by madness as she was running around the mill, declaiming Molière [...]. Eisenbart [...] suddenly started shouting into the night the strophe "Morpheus in mentem trahit impellentem ventum jenem".'

⁷⁹ *Ibid.*, pp. 152–78 (Chapter 9: 'Die Badkur [...]').

mill waved around itself and reached up to the sky with fiery arms and the giant, burning cross rotated through the darkness.⁸⁰

This image captures the fantastically horrifying and grotesque atmosphere of the scene. It also brings to mind Green and Swan's observation that the combination of spinning motion and fairground imagery (merry-go-rounds, barrel organs) constitutes an Expressionist topos, signifying 'chaos', 'a whirlpool into which the self is in danger of plunging'.⁸¹

The rest of Winckler's chapter is occupied by Eisenbart's contemplation over Pickelhering's dead body, concerned with the unknown secrets of life and death, the dead man's 'evil look', and the 'curse' which lies upon the unfortunate place:

[Eisenbart] suddenly thought about Pickelhering's 'evil look', constantly discussed among the fellow travellers – and, blimey, may there be something to it? When the moon exerts influence upon the body, when the spirit ascends all the way to the eyes, why should not the powers of evil spirits flow along? Perhaps through the feet by means of the earth's magnetism, since the land is cursed...?⁸²

Eisenbart's thoughts suggest that the 'cursed' place (retaining the evil spirit of war) inspires violence and madness in all that set foot upon it – hence the miller's madness, the comedians' fight, and the destruction of the windmill. The whole scene thus functions as a memento of the horrors of war, which Winckler graphically described in the preceding chapter.

⁸⁰ Ibid., p. 135. See also Haas, *Návrhy libreta* (DMH MM, sign. B 832), notebook marked 'Opera: 1. verse', act 2, p. 22: 'The wings of the windmill start turning, slowly at first, then faster and faster – even frenziedly!' Translation mine.

⁸¹ Green and Swan, *The Triumph of Pierrot*, p. 142. Reference is made specifically to early Expressionist cinema and particularly to *The Cabinet of Dr. Caligari*, where images of merry-go-rounds and barrel organs abound, accompanying the performance at one of the fairground booths of Dr Caligari (puppet-master figure, controlling his assistant Cesare, who is in a trance). The authors also note that *commedia*-inspired art in general betrays a fascination with the circle (circular motion, round shape of Pierrot's face, associated with the full moon, 'circular' narratives, etc.).

⁸² Winckler, *Eisenbart*, p. 142.

Haas's Version of the Windmill Scene: an Alternative Reading

Haas's version retains the vague sense of the involvement of some kind of dark power, corrupting the sanity of the characters, but this menace is associated less directly with the war. Haas's libretto does not make it entirely clear whether the war is ongoing or whether it is a matter of the past and there are no direct references to the war in any other scene of the opera's final version.⁸³

Instead, the possibility arises that the mysterious force may be rooted in Pustrpalk's love affair with Amarantha. This theme is foregrounded at key moments of Haas's dramatic adaptation of the scene, which begins with Pustrpalk's rendezvous with Amarantha and ends with the two lovers fleeing together from the scene of horror, abandoning the rest of the troupe. The love affair is also one of the main reasons behind the plot against Pustrpalk. The two robbers (Zavináč and Pavučina) reveal in their dialogue that they want to steal Pustrpalk's money because they suspect (not incorrectly) that he will soon run away with Amarantha to live a comfortable, sedentary life and leave the troupe to their own devices.⁸⁴ Finally, Pustrpalk's words 'All evil I'll have brought about shall be all your own fault! I'm like a man possessed! I swear! Amarantha dear!' seem to function as an omen of the impending tragedy (as Eisenbart's nightmares about fire did in Winckler's original).

Many aspects of the Windmill Scene lend themselves to interpretation through the concept of the uncanny. One of the characteristic uncanny phenomena is what Freud calls 'involuntary repetition'.⁸⁵ He gives the example of being lost in the forest and coming again and again to 'one and the same spot, recognisable by some

⁸³ The most direct clue is Amarantha's vague reference to 'hard and frightening times' in her response to Pustrpalk's love declaration: 'I think you're rushing now, you're just seeking a sanctuary, dearest Master! These are hard times and frightening times!' See Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), pp. 209–10.

⁸⁴ *Ibid.*, pp. 224–6: 'Zavináč: "And he [Pustrpalk] won't be able to carry on [travelling] much longer. He wants his calm! He is going to run away with Missis Professor and send his own wife packing. What shall we do then?"' Translation mine. See also Winckler, *Eisenbart*, p. 122. Elsewhere, Winckler associates Eisenbart's decision to run away with Amarantha with his hope for a sedentary life. See Winckler, *Eisenbart*, p. 178: 'Then he [Eisenbart] swore to run away with her [...] and live the comfortable life of a gentleman as a "patented" court doctor; everything would be different in such honourable and noble existence!'

⁸⁵ Sigmund Freud, 'The Uncanny (1919)', in *Fantastic Literature: A Critical Reader*, ed. David Sandner (Westport: Praeger, 2004), 74–101 (p. 88).

particular landmark'.⁸⁶ Pustrpalk's arrival at a place (distinguished by the windmill) which is evidently familiar to him on his travels across the German lands may be an example of such 'involuntary repetition'. Another case in question is the recurring motive of fire in Winckler's book: Eisenbart's repeated dream functions as an omen, which comes true with the destruction of the windmill. I would even argue that the Windmill Scene, which is suspended between reality and illusion, is in itself a kind of nightmarish premonition, foreshadowing further tragedies that come later in the opera.

Another typical feature of the uncanny mentioned by Freud is the presence of 'doubles', including 'reflections in mirrors', 'shadows', 'guardian spirits', and so on. Freud points out that these images can have various meanings: duplication of the self may signify fear of death; mirror reflection may be related to 'the function of observing and criticizing the self and exercising a censorship within the mind'; the double may also represent 'unfulfilled but possible futures [...], all those strivings of the ego which adverse external circumstances have crushed'.⁸⁷

The best candidates for Freudian doubles in the Windmill Scene are the characters of the mad old miller and his young, beautiful niece. Neither of these obscure figures speaks or even appears on stage in the final version of Haas's libretto, with the significant exception of the miller's intervention in the comedians' fight and his intermittent appearances in the window of the mill. It is also intriguing that Haas did not remove the reference to the miller's niece, even though he crossed out all of her lines in the second draft of the libretto. It is a striking 'coincidence' that the first reference to the 'mad old miller' and his 'young beautiful niece' is made by Pustrpalk (immersed in his 'thoughtful' or perhaps 'self-reflective' mood) during his rendezvous with Amarantha. I suggest that the miller functions as Pustrpalk's double, a critical, self-censoring projection of the self as a 'delirious and raving', moribund old man, 'scorched by an inner fire', that is, by a pathological desire for Amarantha, whose alias is the 'young beautiful niece'. Moments later, Pustrpalk uses similar terms to express his passion for Amarantha: 'I can't control myself any

⁸⁶ Ibid., p. 87.

⁸⁷ Ibid., p. 86.

longer! You've set my feelings all on fire! You are a castaway star! You're like a radiating fire, divine, or even infernal!

There is a subtle hint of this 'doubling' in Haas's musical setting. Most of Pustrpalk's monologue about the destroyed village is based on the four-note ostinato and lament-like descending chromatic lines (see Example 5.19). However, the mention of the miller and his niece is immediately preceded by the appearance of new musical material (bb. 2–3 in Example 5.20). This material anticipates the theme that would later underpin Pustrpalk's above described declaration of love: 'My dragon sweet, God's Paradise!' (See Example 5.16).

Example 5.19: Lament-like chromatic descent ('Misery seized all the land, all the country. Just the mill, that's all there's left now.') Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 75.

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Example 5.20: Anticipation of the ‘sweet dragon’ theme. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 76.

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As noted above, Pustrpalk’s sudden outburst of passion for Amarantha coincides with the appearance of the moon (and the reappearance of the ‘sweet dragon’ theme). The moon may have various meanings. In Winckler’s novel, it is associated with a mysterious power, which draws ‘evil spirits’ out of the ‘cursed land’ into one’s head. In the context of this amorous episode, the moonlight makes Pustrpalk appear as a moonstruck Pierrot. However, the moon may function as a symbol of reflection (or self-reflection) and the reverse side of all things (moonshine is the ‘inauthentic’ reflection of sunshine). In this case, I suggest, all of these meanings overlap. Pustrpalk/Pierrot struggles with the uncontrollable and ultimately destructive force of his passion for Amarantha/Columbine, which is initially projected outwards in the figure of the delirious miller and subsequently reflected back (by the moon) onto himself.

If this is the case, however, then the whole scene (including details of landscape, characters, and events) potentially becomes a symbolic reflection of Pustrpalk’s disturbed subjectivity. Indeed, the landscape lends itself to a Freudian

symbolic interpretation. The silhouette of the windmill, which dominates the ‘flat, bleak’ landscape with a ‘bare tree’, can be understood as a representation of a phallus with pubic hair. The fact that the miller and his young niece are confined to the phallic object affirms their allegorical nature. The image of the burnt village encapsulates the peculiar subversion of familiarity, which is essential to the uncanny. As Armitt observes: ‘In order for us to feel something to be uncanny, it must derive from a situation, object or incident that ought to feel (and usually has felt) familiar and reassuring, but which has undergone some form of slight shift that results in [...] a form of *dis-ease*.’⁸⁸ In the case of the Windmill Scene, such ‘dis-ease’ results from the reversal of a familiar place (the village) associated with home, happiness, and safety, into a strange site of destruction, death, and madness.

Armitt explains that, according to Freud, the ultimate source of the uncanny is ‘our repressed awareness of the pleasures of the mother’s body’: ‘[T]he body of the mother is that lost site of play from which we are exiled. Permanently expelled from this “land of our birth” we remain forever refugees, wishing to return to the lost utopia.’⁸⁹ From this perspective, the burnt village symbolises Pustrpalk’s sense of uprootedness, which underpins his itinerant lifestyle, his never-ending travels in search of an undefined goal. Pustrpalk’s obsession with Amarantha may be related to the desire to regain the ‘lost utopia’ through union with a woman.

Armitt further comments on the inherent ambivalence of ‘this space of the stranger/mother/other’ which ‘is not simply fearful; it is also a profound source of repressed pleasurable excitement/arousal; indeed, it is a space to which we are compulsively and repeatedly drawn, even as we assert our own separateness from it.’⁹⁰ This ambivalence, too, can be traced in Pustrpalk’s behaviour. He is caught up between two conflicting tendencies: to continue his free (albeit uprooted) itinerant life within the troupe or to break away with Amarantha, associated with the vision of

⁸⁸ Armitt, *Theorising the Fantastic*, p. 49, emphasis in the original. According to Freud, this propensity to reversal results from the etymological ambivalence of the term ‘heimlich’ (‘I. Belonging to the house, not strange, familiar, tame, intimate, comfortable, homely, etc. II. Concealed, kept from sight, so that others do not get to know about it, withheld from others, cf. *geheim* [secret]’) and its peculiar relationship with its opposite ‘unheimlich’, which negates the first meaning of ‘heimlich’ but overlaps with the second. See Freud, ‘The Uncanny (1919)’, pp. 77–80.

⁸⁹ Armitt, *Theorising the Fantastic*, p. 59.

⁹⁰ *Ibid.*

a settled life. In other words, the love affair with Amarantha is in conflict with Puštrpalk's individualistic, monomaniacal quest for an undefined ideal ('We are a touring faculty, and follow with assiduity our common goal, our only precious goal, participating in one fate!').

Puštrpalk's surprising gesture of camaraderie towards his troupe is accompanied by a shadow of anxiety (ostensibly motivated by fear of his wife): 'Let us make a pact now, a brotherhood treaty [...]. [But] my wife must not ever get to find out that I've divided all! [(The moon shines.)]'⁹¹ I suggest that this may be another case of uncanny doubling (as the appearance of the moon seems to confirm) and that Puštrpalk's fear of Rosina (the 'Xanthippe') is a projection of his anxiety resulting from his inner conflict between his allegiance to the 'brotherhood' on the one hand and Amarantha on the other.

Significantly, Puštrpalk's first attempt to calm the comedians down ('Silence! Silence! Don't wake up my wife!'), is accompanied by the return of the opening ostinato, associated with Puštrpalk's rendezvous with Amarantha and his narration about the burnt village and the mad miller (see Example 5.21).⁹² Besides, there are prominent instances of musical 'mirroring', which may refer to Puštrpalk's conflicted subjectivity and/or to the doubling of Rozina and Amarantha. The opening ostinato (see Example 5.13) consists of a four-note chromatic ascent, mirrored by a corresponding chromatic descent (disguised by the re-ordering of pitches); on its return (see Example 5.21), the pattern is extended, giving rise to longer (six-note and eight-note) progressions.

⁹¹ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), pp. 259–62. Translation by Drábek; additions mine.

⁹² *Ibid.*, p. 267.

Example 5.21: Return of the opening four-note motive. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), pp. 106–7: (‘Silence! Silence! Don’t wake up my wife! And mind you, not a word now! My wife must not know about it!’)

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The mirror inversion is even more apparent in Example 5.22 (see particularly the last three bars), which shows Puštrpalk’s second attempt to temper the escalating revelry. Puštrpalk’s ever-increasing anxiety is disproportional to the ostensible husband-wife conflict. He cries ‘Silence!’ (his exclamation is accompanied by three loud blows of the timpani) and ‘startled by his own voice, he glances fearfully back towards the carriage in which Rosina sleeps.’⁹³ The last word of his utterance (‘Just be quiet, quiet, unless my wife should take us by surprise!’) are echoed by soft but menacing beats on the timpani.⁹⁴

⁹³ Ibid., p. 281. Translation mine.

⁹⁴ Ibid., pp. 281–2.

Example 5.22: Return of the chromatic ostinato. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 113.

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As noted above, in Haas's final version, *Zavináč* is killed directly by the mad miller, not by another comedian. This detail is of great significance for the reading proposed here, since it can be regarded as an instance of another class of uncanny phenomena, which Freud refers to as 'omnipotence of thought' or 'wish fulfilment'.⁹⁵ The miller's violent reaction against the comedians' rioting appears to be a continuation of *Pustrpalk*'s previous efforts to calm them down. Moreover, when the miller is regarded as *Pustrpalk*'s double, representing his unrestrained desire, his disapproval of the celebration of 'brotherhood' appears as the manifestation of *Pustrpalk*'s will to dissociate himself from the troupe and devote himself completely to *Amarantha*. Conversely, the comedians' destruction of the windmill symbolises the conflict of their interest with *Pustrpalk*'s libido (or perhaps an inner conflict between the two facets of *Pustrpalk*'s self). Facing the threat of symbolic castration, *Pustrpalk* flees with *Amarantha*.

⁹⁵ See Armitt, *Theorising the Fantastic*, p. 50.

The tragic turn of the scene seems to prefigure a series of further adverse events, which will ultimately lead to Puštrpalk's ruin. The reversal of euphoric into dysphoric mood will become a fixed pattern: Puštrpalk's success in the king's city will be spoiled by the disappearance of Amarantha. His seemingly successful operation on Jochimus will result in the monk's death and Puštrpalk's defamation. Finally, the merriment of Puštrpalk's song in the concluding scene will be immediately juxtaposed with his death. Whether all of these events result from the same cause, that is, from Puštrpalk's pathologically destructive passion for Amarantha, or whether there are other forces at play, too, will be the subject of further discussion.

Carnival Scene (Act 2, Scene 2)

In the second scene of the second act (the Carnival scene) Puštrpalk, Amarantha, and Bakalář arrive in the King's city in the midst of carnival festivities.⁹⁶ Similarly as in the opening scene, there is a short instrumental prelude. The theme is based on the characteristic rhythmic patterns of the Baroque dance bourrée (see Example 5.23).⁹⁷ Much of the scene is based on this theme, which is embellished in a Neoclassical manner by mildly dissonant counter-melodies.

⁹⁶ This scene is based on Chapter 10 of Winckler's book, entitled 'In the Metropolis of the Baroque Era' ('In der Metropole des Barock'). Winckler, *Eisenbart*, pp. 179–97.

⁹⁷ Bourrée is mentioned, along with minuet, gavotte, and rigaudon, on the margin of the second draft of Haas's libretto. Haas, *Návrhy libreta* (DMH MM, sign. B 832), notebook entitled 'Doktor Bledovous/Puštrpalk' and marked 'II. verse', act 2, scene 2, unnumbered first page.

Example 5.23: Bourrée. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 133.

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Having abandoned his troupe, Puštrpalk joins forces with Doktor Šereda. Šereda warns Puštrpalk to beware of the eccentric King who, as he claims, likes to spy on his subjects, takes sadistic delight in torture, indulges in throwing exuberant dance parties, is consumed by ambition to conquer the whole world, and – to finish off the list of alpha-male qualities – has an insatiable appetite for women. With respect to the latter, Šereda gives Puštrpalk the following advice:

Be careful, do not ever take your eyes from your lady. In the moment you turn... she's gone!
The King's a lover of women. [...] Often up to eight baronesses, they say, all night he's hosting! And his court ladies ... [(he looks around)] and his court ladies, all, about his marvellous feats, about his force keep whispering.⁹⁸

The last sentence is accidentally overheard by Amarantha, who is apparently very excited by the idea:

Amarantha: Is that true? What you said now... I don't believe a word!

Šereda: All true!

(Amarantha closes her eyes)

Amarantha: (full of admiration) Ah

(Puštrpalk stares at Amarantha incredulously.)⁹⁹

⁹⁸ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), pp. 351–3, 364–6. Translation by Drábek; additions mine.

⁹⁹ *Ibid.*, pp. 366–8. Translation mine.

Amarantha's words are underpinned by 'sensuous' chromaticism and her conspicuous sigh is amplified by sweeping glissandi with erotic connotations (see Example 5.24).

Example 5.24: Amarantha's excitement. Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), p. 368.

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Perhaps inspired by Šereda's advice, Puštrpalk decides to focus his trade on the extract from his 'Spiritus Universale', which is particularly effective as a stimulant of manly power. On the arrival of the carnival procession (which is made up of courtiers in costumes and includes the king himself, disguised as a peasant) Bakalář sings a humorous song to attract the crowds and advertise Puštrpalk's medicine (see Example 5.25):

Starý velbloud sežral tento lék,	An old camel ate this elixir,
se slepicí spářil se jak rek,	Topped an old hen with utmost plaisir;
oba zmizeli pak jako sen,	They both flamed up like a meteor,
slepici velbloudích tak vznikl kmen.	Made a breed that never was before!
Zakrněli, se slabostí pryč,	If you're weak, small, shrunk or in decay,
Puštrpalk vám k tajemství dá klíč,	Master Puštrpalk will make your day!
lék na vlastní kůži zkuste už,	Try this potion! Everyone now can!
slovo má teď zázračný náš muž.	While I pass the word to our great man! ¹⁰⁰

¹⁰⁰ Ibid., pp. 381–4.

Example 5.25: Bakalář's song. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 159.

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Pustrpalk's medicine is enthusiastically praised by the King himself:

King: Silence! Citizens! Long live he, the most glorious man of all our era! Long
live great Pustrpalk and his renowned Spiritus Universale!

Folk: [chanting, not singing]
Long live Pustrpalk! Long live he! [...]

King: I declare [...] Spiritus Universale [...] the world's [greatest] wonder!
[(The King pins on Pustrpalk an especially big medal. The enthusiasm of
the crowd keeps escalating.)]¹⁰¹

Pustrpalk's triumph is duly accompanied by fanfares (previously associated with the King's arrival) and dotted rhythms (endowed with heroic character, owing to their topical association with chivalry). However, the overall character of the passage is somewhat ominous. This is due to the combination of the crowd's 'robotic' chanting (to use Beckerman's metaphor), the ever-increasing tempo of the passage, the minor modality and chromatic counterpoint of the fanfares, and the dissonant clusters in the ostinato (see Example 5.26).

¹⁰¹ Ibid., pp. 407–15. Translation Drábek; additions and alterations mine.

Example 5.26: Pustrpalk's triumph. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 176.

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The sense of foreboding is fulfilled when Bakalář announces that Amarantha has disappeared:

Bakalář:	Amarantha [has] disappeared! Left in a carriage! [...] Right next to her, there I saw a mysterious friar!
Pustrpalk:	[declaiming, not singing] A friar? Jochimus! Abduction! Revenge!
King:	The fireworks now begin!
Folk:	Hurrah! Hurrah! ¹⁰²

¹⁰² Ibid., pp. 415–24. Translation by Drábek; additions and alterations mine.

Example 5.27: Puštrpalk's horror. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 180.

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Once again, an emphatic reversal occurs from a euphoric to a dysphoric mood and the tragedy of Puštrpalk's loss is juxtaposed with the collective merriment of the carnival celebrations (the fireworks), accompanied by cheerful, dance-like music (the bourrée theme).

Although Puštrpalk asserts that Amarantha was abducted by Jochimus, there is still a certain degree of ambiguity. In Winckler's novel, Amarantha's disappearance remains surrounded by mystery for a long time, leaving Eisenbart tormented by uncertainty and speculation amidst the rumours that she ran away with the 'kapellmeister of an Italian *commedia* troupe' or a handsome courtier.¹⁰³ It is noteworthy that Haas retained in his final version some clues (Šereda's warning, Amarantha's telling sigh), suggesting that Amarantha is indeed susceptible to the attraction of other men and the king in particular.

Another problem is that Haas's description of Amarantha's behaviour prior to her disappearance seems to be at odds with the claim that she was 'abducted'. While

¹⁰³ Winckler, *Eisenbart*, pp. 194–5.

Pustrpalk is fully engaged in his enterprise, Jochimus appears in the crowd, ‘catches Amarantha’s attention’, they ‘give each other a sign’, and once Amarantha ‘understands’, she ‘climbs off the stage’ and ‘quietly leaves the scene’ (see Example 5.28).¹⁰⁴ This discrepancy might be explained as Haas’s (awkward) attempt to stage Winckler’s version of Amarantha’s kidnapping, according to which she was deceptively lured to a meeting, where she was seized by Jochimus and his accomplices and brought back to her husband by force.¹⁰⁵ On the other hand, the ambiguity may be the desired effect.

Example 5.28: ‘Jochimus appears on stage. He is trying to get Amarantha’s attention (piccolo motive)’. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 180.

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¹⁰⁴ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 b), pp. 398–400. Translation mine.

¹⁰⁵ Winckler, *Eisenbart*, p. 386.

I suggest that Haas may have deliberately planted such seeds of uncertainty in the audience's minds to make them speculate about mysterious premonitions and their uncanny fulfilments. Has Amarantha all along been in some sort of collusion with Jochimus, unknown to Pustrpalk? Is Pustrpalk's loss of Amarantha in some way or another the result of his symbolic castration (the destruction of the windmill) in the previous scene? Does her disappearance have something to do with her excitement at the sexual capacity of the King? Who is he, anyway – this obscure figure creeping around in disguise, surrounded by the mysterious aura of a lascivious brute – perhaps another of Pustrpalk's doubles? Is there any symbolic significance in the fact that both figures are cast as baritones? Does the King reflect Pustrpalk's own lust, reckless ambitiousness, and vanity, which the King so conspicuously feeds with his exaggerated praise of Pustrpalk's medical art?

The need to ask such questions is more important than finding definitive answers. If there were clear answers at hand, the effect of compulsive wondering would be lost. In any case, at the end of the scene, Pustrpalk appears as a powerless tragic clown, a Pierrot who has lost his Columbine (as he always does) due to her attraction to a Harlequinian figure or due to the machinations of a mysterious adversary. The context of a carnival festivity, complete with masks, fireworks (an allusion to the 'horrendously beautiful spectacle' of the burning windmill?), and other attributes of fairground imagery results in another instance of grotesque commingling of euphoric and dysphoric emotions, portraying the confusion and psychological turmoil experienced by the protagonist.

The Discarded Third Act

Haas originally conceived the opera as consisting of four acts. The first two drafts of Haas's libretto contain two scenes (the original third act) that were discarded in later versions of the work.¹⁰⁶ The first of the two was based on chapter eleven of Winckler's book: 'The Childbirth in the Winter's Cold, the Purchase of a House in

¹⁰⁶ Haas, *Návrhy libreta* (DMH MM, sign. B 832), notebook marked 'Opera: 1. verse', act 3, pp. 1–27; notebook entitled 'Doktor Bledovous/Pustrpalk' and marked 'II. verse', pp. 55–76.

Magdeburg and Eisenbart's Repeated Flight'.¹⁰⁷ Following Amarantha's disappearance, Eisenbart returns to his troupe and his wife Rosina. After Rosina gives birth to Eisenbart's son Adam Christoph, the two settle in Magdeburg. Eisenbart finds himself living a sedentary life amidst the hypocrisy, false morale and disguised greediness of bourgeois society, which he finds intolerable.¹⁰⁸ In the end, he runs away, determined to continue his search for Amarantha.¹⁰⁹ The other scene is based on the twenty-third chapter of Winckler's book: 'How Eisenbart Cured the Gluttony Count'.¹¹⁰ This is one of the numerous overtly farcical episodes in the book; its inclusion would impede the development of the main narrative of the opera, which is focused on Pustrpalk's relationship with Amarantha on the one hand and his struggle against Jochimus on the other. The removal of this act was undoubtedly to the benefit of the opera's coherence.

The Operation (Act 3, Scene 1)

The third act of the opera's final version begins with another nocturnal scene:¹¹¹ 'The square of another city. [...] Pustrpalk's tent stands in the middle [...]. Night is falling. Pustrpalk sits in front of his tent broodily, holding his head in his hands'.¹¹² The second draft of Haas's libretto indicates that the composer initially intended to use a 'motive of fate' (played by trumpets and tam-tam so as to resemble 'obstinate blows into the universe') alternating with a 'ghostly distortion of the fairground motive' (see Figure 5.4).¹¹³ In the end, however, Haas used the motivic material of

¹⁰⁷ Winckler, *Eisenbart*, pp. 198–211.

¹⁰⁸ See *ibid.*, pp. 209–10.

¹⁰⁹ Pavel Haas, *Návrhy libreta* (DMH MM, sign. B 832), notebook marked 'Opera: 1. verse', act 3, pp. 1–27. See also Winckler, *Eisenbart*, p. 211.

¹¹⁰ Winckler, *Eisenbart*, pp. 302–16.

¹¹¹ This scene is based on Chapter 26 of Winckler's book: 'Jochimus's Pitiful Fate' ('Jochimus jammervolles Schicksal'). *Ibid.* pp. 331–45.

¹¹² Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 c), p. 426. Translation mine.

¹¹³ Pavel Haas, *Návrhy libreta* (DMH MM, sign. B 832), notebook entitled 'Doktor Bledovous/Pustrpalk' and marked 'II. verse', unnumbered page adjacent to p. 77. Translation mine.

the Peregrination Song, perhaps to indicate that the scene, as noted in the score, ‘takes place a relatively long time after the previous one (see Example 5.29)’.¹¹⁴

Figure 5.4: Haas, *Návrhy libreta* (DMH MM, sign. B 832), notebook entitled ‘Doktor Bledovous/Pustrpalk’ and marked ‘II. verše’, unnumbered page adjacent to p. 77.

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¹¹⁴ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 c), unnumbered first page. Translation mine.

Example 5.29: Echo of the Peregrination Song. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 183.

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Suddenly, Jochimus is brought before Pustrpalk, seeking the latter's help in his mortal illness.

Jochimus: 'I'm Jochimus. Doctor, forget all that has happened till now. I have done you wrong. I have heard wonders about your operations! All those you've kindly performed... I will expiate my guilt now and show my respect and trust to you.'

Pustrpalk: (Recollecting) 'You, sir? What sort of guilt, sir? (He waves his hand.) I must examine you, and if necessary, I'll perform an operation.'¹¹⁵

It appears that no grudge remains between the two men; Pustrpalk even insists, despite Jochimus's protests, on attending to him free of charge. However, just before entering the doctor's tent, the monk makes an ominous remark:

(Jochimus steps towards the tent, ... but stops as if facing a decision. He crosses himself. His servant leaves; so do the men who helped carry him.)

Jochimus: 'Et in puncto ad infernum... In a moment to hell! Ha ha ha' (he laughs devilishly).

¹¹⁵ Ibid., pp. 434–8.

(Jochimus enters [the tent] with determination and a sideward smile, followed by Pustrpalk. Empty stage. The moon rises. The tent is illuminated from inside. The silhouettes of Pustrpalk and Jochimus appear [on the tent wall].)¹¹⁶

Jochimus's sinister utterance is underpinned by a chromatic descent (as if leading to the depths of hell) and a death knell played by triangle and timpani (see Example 5.30). The music accompanying the operation is dark and mysterious, not least due to the slow tempo, dense chromatic textures, sustained dissonant sonorities, whole-tone modality, and echoes of the iambic death knell (see Examples 5.31 and 5.32). Later on, the music approaches the character of a 'danse macabre', conveyed by waltz-like tempo and metre and 'spooky' instrumental effects, such as repetitive high-pitched whole-tone figures in the woodwinds, the 'skeletal' sound of pizzicato strings, and the 'otherworldly' timbre of harp and vibraphone (see Example 5.33). Finally, at the end of the operation, the death knell returns in the guise of an ominous sustained pedal (timpani and contrabassoon). The chromatic motive which appears in the strings above this pedal (see bb. 6–10 in Example 5.34) reinforces the symbolism of death: arguably, this is an allusion to the opening motive of the second movement of Josef Suk's *Asrael* symphony (see Example 5.35), named after the Angel of Death; both motives consist of a rising succession of falling fourths/fifths, underpinned by a stepwise chromatic ascent in parallels and a static, sustained tone.

¹¹⁶ Ibid., pp. 447–50. Translation mine.

Example 5.30: Jochimus's sinister proclamation. Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 c), p. 448.

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Example 5.31: The ‘operation’ motive. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 193.

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Example 5.32: Whole-tone modality and iambic rhythm. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 195.

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Example 5.33: ‘Danse macabre’ waltz. Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 c), pp. 456–7.

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Example 5.34: The *Asrael* allusion. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 198.

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Example 5.35: The opening motive of the second movement of Suk's *Asrael* symphony. Josef Suk, *Asrael: Symfonie Pro Velký Orchester*, Op. 27 (Praha: Státní hudební vydavatelství, 1965), p. 67.

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Just as Puštrpalk congratulates himself on his ‘masterful operation’ (‘Lucky is my hand; by the grace of God it saved a man’s life!’) Kyška announces that Jochimus is dead.¹¹⁷ At this point, Puštrpalk actually makes reference to the ‘Angel of Death’ (‘Unlucky hand! No! This hand did do its utmost best! But the Angel of Death stood by ripping the poor man away from me’).¹¹⁸ The incident immediately attracts public attention. One of the first to come to the scene is a local Apothecary (Lékárník), who immediately asserts that the monk was intentionally killed. The tent is soon surrounded by soldiers and a crowd of onlookers gathers around. The people are divided over Puštrpalk’s guilt. The last to come is the local physician (Fyzikus/Physicus). In Winckler’s version, the Physicus, having examined the corpse, testifies that Eisenbart’s operation was exemplary and the crowd disperses.¹¹⁹ Haas’s final version paints a much grimmer picture.¹²⁰ Like the Apothecary before him, the Physicus asserts Puštrpalk’s guilt and when he notices that the ‘charlatan’ has fled, he incites anger in the crowd:

(A wild fight commences between the two camps of the gathered people.)

Physicus:	[declamation]	Silence! The Charlatan has vanished! Coward! Murderer! Catch him, quickly! Hang him on the gallows!
Folk:	[declamation]	Catch him! Hang him on the gallows!
Chorus behind the scene:	[singing]	Charlatan!
Folk:	[declamation]	Hang him on the gallows!
Chorus behind the scene:	[singing]	Charlatan!
Folk:	[declamation]	Hang him on the gallows! ¹²¹

¹¹⁷ Ibid., pp. 464–6.

¹¹⁸ Ibid., pp. 475–6.

¹¹⁹ Winckler, *Eisenbart*, pp. 338–44.

¹²⁰ Haas adhered to Winckler’s version until very late stages of his work on the opera. It was not until he had finished all versions of his libretto, as well as 26 pages of complete orchestral score (dated 29th December 1936) that he decided to change the ending of the scene. The 26 discarded pages are deposited in the following file: Pavel Haas, *Šarlatán: části opery, skici* (*Charlatan: Parts of the opera, sketches*), deposited in the Department of Music History of the Moravian Museum, sign. A22 689.

¹²¹ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 c), pp. 501–2. Translation by Drábek; additions mine.

Example 5.36: Pustrpalk's denunciation. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 216.

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This alternative ending apparently mirrors the emphatic celebration of Pustrpalk in the preceding scene, where, too, the crowd parroted (in unsung declamation) the words of an authoritative figure. Not only did Haas strengthen the formal coherence of the drama and highlight the declining trajectory of Pustrpalk's fate, he also produced another uncanny effect, that is, 'involuntary repetition' coupled with polar reversal from extreme acclamation to extreme condemnation (neither of which seems justified by Pustrpalk's actions). Particularly noteworthy are the non-diegetic calls of 'Charlatan!' heard from behind the scene (see Example 5.36). It is as if this voice of judgement were coming from some kind of 'transcendent' authority (Jochimus? Heaven? Hell?), or perhaps from Pustrpalk's conscience. The beats of timpani and tam-tam (see Example 5.37) may be the 'obstinate blows' of 'fate' mentioned in Haas's libretto sketch.

Example 5.37: Closing bars of Act 3, Scene 1. Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 c), p. 503.

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The Tavern Scene (Act 3, Scene 2)

The opera's concluding scene is set in a tavern. Bakalář, Kyška, and others talk about Pustrpalk, whom they describe as a 'fearful figure', 'decrepit, ruined with

drinking', wandering through the streets 'like a silent demon', and unable to recognise any of his former companions.¹²² The scene is painted musically by a deliberately banal-sounding tune, distorted by asymmetrical 5/4 metre, syncopation, ambivalent modality, and semitone clashes between the melody and the accompanying ostinato (see Example 5.38).

Example 5.38: Tavern music. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 218.

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Pustrpalk treats three wandering students to wine, boasting in front of them about his fame. The students' carol is an intriguing example of Haas's polymetric writing (see Example 5.39). Itself in 5/4, it is accompanied by two ostinato figures with implicit 6/8 and 12/8 metric patterns (despite the notated 3/4).

¹²² Ibid., pp. 507–8.

Example 5.39: The students' carol ('We be needy students three, begging you for sanctuary'). Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 228.

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The central element of the whole scene is Pustrpalk's satirical song summarising his career and former achievements. While singing, Pustrpalk is gradually joined by the former members of his dispersed company, who happen to witness the scene, until all of them are dancing and singing together.

Pustrpalk

Já Pustrpalk, já lékař jsem,
vše léčím vlastním způsobem:
uzdravím slepce, chodí zas
a chromým vracím zraku jas!

Chorus

Trala-lala-lala...
Uzdravím slepce, chodí zas
a chromým vracím zraku jas!
[...]

Pustrpalk

Kdys junák jako duha pil,
tu jsem mu čelist vyrazil.
Od toho dne, to pravda je,
už ani vodu nepije!
[...]

Pustrpalk

A hrabě jeden žral jak hřích,
že bezmála mu puknul břich.

Pustrpalk

Doctor Pustrpalk, you'd know my name,
My methods have secured my fame:
I cure the blind, they hop and sing;
The lame can soon see everything!

Chorus

Trala-lala-lalah...
I cure the blind, they hop and sing;
The lame can soon see everything!
[...]

Pustrpalk

One youngster drank like a native Dane;
I struck his jaw out with a cane!
Ever since then all drinking stopped;
He has not drunk a water drop!
[...]

Pustrpalk

One Count there was, an eater staunch,
Who almost overstuffed his paunch!

I bez váhání hned jsem vstal,
mu druhou díru navrtal.

Quick as a flash I knew my role:
And drilled for him another hole!¹²³

Figure 5.5: Illustration to Chapter 27: ‘On the origin of the world famous Eisenbart-song, which is even today still often sung in merry company, and the sense of most tragic despair which nonetheless arose [in Eisenbart]’. Winckler, *Eisenbart*, p. 355.



For the most part, this is Haas’s literal translation of the German song *Ich bin der Doktor Eisenbart*, as included in Winckler’s novel. Winckler cleverly adds a bitter, self-destructive flavour to the song’s overtly humorous, satirical character by having it sung by Eisenbart himself. The song thus becomes ‘the outcry of [Eisenbart’s] innermost dichotomy’ – that between a serious physician and a prankster:

Here he pilloried the whole art of medicine in his person and relieved in a burst of sarcasm the suffocating anxiety, [which had accumulated] as he gave innumerable superb examples of his grotesque science and revealed his whole inner abstruseness year after year. [...] But in this last and greatest self-expression, the meaning of his existence, which hereby became a parable and a legend, seemed to get extinguished.¹²⁴

Haas’s setting of the song (see Example 5.40) clearly alludes to Papageno’s aria *Der Vogelfänger bin ich ja* from *The Magic Flute*. Pustrpalk thus appears in the guise of Papageno: boastful and clownish. The difference is that Papageno is truly a comic

¹²³ Ibid., pp. 548–58. See also Winckler, *Eisenbart*, p. 359.

¹²⁴ Winckler, *Eisenbart*, p. 364.

figure, whereas Pustrpalk merely poses as one, making an ironic commentary on his tragic fate.

Example 5.40: Pustrpalk's song. Haas, *Šarlatán*, autograph score (MZM, sign. A 22.687 c), pp. 548–9. Transcription mine.

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The last tones of the song are interrupted by the return of the ominous chanting of 'Charlatan' (heard, again, from behind the scene). At that moment, Pustrpalk starts hallucinating that Jochimus is coming to 'choke' him.

Pustrpalk:	Quiet!
Chorus (behind the scene):	Charlatan!
Pustrpalk:	[(Speaks.)] There, look! [(Points into the auditorium.)] Coming this way!
Chorus (behind the scene):	Charlatan!
Pustrpalk:	It's him! Jochimus! [(Pulls out his sword and stands on guard as if expecting a duel.)] Ah, he wants to choke me! [(Charges towards the auditorium as if against an invisible enemy [...] and falls as if he took a hit.)] Ah, ah! Ah, God, have mercy on me. Ah! People, pray for my wretched soul! (Dies.) [(The people kneel and cross themselves.)] ¹²⁵

Haas's version of Pustrpalk's death is a dramatically effective compression of Winckler's original. The idea of Eisenbart being haunted by apparitions (including not only Jochimus, but also the comedian killed in the Windmill Scene, as well as mistreated former patients) is present in Winckler's novel, but not directly associated

¹²⁵ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 c), pp. 575–81. Translation by Drábek; additions mine.

with Eisenbart's death.¹²⁶ Eisenbart dies in the following chapter (apparently of a weak heart) at the end of his lengthy disputation with his son concerning the ethical issues underpinning medicine.¹²⁷ In all versions of Haas's libretto, Eisenbart/Pustrpalk's death is juxtaposed with the merriment of the song: the doctor 'suddenly grabs at his heart', says 'Pray for my wretched soul!' and dies.¹²⁸ However, it was not until the late stages of his work on the opera that Haas decided to associate Pustrpalk's death with the hallucination of Jochimus. The chants of 'Charlatan!' and the hallucination of Jochimus appear for the first time in the orchestral score. This modification was apparently made in conjunction with the revision of the events following Jochimus's death, where the 'Charlatan' chants were introduced for the first time.

Jochimus: The Uncanny Punitive Force

Through his revisions, Haas highlighted the conflict between Pustrpalk and Jochimus, strengthened the latter's dramatic agency, and emphasised the moralising aspect of the story. When Pustrpalk is denounced as 'coward', 'murderer', and 'charlatan', the audience (both on and off stage) is being convinced that Pustrpalk is the villain and Jochimus is the martyr. The appearance of Jochimus in the midst of Pustrpalk's revelry seems to be an allusion to the arrival of the 'stone guest' to Don Juan's dinner (although there is no allusion to Mozart's *Don Giovanni*, which might be expected). By means of analogy, Pustrpalk is portrayed as a shameless trickster and murderer, whereas Jochimus appears as the moral authority, the executioner of justice.

¹²⁶ Winckler, *Eisenbart*, pp. 367–8: 'All former patients came to him like spectres in the following nights. Merciful God! [...] They came with grinning faces and long teeth, wailing and racketing – ha! Pickelhering was leading them! Scoundrel! [...] And once a giant vampire came down from the ceiling... "Jochimus?" gasped Eisenbart up into the darkness: "As a pastor, you should know how weak a man is in trying to live up to his principles! You should know!"'

¹²⁷ *Ibid.*, pp. 394–5.

¹²⁸ Haas, *Návrhy libreta* (DMH MM, sign. B 832), notebook marked 'Opera: 1. verse', act 4, page 22; notebook entitled 'Doktor Bledovous/Pustrpalk' and marked 'II. verse', p. 94; notebook marked 'III. [verse]', act 3, scene 2, p. 9. Translation mine.

And yet the moral message of this conclusion is profoundly problematic. It is not clear of what Pustrpalk is guilty. Winckler's Eisenbart has a guilty conscience because of the many patients he tricked and mistreated with his prankish curing practices. However, very few such cases appear in Haas's opera and Jochimus is apparently not one of them. Haas's version of the story draws more attention to the suspicion that Pustrpalk may have intentionally killed Jochimus out of revenge for the monk's intervention in his love affair with Amarantha (note the parallel with Don Juan's killing of Don Pedro). However, Pustrpalk's behaviour before and after the fatal operation suggests no murderous intentions.¹²⁹

Another parallel can be drawn with the 'clock' scene of Mussorgsky's *Boris Godunov*, in which Boris is haunted by the hallucination of Tsarevich Dmitriy, whom he had killed in order to ascend to power. This scene, too, ends with the pleading of the perpetrator for mercy on his soul. The two works also have in common the declining trajectory of the main character and the frequent dissonance between emphatic proclamation of glory and an uncanny sense of foreboding.

In any case, Jochimus appears as the embodiment of the mysterious punitive force driving Pustrpalk to his tragic end. His ominous threats, which previously were drowned out by the prevailing comic character of the first act, seem to come to fulfilment throughout the rest of the opera. Not only is he actively responsible for abducting Amarantha, but even his own death appears to be a premeditated act designed to bring Pustrpalk to justice. His sinister remark 'et in puncto ad infernum', 'diabolic laughter', and 'determined smile' (demonic features that do not appear in Winckler's original) suggest that he is certain of the outcome of the operation.¹³⁰ He does not appear as an innocent victim, but rather a malicious architect of Pustrpalk's

¹²⁹ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 c), pp. 464–6: 'His life was hanging by a thread. He almost escaped from under my hands, but I held firmly! Lucky is my hand; by the grace of God it saved a man's life!'

¹³⁰ In Winckler's version, Jochimus's words ('in a moment to hell') do not appear as a threat to Eisenbart, but rather as an expression of the monk's anxiety in the face of a dangerous and potentially fatal operation. Winckler, *Eisenbart*, p. 332: "And how long does such an operation take?" asked the priest, who was suddenly overcome by anxiety. "I have carried out several within a half of a Paternoster!" reassured him Eisenbart – "one should never spend too much time making presumptions, so let us begin straightaway; come in, Father!" "Et in puncto ad infernum... In a moment to hell!" laughed Jochimus as he bent [passing] under a thick curtain into the booth, which reeked of ointments, vapours, and blood; he was forced to sit down by a sudden rush of sickness.'

doom. Thus, Jochimus undergoes a gradual transformation from a ‘real’ character to a mysterious supernatural force.

Pustrpalk, on the other hand, seems to be drawn inevitably to his tragic end. He starts off as a successful impresario but his encounter with Amarantha has a destabilizing effect; the two fatal blows come when Amarantha disappears and Pustrpalk’s medical skills – his most secure domain – are called into question (both through the agency of Jochimus). Thus, Pustrpalk seems to be gradually diminished to a mere puppet, while Jochimus (or whatever he represents) increasingly appears as the almighty puppet-master – one who takes away Pierrot’s Columbine, ruins his reputation, and finally delivers his death.¹³¹ In this sense, the end of *Charlatan* is a reversal of Petrushka’s triumph over the Magician (sometimes referred to as ‘Charlatan’!), in Stravinsky’s well-known ballet: Jochimus, the true ‘Charlatan’, makes his triumph over the dead body of his puppet.

One might even wonder if Jochimus may have engineered Pustrpalk’s encounter with Amarantha in the first place. According to Haas’s stage directions, Jochimus’s first appearance on stage occurs at the very same moment when whip cracks are heard, announcing the arrival of Amarantha’s carriage.¹³² From this Hoffmannesque perspective, Jochimus appears as Coppélius/Coppola from Hoffmann’s *Sandman*, who (as if with a pair of magic glasses) makes Nathanael/Pustrpalk blindly fall in love with a puppet-like female (Olympia/Amarantha), only to take her away from him later. Significantly, both Nathanael and Pustrpalk are driven to their deaths by an uncanny reappearance of the mysterious puppet-master.

Finally, Jochimus, like the old miller, may be regarded as Pustrpalk’s double. He is the embodiment of all those features that Pustrpalk stands in opposition to: morality, authority, official establishment, religion, sedentary life, bourgeois values and conventions, and so on. The reading of Jochimus in these terms is supported by

¹³¹ See the discussion of play with multi-levelled theatrical space in *commedia*-inspired theatre in Green and Swan, *The Triumph of Pierrot*, pp. 111–3.

¹³² Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 a), p. 57: ‘Appears the person of the fat monk Jochimus, who gazes curiously towards Pustrpalk and makes his way [through the crowd] closer to the tribune. His presence draws the attention of the audience. At the same time, one hears the clumping of horses’ feet and the cracking of a whip.’ Translation mine.

the fact that both figures are cast as baritones, as well as by analogies in the imagery and the musical symbolism in the Windmill Scene on the one hand and the scene of Jochimus's operation on the other.

Example 5.41: Jochimus's arrival prior to the operation (Act 3; Scene 2): 'I'm Jochimus. (Pustrpalk is startled.)' Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 186.

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Example 5.41 shows the music accompanying the encounter of Pustrpalk and Jochimus prior to the operation. As in the opening ostinato of the Windmill Scene, the stepwise chromatic ascent in the upper voice is mirrored by an inversionsal descent in the lower voice. This mirroring suggests that in this encounter, Pustrpalk may be facing his own 'mirror image'. Note also the persistent clash between adjacent pitches in the bass. Similar instances of mirroring can be found throughout the music which underpins the operation (see Example 5.42). It is also striking that, as Haas has specified in his stage directions, the moon (the symbol of self-reflection) should appear at the very moment when Jochimus enters Pustrpalk's tent to undergo the fatal operation, which (significantly) the audience is supposed to view as a shadow play (with silhouettes of the two men projected onto the tent's wall).¹³³

¹³³ Haas, *Šarlatán*, autograph score (DMH MM, sign. A 22.687 c), p. 449–50.

Example 5.42: Mirroring progressions (operation). Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 194.

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It is thus conceivable that dark forces of the subconscious could be at play during Puštrpalk's operation. Puštrpalk may be experiencing a conflict analogous to that underpinning the Windmill Scene, where he consciously encouraged the celebration of brotherhood, which he subconsciously resisted; this resulted in the mad miller's killing of Zavináč. By the same token, I suggest that Puštrpalk's conscious effort to save Jochimus may be contested by a subconscious desire to kill him. The motivation would be not merely the revenge for Jochimus's interference in Puštrpalk's love for Amarantha; the operation is a symbolic culmination of an ongoing battle between Puštrpalk and his alter-ego.

The attempt to eliminate Jochimus, which leaves Puštrpalk only half alive, ultimately proves to be futile, as Jochimus reappears at the moment of Puštrpalk's death. Jochimus's final appearance is a modern reinterpretation of the *ombra* scene (a scene involving a ghost or another supernatural figure) in terms of the uncanny. Michael Klein explains that, since the nineteenth century, the 'object of fright, indeed of the supernatural itself is not some outside force, like a god, but an inner force that splits the ego'.¹³⁴ Klein further observes that musical signifiers of the uncanny include those of the *ombra* topic ('tremolos, diminished seventh chords, Neapolitans') with the addition of 'enharmonicism, strange uses of chromaticism, odd voice-leading, and mechanical repetitions of musical material'.¹³⁵ Of these musical features, Haas's death motive displays 'mechanical repetition' and 'strange chromaticism' (see Examples 5.43 and 5.44): it is based on chromatic parallel motion of a highly dissonant sonority, comprising a tritone (G flat – C) and a

¹³⁴ Michael L. Klein: *Intertextuality in Western Art Music* (Bloomington: Indiana University Press, 2005), p. 80.

¹³⁵ *Ibid.*, p. 87.

semitone clash (G flat–F), which might symbolise the uncanny doubling of one particular tone by its polar opposite (tritone) and near equivalent (the adjacent semitone). Whichever tone is ‘the one’, it is followed by chromatic ‘shadows’ in parallel motion. The uncanny character of the motive is enhanced by the ‘otherworldly’ sound of woodwinds in high register.

Example 5.43: The ‘death’ motive (‘Pustrpalk charges with his sword against the auditorium as if it was an invisible enemy...’). Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 257.

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Example 5.44: The ‘death’ motive. Pavel Haas, *Šarlatán*, autograph score (Department of Music History of the Moravian Museum, sign. A 22.687 c), p. 577.

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Pustrpalk: Transgressor, Victim, or Psychopath?

The crucial question posed by the opera concerns the reasons behind Pustrpalk’s fall. Compared to Winckler’s novel, Haas placed much more emphasis on the psychological portrayal of Eisenbart/Pustrpalk. This is apparent from the play with uncanny doubles in the Windmill Scene and the accentuation of the demonic features of Jochimus, who flicks freely between a ‘real’ character, an external supernatural figure, and an internal Doppelgänger, confined to Pustrpalk’s subjective, psychological world. As a result, Pustrpalk seems to be driven to his ruin, at least partly, by psychological forces rooted in his disturbed subjectivity. Pustrpalk’s uncontrollable (more or less overtly sexual) desire for Amarantha interferes in an explosive mix with his radically individualist, monomaniacal personality,

destabilised by anxieties concerning his social and professional status, all of which fundamentally undermines his moral and psychological integrity.

However, the core of the opera (and the novel) resides in the negotiation of the ethical questions concerning the character's inherent ambiguity between a trickster and a serious physician. In this sense, Pustrpalk's downfall seems to be driven by ('objective' or 'external') forces of ethical and/or social order. Pustrpalk is a figure of transgression, which resides (besides the petty fraud he commits in his dubious business) in the vanity, pride, and monomania he shares with the modern individualists, all of whom, as Watt has observed, 'have an undefined kind of ideal, but do not succeed in reaching it. They are not, in any obvious sense, achievers, but rather emblematic failures. Moreover, they are [...] punished for their attempt to realize their aspirations [...].'¹³⁶

Relevant to Watt's thoughts on the modern individualists are Kierkegaard's reflections on the problems of modern secular society and culture through the archetypal figures of Don Juan, Faust, and the Wandering Jew. As George Pattison explains, Kierkegaard saw these figures 'as representing the three great forms of life outside religion, namely, sensuous passion, doubt and nihilistic despair.'¹³⁷ Pattison further observes that the three figures represent various stages of self-awareness in a developmental schema heading towards an increasingly pessimistic world-view. I would suggest that all of these stages could be identified in the declining fate of Eisenbart/Pustrpalk, whose appearance in the final scene bears a striking resemblance to The Wandering Jew – a man who is (in Pattison's words) 'inescapably aware of his own perdition as he wanders the earth, indifferent to the affairs of those around him, longing only for extinction.'¹³⁸

Indeed, Haas's opera has a redemptive conclusion; Pustrpalk's death is portrayed in a way which moves the audience to compassion. Once Pustrpalk dies, urging his companions to 'pray for his wretched soul', the melody of his song is

¹³⁶ Watt, *Myths of Modern Individualism*, p. 234.

¹³⁷ George Pattison, *Kierkegaard and the Crisis of Faith: an Introduction to his Thought* (London: Society for Promoting Christian Knowledge, 1997), p. 79

¹³⁸ *Ibid.*, pp. 79–80.

heard once again, this time cast in a prayer-like guise, while ‘all [people on stage] kneel silently and cross themselves’ (see Example 5.45).

Example 5.45: The opera’s redemptive ending: a prayer-like version of Pušpalk’s song. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 258.



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The transgressive features of Pustrpalk's character are clear enough. However, the possibility should be entertained that Pustrpalk may be, at least to some extent, a victim of repression rooted in the narrow-minded morality, intolerance, and xenophobia of the social/political/professional establishment and its leading figures. It is a historical fact that itinerant groups such as that of Johann Andreas Eisenbart (which was partly disbanded as a result of King Friedrich Wilhelm I's 1716 ban of all itinerant performers in Prussia, especially those sponsored by quacks) faced fierce opposition from the sedentary establishment.¹³⁹

As Katritzky explains:

As a major economic threat, performing quacks suffered a relentless and increasingly coordinated three-pronged establishment attack. If the medical establishment was primarily concerned [especially in the eighteenth century] to curb the activities of unqualified healers, and sedentary musicians and actors to discourage itinerant performers, the Church recognized that its authority was undermined by both the performative and medical authorities of itinerants.¹⁴⁰

Moreover, there is a strong element of social control through moral and religious doctrines embedded in the Faustian template of Eisenbart's story. As Watt observed, The 1587 *Faustbuch* is largely a didactic work of 'complacent moralism', which echoes the 'devil-haunted aspect of Lutheran Germany' and the 'curse which the Reformation laid on magic, on worldly pleasure, on aesthetic experience, on secular knowledge'.¹⁴¹ Watts links these features of the *Faustbuch* directly to the ideology underpinning witch trials:

It was pressure from Lutheran Wittenberg which brought about a revision of the law of Saxony; after 1572 a witch was to be burnt merely for having made a pact with the devil, "even if she has harmed nobody with her sorcery." The ideology of damnation was strengthened by being internalised; and the *Faustbuch* embodies this in two ways. On the one hand, there was no need to show that Faust had done anyone any harm; and on the other hand the punitive force was subjectivised.

¹³⁹ M. A. Katritzky, *Women, Medicine and Theatre*, pp. 168–9.

¹⁴⁰ *Ibid.*, p. 14.

¹⁴¹ Watt, *Myths of Modern Individualism*, p. 26.

Watt's points apply to Eisenbart/Pustrpalk: he is not unambiguously guilty of consciously and willingly harming anyone and the punitive force (embodied by Jochimus) is internalised to such extent that it appears as his own hallucination, as if stemming from his conscience.

Conclusion: *Charlatan* as Premonition of Nazi Horrors?

The normative pressure of the social majority is a strong theme in the story of Eisenbart/Pustrpalk and it resonates strongly with the socio-political reality of the 1930s, when Haas's opera was conceived. A particularly poignant example is Haas's version of the events following Jochimus's death. Here, the public opinion of the gathered folk is divided until the Physicus, a figure in a position of power and authority, asserts Pustrpalk's guilt. It is only then that the crowd starts ominously chanting: 'To the gallows!'

Whatever his vices, Pustrpalk is a social outcast, facing the alliance of clergy, professional guilds, and civic authorities. Since the middle ages, this was the position shared by travelling comedians, musicians, quacks – and Jews. The possible reading of Pustrpalk as a Jew has already been suggested by Beckerman, who pointed out that accusations made against Jews concerning malevolent practices involving black magic are age-old and painfully relevant to twentieth-century history:

Accusations that Jewish doctors killed their patients, or engaged in charlatanry for either ritual or sexual purposes, have echoed over the centuries, coming to a kind of 'fruition' both in Nazi doctrine and several years later in the notorious 'doctors' plot' in the Soviet Union. This is one of the reasons that the power of Haas's *The Charlatan* crystallizes in our own time, on the heels of both the Shoah and the Gulag.¹⁴²

On one of the character's many levels, Pustrpalk, this mysterious wandering figure balancing on the narrow line between fame and denouncement, pursued by a Christian clergyman and haunted by internalised self-doubt, may be regarded as a

¹⁴² Beckerman, 'Haas's *Charlatan* and the Play of Premonitions', p. 38.

symbolical representative of Jewishness – ‘The Eternal Jew’ who featured so prominently in Nazi propaganda.¹⁴³

However, it is worth questioning whether this interpretation is based to a greater degree on critical reading of the text (Haas’s opera and Winckler’s novel), or rather on inference from the historical context; a persuasive argument requires a balanced approach. It is thus important to ask whether Winckler’s novel can be interpreted as a reflection of the socio-political atmosphere in Germany in the 1930s and what reasons Haas may have had to choose this particular literary source.

The main ambition of Winckler’s novel, in my view, is to reinvent the man behind the legend, to portray Johann Andreas Eisenbart, remembered in popular consciousness as a shadow of his stage persona (encapsulated in the Eisenbart song), as a human being with all his joys and sorrows, virtues and vices, achievements and failures, in a lifelong struggle against internal conflicts and external adversities. At the same time, the book wants to be an entertaining read, making the best out of the subject matter, populated by fairground shows, adventurous travels, and Eisenbart’s marvellous feats. Although Winckler’s novel deals with themes that have political implications (such as Eisenbart’s opposition towards the norms set by social, professional, religious, and political structures) and that may have had particular resonance in the 1930s, it would be an overstatement to claim that the book aspires to function allegorically as a critical commentary on the social and political situation of its time.

Haas’s opera is a relatively faithful (albeit necessarily compressed) stage adaptation of Winckler’s book. The opera effectively highlights the polarity between Pustrpalk’s comic stage persona and his tragic private personality and amplifies (as has been noted) the psychological conflicts within his subjectivity. The commingling of popular entertainment and human tragedy in Winckler’s book was apparently a major source of attraction for Haas. When asked in a newspaper interview about the origins of the opera, the composer responded as follows:

I had been thinking about writing an opera for a long time [but] it was not until 1934 that I found a subject which appealed to me. It depicts the itinerant life of a seventeenth-century

¹⁴³ George Pattison, *Kierkegaard, Religion and the Nineteenth-Century Crisis of Culture* (Cambridge: Cambridge University Press, 2002), p. 93.

doctor-charlatan [...], who performed in fairgrounds, and describes, to put it shortly, the fame and fall of this adventurer. [...] The variegated subject, the attractive setting in which the story takes place, the comedy and drama of adventurous stories – all this captivated me so [strongly] that I started the work with joy and enthusiasm. [My opera] is a musical tragi-comedy; it switches from grotesque [farcical] to tragic situations.¹⁴⁴

In this statement, Haas highlights the subject's entertaining aspect and hints at its tragic undertones, but he gives no clues to suggest that the opera contains the element of social commentary. Of course, Haas may not have been entirely forthcoming in the press, whatever the reasons. However, regardless of what the composer claimed, the comparison between the opera and its literary model yields little evidence to suggest that Haas developed the critical potential of the subject matter any further than Winckler. In other words, I do not believe that Haas's opera is any more politically and socially critical than Winckler's book. Granted, the scenes of Pustrpalk's public celebration and defamation bring to mind, as Beckerman pointed out, images familiar from Nazi propaganda (to which the composer would have been exposed); however, this does not necessarily mean that the composer himself made, intentionally or subconsciously, such an allusion. The scenes in question are primarily the product of Haas's effective stage representation of Eisenbart/Pustrpalk's 'fame and fall'; the affinity with 'Nazi spectacle' (to quote Beckerman) thus resides largely in the common element of theatricality (in form rather than content). In my opinion, the moral of this juxtaposition of unmerited laudation and unfair denunciation is best understood along the lines of 'what goes around, comes around'.

Importantly, newspaper reviews reflecting on the opera's premiere contain no discussion of the work's social and political implications and no references to the state of affairs in contemporary politics;¹⁴⁵ the reviewers focused on the ethical

¹⁴⁴ -vk-, 'Nová česká opera v Brně: Premiéra „Šarlatána“ od brněnského skladatele Pavla Haase 2. dubna na scéně Zem. Divadla – Rozhovor se skladatelem', *Moravské slovo*, 26 March 1938, p. 3. Translation mine.

¹⁴⁵ All of the reviews quoted below here are cited according to Haas's album of newspaper clippings entitled 'Moje úspěchy a ne-úspěchy' ('My Successes and Non-successes'), which survives as the property of Olga Haasová-Smrčková. All translations from this source are mine.

questions surrounding Pustrpalk's ambiguous character as the key subject of the opera, mostly regarding the 'charlatan' in a compassionate manner.¹⁴⁶

[Pustrpalk] is a character torn between real and farcical moments in the story, a man who staggers between tragical and comical life situations, a man who [...], having experienced successes and failures, comes to a tragic end [...].¹⁴⁷

[Pustrpalk] is not a fraudster and cunning trickster, exploiting people's weakness [...], but rather a devoted servant of his medical art, [...] a man with good and noble heart.¹⁴⁸

[Pustrpalk] is not a mere charlatan and fraudster; he is a man who, despite his fraudulent trade, has a bit of humanity in his heart. That is why we feel close and sympathetic to him.¹⁴⁹

The very title of Haas's opera – *Charlatan* – implies a judgement; Pustrpalk is put on trial and found profoundly human. Interestingly, one of the reviewers pointed out Pustrpalk's kinship with the modern individualists, arguing that Haas's *Charlatan* tells 'a profound life story of a [character] type, which has perpetual relevance, just like the types of Faust, [Don] Juan or [Don] Quixote.'¹⁵⁰

The fact that the work deals with a 'timeless' character type is important for the interpretation of the relevance of Haas's opera to the time in which it was composed. It is understandable that a modern reader equipped with knowledge about the rise of Nazism in the 1930s tends to reimagine the subject along these lines and the resulting reading is valid and justifiable to some extent. However, I disagree with

¹⁴⁶ Other points raised in the reviews concern the dramatic effectiveness of the opera, Haas's musical language, and the quality of the production. Haas was complimented for the opera's dramatic traction and forward-propelling dynamism (enhanced by Janáčekian musical diction), effective use of contrasts and twists, and apt portrayal of individual characters (V. P., 'Nová česká opera: *Šarlatán* od Pavla Haase', *České slovo*, 7 April 1938; –rr., 'Šarlatán', *Moravské noviny*, 5 April 1938). On the other hand, some reviewers expressed reservations towards the libretto, arguing that Jochimus is characterised too skeletally, considering his importance as Pustrpalk's adversary (–k, 'Haasův Šarlatán: Premiéra v brněnském divadle', *Lidové noviny*, 5 April 1938; V.S., 'Z brněnské opery', *Národní politika*, 5 April 1938). As far as Haas's musical language is concerned, many pointed out the influence of Janáček (apparent in the emphasis on rhythm and declamation and the use of ever-changing short, repetitive motives at the expense of broad melodic units and enclosed arias) and the musical evocation of the atmosphere of seventeenth-century fairground through emphasis on historicising diatonic modality, the occasional use of strophic songs, and the music's folksy character (Emanuel Ambros, 'Haasova opera „Šarlatán“', *Národní listy*, 5 April 1938; –b–, 'Opera v Brně: Pavel Haas: *Šarlatán*', *Moravský přítel lidu*, 5 April 1938). The dark, mysterious, psychological aspects of the work received very little attention in the reviews.

¹⁴⁷ –el–, 'Sloupek kultury: *Šarlatán*', *Moravské slovo*, 5 May 1938.

¹⁴⁸ Emanuel Ambros, 'Haasova opera „Šarlatán“', *Národní listy*, 5 April 1938.

¹⁴⁹ –b–, 'Opera v Brně: Pavel Haas: *Šarlatán*', *Moravský přítel lidu*, 5 April 1938.

¹⁵⁰ –rr., 'Šarlatán', *Moravské noviny*, 5 April 1938.

Beckerman's claim that it is necessary to regard the opera from this perspective in order to discover its 'true' meaning, because the work's essential philosophical and ethical message about the human condition is largely independent of a particular historical context, and because there is no evidence to suggest that the composer intended the work to be understood in these terms.

Pustrpalk's position somewhere between a flesh-and-blood character and an archetype (in fact, a number of different archetypes) encourages the reading of the story as a kind of parable. Many can recognise elements of themselves (or someone else) in Pustrpalk, his follies, vices, and anxieties. This is the basis of the comic effect of *commedia dell'arte* and the moral appeal of stories of Don Juan and Faust. Who can be sure, having witnessed Pustrpalk's encounters with his uncanny doubles (the old miller, the King, Jochimus – each reflecting or subverting a particular aspect of his character), that Pustrpalk is not their own Doppelgänger? The play about premonitions itself becomes a premonition. This is what makes *Charlatan* such a powerful statement about ambiguity and uncertainty as the fundamental conditions of human existence.

CHAPTER 6:

Four Songs on Chinese Poetry: Grief, Melancholy, Uncanny Reflections, and Vicious Circles in Songs from Terezín

In his *Four Songs on Chinese Poetry* (composed in Terezín in 1944), Haas set to music four poems from a collection of paraphrases of old Chinese poetry titled *Nové zpěvy staré Číny* (*New Songs of Old China*, 1940) by Czech poet and translator Bohumil Mathesius (1888–1952).¹ The composer selected poems which contemplate feelings of loneliness, grief, and longing for reunion with home and loved ones. Despite the inescapable autobiographical resonances of Haas's song cycle, I will maintain throughout my analysis a distinction between the composer and the protagonist in the poems/songs. This distinction is particularly important in approaching this particular piece, given its focus on subjective emotional experience. I wish to make clear that my observations and claims refer strictly to the subjectivity of the protagonist – a construct encoded by the author in literary and/or musical text using complex strategies of signification. Whatever sympathies and personal experience the author may bring to the portrayal of the protagonist (there is no doubt that Haas experienced grief, trauma, and longing for home), the two are not to be uncritically identified. That said, the unusually strong affinity between biography and work in this case creates an irreducible element of ambiguity; the author occasionally seems to cross the boundary and 'speak through the voice of' the protagonist, indeed several different protagonists, since Haas (as I will demonstrate)

¹ Mathesius published four books of paraphrases of Chinese poetry between 1925 and 1949, of which the third became the literary source for Haas's song cycle: *Černá věž a zelený džbán* (Praha: Ot. Štorch-Marien, 1925), *Zpěvy staré Číny* (Praha: Melantrich, 1939), *Nové Zpěvy staré Číny* (Praha: Melantrich, 1940), *Třetí zpěvy staré Číny* (Praha: Melantrich, 1949). See Anna Zádrapová, 'Bohumil Mathesius, Jaroslav Průšek a *Zpěvy staré Číny*', *SOS*, 11/2 (2012), 239–71 (p. 240) [accessed via <https://fphil.uniba.sk/fileadmin/fif/katedry_pracoviska/kvas/SOS_11_2/06_14zadrapova-form130130_Kopie.pdf>, 07 May 2015]

also makes intertextual references to his pre-war opera *Charlatan* (discussed in Chapter 5).

My discussion of the Four Songs is based primarily on a rigorous reading of the text (the poems and their musical setting), rather than on inference from historical and autobiographical context.² It is concerned at least as much with the question *what* the work signifies as it does on the question *how* this meaning is conveyed. In works of art, unlike in ‘utilitarian’ everyday communication, the *how* is at least as important as the *what*; in most cases, the two cannot really be separated. The process of signification in poetry and music (as well as other art forms) is far from straightforward; it is mediated by a repertoire of signs, most of which are underpinned by conventions of style and genre. The strategies of signification (the *how*) which I discuss in my analysis can roughly be divided into two categories. The first one concerns literary and musical topoi, as well as other intertextual links which connect the Four Songs with Haas’s earlier pieces and with works by other artists. The other level of my analysis is concerned with gestural signification – affective expression through kinaesthetic association with bodily movement. Through the related notion of agency, I will discuss the significance of various types of movement (linear, circular) as well as of stasis. In this way, I seek to combine hermeneutic enquiry with a close analytical reading of the score.

The most significant existing analysis of Haas’s Four Songs, which I will engage with throughout my own discussion of the piece, has been published by Vladimír Karbusický in his article entitled ‘Exotismus životní absurdity’ (‘The Exoticism of Existential Absurdity’).³ Karbusický draws a parallel between Haas’s Four Songs and Mahler’s *Das Lied von der Erde* (1908),⁴ which is also based on paraphrases of Chinese poetry,⁵ arguing that both composers used the exotic element

² For a discussion of depression, frustration, traumatising, and psychological deprivation among people in the ghetto see Jiří Diamant, ‘Some Comments on the Psychology of Life in the Ghetto Terezín’, in *Terezín*, ed. František Ehrmann, Otta Hietlinger, and Rudolf Iltis (Prague: Council of Jewish Communities in the Czech lands, 1965), 124–39.

³ Vladimír Karbusický, ‘Exotismus životní absurdity’, *Hudební věda*, 34/2 (1997), 147–69 (p. 148).

⁴ Ibid.

⁵ Mahler used as his source Hans Bethge’s 1907 anthology *Die chinesische Flöte*. For more details regarding the literary sources of the work see Fusako Hamao, ‘The Sources of the Texts in Mahler’s Lied Von Der Erde’, *19th Century Music*, 19/1 (1995), 83–95.

to set a scene for the contemplation of existential issues of life and death in response to particular traumatic events in their lives. *Das Lied von der Erde* supposedly reflects the trauma Mahler experienced in connection with the death of his daughter Maria and the discovery of his own fatal heart condition.⁶ In Haas's case, Karbusický refers to states of 'sadness' and 'anxiety' inflicted on the composer by his confinement to the existential 'absurdity of the artificial ghetto of Terezín'.⁷

There are some intriguing parallels between the two works. Both present a highly ambiguous portrayal of disturbed human subjectivity, marked by an apparent fixation on an object of loss ('youth' and 'beauty' in Mahler's case;⁸ 'home' in Haas's).⁹ Mahler and Haas also have in common a strong preoccupation with semantic ambiguity, created by juxtaposition of incongruous moods (what Adorno has described as Mahler's 'charade' of 'unfettered joy and unfettered melancholy').¹⁰ On the other hand, Haas's Four Songs do not feature the elements of nostalgia, stylisation, and chinoiserie found in Mahler.¹¹ The overall character of Haas's work, despite some similarities, differs from Mahler's Romantic, bitter irony ('The Drinking Song of the Misery of the Earth'), his proto-Expressionist (Adorno) alienation from external reality, and his Decadent invocation of death in 'The Farewell'.¹² Thus, while *Das Lied von der Erde* provides a useful point of reference, Haas's song cycle needs to be considered on its own merit.

⁶ Karbusický, 'Exotismus životní absurdity', p. 148. See also Stephen E. Hefling, *Mahler: Das Lied von der Erde (The Song of the Earth)* (New York: Cambridge University Press, 2000), pp. 28–31.

⁷ Karbusický, 'Exotismus životní absurdity', p. 148. All translations from Czech sources are mine, unless stated otherwise.

⁸ Reference is made here to the titles of the two ostensibly joyful (yet nostalgic and wistful) parts of Mahler's song cycle: 'Of Youth' and 'Of Beauty'.

⁹ The reading of *Das Lied von der Erde* in terms of the irretrievably lost happiness, evoked from the past in memory in order to escape the bleak reality of the present time, has been put forward in Theodor W. Adorno, *Mahler: A Musical Physiognomy* (Chicago: University of Chicago Press, 1992). See particularly p. 145.

¹⁰ *Ibid.*, p. 146.

¹¹ Angela Kang, 'Musical Chinoiserie' (unpublished PhD dissertation, University of Nottingham, 2011) [accessed via <<http://eprints.nottingham.ac.uk/13707/1/575137.pdf>>, 27 April 2015]. See particularly pp. 31–3.

¹² Adorno reads 'The Farewell' in terms of 'alienation of one's own body' and 'desire of [self-]annihilation', invoking the works of Poe and Baudelaire. See Adorno, *Mahler*, pp. 152–3. On the symbolism of death in 'The Farewell' see Stephen E. Hefling, *Mahler: Das Lied von der Erde / The Song of the Earth* (Cambridge, UK: Cambridge University Press, 2000), pp. 106, 114.

Chinese Poetry, Symbolism, and the Uncanny

My reading of the Four Songs on Chinese Poetry is quasi-Symbolist. This approach is informed, on the one hand, by the apparent focus on minute details of symbolic significance in Haas's music, and, on the other hand, by the poetic principle of correspondence between 'external' images of landscape and the protagonist's 'internal' subjectivity, which is common to old Chinese poetry and Symbolist poetry. As Karbusický pointed out: 'Old Chinese poems are mostly miniatures, [based on] the archetype of [...] recognising oneself in the surrounding natural world, [which is] immediately associated with emotion. [...] The whole natural world is animated, full of feeling and sympathising beings; trees and even stones have a soul.'¹³

The affinity between old Chinese poetry and Symbolism has been discussed in an article by Paul Groarke.¹⁴ Groarke explained that Chinese language 'does not make use of cases, genders or tenses; the reader must supply the grammatical details that a highly inflected European language would provide'.¹⁵ Since verbs are sometimes omitted, too, Chinese poems tend to consist of a series of successive concepts or images, 'passing fragments of consciousness which make up an experience of existing'.¹⁶ It is illustrative to provide Groarke's discussion of a particular example:

Empty mountain not see people

Only hear people talk sound

Reflected light enter deep forest

Again shine green moss upon

[...]

We cannot say 'hear' or 'enter deep forest' or 'shine green moss upon' in English; we are not the hearing, the entering, or the sun shining on the lichen. Yet there is no sense of this [no 'we' as a subject] in the original poem: all we seem to find in the poem is bare experience, unattached to any subject. There is no intermediating agency, no 'I', from which we observe

¹³ Karbusický, 'Exotismus životní absurdity', p. 153.

¹⁴ Paul Groarke, 'Chinese Poetry and Symbolism', *Journal of Chinese Philosophy*, 26/4 (1999), 489–512.

¹⁵ *Ibid.*, p. 494.

¹⁶ *Ibid.*, p. 492.

the sequence of passing thoughts and perceptions, and it is an error to transpose this, in translation, as a description of an event outside the poet or the reader. This is, moreover, where the primary ‘meaning’ of the poem appears to lie: the philosophical point of the verse is found in unmediated experience, which cannot be understood semantically.¹⁷

Groarke further pointed out that the efforts of French Symbolists, whose aesthetic propositions displayed ‘significant parallels [with] Chinese poetics’, were hindered by ‘the structure of Western languages, [... in which] the subject of linguistic reference always exists outside the reader’s experience of the poem’.¹⁸

In order to illustrate one particular strategy of transcending the division between subject and object in Symbolist poetry, it is helpful to briefly discuss the following poem from Paul Verlaine’s *Romances sans paroles* (*Ariettes oubliées*, IX):

The shadow of the trees in the misty river
Dies like smoke,
While in the air, among the real branches,
The turtle doves complain.

How much, oh voyager, this pale landscape
Mirrored your own pale self,
And how sadly cried in the high foliage,
Your drowned hopes.¹⁹

The most prominent feature of this short poem is the preoccupation with mirroring, which works at least on two levels: ‘objective’ (the ‘real branches’ and their ‘shadow in the misty river’) and ‘subjective’ (the ‘pale landscape’ and the ‘voyager’s pale self’; the ‘turtle doves’ complaining’ and the ‘crying of the voyager’s drowned hopes’). The poem as a whole is symmetrical inasmuch as it consists of two corresponding strophes (objective – subjective). Presumably, the ‘voyager’ whose pale self is being mirrored is a protagonist located inside the scene; however the narrator may also be addressing (with an empathic ‘Oh’ and the pronoun ‘your’) the reader, who is thus being drawn from outside in. Such intricate play with subjectivity

¹⁷ Ibid., pp. 495–6.

¹⁸ Ibid., p. 489.

¹⁹ English translation as in Timothy LeVan, *Masters of the French Art Song: Translations of the Complete Songs of Chausson, Debussy, Duparc, Fauré & Ravel* (Metuchen, N.J: Scarecrow Press, 1991), p. 54.

involving the narrator, the protagonist, and the reader can be regarded as yet another level of mirroring.

In Verlaine's poem, as well as in the paraphrases of Chinese poetry set to music by Mahler and Haas, the focus is ultimately on subjective emotional experience. However, in all of these works, in various ways and to different degrees, the subjectivity becomes somewhat 'dissolved' or 'fractured'. Needless to say, the significance of such play with subjectivity may vary widely, depending on the overall purport of the poem/song. In some cases, it may be regarded in terms of meditative transcending of the boundaries of the self and becoming 'one' with the universe. This is the essence of Stephen Hefling's interpretation of Mahler's 'The Farewell' as 'the ecstatic fusion of Death with the persona represented by the singer',²⁰ signifying the Nietzschean return 'into the womb of the true and only reality'.²¹ In other cases, similar poetic devices may convey the sense of dysphoric perturbation of subjectivity, alienation, and existential anxiety. These sensations are associated with the notion of the uncanny, which I will use to explain the numerous instances of mirroring that appear on many different levels throughout Haas's Four Songs on Chinese Poetry.

There are two main reasons to apply the notion of the uncanny to the Four Songs. Firstly, Haas had already explored this territory in his opera *Charlatan* (see Chapter 5); my analysis will identify a number of recurring literary and musical motives which the two works have in common. Secondly, the uncanny features prominently in Hans Günther Adler's first-hand account of the 'schizoid', 'split up and decomposed' reality of life in Terezín and its psychological effects:²²

²⁰ Hefling, *Mahler: Das Lied von der Erde*, p. 106. Hefling supports the latter claim by an intriguing observation concerning Mahler's treatment of personal pronouns: 'Mahler deliberately alters the Bethge texts to blur the identity of the interlocutors through indiscriminate use of the third-person pronoun, "er" – "He stepped from the horse and offered him a draught ... He asked him whither he led ... He spoke ...," etc.' (p. 114).

²¹ Friedrich Nietzsche, *The Birth of Tragedy*, trans. Walter Kaufmann (New York: Vintage Books, 1967), p. 131, quoted in Hefling, *Mahler: Das Lied von der Erde*, p. 118.

²² Hans Günther Adler, *Terezín 1941–1945: Tvář nuceného společenství*, trans. Lenka Šedová, 3 vols. (Brno: Barrister & Principal, 2006–07), iii: *Psychologie* (2007), p. 49. For German original see *Theresienstadt 1941–1945: Das Antlitz Einer Zwangsgemeinschaft. Geschichte, Soziologie, Psychologie* (Tübingen: Mohr, 1955); for a recent English translation see *Theresienstadt, 1941–1945: the Face of a Coerced Community*, trans. Belinda Cooper (Cambridge: Cambridge University Press, 2016).

One was confused, one was being confused and brought more confusion into the existing confusion. It went so far that the reality was often no longer construed as existing and that it decomposed into non-possibility and non-reality. [...] One was and yet was not. [...] One lived on the border between something and nothing. Either the reality was different than one thought, or one was different from what the reality required one to be, or both. [...] One was almost only allowed to be an object. One waited and was dependent. One wanted to rebel, but to no effect. [...] One was oppressed by delusions. They could pass by like a dream. But the moment one tried to perceive them as dreams, they became real. And when one wanted to consider them real, one saw they were only delusions. Eventually, everything was swirling in a ghostly whirl. [...] Permanence and transience intermingled. The ultimate eschatological questions imposed themselves as they always do when man faces the final frontier, the apeiron.²³

I will argue that Haas's Four Songs portray a strikingly similar state of human subjectivity, characterised by uncanny 'delusions', ambivalence between waking and dreaming, alienation from reality and from the self, futility of agency, perception of temporality as static or cyclic, and meditative contemplation of existential questions of life and death.

Gestural Expressions: Lament, Grief, Melancholy, and Trauma

So far, attention has been paid to subjective expression through language and symbolic signification, occupying the 'static', semantic level of text. However, emotion can also manifest itself 'dynamically' in the very act of speech through modulation of voice, pace of delivery, expressive gestures, and so on. Since much of my analysis of Haas's Four Songs will focus on dysphoric emotional states rooted in the subject's separation from home and loved ones, I proceed with a discussion of gestural and rhetorical manifestation of grief and depressive states of mind, which result from the trauma of loss.

In her article entitled 'The Lament and the Rhetoric of the Sublime', Linda Austin observes that literary laments (from the *Iliad* to the modern era) typically

²³ Ibid., p. 50.

make use of two topoi: the so-called *ubi sunt* topos, emphasising the transience of human existence through enumeration of losses (of youth, happiness, friends, relatives, and so on) and the topos of ineffability or inexpressibility.²⁴ The latter, Austin suggests, largely accounts for the gestural expressivity of laments; when ‘words become inadequate or unavailable’, the internal turbulence ‘erupt[s] in gestures’.²⁵ Austin demonstrates that laments are characterised by ‘sighs and cries of woe’, ‘truncated, repetitive, and recursive’ statements of loss and grief, and ‘onomatopoeic exclamations’ evoking ‘the noise of trauma’.²⁶ Such use of ‘defective’ or apparently ‘meaningless’ language draws attention to the gestural significance of lamentation.

Thus, physical gestures of grief (‘weeping, flailing [one’s] arms, covering [one’s] face, rolling in dirt’) are not explicitly articulated as literary images but rather are suggested by gestures and ‘performative phrase[s] that conjur[e] the spectacle of the body in an agony of mourning’. [...] One hears and in effect sees, in verbal sound and semaphore, the grief of the survivor.’²⁷ Since literary lamentation, as Austin put it, ‘veers away from the cognitive and the pictorial toward sound [...] as much as a linguistic medium can’, music holds the potential to function as an extension of the expressive possibilities of language.²⁸

A useful theoretical model for the analysis of gestural expression in music has been proposed by Naomi Cumming. In a manner similar to Austin, Cumming argues that gestures and patterns of agency encoded in the musical structure conjure up a ‘persona’ in the consciousness of an attentive listener.²⁹ In other words, the musical gestures identified in music are attributed to an imaginary persona, which is perceived to have its own agency and character. Importantly, gestures only become meaningful in the context of a syntactic frame of reference, such as that provided by

²⁴ Linda M. Austin, ‘The Lament and the Rhetoric of the Sublime’, *Nineteenth-Century Literature*, 53/3 (Dec., 1998), 279–306 (p. 280).

²⁵ *Ibid.*, p. 292.

²⁶ *Ibid.*, pp. 279, 282–3.

²⁷ *Ibid.*, p. 283.

²⁸ *Ibid.*, p. 279. Austin discusses the affinity of lament with the nineteenth-century expressive genre of melodrama.

²⁹ Naomi Cumming, ‘The Subjectivities of “Erbarne Dich”’, *Music Analysis*, 16/1 (Mar., 1997), 5–44.

tonality. The persona is thus characterised by patterns of its behaviour (gesture) in a tonal environment (syntax), permeated by the forces of tonal voice-leading (understood in Schenkerian terms).

Cumming's analysis of gesture and agency in the aria 'Erbarme dich' from Bach's *St Mathew's Passions* focuses on manifestations of grief. Cumming argues that grief is a conflicted psychological state involving contradictory tendencies: to succumb to the external forces in the environment (the subject = patient) and to strive against these forces (the subject = agent). Bach's music, Cumming continues, articulates aptly the 'conflicts intrinsic to such an emotional state' in that it 'provides a unique combination of melodic gestures that contribute to the formation of a complex affective state in which aspects of striving resist the heaviness of descent'.³⁰

Some of the affective states conveyed in Haas's song cycle correspond with the characteristics of lamentation and grief. Others, however, are more suggestive of a state of deep melancholy, which appears very similar to the description of 'depression and melancholia' provided by Julia Kristeva in her book *Black Sun*.³¹ These states of mind, Kristeva explains, occur when the inability to cope with some kind of traumatic loss drives the subject to 'states of withdrawal', which may lead to 'inaction (pretending to be dead) or even suicide'.³² One of the most characteristic manifestations of depression is what Kristeva has described as 'psychomotor, affective, and ideational retardation', which may be paradoxically paired with 'psychomotor agitation and delirious mania' in some forms of the illness:

Speech delivery is slow, silences are long and frequent, rhythms slacken, intonations become monotonous, and the very syntactic structures – without evidencing disturbances and disorders such as can be observed in schizophrenics – are often characterized by nonrecoverable elisions (objects or verbs that are omitted and cannot be restored on the basis of the context).³³

³⁰ Ibid., pp. 23–4.

³¹ Kristeva uses 'melancholia' more or less interchangeably with 'depression'. See Julia Kristeva, *Black Sun: Depression and Melancholia*, trans. Leon S. Roudiez (New York: Columbia University Press, 1989), pp. 10–1.

³² Ibid., p. 10.

³³ Ibid., p. 34.

Taking a Freudian perspective, Kristeva seeks the origins of depression in the realm of symbolic signification through language.³⁴ She argues that a depressive person's attachment to the object of loss is so strong that it makes the individual unable to substitute it with a set of signs, because this process requires the acceptance of the loss ('negation') of the 'actual' object: 'If I did not agree to lose mother, I could neither imagine nor name her.'³⁵ This 'denial of negation' makes depressive people unable to 'recover [the lost object] in language' and thus come to terms with the loss.³⁶ In other words, the 'healthy' process of 'symbolic elaboration' of the loss is made impossible; signs, 'unable to pick up the intrapsychic primary inscriptions of the loss [...] keep turning it [the object of loss] over, helplessly.'³⁷ Unless this process is reversed, it leads to asymbolia (loss of meaning), mutism (silence) and death.³⁸

In my own analyses, Cumming's theory of agency will be used to interpret gestures based on linear (particularly ascending / descending) movement. I will make some modifications to accommodate the fact that Haas's music does not always strictly follow the rules of tonal syntax. I will also extend the analysis of gesture and agency to the domains to rhythm and metre. Kristeva's observations, on the other hand, will prove helpful in dealing with circular movement and stasis, both of which feature prominently in some parts of the Four Songs. Finally, Kristeva's psychoanalytical perspective on the symbolism of loss feeds into my discussion of the uncanny, which also has Freudian roots.

³⁴ Ibid., p. 36.

³⁵ Ibid., p. 41.

³⁶ Ibid., p. 43.

³⁷ Ibid., p. 46.

³⁸ Ibid., p. 42.

‘I Heard Wild Geese’

Zaslech jsem divoké husy...
(Wei Jing-wu)

Domov je tam,
[daleko, daleko]
daleko tam,
[daleko tam]
mělo bys domů,
zbloudilé srdce!
[Daleko tam, domov, domov.]
Za cizí noci,
v podzimním dešti,
když nejvíc studil
smutku chladný van:
ve vysokém domě svém zaslech jsem
křik divokých husí:
právě přilétly.
[Domov je daleko tam.]³⁹

I Heard Wild Geese...
(Wei Jing-wu)

My home is there,
Far away, far away,
Far away there,
Far away there,
You ought to go home,
Lost wand'ring heart!
So far away, my home, my home.
In foreign darkness,
[Lit.: During a foreign / strange night]
Autumn rain falling,
The coldest moment
Of the sad night wind:
[Lit.: the sorrow's cold breeze]
From the height of my strange home I heard
[Lit.: in the tall house of mine ...]
The cry of the wild geese:
They've just flown in.
My home is faraway there.⁴⁰

³⁹ Mathesius, *Nové zpěvy staré Číny*, p. 33.

⁴⁰ All English translations of Haas's songs here and below are taken from Pavel Haas, *Čtyři písně pro bas (baryton) a klavír na slova čínské poezie / Four Songs for Bass (Baritone) and Piano to the Words of Chinese Poetry* (Praha: Tempo; Berlin: Bote&Bock, 1992). Note that the singable translations found in the 1992 edition deviate from literal meaning due to issues of rhyme and declamation. Literal translations in square brackets are my own.

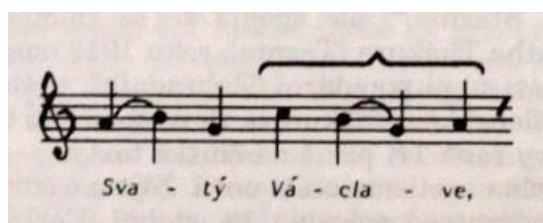
The Idée Fixe of Home, St Wenceslas, and Circular Motion

Example 6.1: Opening bars: four-note ostinato. Pavel Haas, *Čtyři písně pro bas (baryton) a klavír na slova čínské poezie v překladu Bohumila Mathesia* (Praha: Panton, 1987), i, bb. 1–3. All subsequent extracts from this work refer to this edition.

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The first song begins with a four-note ostinato, which plays a significant role in the cycle as a whole. As Viktor Ullmann observed in his review of the piece's premiere in Terezín, the first and the third of these 'sombre songs [which express] yearning for home' are linked by 'an idée fixe of four tones, which keeps returning as an ostinato or a cantus firmus in various metamorphoses'.⁴¹ Karbusický saw in the motive a symbolic reference to the opening 'cross' motive of Dvořák's *Requiem* on the one hand and to the Hymn to St Wenceslas (the patron saint of the Czech nation) on the other.⁴² Indeed, the motive corresponds with the four notes underpinning the word 'Václave' ('Wenceslas!') in the hymn (see Example 6.2). Moreover, the opening line of the poem ('My home is there' / 'Domov je tam') can be seen as a reference to the incipit of the Czech national anthem ('Where is my home?' / 'Kde domov můj?').

Example 6.2: Incipit of the Hymn to Saint Wenceslas (the 'Wenceslas chorale'). Example taken from Karbusický, 'Exotismus životní absurdity', p. 148.



⁴¹ Viktor Ullmann, 'Liederabend Karl Bergmann', in *26 Kritiken über musikalische Veranstaltungen in Theresienstadt*, ed. Ingo Schultz (Hamburg: Bockel Verlag, 1993), 67–8 (p. 67). Translation mine.

⁴² Karbusický, 'Exotismus životní absurdity', p. 152.

The ostinato's association with St Wenceslas seems to be confirmed by comparison with the following passage from the prayer-like third movement of Haas's 1939 Suite for Oboe and Piano, in which a three-note fragment of the theme (previously quoted in its entirety) becomes the basis of a delicate two-part counterpoint (see Example 6.3). There is a similarity with the opening of the Four Songs in textural pattern and modal colour; in fact, the three-note 'svatý' ('saint') motive (D flat – E flat – C flat) and the four-note 'Václave' ('Wenceslas') motive (F flat – E flat – C flat – D flat) belong to the same mode:

Example 6.3: Contrapuntal elaboration of a fragment of the Wenceslas theme. Pavel Haas, *Suita pro hoboje a klavír* (Suite for Oboe and Piano), Op. 17, 1939 (Praha: Tempo; Berlin: Bote & Bock, 1993, revised by František Suchý), third movement, bb. 51–5.

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Lubomír Peduzzi has used the apparent reference to St Wenceslas in the Four Songs to support his claim that Haas retained during his incarceration the spirit of defiance which he manifested in his pre-Terezín wartime works, namely the Suite for Oboe and Piano and Symphony (1940–41).⁴³ I believe that this claim is misleading. The Four Songs may contain a Wenceslas reference, but it is rather subdued compared to the full-length quotations found in the previous works, both of which also contain allusions to the Hussite chorale ('You Who Are the Warriors of God'). The song cycle also contains none of the topical allusions to religious chant and the military, used in the Symphony to portray (in accord with the popular legend) the twofold role of St Wenceslas as a saint and a warrior. It may be suggested that the patriotic elements were suppressed as a result of censorship in Terezín, but I do not believe this explanation is satisfactory. I would also oppose the idea that the

⁴³ Lubomír Peduzzi, 'Terezínské legendy a skutečnosti' ('Legends and Facts about Terezín'), in *O hudbě v terezínském ghettu: Soubor kritických statí* (Brno: Barrister & Principal, 1999), 38–48. See also Lubomír Peduzzi, 'Vlastenecká symbolika posledních děl Pavla Haase', in *Sborník Janáčkovy akademie múzických umění*, 3 (1961; Brno, Státní pedagogické nakladatelství, 1963), 75–97.

Wenceslas reference should (or even could, given its subtlety) be regarded as a secret subversive code. It is my strong sense that the Four Songs are different in essence (qualitatively, not quantitatively) from Haas's earlier patriotic works. I believe that the correspondence with the Wenceslas chorale merely specifies (on the level of private association) that the desired home lies 'in the land of Wenceslas'.

Another level of significance arises through an intertextual parallel between the opening of 'I Heard Wild Geese' and the beginning of the Windmill Scene from Haas's pre-war opera *Charlatan* (discussed in Chapter 5). Both begin with a four-note ostinato (albeit of a different kind in each case), from which emerges the voice (baritone) of a protagonist situated in a nocturnal landscape (see Examples 6.4). The first words Puštrpalk (the 'charlatan') utters are: 'There, there used to be a village' (compare with 'My home is there, faraway there'). Puštrpalk subsequently tells the story of a village which was 'burnt to the ground' by the Swedes during the Thirty Years' War.⁴⁴ In this intriguing case of intertextuality, the distinction between author and protagonist(s) is hard to sustain against the compulsive analogy between Puštrpalk and composer himself, both of whom find themselves at a place encapsulating the horror of war (a burnt site / a ghetto), haunted by memories of past happiness (the 'village' / 'home'). This is one of several uncanny parallels between the Four Songs and *Charlatan* (which result partly from Haas's continuing preoccupation with the uncanny as a theme). Further references to the opera will be pointed out later on.

⁴⁴ Pavel Haas, *Šarlatán*, autograph score (Department of Music History of the Moravian Museum, sign. A 22.687 b), p. 186.

Example 6.4: Windmill Scene from *Charlatan*. Haas, *Šarlatán*, piano reduction (Department of Music History of the Moravian Museum, sign. A 22.688), p. 75.

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An important point made by Karbusický concerns the circular motion of the four-note ostinato and its implications in terms of the perception of time. Making a comparison with a similar motive in the duet of Harlequin and Death in Ullmann's opera *Der Kaiser von Atlantis* (see Example 6.5), Karbusický argues that the circular motion in these works symbolises the 'hopelessness of life in Terezín, absurdly running in circles'.⁴⁵

Example 6.5: 'Tage, Tage' motive. Viktor Ullmann, *The Emperor of Atlantis or Death's Refusal*: One-act play by Peter Kien, Op. 49, 1943 (Mainz, Schott, 1993), Duet of Death and Harlequin, bb. 1–2.

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⁴⁵ Karbusický, 'Exotismus životní absurdity', p. 152.

Yet another parallel could be suggested with the four-note ostinato in the ‘Idylle’ from Erik Satie’s 1915 *Avant-dernières pensées* (*Penultimate Thoughts*). In this case, the ostinato seems to convey a meditative character (see Example 6.6). Indeed, there are fragments of an inner monologue (such as ‘my heart is cold in the back’ and ‘the moon is on bad terms with its neighbours’) inscribed between the piano staves throughout the piece.⁴⁶

Example 6.6: Four-note ostinato and inner monologue in Satie’s *Avant-dernières pensées*, first movement (‘Idylle’). Erik Satie, *Klavierwerke* (*Piano Works*), ed. Eberhardt Klemm, 2 vols. (Leipzig: Edition Peters, 1986–89), ii (1989).

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Presumably, a number of more or less plausible suggestions about potential thematic or motivic allusions could be made. However, it would be misleading to assume that the significance of a particular motive necessarily resides in a reference to another piece. Such approach could easily produce simplistic results such as: ‘Haas alluded to Satie’s “Idylle” in order to communicate the dark, anxious feelings (“my heart is cold”) he experienced during what he suspected to be the “penultimate” days of his life.’ The point is rather to illuminate in more generic terms the significance of particular musical features in the Four Songs by analogy with the functioning of similar features in other works. The comparison with Satie’s ‘Idylle’ suggests that the repetitive, circular movement of an ostinato tends to be associated with contemplation (an inner monologue). The example from Haas’s Suite for Oboe and Piano reveals that the composer used a particular kind of contrapuntal texture to convey a meditative, possibly prayer-like character. Karbusický’s example from Ullmann’s opera demonstrates that, in some cases, circular motion may also have dysphoric connotations (‘hopeless’, ‘absurd running in circles’). These nuances of meaning depend not only on the associated literary text

⁴⁶ Erik Satie, *Klavierwerke* (*Piano Works*), ed. Eberhardt Klemm, 2 vols. (Leipzig: Edition Peters, 1986–89), ii (1989), p. 76.

and historical context, but also on parameters of tempo, dynamics, level of dissonance, articulation, and so on; Ullmann's ostinato differs in character from those of Satie and Haas partly because it is comparatively faster, louder, more chromatic, and more sharply articulated.

Example 6.7: Opening vocal phrase. Haas, *Four Songs*, i, bb. 4–7.

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I argue that, in the case of the *Four Songs*, the four-note ostinato is particularly strongly associated with the motive of home. Example 6.7 shows the first entry of the solo voice, which delivers the four syllables of the poem's opening line ('My home is there') on the four notes of the ostinato. The vocal part smoothly joins in the ostinato movement, providing a seamless transition between 'silent rumination' and 'speech'. This suggests that the ostinato, which anticipates this utterance, represents the protagonist's 'inner voice' and that the gesture of 'moving in circles' refers to the quality of the thought process. If the ostinato indeed signifies the *idée fixe* of home, then the repetitive, circular nature of this rumination could be understood in Kristeva's terms as the 'helpless turning over' of the object of loss in a melancholic mind.

Gestures and Agency in Voice Leading, Rhythm, and Metre

The opening vocal phrase (bb. 4–7) is highly suggestive of lamentation, owing to the poignant chromatic descent in the latter two bars of the phrase and the 'traumatic' repetition of words in Haas's setting of the line 'far away, there'.⁴⁷ The melodic contour of the phrase as a whole displays the conflicting tendency to strive and to

⁴⁷ The affinity of this plaintive passage to the archaic genre of lament occurred already to Karbusický. See Karbusický, 'Exotismus životní absurdity', p. 151.

succumb, which is characteristic (according to Cumming) of gestural expressions of grief. Since the affective significance of such melodic gestures depends, as has been explained, on a tonal frame of reference, I include in Example 6.8 a voice-leading reduction in order to demonstrate that there is indeed an underlying tonal structure to the phrase, against which the agency of the vocal line can be gauged.

Example 6.8: Agency and voice-leading in the opening vocal phrase. Haas, *Four Songs*, i, 4–7.

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The four-note motive is based on sinusoidal encircling of D flat, which functions as the tonic. The second bar of the vocal phrase (b. 5) is based on a similar four-note template, transposed upwards by a perfect fifth and thus centred ‘around’ A flat (affirmed by the bass). The absence of A flat from the vocal line, which clings instead to the upper neighbour note B flat, suggests a certain ‘striving’ against the tonal pull of this relatively stable pitch. The four-note motive is not transposed literally (as C flat – B flat – G flat – A flat); instead, the latter two pitches are ‘sharpened’ to invest the melody with an ascending tendency. The ascending energy is consummated – and exhausted – with the leap to D flat (the melody therefore traverses the space of an octave). The ensuing chromatic passage descends not only back to A flat but even one tone lower to G flat. Correspondingly, the descent to the ‘tonic’ D flat is followed by further major-second descent to the neighbouring C flat. Thus, the chromatic plaintive descent as a whole consists of a number of neighbour-note ‘sighs’.

Example 6.9: Agency and metro-rhythmic groupings in the opening vocal phrase. Haas, *Four Songs*, i, bb. 4–7.

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Analogous patterns of agency can be observed on the level of rhythm and metre. Here the referential framework is provided by the properties of the underlying ostinato, from which the vocal part becomes progressively differentiated. Beginning with b. 5 (see Example 6.9), the vocal melody is delivered in groups of 3 crotchets, thus establishing its own metric stratum ($3/4$ or $6/4$), independent from that of the ostinato, which perpetuates the $12/8$ ($3/2$) time signature. The move to longer rhythmic values (crotchets) and metric units (comprising 6 quavers rather than 4 quavers) suggests ‘striving to transcend’ the prescribed boundaries.

Example 6.10: Agency, rhythmic layers and metric groupings in the second vocal phrase. Haas, *Four Songs*, i, bb. 9–16.

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The second vocal phrase (bb. 9–12) is based on the same tonal skeleton as the first one (see Example 6.10). B flat functions here as a kind of ‘tenor’, that is, the scale degree on which most of the text is delivered. The phrase is punctuated by falling melodic skips to the tonic D flat (bb. 10 and 12), which are significant in terms of agency. They suggest struggle to maintain the tenor and a tendency to fall back to the tonic, as if due to exhaustion or lack of breath. Correspondingly, the units of which the phrase consists become progressively shorter. The final exclamation ‘Domov’ (‘Home’), uttered literally ‘with the last breath’, rises back to the tenor in a gesture of striving towards the distant place.

Once again, rhythm and metre support this effect. The underlying ostinato undergoes gradual diminution from quavers to semiquavers and even demi-semiquavers. The vocal part remains in the 6/4 stratum, until the exclamations ‘Domov, domov’, create a hemiola pattern and thus suggest an ascent to a ‘higher’ rhythmic level: the ‘beat’ shifts from crotchets to minims. In this sense, both the voice and the piano are pushed to the extremes and the gap between them grows ever wider as a result. While the gradual diminution of the ostinato conveys the sense of agitation and feverish activity, the vocal part’s ascent across metro-rhythmic layers is suggestive of ‘reaching beyond’ the boundaries. The futility of this effort is demonstrated by the return of the four-note ostinato, reinforced by longer rhythmic values and heavy accentuation, which seems to represent the unbreakable cycle in which the subject is trapped.

Uncanny Mirror Images and Shadows in the Musical Structure

Leaving the issues of agency temporarily aside, I will turn briefly to a discussion of the symbolic significance of ‘mirror images’ and ‘shadows’, which abound on all levels of the musical structure. I argue that these features are best regarded with reference to the notion of the uncanny. It is useful to re-introduce here the following lines from Nicholas Royle’s definition of the uncanny:

The uncanny involves feelings of uncertainty, in particular regarding the reality of who one is and what is being experienced. Suddenly, one’s sense of oneself [...] seems strangely questionable. [...] It is a peculiar commingling of the familiar and unfamiliar. It can take the

form of something familiar unexpectedly arising in a strange and unfamiliar context, or of something strange and unfamiliar unexpectedly arising in a familiar context.⁴⁸

Example 6.11: Signs of the uncanny (mirrors, rifts, and shadows) in voice-leading structure. Haas, *Four Songs*, i, bb. 20–2.

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On the level of pitch structure, mirror images and shadows take the form of symmetrical pitch structures and parallelisms, respectively, giving rise to highly dissonant chromatic structures. These start to appear between bars 20–22 (see Example 6.11). In bar 20, for the first time in the song, the ostinato appears simultaneously in two transpositions. The two tetrachords occupied by the ostinato mirror each other (non-literally) around their common pitch F flat. This principle of mirroring is even more readily apparent in the next bar, where the outer voices of the respective piano parts comprise two perfect fifths (A flat – E flat and E – B), symmetrically arranged around the dyad E flat / F flat (enharmonically E natural). The duality of these adjacent pitches, which continue to be spelled in various enharmonic ways, is also central to the following bar. Here the lower pitch (E flat) is transferred to the higher register; the minor second / augmented unison thus appears in inversion as a major seventh / diminished octave. This becomes the basis of a highly dissonant sonority pushed around chromatically in parallel motion, in which

⁴⁸ Nicholas Royle, *The Uncanny* (New York: Routledge, 2003), p. 1. See also Lucie Armitt, *Theorising the Fantastic* (London: Arnold, 1996), pp. 39–63. See also Sigmund Freud, ‘The Uncanny (1919)’, in *Fantastic Literature: A Critical Reader*, ed. David Sandner (Westport: Praeger, 2004), 74–101.

the movement of each pitch is followed by a shadow from below at the distance of a minor third (right hand) and a tritone (left hand).

Given the symbolic significance of the tritone, which divides the octave into two equal (symmetrical) halves, it is also characteristic that the passage (bb. 20–22) is underpinned by a tritone ascent from A flat to D in the bass. The same D natural is also the bridge which leads into the next phrase – again in a symmetrical fashion – by a semitone step in each direction (see Example 6.12). In the following bars (bb. 23–26), parallel motion becomes increasingly prominent. The presence of chromatic shadows gains in intensity as rhythmic values diminish from quavers to semiquavers. The texture is permeated by descending chromatic sweeps, obscuring the diatonic shape of the ostinato pattern.

Example 6.12: Agitation and chromatic shadows. Haas, *Four Songs*, i, bb. 23–6.

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I argue that the gradual distancing of an object from its mirror image in bb. 20–22 (Example 6.11) functions as a symbolic representation of estrangement from the self: a look in the mirror (the mirroring of tetrachords around the common pitch F flat), the recognition of the self as the other (the splitting of F flat into the dyad E flat / E), and the estrangement of the self from the other (inversion of semitone into

diminished octave). The ever-changing enharmonic spelling of E / F flat can be seen as signifying the confusion of the self and the other. It is significant that the symbolic ‘rift’ in the protagonist’s subjectivity should occur in the ‘inner voice’, below the relatively quiet surface of the vocal part, which only becomes agitated in the following bars (as if the uncanny sensation only gradually ascended into consciousness). The dissonant semitone clashes, rapid increase in dynamics, and chaotic, spasmodic movement in the last bar of the passage (bar 22) can be regarded as gestural representation of the emotional effect of self-alienation: pain, fear, and chaos.⁴⁹ The metaphor of shivering is also fitting, considering the reference in the corresponding passage to ‘the coldest moment of the sorrow’s cold breeze’. A similar character of agitation and confusion is conveyed by the hectic and disordered movement of semiquaver chromatic shadows which underpin the fast-paced declamation (in extreme dynamics and register) of the words ‘I’ve heard the cry of wild geese; they’ve just flown in’ (bb. 25–26, Example 6.12).

The ‘cry of wild geese’ is musically illustrated by a complex demi-semiquaver ostinato pattern asserts in the piano part, which comprises, despite its random appearance, three superimposed layers of the familiar four-note motive (see Example 6.13). This ostinato pattern displays vertical mirroring of tetrachords occupied by the ostinato (D flat – C flat – E flat – F; F – G – A flat – B flat) as well as horizontal refraction of the pattern (phase shift, diminution, reordering of pitches). The left-hand part, too, is symmetrically organised: A flat assumes the central position, with the other two pitch classes located a perfect fourth above and below.

⁴⁹ Michael Klein observed that the uncanny is associated with ‘terrible recognition, anxiety, dread, death, and the sublime’. See Michael L. Klein, *Intertextuality in Western Art Music* (Bloomington: Indiana University Press, 2005), p. 87.

Example 6.13: ‘Cries of wild geese’: self-mirroring and overlapping tetrachords. Haas, *Four Songs*, i, bb. 27–8.

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A question presents itself, concerning the significance of the motive of wild geese. I suggest that the intrusion of the ‘cry of the wild geese’ into the protagonist’s consciousness, which is the central, indeed the only ‘event’ in the whole poem, may be an example of the uncanny occurrence of ‘something familiar [...] in a strange and unfamiliar context’. The ostinato pattern shown in Example 6.13 can be regarded not only as an iconic imitation of the geese crying ‘over each other’ (the superimposition of patterns), but also as a ‘mirage’ of home (the mirroring and refraction of the ‘my-home-is-there’ motive), or indeed as a symbolic representation of the protagonist’s ‘fractured’ subjectivity (the mirror image of the self as the other). These interpretations are not contradictory when regarded with respect to the idea of correspondences between external features of landscape and the internal subjectivity of the protagonist. In other words, I suggest that the geese represent (on one level of the motive’s significance) a fleeting reminiscence (shadow/mirage) of home, which produces through the ‘commingling of the familiar and unfamiliar’ an uncanny sensation in the protagonist. The juxtaposition of the motive of ‘strange / foreign night’⁵⁰ with that of the protagonist’s ‘house’ (a familiar place) implies that the protagonist becomes a stranger in his own house (possibly symbolising his own self).⁵¹

⁵⁰ The Czech adjective ‘cizí’ signifies that something is ‘not familiar’, ‘not one’s own’ or ‘not of the same kind as something or someone else’. The translation ‘strange’ seems the most appropriate in this context.

⁵¹ In fact, much of the characteristic imagery of the uncanny is associated with the topos of the ‘gothic mansion’, where the positive connotations with home, safety, love and so on are subverted; the mansion is thus perceived as haunted, strange and sinister. Houses are also often viewed as having a soul of their own or reflecting that of their owners. See Armitt, *Theorising the Fantastic*, p. 49.

Tonality, Agency, and the Subject's 'Vicious Circle'

Besides its association with uncanny symbolism, symmetry also raises the question of stasis and circularity, which in turn have strong implications in term of agency. The ending of the first song (see Example 6.14), which provides further examples of the preoccupation with parallel motion and mirroring, suggests that pitch symmetry may play a significant role in the large-scale tonal design.

Example 6.14: Shadows and mirrors in the concluding bars. Haas, *Four Songs*, i, bb. 33–6.

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As the voice enters for the last time with the four-note motive (again associated with the 'idée fixe' of 'home'), its movement (C flat – B flat – G flat – A flat) parallels from below at a distance of a perfect fourth the piano right-hand part (F flat – E flat – C flat – D flat). In the last bar, the upper voices rest on the tonic D flat. That the pedal A flat does not descend to the tonic could be explained as a gesture suggesting the lack of tonal resolution. However, the appearance in the last bar of an E flat played *pp* in an extremely low register suggests that the pedal A flat in fact functions as an axis of symmetry, a mirror which reflects the vocal D flat (a fourth above) as an E flat (a fourth below).⁵²

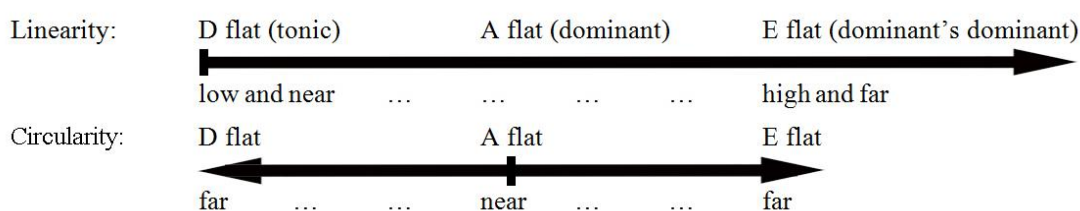
The question whether A flat is the tonal dominant, structurally dependent on the tonic D flat, or an axis of symmetry to which D flat is subordinated, has strong implications for the issues of agency. It is therefore helpful to give some consideration to the song's large-scale tonal structure with respect to the movement

⁵² The distance between the pitch-classes should be understood in terms of interval class, which, due to the principle of octave equivalence, renders spatial distribution irrelevant.

of the vocal part. In the first half of the song, the vocal part's trajectory can be reduced to the ascent from the tonic D flat to the dominant A flat (the tenor B flat is regarded as a neighbour note to the latter); the second half brings the continuation of this ascent from the dominant A flat to the secondary dominant E flat (bb. 24–25). This ascending tendency suggests the effort to move ever higher in register and ever further from the tonic D flat along the circle of fifths. Indeed, the achievement of the high point E flat coincides with the appearance of the motive of wild geese, which may be seen to represent the idea of literally 'raising above' the present confines and cross the distance that separates the protagonist from home.

However, this interpretation of the subject's agency relies on a tonal frame of reference. The tonal system is fundamentally linear and so are the parameters of high / low and near / far by which voice-leading agency has been measured. However, in a circular system based on pitch symmetry, these parameters either do not function in the same way (near / far) or they do not exist at all (high / low).

Figure 6.1: Linearity (D flat as tonic) v. circularity (A flat as centre of symmetry).



If, as the concluding bar suggests, the directional tonal system (rooted in D flat) yields to non-directional symmetrical arrangement around A flat, then the distinction between high and low disappears and movement in either direction becomes fundamentally futile, however strong the subject's agency might be. If high indeed equals low, then the E flat in bb. 25–26, which constitutes the high point of the tonal trajectory (as well as register, declamatory agitation and rhythmic activity in the vocal part), is inescapably bound to its flip side, the tonic D flat, associated with low register, passivity, and helplessness. In the last two bars, the vocal line traverses the distance between both extremes (descending from the E flat abandoned in bb. 25–26 through A flat to D flat in bb. 35–36) in a single gesture of resignation, as if realising the futility of resistance.

Stasis is not implied solely by pitch symmetries. Static, non-directional repetition is also signified by the circular motion of the ever-present ostinato. Even the most feverish rhythmic activity is ineffectual; one might say that the protagonist is trapped like a hamster in a wheel. The same properties are suggested by the large-scale form (A A'), which consists of two roughly symmetrical halves. It is noteworthy that the symmetry of the musical setting is not implied by the structure of the poem (each half of the song sets 4 and 7 lines of the poem, respectively). Both halves of the song are underpinned by the same dynamic trajectory, resulting from the gradual diminution of the ostinato's rhythmic values, followed by a sudden drop back to long values. In other words, the song consists of two cycles of increasing agitation, followed by resignation. Every attempt on part of the protagonist to execute agency proves to be futile.

'In a Bamboo Grove'

V bambusovém háji
(Wang Wei)

V bambusech nejsou lidé,
v bambusech sedím sám,
tu na loutnu zahraju tiše,
tu sobě zahvívám.

Kdo, řekněte, lidé, kdo ví,

že v bambusech sedím sám [, sám]

[že v bambusech sedím sám]

a na východ srpečku luny

bambusem pozírám?⁵³

In a Bamboo Grove
(Wang Wei)

The bamboos screen no people,
[Lit.: Amidst the bamboos, there are no people]
Here I am all alone,

Now I play a soft tune on my lute,

Or whistle a quiet tone.
[Lit.: Now I whistle to myself]

Who, tell me good people, who knows

Where the bamboos hide me, just me,
[Lit.: That in bamboos I sit alone, alone]

In the bamboos all alone

In the east a sickle moon I see
[Lit.: And at the rising of a crescent moon]

Through bamboos overgrown.
[Lit.: I gaze through the bamboos]⁵⁴

⁵³ Mathesius, *Nové zpěvy staré Číny*, p. 16.

⁵⁴ English translation as in Haas, *Čtyři písně / Four Songs* (1992).

The second song, entitled 'In a Bamboo Grove', brings a striking contrast to the gloomy character of the previous song through its major modality and dance-like gesture. It can be regarded as a continuation of the topic of 'danse excentrique' (discussed in Chapter 2 and 3), which appears throughout Haas's oeuvre in scherzo-like dance movements of multi-movement works. The character of these movements is always somewhat ambiguous; to a varying degree, darker undertones tend to lurk under the comic surface. Some of the pieces are marked by an innocuous 'clownish' character, while others veer towards the darker pole of the 'grotesque'; in the extreme case, 'danse excentrique' turns into 'danse macabre'.⁵⁵

A common feature of all instances of this topic in Haas's music is the presence of dance-like quaver 'steps', such as those apparent in the opening ostinato (see Example 6.15). The regularity of such steps is typically disrupted by irregular accentuation, cross-rhythms, and/or other kinds of metric ambiguity. In this particular song, the piano interlude with its metrically ambiguous 'whistling' tune is a case in point (see Example 6.16). The change from the dominant 2/4 to 3/4 metre is so brief and sudden that the whistling motive tends to be heard as comprising three 2/4 bars rather than two 3/4 bars. Moreover, the pattern repetition rate in the left-hand part suggests yet another metric pattern: 6/8. The somewhat banal character of the motive is thus combined with the effect of 'awkward hopping' (note the 'bouncy' syncopation on the downbeat), to conjure a caricatural, clownish persona.

⁵⁵ I am referring particularly to the 'Totentanz' middle movement (entitled neutrally 'Allegro vivace') of Haas's 1940–41 Symphony. A detailed analysis of this movement is beyond the scope of my present enquiry. The grotesque element is suggested early on by the effect of 'awkward movement', based on the ragtime pattern juxtaposing quaver 'steps' in the left hand with cross-rhythms in the right hand (I am referring to Haas's piano sketch of the movement, deposited in the Department of Music History of the Moravian Museum in Brno, sign. A 22.732 a). Sinister character is added by the use of dissonant chromaticism, violent rhythms, tritone 'calls', extreme registers and 'spooky' instrumental effects. An up-beat march tune brings a mixture of military and fairground associations. Finally, a Nazi song 'Die Fahne Hoch' appears in superimposition with the major-mode middle section of Chopin's 'Funeral March', both cast in the 'sugary' guise of a sentimental dance tune, somewhat 'mechanical' in character, as if played by a barrel organ.

Example 6.15: Opening ostinato – quaver ‘steps’, syncopation, modal ambivalence. Haas, *Four Songs*, ii, bb. 1–5.

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Example 6.16: ‘Whistling’ tune. Haas, *Four Songs*, ii, bb. 36–9.

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There is a hint of semantic ambiguity in the opening ostinato, marked by semitone oscillation and clashing dissonances, which is not quite congruent with the far more straightforward major-mode tune (not shown in the example). It seems as if the protagonist were wearing a cheerful mask over his sad face. The comic mask seems to slip off temporarily in a cadenza-like section located towards the end of the song (see Example 6.17). Based on the prolongation of a flattened sixth degree, the cadenza brings a sudden shift to minor mode. The word ‘sám’ (‘alone’) receives special emphasis: it marks the beginning of the cadenza and the assertion of the minor mode; it is also embellished with a mordent, suggestive of ‘plaintive’ intonation (a ‘break in the voice’). The immediately following return of the whistling tune restores the major mode as well as the dance-like rhythmic gesture, but now there is a slight sense of ‘laughter through tears’.

Example 6.17: ‘Cadenza’: dysphoric undertones and the rising moon. Haas, *Four Songs*, ii, bb. 70–8.

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It is hardly a coincidence that this moment of reversal coincides with the appearance of the motive of the moon (‘in the east a sickle moon I see’). Since moonlight is a mere ‘inauthentic’ reflection of sunlight, the moon tends to function as a symbol of the covert and dark flipside of all that is bright and overt. It is important to recall in this context Haas’s association of the moon with dark forces of the subconscious and uncanny Doppelgängers in *Charlatan*.

‘The Moon is Far Away from Home’

Daleko měsíc je od domova
(Čang Čiu-ling)

Z temného moře

vyrůstá měsíc.

V daleké [v daleké] zemi

teď rozkvétá též.

Láska svůj truchlí

Daremný sen –

[Láska truchlí svůj sen]

čeká [čeká] na vzdálený večer.

[Na vzdálený večer.]

Zhasínám světlo –

[this line was left out by Haas]

Jasněji měsíc

Svítlí v mé hoře.

Noční šat oblékám –

[oblékám noční šat]

chladné je jíní.

Ruce mé, ruce,

Kterak jste prázdné

Říci to všechno!

[Říci to všechno!]

Spánku, sen dej mi

[Spánku, sen dej mi]

o návratu domů!

[O návratu domů, domů!]

Spánku, sen nemůžeš dát:

Mé toužení stále mě budí.⁵⁶

The Moon is Far Away from Home
(Tchang Tiou-ling)

The moon glows from [the] black

[Lit.: From a dark sea]

Darkness of the sea,

[Lit.: Grows / rises the moon]

In that far, in that far land

It is blossoming too.

Love is lamenting

[Lit.: Love is mourning its]

Its hollow dream,

Love is lamenting its dream,

It waits, it waits for a far-off evening,

For a far-off evening.

The moon shines ever brighter

Through my tears.

[Lit.: into my sorrow]

I put on night-time clothes –

Rime frost chills so much.

Hands of mine, my hands,

That are so empty

To say everything!

[Lit.: To say it all]

To say everything!

Oh sleep, give me a dream,

Oh sleep, give me a dream

Of going back home!

Returning to my home, my home!

Sleep, you can give me no dream:

My yearning keeps me awake.⁵⁷

⁵⁶ Mathesius, *Nové zpěvy staré Číny*, p. 39.

⁵⁷ English translation as in Haas, *Čtyři písně / Four Songs* (1992).

The motive of the rising moon, which appears at the end of the second and at the beginning of the third song, is more than a ‘bridge’ between the two. It symbolically represents the transition from (fading) day to (emerging) night. Correspondingly, the third song restores the melancholic mood of the first song, bringing back the circular ostinato, the theme of separation from home, the topic of lament, and the profusion of uncanny mirror images.

The opening image of the moon mirrored on the surface of the sea implies the growing distance between the object and its reflection. On another level, this image may represent the subject’s own self-reflection and distancing from his own self, which is viewed as other. The next two lines explicitly articulate the idea of the moon facilitating an imaginary connection with ‘that far land [in which] it is blossoming too’. As may be expected, symmetrical mirroring abounds in the pitch structure of the vocal line. In bb. 3–4, the vocal line is made up of dyads grouped in symmetrically organised pairs (see Example 6.18). In bb. 5–6, A flat / G sharp functions as an axis of symmetry, around which the melody moves within the interval of a minor third (see Example 6.19).

Example 6.18: Moon in the water: pitch symmetry. Haas, *Four Songs*, iii, bb. 1–4.

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Example 6.19: Pitch symmetry and circular melody. Haas, *Four Songs*, iii, bb. 5–8.

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In fact, the four-note ostinato also has symmetrical properties. In this case, B flat and G flat are symmetrically arranged around the central A flat, while B flat is itself embellished by a neighbour note (C flat). Alternatively, the motive's sinusoidal contour could be seen as consisting of a descending dyad (C flat – B flat), mirrored (non-literally) by an ascending dyad (G flat – A flat).

Psychomotor and Affective Retardation

As has been shown in the analysis of the first song, structural symmetry, circularity, and stasis have profound implications for the possibility of musical agency and affective expression. The sense of retardation is even more apparent in the third song, where the vocal line is mostly characterised by circular (rather than linear) motion. Take for example the plaintive chromatic descent on the repeated words 'faraway' and 'in that far [land]' ('daleko, daleko'; 'v daleké, v daleké [zemi]'), which appears near the opening of both songs (compare Examples 6.8 and 6.19). The prominent lament-like descent in the first song contrasts with the much more monotonous delivery in the third one. In the latter case, the chromatic descent is not only shorter but its expressive effect, which relies on a linear, descending gesture, is

‘neutralised’ by the circular, symmetrical, and therefore static melodic design in which the progression is embedded.

The song’s opening vocal phrase (bb. 2–8) is followed by a six-bar piano interlude (bb. 9–14, see Example 6.20). The next vocal entry (bb. 15–18, see Example 6.21) is, again, rather dispassionate in character, regardless of the emotionally loaded text (‘love its lamenting / mourning its hollow dream’). Despite the plaintive intonation of the word ‘láska’ (‘love’), the static, circular shape of the melody has a restraining effect. As if to confirm that the mourning is silent, another ‘voiceless’ piano interlude ensues (19–24, see Example 6.22). Arguably, the mode of delivery described above betrays the symptoms of what Kristeva refers to as ‘psychomotor and affective retardation’: slow speech, long and frequent silences, slackened rhythms, monotonous intonation, and the perception of time as slowed down or static.⁵⁸

Example 6.20: The first piano interlude. Haas, *Four Songs*, iii, bb. 9–14.

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Example 6.21: Circular melody. Haas, *Four Songs*, iii, bb. 15–8.

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⁵⁸ Kristeva, *Black Sun*, p. 34. See also Matthew Ratcliffe, ‘Varieties of Temporal Experience in Depression’, *Journal of Medicine and Philosophy*, 37 (2012), 114–38 (p. 114).

Example 6.22: The second piano interlude. Haas, *Four Songs*, iii, bb. 19–24.

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Lamento Bass and the Topic of Lament

If indeed the expression of grief is frustrated in the protagonist's speech (the vocal part), grief may still manifest itself in another way. What gradually emerges in the 'voiceless' piano interludes is the descending tetrachordal progression suggestive of a *lamento bass*, the emblem of the long-established musical topic of lament.⁵⁹ The circular ostinato itself, newly cast in crotchets (as opposed to quavers), transposed to a very low register, and unfolding in a slow tempo (*lento e grave, ma non troppo*), now appears in the guise of a *lamento bass*. Although the ostinato consists of 'wrong' scale degrees in the 'wrong' order (3[^] 2[^] 7[^] 1[^] rather than 4[^] 3[^] 2[^] 1[^]), I will demonstrate that descending tetrachordal progressions, including 'correct' iterations of the *lamento bass*, permeate the musical texture throughout the song.

The first instance of such saturation with tetrachordal structures appears, significantly, in anticipation of the line 'love is lamenting / mourning its hollow dream' (see Example 6.23). In the first two bars of the first piano interlude (bb. 9–10), the tetrachord occupied by the ostinato (3[^] 2[^] 1[^] 7[^] in A flat) is paralleled in the middle voice at the distance of a second (4[^] 3[^] 2[^] 1[^] in A flat). Another pair of neighbouring tetrachords appears in a higher register in the following two bars (bb. 11–12). The resulting tetrachordal structure outlines an Aeolian (minor) scale on A flat / G sharp, in which the upper voice (in bb. 11–12) traverses the upper tetrachord

⁵⁹ Jory Debenham, who focuses on the form of theme and variations in the works of composers in Terezín, associates this progression with the form of passacaglia. See Jory Debenham, 'Existential Variations in Terezín', <http://orelfoundation.org/index.php/journalArticle/existential_variations_in_terez237n/> [accessed 26 January 2015]. See also William E. Caplin, 'Topics and Formal Functions: The Case of the Lament', in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (New York: Oxford University Press, 2014), 415–52.

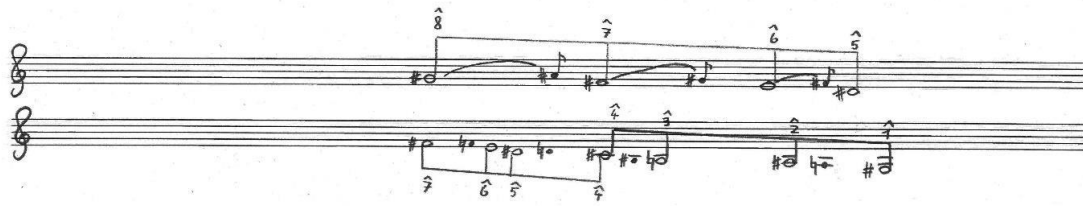
(8[^] to 5[^]), whereas the lower voice descends first from 7[^] to 4[^] and subsequently from 4[^] to 1[^].

Example 6.23: Tetrachordal structure: the first piano interlude. Haas, *Four Songs*, iii, bb. 9–14.

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The second piano interlude (bb. 19–24, see Example 6.24) is based on the same template with one significant difference: whereas in the first interlude the pitches belonging to the tetrachords were organised in circular arabesque-like patterns, here they gradually acquire a linear, descending shape. This transformation is complete in bb. 21–24, where the upper voice outlines a diatonic tetrachord (8[^] to 5[^]), embellished with upper neighbour notes, whereas the lower voice contains a diatonic descent (7[^] to 4[^]; 4[^] to 1[^]), filled with chromatic passing notes. It is not until now that the morphological similarity and topical association with *lamento bass* (its diatonic and chromatic types) becomes clearly apparent.

Example 6.24: Tetrachordal structure: the second piano interlude. Haas, *Four Songs*, iii, bb. 19–24.



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Trauma Surfacing into Consciousness

During this song a subtle, semantically loaded interaction takes place between the piano part (the ‘inner voice’) and the vocal part. The interplay is suggestive of the gradual ‘surfacing’ of thoughts into consciousness, correlated with increasing affective response. The return of the four-note ostinato in the third song signifies the return of the ‘*idée fixe*’ of home. Subsequently, an oblique reference is made in the vocal part to a ‘far[away] land’ without explicitly naming the object of loss. Correspondingly, the emotional response is initially not expressed through affective modulation of the voice; rather, it is symbolically represented by a *lamento bass* progression in the piano part, which, in turn, anticipates the reference to ‘mourning’ in the vocal part. The fact that the linear, descending shape of the *lamento bass* only gradually emerges from meditative arabesques is thus suggestive of the subject’s increasing emotional self-awareness. The reiteration of the line ‘love is lamenting / mourning its dream’ after the second piano interlude (see Example 6.25) is the first instance in this song of a clear gestural expression of grief and longing: note the mordent figure suggestive of a shaking voice, the expressive inflection of A sharp to A, and the clearly descending lament-like contour of the phrase.

Example 6.25: Affective expression, directionality and agency. Haas, *Four Songs*, iii, bb. 25–33.

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This affective response goes hand in hand with assertion of linear directionality and agency (as opposed to the ostinato's static circularity which previously seemed to engulf the passive subject). After the initial plaintive descent ('love is lamenting its dream') a melodic ascent follows in the bass (bb. 27–30), suggestive of longing ('waiting, waiting for a distant evening'). Besides the ascending gesture, the subject's agency also manifests itself in the prolongation of G (both in the bass and the vocal part), which defies the A flat / G sharp modal centre, implied by the ostinato. However, this gesture of striving is immediately followed by that of succumbing, yielding to the cyclic motion of the ostinato and to the A flat minor modality which it implies (bb. 31–33).

The Disturbing Effect of Moonlight

The reference to the moon in the line 'the moon shines ever brighter into my sorrow' (which might suggest that the protagonist 'sees more clearly' the source of his frustration) coincides with the reappearance of the signifiers of the uncanny in Haas's musical setting (see Example 6.26). The ostinato in the left-hand part is paralleled in the right-hand part in shorter values; the upper tetrachord mirrors the lower one, with which it shares a common pitch. The vocal part repeats in a similarly circular way a chromatic tetrachord (a shadow of the diatonic tetrachord).

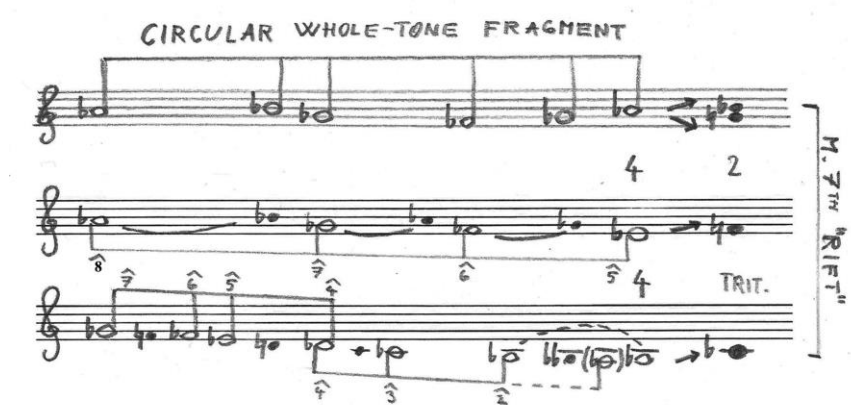
Example 6.26: The uncanny moonlight. Haas, *Four Songs*, iii, bb. 34–9.

The image shows three staves of musical notation. The top staff is labeled 'SHADOW' and contains the notes b , bb , ba , and a . The middle staff is labeled 'MIRROR' and contains the notes ba , ba , be , and be . The bottom staff is labeled 'OBJECT' and contains the notes ba , ba , ba , and ba . A bracket labeled 'SEMITONE CLASH' spans the first two notes of the SHADOW staff.

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As in the first song, the appearance of uncanny mirrors and shadows (accompanied in both cases by references to ‘chill’ in the text) marks the beginning of a series of musical events suggestive fragmentation, discord, and emotional turmoil. The beginnings of this process can be observed in the passage shown in Example 6.27. Here, the familiar tetrachordal *lamento* progression takes place in the piano right-hand part. As before, the tetrachordal structure outlines an Aeolian scale on A flat / G sharp; the upper voice is expected to descend from $\wedge 8$ to $\wedge 5$ and the lower one from $\wedge 7$ to $\wedge 4$ and then from $\wedge 4$ to $\wedge 1$. However, the progression concludes instead with an arrival at a dissonant fourth-based sonority (A flat – E flat – B flat), symmetrically organised around the central E flat. As in the analogous passage in the first song (bb. 20–22), a seventh-wide rift is created between neighbouring pitches (B flat – C flat) on the last beat of bar 43. As before, each of the pitches is accompanied by a ‘shadow’ at the distance of a minor third and a tritone, respectively.

Example 6.27: Subversion of directionality and intervallic rift in the piano right-hand part. Haas, *Four Songs*, iii, bb. 40–3.



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Example 6.28 shows the emotional upheaval triggered by this symbolic perturbation of subjectivity. The sense of unrest and confusion is conveyed by the directionless wandering of the bass, which later becomes increasingly repetitive and even obsessive. There is a rapid increase in rhythmic activity (syncopation, triplets), tempo (*poco a poco accel.*), and dynamics (from *mp* in b. 40 to *ff* in b. 49).

Example 6.28: Upheaval in rhythm, tempo and dynamics. Haas, *Four Songs*, iii, bb. 44–8.

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This upheaval reaches its climax in bb. 49–53 (see Example 6.29) with the appearance of highly dissonant parallelisms based on the familiar chromatic sonority. It is significant that in this manifestation the parallelisms take on the

melodic and rhythmic shape of the ‘death’ motive from *Charlatan* (see Example 6.30). This dramatic and dynamic climax of the song and of the cycle as a whole may therefore be associated with the state of ‘mortal anxiety’ (I will refer to the motive shown here as the ‘anxiety’ motive from here onward). Interestingly, both occurrences of the motive are related to the uncanny. In the opera, Pustrpalk’s death coincides with the appearance of the spectre of the monk Jochimus, who (as I have argued in Chapter 5) is not only Pustrpalk’s life-long adversary, but also his alter-ego, a complementary part of his split subjectivity.

The text corresponding with the ‘anxiety’ motive (‘Hands of mine, my hands that are so empty to say everything!’) comprises several layers of meaning. Firstly, this utterance conveys the impossibility of expressing the ineffable (a characteristic topos of literary laments). Its semantic and grammatical contortion poignantly underscores the insufficiency of language. Secondly, the image of ‘empty hands’ symbolises loss and loneliness (having nobody to embrace), as well as powerlessness (given the association of hands with power and agency).⁶⁰ Finally, the focus on the hands – the only uncovered part of the body one can see clearly without a mirror when dressed – suggests the focus on the self and perhaps even the sense of alienation.

⁶⁰ Czech word ‘ruce’ refers to ‘hands’ but also, more broadly, to ‘arms’; the latter can be specifically designated by the word ‘paže’.

Example 6.29: The ‘anxiety’ motive. Haas, *Four Songs*, iii, bb. 49–57.

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Example 6.30: The ‘death’ motive. Haas, *Šarlatán*, piano reduction (DMH MM, sign. A 22.688), p. 257.

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Symmetry, Circularity, and Stasis as Challenges to Agency

The crisis triggered by the uncanny effect of moonlight manifests itself not only by the occurrence of the intervallic rift but also by the subversion of directionality. The latter is apparent from the abortive *lamento* progression in bb. 40–43 (see Example 6.27 above). The frustration of the expected descent to \wedge^5 (E flat) by return to \wedge^8 (A flat) in the upper voice (see the top stave of the tetrachordal reduction) indicates that the diatonic system (associated with directed linear motion) is subdued by the principle of symmetry (associated with directionless circular motion). Not only is the *lamento* motive rendered ‘circular’, but the resulting tetrachord (B flat – A flat – G flat – F flat) is a subset of the (symmetrical and directionless) whole-tone scale.⁶¹

The conjunction in Example 6.29 of circularity in the music and emphatic expression of powerlessness (the symbol of ‘empty hands’) in the text underscores the impeding effect of circularity on agency. The vocal line, led in parallel motion with the ‘anxiety’ motive, is reduced to circling around a single pitch. Increasing emotional intensity is articulated by transposition to a higher register (from A to E). Yet this upheaval is immediately followed (after a moment of silence, tellingly encapsulating the ineffable) by a gesture of ‘resignation’ (the voice descends back to A in the last two bars of the example), which suggests the futility of agency and the inability ‘to say everything’.

The inhibiting effect of static, non-directional, spatially-organised, symmetrical pitch structures on agency and movement is also apparent in the phrase shown in Example 6.31. This passage reiterates the familiar gestures of striving (bb. 62–65) and succumbing (bb. 66–68). However, the syntactical force to which the voice yields is not so much that of a tonal attraction but rather that of immobile symmetrical arrangement around a single pitch. The centrality of A throughout the last three bars of the phrase (shown in detail in Example 6.32) is readily apparent in the piano left-hand part. The cluster of four pitches in the piano right-hand part is not symmetrical around A but is a subset of the A minor scale and, more importantly,

⁶¹ This passage anticipates the ‘anxiety’ motive or, in other words, helps to organically incorporate the quotation of the ‘death’ motive from *Charlatan*. The motive’s contour results from circular rendering of the *lamento* motive and the seventh-wide rift, on which its intervallic structure is based, follows from the mirroring of two fourths (A flat – E flat – B flat) in bar 43.

being also a subset of a whole-tone scale, is symmetrical in its internal intervallic structure. The vocal line itself is symmetrically organised around A (the axis A / E flat); the poignantly feeble gesture of longing in the last bar (on the word ‘domů’ / ‘home’) results from the transposition of the lowest two pitches to a higher register:

Example 6.31: Symmetry as impediment to agency. Haas, *Four Songs*, iii, bb. 60–8.

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Example 6.32: Intervallic symmetry of the vocal line. Haas, *Four Songs*, iii, bb. 66–8.

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An important expressive feature of the song is the paradoxical association of feverish activity and stasis. This conflict between the will to agency and its fundamental impossibility is a major source of the protagonist’s frustration. The excess of energy going to waste is clearly depicted in Haas’s setting of the last two lines of the poem: ‘Sleep, you can give me no dream, my yearning keeps me awake’ (see Example 6.33). The sense of agitation is conveyed musically by a new ostinato pattern (what I call the ‘yearning’ ostinato), based on ceaseless repetition of the

‘anxiety’ motive (itself a circular version of the *lamento* motive). It is also significant that the chromatic shadows accompanying the ‘anxiety’ motive are now arpeggiated, thus giving rise to a disquieting demi-semiquaver pulse. A parallel with the ‘wild geese’ motive from the first song resides in the common principle of horizontal refraction through phase shift.

Example 6.33: ‘Yearning’ ostinato: circular repetition of the ‘anxiety’ motive. Haas, *Four Songs*, iii, bb. 69–72.

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This movement is only extinguished at the end of the song with the reassertion of the opening crotchet ostinato pattern. Instead of tonal resolution, the concluding bar brings reassertion of the static sonority, in which A flat is as much a modal tonic as it is a centre of symmetry (see Example 6.34).

Example 6.34: Ending: enharmonicism, four-note motive, ‘anxiety’ motive, chromatic shadows, enharmonic doubles, and symmetrical concluding sonority. Haas, *Four Songs*, iii, bb. 89–92.

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The song’s overall trajectory seems to lead from apathy through a moment of mortal anxiety (‘hands, my hands ...’) to agitation (‘my longing keeps me awake’) and back. The invocation of sleep (‘Oh sleep, give me a dream of going back home!’), articulates the protagonist’s desire to retreat into a dream world or at least to a sleep-like state of ‘anaesthesia’ (the state in which he found himself at the

beginning of the song, before he started gradually recovering his self-awareness) in order to escape the painful awareness of loss. Another vicious circle thus seems to have come full spin.

Large-Scale Tonal Design: Linear, Spatial and Symbolic Explanation

The song's tonal structure is marked by the duality between the modal centres of A flat and A natural.⁶² A flat dominates until the onset of the 'anxiety' motive; the transition to A occurs in the movement of the bass in bb. 46–47 (see Example 6.28). The retransition from the 'natural' region to the 'flat' region takes place in the piano postlude (see Example 6.35). As is apparent from the reduction, the retransition is facilitated by the subdominant transpositional level. The tetrachordal motives (the 'anxiety' motive and later also the four-note motive) appear simultaneously on tonic and subdominant transpositional levels (A and D; A flat and D flat).

The primacy of A flat is asserted in the following cadence (see Example 6.36), which can be regarded in terms of 'balancing out' the significance of D flat (the lower fifth) by emphasising E flat (the upper fifth). Thus, the cadence is rather 'spatial' than 'linear' (in accord with the prevalence of circular repetition over linear progression throughout the song), but nonetheless 'tonal' in terms of the proximity of individual pitch centres on the cycle of fifths.

Of particular interest is the relationship between A and A flat. From the perspective of linear voice leading, A is an upper neighbour note, perhaps a counterbalance to the previous diversion to the lower leading note, G natural (bb. 27–30, see Example 6.25). Thus, if one can speak of a large-scale voice-leading trajectory at all, it is not linear (like the Schenkerian *Urlinie*) but circular, based on the principle of symmetrical chromatic encircling. This would be a 'background' projection of the 'foreground' mirroring pattern observed in the opening bars of the song.

⁶² It should be noted that the occurrences of fully formed diatonic modes are relatively rare in this piece. Even in the case of the lament progression in the piano interludes, full diatonic modes arise from the combination of more or less independent tetrachordal units. Most often, such tetrachordal units only have an 'implicit' sense of belonging to a wider modal framework. Bass pedals typically offer the decisive contextual clue determining which scale degrees the specific tetrachords occupy.

Example 6.35: 'Retransition' from A natural to A flat. Haas, Four Songs, bb. 77-81.

The image shows a handwritten musical score for guitar, consisting of two staves (treble and bass clefs). The piece is divided into sections by key signatures, indicated by dashed lines and labels above the staff:

- in A:** The first section, indicated by a dashed line above the staff, contains the notes 5, 6, 7, 3, 4, 5 on the treble staff and 5, 6, 4, 3, 2, 5 on the bass staff.
- in D:** The second section, starting with a treble clef, contains the notes 2, 3, 7, 7, 7, 2 on the treble staff and 5, 6, 4, 3, 2, 5 on the bass staff.
- in C#:** The third section, starting with a treble clef, contains the notes 3, 4, 2, 7, 2, 3 on the treble staff and 5, 6, 4, 3, 4, 5 on the bass staff.
- in Ab (WHOLE-TONE SUBSET):** The fourth section, starting with a treble clef, contains the notes 7, 2, 7, 6, 7, 7 on the treble staff and a sequence of notes with flats (b7, b6, b4, b3, b2, b1) on the bass staff.

Additional markings include a circled '8' below the first section, a circled '#8' below the second section, and a circled '(3)' below the third section. The piece concludes with the label 'in Db' below the final section.

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Example 6.36: The cadence. Haas, Four Songs, iii, bb. 81–6.

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The diagram consists of three horizontal lines representing tonal spaces:

- Top line (Eb):** Labeled "Eb DIATONIC".
- Middle line (Ab):** Labeled "Ab SYMMETRICAL" at both ends and "Ab DIATONIC" in the center.
- Bottom line (Db):** Labeled "Db DIATONIC".

The musical notation below the diagram shows two staves with notes and fingerings:

- Staff 1 (top):**
 - Measures 1-4: *in Ab (WHOLE-TONE SUBSET)* with fingerings 1, 2, 3, 4, 5.
 - Measures 5-6: *in Eb* with notes 5, 6, 4, 3, 4, 5.
 - Measures 7-8: *in Ab* with notes 5, 6, 4, 3, 2, 5.
 - Measures 9-10: *in Ab (WHOLE-TONE SUBSET)* with fingerings 1, 2, 3, 4, 5.
- Staff 2 (bottom):**
 - Measures 1-4: *in Db* with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1.
 - Measures 5-6: *in Ab* with notes 3, 6, 4, 3, 4, 5.
 - Measures 7-8: *in Db* with notes 5, 6, 4, 3, 4, 5.
 - Measures 9-10: *in Ab* with notes 5, 6, 4, 3, 4, 5.

Below the musical notation, a dashed line indicates a sequence of chords: *in Ab: I V I IV I V I*.

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The other way to think about the relationship between A flat and A natural is in terms of the *static* and *spatial* principle of polar opposition (the one discontinuously ‘flips into’ the other) rather than the *dynamic* and *linear* principle of voice leading (the one continuously ‘leads to’ the other). The polar opposition manifests itself in the complementarity of pitch content in scales based on the two adjacent pitches. Although the ‘perfect’ geometrical antipode of A flat on the cycle of fifths is the tritone-related D, the comparison of Figures 6.2 and 6.3 below shows that A natural is no less remote from A flat than D, as far as pitch content of scales based on the respective tones is concerned.¹

Figure 6.2: Pitch content: A flat minor v. A minor

A flat		B flat	C flat		D flat		E flat	F flat		G flat	
	A		B	C		D		E	F		G

Figure 6.3: Pitch content: A flat minor v. D minor

A flat		B flat	C flat		D flat		E flat	F flat		G flat	
	A	B flat		C		D		E	F		G

A natural is preferred here, I believe, because of its symbolic relationship with A flat – that of the ‘ego’ and its ‘alter-ego’. The preoccupation with ‘uncanny’ symbolism involving doubles, shadows, and mirror images arguably extends into the realm of large-scale pitch relations. A flat and A natural are two ‘facets’ of a single entity: ‘A’. They are simultaneously identical and different, close (in a linear chromatic scale) and distant (on the spatial circle of fifths). Likewise, the ‘twin’ scales built on these pitch centres are identical, except that one is all ‘natural’ and the other is all ‘flat’. The same symbolic principle accounts for Haas’s play with enharmonic spelling (especially A flat / G sharp). The ostinato (and the rest of the pitch fabric) is notated first with ‘flats’ (bb. 1–10), then briefly with ‘sharps’ (bb. 11–26), and then ‘flats’ again until the ‘crisis’ in b. 43, which triggers the shift to the ‘natural’ region of A. Such oscillation between enharmonic variants continues till the very end of the song (see particularly the concluding bars, shown in Example 6.34).

¹ Since there are only 12 distinct chromatic pitches, clear-cut complementarity is only possible with collections of 6 pitches such as the whole-tone scale. Since diatonic scales contain 7 pitches, even the most distant pair of scales (with 14 pitches among them) will always have at least two pitches in common.

‘Sleepless Night’

Probděná noc
(Han Jü)

Větrem se bambus houpá,

na kámen měsíc sed.

Do chvění Mléčné dráhy,

Stín divoké kachny v[z]lét .

Na naše shledání myslím,

[Na naše shledání, shledání myslím.]

Víčka má mjí sen.

[Víčka má mjí sen.]

Zatím co radostí zpívám,

[Zatím co radostí zpívám, zpívám]

strak repot vzbouzí už den

[vzbouzí den!]

[La, la, la, la, ...]²

Sleepless Night
(Han I)

Bamboo swaying in the wind,

The moon sits on hard stone.

[The] shadow of wild ducks flying fast
[Lit.: Into the quivering of the Milky Way]
Across the Milky Way.

[Lit.: Shadow of a wild duck flew (up)]
I am thinking of our meeting,

Of our meeting, meeting, again,

My dream like sun’s ray.

[Lit.: A dream flickers across my eyelids]
Quivering sun’s ray.

And now while I’m singing for joy,

While for joy I’m singing, singing,

Magpies’ chatter wakes the day.

Wakes the day!

La, la, la, la, [...]³

The last song displays more preoccupation than the others with literal tone-painting depiction of landscape, which is inseparably entangled with the protagonist’s subjective emotional state. The first of Haas’s effective musical illustrations of nocturnal images, which dominate the first part of the poem, is that of the ‘swaying bamboo’, moved by gusts of wind (see Example 6.37). The rocking movement also reflects the protagonist’s balancing on the verge of sleep.

² Mathesius, *Nové zpěvy staré Číny*, p. 37.

³ English translation as in Haas, *Čtyři písně / Four Songs* (1992).

Example 6.37: The ‘swaying’ movement. Haas, *Four Songs*, iv, bb. 1–5.

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The ‘quivering of the Milky Way’ on the dark canopy of the sky is illustrated by a triplet motive, set against a motionless fourth-chord pedal (see Example 6.38). In the last three bars of this example, the ‘quivering’ triplet figure is juxtaposed with an ascending version of the same figure, which represents the ‘shadow of wild ducks’; the ascending gesture corresponds with the composer’s creative ‘misreading’ of ‘vlét’ (‘flew in’) as ‘vzlét’ (‘flew up’).

Example 6.38: The ‘quivering of the Milky Way’ and the ‘shadow of wild ducks’. Haas, *Four Songs*, iv, bb. 21–6.

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If in the first song, the ‘cry of wild geese’ evoked to the protagonist an uncanny recollection of home; here the sight of the ‘shadow of wild ducks’ seems to evoke the thought of reunion with (presumably) a friend or lover (‘I am thinking of our meeting’). In fact, the response to this event is similar as in the first song: an emotional upheaval quickly reaching extreme dynamics and register (see Example 6.39). Familiar signifiers of the uncanny also reappear: note the profusion of clashing chromatic neighbour notes (doubles), the contrary motion (mirroring) between the two piano parts, and the resulting rift in register, splitting the piano part.

Example 6.39: ‘Thinking of our meeting’: another uncanny sensation. Haas, *Four Songs*, iv, bb. 33–42.

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Karbusický regarded the iambic rhythmic pattern as a reference to the folklore idiom of the Moravian region of Slovácko.⁴ Although such an allusion would be consistent with the theme of longing for home, I would rather draw attention to the gestural and physiological associations of the iambic rhythm (the rhythm of the heartbeat). Its use in this particular case brings to mind two commonly used metaphors of grief and anxiety: the sensation of ‘heart clenching’ (the music’s ‘spasmodic throbbing’) and the turn of phrase ‘something may tear one’s heart apart’ (the rift in register).

The central motive of the poem is the transition from night to day. Just before the break of dawn, the motive of the swaying bamboo returns with the line ‘a dream flickers across my eyelids’, fittingly illustrating the ‘drifting’ state of mind and reinforcing the correlation between natural surroundings and subjective experience. It is through a gradual transformation of this motive in the following piano interlude that the song traverses from nocturnal melancholy to the joyful mood of the dawn of a new day (see Example 6.40).

⁴ Karbusický, ‘Exotismus životní absurdity’, p. 148.

Example 6.40: Transition from night to day. Haas, *Four Songs*, iv, bb. 21–6.

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By the end of the interlude, the motive is transformed from its original chromatic and sinusoidal shape into a major-mode diatonic and linearly descending tetrachord. Correspondingly, the sense of timeless drifting gives way to a dance-like gesture induced by the return of the ostinato from the second song (devoid of its dissonant properties). Thus, the last song concludes with a return of the cheerful ‘whistling’ tune of the second song, which creates a semblance of cyclic closure to the entire work.

Besides this motivic interconnection, the even-numbered songs have in common the motive of the bamboo grove. Considering the life-affirming character shared by these parts of the cycle, I suggest that the bamboo grove functions as a locus of the pastoral idyll – a safe place in the womb of nature, removed from the pains of the human world (‘there are no people amidst the bamboos’).⁵ A comparison of the ‘whistling’ tune with the folk-like tune from Haas’s ‘Pastorale’ (the fourth

⁵ This expression of the joy of solitude has been explained with reference to the conditions of the overpopulated ghetto, in which a moment of privacy and solitude may have been a blessing. See Pavlína Sedláčková, ‘Čtyři písně na slova čínské poezie: výpověď terezínského vězně’ (‘Four Songs on Chinese Poetry: Testimony of a Terezín Prisoner’) (unpublished bachelor’s thesis, Masaryk University, 2011) [accessed via <http://is.muni.cz/th/341927/ff_b/bakalarska_prace.pdf?lang=en>, 16 October 2012], p. 26. Although this suggestion is not implausible, I still believe that the significance of this song is better understood less literally, that is, as an escape from the earthly world of people to the ideal realm of nature.

movement of Haas's 1935 Suite for Piano, discussed in Chapter 3) demonstrates a similarity in textural pattern, 'bouncy' dance-like gesture, articulation, and ornamentation (compare Examples 6.41 and 6.42). Besides, the reference to 'whistling' can be associated with shepherds' 'piping'.

Example 6.41: 'Whistling' tune. Haas, Four Songs, ii, bb. 36–9.

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Example 6.42: Folk-like tune from the 'Pastorale'. Pavel Haas, Suita pro klavír (Suite for Piano) (Praha: Hudební matice, 1937), fourth movement, bb. 16–8.

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There are also some notable morphological similarities between the folk-like tune from the 'Pastorale' and the passage shown in Example 6.43, namely skips between registers, staccato semiquavers, dance-like accompaniment pattern, and mordent-like ornamentation. This is the only section in the whole cycle marked with folk modality, which – precisely because of this singularity – points towards the pastoral. The idyllic image of the awakening of a new day is underscored by musical illustration of 'magpies' chatter' by trills and 'chattering' rhythmic figures (see Example 6.44). Finally, the sense of spontaneous music-making as a direct expression of joy is effectively conveyed by singing on the repeated syllables 'la, la, la, ...', accompanied by the 'whistling' tune and the associated dance-like ostinato. The song concludes with an emphatic cadence in C major (see Example 6.45).

Example 6.43: Folk-like inflections in the vocal part. Haas, *Four Songs*, iv, bb. 65–74.

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Example 6.44: ‘Magpies’ chatter’. Haas, *Four Songs*, iv, bb. 80–3.

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Example 6.45: Conclusion. Haas, *Four Songs*, iv, bb. 96–101.

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Conclusion:

Teleology and Resolution versus Yin / Yang Perspective

Both Peduzzi and Karbusický regarded the conclusion as unambiguously optimistic.

Peduzzi commented on this issue in the following statement:

These songs, crushingly moving with their deep sorrow, do not, however, lack a spark of an optimistic look into the future [...]. [T]he second song [...] is an intermezzo of temporary carefree contentment. The fourth song [...] becomes transformed into joyful singing [...] and thus optimistically concludes the cycle.⁶

Karbusický even associated the ending with the vision of liberation:

The concluding song offers a suitable opportunity for the [expression of] hope for reunion. The vision of freedom transforms the anxious mood into an expression of joy. [...] The 'la la la...' singing suggests an almost childish joy at the prospect of returning home. At the same time, the defiant whistling of Mr Wáng Wéi sitting in the bamboos emerges once again, completing [...] the image of rejoicing in regained freedom [...].⁷

And yet, the euphoric spirit of the conclusion is hard to reconcile with the melancholic atmosphere which dominates the cycle (with the exception of the second song). One would almost expect to find some clues in Haas's music suggesting the presence of dark undertones lurking under the joyful surface, but the search for such subversive hints is inconclusive. Granted, the jubilant singing and dancing appears somewhat strained, largely as a result of the incongruity of the juxtaposed moods, but there are no traces of grotesque distortion, and the elements of ambiguity found in the second song (clashing dissonances and major/minor ambivalence) have been removed in the conclusion. The 'la la la' singing balances on the verge of exaggeration, but it is not 'childish enough' to create an ironic distance. The element of the pastoral does not in itself sustain a kind of Mahlerian interpretation of the ending as a retreat from reality to the illusory realm of a nostalgic idyll.

⁶ Lubomír Peduzzi, 'Vlastenecká symbolika posledních děl Pavla Haase', p. 85.

⁷ Karbusický, 'Exotismus životní absurdity', p. 164.

What is the significance of the oscillation between contrasting moods (melancholy – joy – melancholy – melancholy/joy) throughout the cycle? Karbusický's answer to this question is that the 'mutual relationship between Haas's four songs corresponds with the sonata cycle'.⁸ Karbusický claims that Haas ordered the parts and moods in his song cycle in such a way as to 'create an up-to-date metamorphosis of the [sonata] archetype', even though 'up-to-date' actually refers to a nineteenth-century development:

In the nineteenth century, the second and third acts switched places: the lyrical movement only came after a scherzo, so that the finale could even more dramatically deploy the fanfares of the promised and successfully achieved victory.⁹

The model of the sonata cycle comes with hermeneutic assumptions rooted in the nineteenth-century tradition: the 'heroic' construal of sonata form and the identification of the artist with the hero. This paradigm may be appropriate for Smetana's 'autobiographical' quartet 'From my life' (invoked by Karbusický),¹⁰ which supposedly reflects the composer's struggle with deafness and deteriorating health, but it cannot be extended to Haas's Four Songs without a considerable degree of distortion.

I argue that the notion of a linear, teleological narrative leading from conflict to resolution is fundamentally incompatible with the conceptual basis of Haas's song cycle. As I have demonstrated, this work is characterised by circularity and stasis rather than linearity and progression. The succession of the songs portrays the oscillation between mutually correlated polar opposites (darkness / light, night / day, melancholy / joy, death / life, and so on), which seems to have more to do with a natural cycle than the protagonist's agency; indeed, the impossibility of agency is one of the central themes emerging from my analysis.

The fact that the sequence ends at a life-affirming moment should not be mistaken for any kind of teleological resolution or 'victory'. The semblance of cyclic closure, which results from the return of thematic material from the second song in

⁸ Ibid., p. 163.

⁹ Ibid., p. 164.

¹⁰ Ibid.

the fourth song, is ‘cancelled out’ by an analogous motivic correspondence between the first and the third song. The whole is thus not only balanced, but also potentially open-ended. It is all too easy to imagine a fifth song to follow, opening with the agonisingly repetitive ostinato and throwing the subject back into the state of longing, anxiety, and melancholy. The cycle might go on, endlessly.

Midway through his article, Karbusický briefly deviates from his main line of argumentation predicated on teleology and makes a point in which he recognises the cyclic nature of Haas’s piece and interprets it in a positive light. He suggests that Haas’s piece conveys the sense of ‘consolation in the anthropological constants of existence’ and invokes the following passage from the Book of Ecclesiastes to illustrate the idea: ‘What has been, is what is meant to be [will be]; what is meant to be, has already been. There is nothing new under the sun, since the God renews what has passed.’¹¹ Karbusický makes reference to this particular biblical source to forge a link between Haas’s Four Songs and the Jewish tradition:

What is the core of Pavel Haas’s personal identity? What is Czech and what is Jewish in his works from Terezín? [...] Perhaps the most Jewish thing about Haas’s [...] Four Songs on exotic texts is the original transformation of the experienced existential absurdity into timeless and supracultural values [which] have nowhere been so profoundly [...] captured as in the scriptures born from the nation of Israel. The Book of Ecclesiastes [and] the Book of Job are treasures of the philosophy of existential anxiety, absurdity, but also hope. It is the ultimate absurdity of the anti-Semite ideology [...] that a Terezín prisoner could best convey this hope through exotic [Chinese] poetry.¹²

Karbusický seems to suggest that Haas communicated a fundamentally ‘Jewish’ message through the ‘exotic’ medium of Chinese poetry, functioning as a kind of (inauthentic?) substitute for the Jewish literary tradition. Nonetheless, Karbusický elsewhere acknowledges that ‘old Chinese poetry, too, conveys that which is panhuman, eternally recurring, bridging all differences of races, cultural traditions, nationalities, and social systems.’¹³ Although one can but speculate about Haas’s familiarity with Chinese philosophy, I believe it is worthwhile to elaborate on

¹¹ Ibid., p. 153.

¹² Ibid., p. 167.

¹³ Ibid., p. 153.

the idea that the composer may have reflected in his musical setting some deeper philosophical principles underpinning the Chinese poems. Specifically, I suggest that the concept of Yin and Yang provides a useful way to comprehend the interlocking alternation between binary oppositions in the Four Songs.

According to Robin R. Wang, the relationship between yin and yang is characterised by the notions of ‘interdependence’ (‘one side of the opposition cannot exist without the other’) and ‘mutual inclusion’ (‘yang always holds some yin and yin holds some yang’).¹⁴ These principles are encapsulated in the well-known yinyang symbol, which ‘includes a small circle of yang within the fullest yin and a small circle of yin within the fullest yang’.¹⁵ Furthermore, the relationship between yin and yang is ‘fundamentally dynamic and [based] on change’.¹⁶ The two are involved in a constant process of alternation and reversal (‘things develop to their extremes and then reverse [...] one side becomes the other in an endless cycle’).¹⁷ The fundamentally cyclic dynamism of this process is derived from the ceaseless cycles of growth and decline observed in nature (day and night, changing seasons) and, by analogy, in the human world.¹⁸

These features and processes (interdependence, mutual inclusion, dynamic change, alternation and reversal, and cyclicity) can be observed throughout Haas’s song cycle. In the first song, the protagonist laments the loss of home, but in the second song, he finds joy in his loneliness. At the peak of his rejoicing, a germ of sadness appears along with the motive of the moon (the cadenza). This heralds a transition from the activity and brightness (yang) of the second song to the passivity and darkness (yin) of the third song (water and moon are also associated with yin).¹⁹ Finally, the last song is marked by a transformation from night (yin) to day (yang).

¹⁴ Robin R. Wang, *Yinyang* (Cambridge: Cambridge University Press, 2012), p. 9.

¹⁵ *Ibid.*, p. 9.

¹⁶ *Ibid.*, p. 11.

¹⁷ *Ibid.*

¹⁸ *Ibid.*

¹⁹ *Ibid.*, p. 3: ‘[T]hings like the earth, the moon, water, the night, the feminine, softness, passivity, and darkness all accord with yin, whereas heaven, the sun, fire, day, masculinity, hardness, activity, and brightness can all be attributed to yang. This division simultaneously emphasizes that these two elements are interrelated and interdependent.’

Wang further highlights the essential differences between yinyang thought and Western thought. Whereas the former proposes the dynamic fluctuation of mutually interconnected (or even mutually inclusive) principles, the latter tends to perceive binary oppositions in terms of the conflict of eternally unchanging, distinct (or even mutually exclusive) principles.²⁰ In contrast to the open-ended, ceaseless rhythm of cyclic change between yin and yang, the Western conception of temporality is typically linear and teleological. Finally, Wang suggests that ‘yinyang thinking emerged as a conceptual apparatus to ease the anxiety of lost control’, as a means of ‘accepting the inevitability of change’ in a world which is unpredictable and unstable.

Should one try, in the ‘schizoid’ reality of Terezín, to retain the Western perspective with its dualism of eternal principles of good and evil, its rigid distinction between life and death or happiness and misery, and its linear concept of time as a trajectory from the past via the present to death in the future, the resulting tension would destroy the human subject from within. Thus, if there is any redemptive message in the concluding section of the Four Songs (beyond the immediate joy of the moment), I believe its core is not the promise of resolution and victory, but the acceptance of a philosophical view (possibly, but not necessarily rooted in a particular cultural tradition) which enables one to embrace reality in all its ambiguity and helps to shift focus from the ‘vicious circle’ of frustrated individual agency towards the life-affirming cosmic cycle of perpetual transformation. Haas’s songs from Terezín convey both the despair of ‘death in the middle of life’ and the joy of ‘life amidst death’.

²⁰ Ibid., p. 5.

CONCLUSION

This thesis has brought further insight to issues previously discussed in connection with Haas's music and opened up a number of new thematic areas that have received little or no attention in existing scholarship. In short, the study provides a biographical summary, previously unavailable in English; explains in detail the nature of Janáček's influence on Haas's compositional language; positions Haas's work in the context of the Czech inter-war avant-garde; relates Haas's music to the notion of musical Neoclassicism; brings new critical and methodological perspectives to the study of music from Terezín; and enhances our understanding of Haas's music through in-depth readings of some of the composer's most substantial works, drawing on a range of analytical and hermeneutical methodologies. In the following paragraphs, I will summarise my findings on Haas's compositional idiom and creative practice, and suggest possible avenues for further research.

Haas's studies with Janáček played a crucial role in defining the foundations of his compositional language. Unsurprisingly, Janáček's influence is most readily apparent in Haas's early works, such as *Fata Morgana* (1923) and 'From the Monkey Mountains' (1925). However, since Haas belonged to a generation of artists who reached their maturity in the 1920s, he was bound to develop the Janáčekian legacy in radically new ways. His encounter with jazz-band music and Poetism provided the composer with new musical and aesthetic stimuli, which had a long-lasting influence on his work. Haas's later engagement with Neoclassicism provided a means of following an individual path of stylistic development, while maintaining a degree of continuity with the composer's Janáčekian background. While some aspects of Neoclassicism were in conflict with Janáček's style (especially the preference for objective construction over subjective expression and the revival of old forms and techniques), others were consistent with it (the inclination towards essentially diatonic pitch structures, rhythmic vitality, simplicity of texture, and economy of expression). Besides matters of style, Haas can be distinguished from Janáček by particular features of his individual personality, especially by his specific sense of humour with a penchant for irony, caricature, the grotesque, and the

conflation of comic and tragic elements. Further points concerning the similarities and differences between Haas and Janáček will be made below.

Haas was arguably more successful than other students of Janáček's in developing a thoroughly original musical language which nonetheless incorporates and develops salient elements of Janáček's idiosyncratic style. The most immediately apparent Janáčekian feature in Haas's compositional idiom is the use of *ostinati* and short, repetitive motives, superimposed in layered textures. Haas's music, like that of Janáček, often defies conventional phrase structure, being based on repetition and variation (rather than continuous development) of fragmentary thematic material. The overall form is typically marked by montage-like juxtaposition of contrasting musical materials with no (or only minimal) mediating transitions.

Particularly characteristic of Haas's music is the emphasis on rhythm and metre. On the one hand, and in contrast to Janáček, Haas was influenced by the rhythmic vitality of jazz and contemporary popular music (as is exemplified by 'Danza' and 'Postludium' from his 1935 Suite for Piano). On the other hand, Haas built on Janáček's theory and compositional practice of *sčasování* (a neologism denoting a complex of rhythmic and metric phenomena) and particularly on his hierarchical model of metro-rhythmic layers. Haas's techniques of developing/varying fragmentary and repetitive thematic material are based largely on its 'transposition' across rhythmic layers and/or metric transformation. In some pieces of Haas's instrumental music, especially his string quartets (Nos. 2 and 3) and the Study for Strings, these processes play a significant role in shaping the overall formal design. Haas's focus on rhythm was also consistent with contemporary avant-garde tendencies, encapsulated in the notions of Neoclassicism and Constructivism.

Haas's treatment of rhythm is suspended between two opposing poles, drawing closer to one or the other in particular compositions. In some works, such as 'Landscape' and the Four Songs on Chinese Poetry, Haas tends towards Janáček's subjectivist and vitalist conception of *sčasování*, according to which rhythmic elements reflect the changing psychological state of a human subject and/or appear to have a life of their own (Janáček's thoughts on the correlation between rhythm and mood echo through Haas's above discussed commentary on 'Landscape'). In

other works, especially in the Study for Strings, Haas adopts (while retaining a strong connection to Janáčekian compositional-technical roots) a more objective, Constructivist approach to composition, using motoric rhythms and their transformations primarily as a means of supporting the formal architecture. By embracing the notion of objective construction, associated with the Neoclassical revival of old contrapuntal techniques, Haas significantly diverged from Janáček's aesthetic outlook.

Another characteristic feature of Haas's musical language is the focus on diatonic modality. This, too, is traceable to Janáček, whose legacy provided an alternative for late Romantic harmonic language, on the one hand, and the total chromaticism of the Second Viennese School, on the other. However, apart from pieces that explicitly allude to folk music, such as the 'Pastorale' from the Suite for Piano, and the Seven Songs in Folk Tone (1939–40), Haas's music is generally devoid of Janáčekian folkloric flavour. Haas developed instead a kind of modernist diatonicism, which is typically based on work with repetitive tetrachordal units or other small (three- or four-note) subsets of the diatonic collection; these techniques are exemplified by the 'Praeludium' from the Suite for Piano, the Study for Strings, and the Four Songs on Chinese Poetry.

Haas's diatonicism often has religious undertones: besides explicit quotations of the Wenceslas chorale in the Suite for Oboe and Piano and the Symphony, there are a number of passages throughout Haas's oeuvre marked by a quasi-religious, prayer-like, or meditative character (the examples include 'Pastorale', the last movement of String Quartet No. 3, and the Four Songs on Chinese Poetry). This is sometimes associated with musical features (such as modal inflections, details of ornamentation, and melismatic delivery) that appear to be derived from Jewish musical tradition (this is the case in 'Preghiera' and 'Epilogo' from his Wind Quintet and the first movement of his Symphony).

Haas often used elements of pentatonic modality in his early works, particularly in association with exoticism (*Fata Morgana*) and primitivism ('From the Monkey Mountains'). Blues-scale modal inflections appear in Haas's jazz-inspired works, including 'From the Monkey Mountains' and Suite for Piano. In some of his mature, late works, particularly in his String Quartet No. 3, Haas worked

with pitch structures based on inversional symmetry. Haas mirrored Bartók in his pursuit of modernist musical syntax through unconventional use of diatonic material (related more or less directly to folk music), on the one hand, and symmetrical pitch structures, on the other.

Some of Haas's song cycles composed around the time of his studies with Janáček (1920–2) reveal that he took a keen interest in exotic subject matter in the early stages of his career. This tendency is apparent in Haas's *Chinese Songs*, Op. 4 (1919–21)¹ and *Fata Morgana*, Op. 6 (1923). The latter piece, scored for tenor, piano, and string quartet, sets to music five poems from Rabindranath Tagore's *The Gardener*. Haas thus participated in the widespread phenomenon of exoticism, which permeated European music, art, and culture in the late nineteenth and early twentieth century. Haas's choice of literary material in *Fata Morgana* may have been influenced by Janáček, who had recently set Tagore's poetry to music in *The Wandering Madman* (1922). Around the same time, however, Tagore's poems enjoyed great popularity throughout Europe (Tagore received the Nobel Prize for Literature in 1913) and attracted a number of European composers, including Alexander Zemlinsky and Karol Szymanowski, to name only two.² In fact, two of the poems from Tagore's *The Gardener* which Haas set to music (in Czech translations) in *Fata Morgana* had previously been set (in German) by Zemlinsky in his *Lyrische Symphonie* (1922–23) and by Szymanowski in his *Four Songs*, Op. 41 (1918).³

However, it should be emphasised that the differences of musical, intellectual, national, and generational background between the composers mentioned here resulted in very different approaches to Tagore's poetry.

¹ See Vladimír Karbusický, 'Neukončená historie', *Hudební věda*, 35/4 (1998), 396–405. Karbusický challenges Peduzzi's claim (*Pavel Haas: Život a dílo skladatele*, pp. 33–34, 130) that all three of Haas's *Chinese Songs* were composed in 1921. According to Karbusický, the first two songs were in fact composed as early as 1919 and the third one was added in 1921. Karbusický (unlike Peduzzi) was also able to identify the literary source: Jaroslav Pšenička, *Ze staré čínské poezie (VII.–IX. stol. po Kr.)* (Praha: J. Otto, 1902). Karbusický further informs us that this book (according to Pšenička's own preface) contains Czech translations of selected French poems from *Poésies de l'époque des Thang* by Marquis Leon d'Hervey de Saint Denys.

² For a detailed overview of the reception of Tagore's poetry by European composers between 1914 and 1925 see Suddhaseel Sen, 'The Art Song and Tagore: Settings by Western Composers', *University of Toronto Quarterly*, 77/4 (2008), 1110–1132.

³ 'You Are the Evening Cloud' was set by Haas and Zemlinsky; 'My Heart, the Bird of the Wilderness' by Haas and Szymanowski. See *ibid.*, pp. 1121, 1126.

Zemlinsky's *Lyrische Symphonie*, like Mahler's *Das Lied von der Erde* (1908–09), based on Hans Bethge's 1907 collection *Die chinesische Flöte*, is a large-scale symphonic piece for soloists and orchestra, firmly rooted in the aesthetic tradition of late Romanticism. Szymanowski's Four Songs, Op. 41 belong to a series of several song cycles based on exotic subject matter, in which the composer explored ways of incorporating non-Western pitch collections into his musical language, influenced by Scriabin, Strauss, and Debussy. In the Tagore songs, these efforts result in complex modal pitch structures that stray far away from the diatonic basis of traditional tonality.

Haas's approach to Tagore's poetry in *Fata Morgana* is heavily indebted to Janáček. The torments and pleasures of erotic desire evoked in Tagore's poems are conveyed with Janáčekian expressive urgency. The protagonist's yearning and restlessness, expressed through repetitive rhythmic figures, rapid declamation, and instrumental effects including prominent trills, extremely high registers, and *col legno* strokes occasionally gives way to quasi-religious evocations of timeless transcendence. The exotic setting is illustrated by the occasional use of pentatonic modality, while chromatically inflected melodic lines function as an expressive means for the amorous sensuality of Tagore's poems. Nonetheless, Haas's musical language in *Fata Morgana* retains a close connection to Janáček's compositional idiom at all times.

Further research would be required to explain in a more nuanced way how Haas's settings of poems by Tagore and old Chinese poets fit in the context of early-twentieth-century exoticism. However, it seems clear that Haas, born in 1899 and trained by Janáček, was quite distant from the heyday of French and German *fin-de-siècle* exoticism, as represented by Debussy, Ravel, and Strauss, which played an important role in the creative development of older composers, such as Szymanowski. Besides, Haas's interest in exotic poetry seems to be confined to the early stages of his creative development, with the significant exception of the Four Songs on Chinese Poetry (1944).

A brief comparison of the two sets of Haas's Chinese songs illustrates the composer's changing attitude towards exotic landscapes. The early song cycle aims to capture (often through the use of tone-painting devices) the mysterious aura

surrounding the ruins of an ancient palace (in the first song), the beauty of a Chinese landscape, as observed from a boat sailing down a river (in the second song), and the shining colours of flowers, teased from the ground by a refreshing spring shower (in the final song). In the 1944 song cycle, there is also much focus on details of landscape, but such depiction is never an end in itself; the images of landscape are intimately correlated with the subjective, psychological state of the protagonist and the elements of tone-painting acquire a symbolic significance. Interestingly, neither set of Haas's Chinese songs employs characteristically exotic musical features. Needless to say, the 1944 cycle is incomparably more sophisticated and carries much more subjective and philosophical weight; its mastery resides in the fact that all aspects of the composition, including details of pitch structure, rhythm, tone painting, and overall form, interact with the literary text to create a rich semantic complex, which is both intricate and musically effective.

In the 1920s, Haas's music was influenced by the Czech avant-garde movement of Poetism. Throughout his career, Haas alluded to many of the characteristic topoi of Poetism, such as the fairground, carnival, clowns and comedians, everyday art, and jazz (stereotypically associated with primitive physicality). These features coalesce with Haas's lifelong predilection for caricature-like exaggeration and the distortion of physical movement in the recurring topic of 'danse excentrique', which refers to dance movements that typically start on a humorous, clownish note and accelerate into a vertiginous, carnivalesque whirl; examples include the last movement ('The Wild Night') of the quartet 'From the Monkey Mountains', the male chorus *Karneval*, the third movement ('Ballo eccentrico') of Haas's Wind Quintet, and the ragtime-inspired third movement ('Danza') of the Suite for Piano. As another means of portraying musically the carnivalesque view of reality as a whirlwind of incongruous elements, Haas created in 'The Wild Night' (the last movement of his string quartet 'From the Monkey Mountains') a kind of musical collage through cinematic juxtaposition of different kinds of music.

Neoclassical stylistic tendencies appear in Haas's music from the mid-1930s onwards. The 1935 Suite for Piano marks the shift towards brevity, concision, and economy of means. Besides some earlier instances, such as the 'Pastorale', allusions

to music of the past begin to appear in Haas's music, starting with his opera *Charlatan*, set in the context of a seventeenth-century fairground. Haas's Neoclassicism apparently culminated in two instrumental works composed during his incarceration in Terezín: the 1944 Partita in the Old Style, which has unfortunately been lost, and the 1943 Study for Strings, which is characterised by rigorous diatonicism (including 'abstract' tetrachordal structures, folk-like Dorian and Lydian modality, and historicising material reminiscent of *Charlatan*), emphasis on rational construction (apparent from systematic manipulation of metro-rhythmic parameters and tightly controlled overall formal proportion), 'anti-sentimental' motoric drive (resulting from polyrhythmic and polymetric combinations of repetitive motivic fragments), and the use of old-style contrapuntal techniques that hark back to the Baroque tradition (the piece includes fugal sections and passages with a hymn-like cantus firmus).

Arguably, Neoclassicism appealed to Haas because it allowed him to explore the compositional possibilities of working with modal, diatonic musical material related more or less directly to folk music (the kind of material to which he was drawn as a result of his studies with Janáček). However, Haas's approach to Neoclassicism was quite unlike that of Stravinsky. Whereas Stravinsky tended to 'recompose' pieces of older music, employ anachronistic clichés, and maintain a degree of incongruity between traditional (tonal) and modern (post-tonal) syntax, Haas's Neoclassicism (as represented by the Study for Strings) appears much more stylistically and syntactically homogeneous.

The 1930s were a period of Haas's growing artistic maturity, which manifested itself in increased concision in his works. This phase of Haas's individual development went hand in hand with the composer's increased affinity with Neoclassicism. The distance Haas travelled between the mid-1920s and mid-1930s is made apparent when comparing his second and third string quartets. The form of 'Landscape' (not to mention the quartet's other movements in which formal 'excess' is part of the carnivalesque/grotesque effect) appears rather loose when compared to the tightly structured, symmetrically organised form of the first movement of the third quartet. The latter work is also representative of Haas's growing interest in the exploration of modernist musical syntax through the combination of diatonic and

symmetrical pitch structures. The final movement of the third quartet displays two more features that did not appear in the earlier work: Haas's interest in techniques of counterpoint and imitation (further developed in the *Study for Strings*) and the quasi-religious character which results from treating modal melodic material in the manner of a *cantus firmus* (in this respect the quartet anticipates the quotations of the Wenceslas chorale in Haas's war-time works).

The themes and musical devices which emerged in Haas's Poetism-inspired works from the 1920s also appear in his later works, but their significance varies. The elements of exaggeration and distortion, which produce humorous caricature in some pieces, convey a sense of tortured anguish in others. Haas's *Suite for Piano* contains a reversal from one pole to the other: 'Postludium' appears as a kind of dysphoric counterpart of 'Danza', since it combines its features with dissonant chromaticism and lament-like descending gestures. The juxtaposition of incongruous elements, which Haas used to paint a musical picture of a life-affirming Bakhtinian carnivalesque feast in 'The Wild Night', became a vehicle of satirical ridicule (of Nazism) and grotesque horror in the war-time *Symphony*. Here the topic of 'danse excentrique', previously associated with an innocuous 'clownish' character, transforms into a 'danse macabre', veering towards the darker, horrifying pole of the grotesque. In a collage-like manner, the movement progresses from a *Totentanz* to a march (marked by a mixture of military and fairground association) and finally concludes with the superimposition of the Nazi song 'Die Fahne Hoch' with the major-mode middle section of Chopin's 'Funeral March', both mockingly cast in the saccharine guise of a sentimental dance tune.

Haas's play with semantic ambiguity is apparent throughout his oeuvre; however, there is a changing emphasis on human subjectivity. In 'The Wild Night', the focus was on the collective laughter of carnival, which was nonetheless briefly juxtaposed with a moment of subjective, introspective, and somewhat sorrowful lyricism. This polarity is further accentuated in *Charlatan*, where the merriment of public fairground productions is contrasted with the main character's increasingly troubled subjectivity. In the *Four Songs on Chinese Poetry*, the focus is on the protagonist's subjectivity throughout. A continuity with *Charlatan* resides in the use of uncanny imagery, which is suggestive of split subjectivity, and the oscillation

between polar oppositions (day and night, light and darkness, merriment and melancholy, and so on), which in this case becomes an allegory of the contemplation of the fundamental existential questions of life and death.

On the whole, Haas's work cannot be subsumed under a single, unifying stylistic category. In some of his works (particularly in *Charlatan* and the Four Songs on Chinese Poetry), Haas arguably participated in the wave of interest, apparent in European arts and music from the turn of the century onwards, in the themes of subjectivity, psychology, and the human condition. On the other hand, much of Haas's music displays a considerable degree of distance, associated with reaction against the subjectivism of pre-war art and facilitated by an emphasis on playful, humorous character (Poetism) and/or objective construction (Neoclassicism/Constructivism). Interestingly, these opposing tendencies do not exist separately in different chronological segments of Haas's oeuvre; rather, they tend to appear side by side in contemporaneous works (take for example the strikingly different character of the Four Songs on Chinese Poetry and the Study for Strings) or they even coexist in an ambiguous whole within a single work (especially in the tragi-comical opera *Charlatan*). The co-existence of incongruous pairs and polar oppositions is arguably a characteristic feature of Haas's artistic individuality.

Haas's preoccupation with semantic ambiguity, caricature, and the grotesque, as well as the subtle conflict in his music between subjective engagement on the one hand and distance on the other (the sense of urgent, yet somehow veiled subjective expression) places him alongside composers such as Mahler and Shostakovich. Future research may compare the ways in which Haas and Shostakovich reacted in their symphonic works against totalitarian oppression. Previous criticism has emphasised Haas's employment of patriotic musical symbolism with religious overtones, apparent in his Suite for Oboe and Piano (1939) and the first movement of his unfinished Symphony (1940–1). What has been neglected is the other facet of Haas's political protest, which is based on satirical commentary on and grotesque distortion of musical quotations. This strategy, represented by the second movement of Haas's Symphony, is arguably familiar from better-known works by Shostakovich.

Through his engagement with jazz, everyday art, and associated topoi, such as carnival, fairground, and *commedia dell'arte*, Haas is related (via the mediating context of Poetism) to Stravinsky, Les Six, and, more broadly, the Parisian avant-garde. Looking to the German context, there are a number of common features between Haas and Erwin Schulhoff, whose music was inspired (besides other stimuli) by jazz and folk music (Schulhoff made explicit his admiration for Janáček).⁴ Schulhoff also had a strong inclination towards the left-wing avant-garde circles of German Dada,⁵ which partly explains why he, like Haas, was interested in caricature and the grotesque. It may also be of relevance that both composers were Jewish by origin (and, tragically, both were killed in Nazi concentration camps).

The focus in some of Haas's works (particularly in the opera *Charlatan*) on distressed human subjectivity (portrayed through elements of the uncanny, the fantastic, and the grotesque) suggests parallels with Expressionism and Symbolism. Of course, it would be an anachronistic and overstated claim to suggest that Haas was a participant of the Expressionist and/or Symbolist movement as such. Haas's *Charlatan* appeared more than a decade after Berg's *Wozzeck* (premiered 1925) and Schoenberg's *Erwartung* (pr. 1924 but composed as early as 1909), roughly two decades after Bartók's *Duke Bluebeard's Castle* (pr. 1918), and almost three decades after Strauss's *Salome* (pr. 1905) and *Elektra* (pr. 1909). The musical language of *Charlatan* also does not come very close to that of the operas invoked here, not even in its 'dark', chromatic episodes (not to mention the Neoclassical idiom of the fairground scenes). *Charlatan*'s affinity with Expressionism and Symbolism resides in its focus on an individual's subjectivity, in the use of characteristic themes, such as madness, nightmarish irrationality, the grotesque, violence, death, and the subconscious (most of which are encapsulated in the Windmill Scene), and in the use of symbolic imagery to convey cryptic messages about the protagonist's psychological interiority and/or to create uncanny premonitions of an impending tragedy (the image of the moon, for example, functions in this way, besides Haas's *Charlatan*, in Berg's *Wozzeck*, Schoenberg's *Erwartung*, and Strauss's *Salome*).

⁴ Erwin Schulhoff, 'Leoš Janáček: Betrachtungen anlässlich seines siebenzigsten Geburtstages', *Musikblätter des Anbruch*, 7/5 (1925), 237–9.

⁵ See Josef Bek, *Erwin Schulhoff: Leben und Werk* (Hamburg: von Bockel Verlag, 1994), pp. 43–45.

It is not easy to characterise Haas's position within the history of Czech music in the absence of a modern-day synthetic study discussing the development of Czech music in the first half of the twentieth century. My discussion of avant-garde aesthetics in inter-war Czechoslovakia provides a conceptual basis for further research in this area. Conventional historiographical accounts based on compositional schools, genealogies of influence, and stylistic categorisation should be complemented by interdisciplinary research which regards music with respect to concepts and themes that appear in literature, the visual arts, theatre, and popular culture. At the same time, I believe that future research will require many more in-depth analyses of specific compositions in order to ensure a balance and mutual correspondence between the study of theoretical discourse on the one hand and creative practice on the other. My discussion of Poetism, Constructivism, Neoclassicism, physiological music, everyday art, fairground, carnival, sports, and other related notions offers a framework for future analyses of music by composers such as Iša Krejčí, Jaroslav Ježek, Pavel Bořkovec, and Bohuslav Martinů.

In his above-cited 1936 study on 'Modern Czech Music', Vladimír Helfert regarded Haas as an 'avant-gardist in Janáček's school'.⁶ Indeed, the basis of Haas's artistic individuality was formed in the mid-1920s through a merger of Janáčekian compositional technique (the specifics of which have been discussed above) on the one hand and the stimuli of Czech inter-war avant-garde movements on the other. Haas's engagement with Poetism manifests his belonging to the post-First World War artistic generation and thus sets him apart not only from Janáček, but also from Janáček's older students, such as Václav Kaprál and Vilém Petrželka (both born in 1889). On the other hand, it is no less true that Haas (to turn Helfert's statement around) is a 'Janáčekian among Czech avant-gardists'. The fact that Haas studied with Janáček and built on his idiosyncratic compositional idiom sets him apart from composers such as Bohuslav Martinů, Iša Krejčí, Pavel Bořkovec, and Jaroslav Ježek, who had (despite individual differences) similar aesthetic orientation but who emerged from the Prague-based compositional tradition. Further research should attempt to specify the differences and similarities which thus arise.

⁶ Vladimír Helfert, *Česká moderní hudba: studie o české hudební tvořivosti* (*Modern Czech Music: a Study of Czech Musical Creativity*) (Olomouc: Index, 1936), reprinted in Vladimír Helfert, *Vybrané studie: O hudební tvořivosti* (Praha: Ed. Supraphon, 1970), 163–312, p. 294. Page references here and below are to the 1970 reprint.

Haas's music raises interesting questions of identity, which received relatively little attention in this study and could be explored further in the future. Besides the issue of Haas's mixed Czech/Russian/Jewish family background and its traces in his musical idiom, one might also consider the polarity between the 'East' and the 'West' which Haas's work implies. Haas's belonging to the circle of Janáček's students (and, more broadly, to the Moravian musical tradition) carried within itself a regional identity and an attachment to Moravian folk music. However, his simultaneous engagement with jazz (besides other topoi of Poetism) established a polarity between the traditional, rural, pre-industrial, and regional world on the one hand, and the modern, urban, industrial, and cosmopolitan world on the other.

The problem of reconciling the local (national/regional/'Eastern') musical tradition with current trends in the international ('universal'/'Western') musical scene is not untypical of Central and East European composers. However, it is important to point out that Haas was in a different situation from composers of the older generation, such as Bartók and Szymanowski (born 1881 and 1882, respectively), both of whom were strongly influenced in the early stages of their creative development by German music (especially that of Richard Strauss), which represented the dominant, international style at that time. As is well known, Bartók later embarked on extensive ethnographic research with the aim of uncovering the authentic repertoire of Hungarian folk music on which he could build a new conception of Hungarian art music. Szymanowski's path was somewhat different. His focus shifted around the time of the First World War from Strauss and Scriabin to Debussy, Ravel, and early Stravinsky.⁷ It was not until the early 1920s that Szymanowski explicitly renounced the tradition of pre-war German music and began to engage with indigenous music of the highlanders from the Tatra Mountains as part of his endeavour to re-invent Polish identity in the national musical tradition.⁸

Although Haas undoubtedly had a keen interest in Moravian folk music, he (unlike Janáček, Bartók, and Szymanowski) did not seek first-hand contact with indigenous folk music among local communities in remote rural regions of the

⁷ Adrian Thomas, *Polish Music since Szymanowski* (Cambridge: Cambridge University Press, 2005), pp. 5–6.

⁸ *Ibid.*, p. 8.

country. Haas did not carry the responsibility of defining (or re-defining) the regional (Moravian) or national (Czech) tradition of art music. By the time Haas started his compositional career in the 1920s, Janáček had been recognised as the pioneer of Moravian art music and the tradition of Czech music, handed down from Bedřich Smetana and Antonín Dvořák to Otakar Ostrčil, Otakar Zich, Vítězslav Novák, and Josef Suk, had been firmly established and even somewhat entrenched. It was Haas's advantage that he did not carry the weight of a conservative compositional tradition; he was able to build on Janáček's innovative compositional idiom, which was firmly rooted in the regional musical tradition and yet gained international recognition.

The point is that the generational shift described here brought about a different understanding of the questions concerning the relationship between the 'East' (the regional/national tradition) and the 'West' (the international style). In the early 1920s, when Haas faced the challenge of defining his original compositional style, most young Czech composers who sought to align their work with international developments were looking towards France, rather than Germany, which had previously been the dominant influence upon the Czech musical tradition. This tendency was also paralleled in Poland, from where a number of young composers travelled to study in Paris.⁹ Paris became the home of Stravinsky, who represented one of the two dominant stylistic movements in inter-war European music (the other being spear-headed by Schoenberg), and the centre of new avant-garde aesthetics, represented by Satie, Cocteau, and Les Six.

However, Czech composers associated with Devětil and the Music Group of Mánes were not primarily interested in the issues of national identity in music. The aesthetic programme underpinning Les Six was marked by iconoclastic tendencies with political implications that were contrary to the conservative values associated with the notion of nationalism. Unlike Cocteau, Czech composers and theorists did not attempt to create a new, more progressive concept of nationalism to accommodate this new aesthetics; in the dominantly Marxist intellectual climate of the Devětil avant-garde, such questioning of conservative aesthetic norms was associated with the vision of revolutionary social and cultural change on an

⁹ Ibid., p. 9.

international scale. Devětsil's internationalist stance was clearly articulated in the following passage from Karel Teige's 'Manifesto of Poetism':

Having observed the fundamentally international nature of modern civilisation, we abandoned provincial and regional horizons [as well as] affiliations with nations and states. [...] We joined into the rhythm of collective European [artistic] production, the metronome of which [...] was Paris [...] not as the centre of French [art], but as the focal point of the international production, its Metropolis and Babylon.¹⁰

It is largely this cosmopolitan spirit which provoked the criticism (discussed above) of Haas's 'From the Monkey Mountains', regarded by the conservative critics as a modish imitation of alien stimuli from the West. However, it is significant that Haas did not study in Paris (or in any other European capital) and, in fact, never lived permanently outside Brno. Correspondingly, the experimental era of the 1920s, during which Haas explored a number of diverse kinds of music (Moravian folk music in his study pieces from Janáček's masterclass; exotic modality in *Fata Morgana*; jazz and everyday music in 'From the Monkey Mountains'; and Jewish intonations in the Wind Quintet), was followed by a period of classicising synthesis (rather than increasing eclecticism) in the 1930s. Haas, while incorporating various kinds of music into his musical idiom, remained rooted in the Moravian musical tradition, not least because Janáček shaped the basis of his compositional idiom and because he remained embedded in the professional musical structures of Brno.

Nonetheless, the importance of Haas's work (as this study hopefully demonstrates) reaches well beyond regional and national boundaries. Haas engaged with a broad variety of tendencies underpinning the development of Western music, arts, and culture in the first half of the twentieth century. His music belongs to the best of what the inter-war generation of Czech composers had to offer and it presents a valuable contribution to the wealth of twentieth-century European art music. It is reassuring to see that Haas's work continues to attract listeners, performers, and scholars. To me personally, the study of Haas's work has been extremely rewarding – both musically and intellectually. If the readers of this study find my work

¹⁰ Karel Teige, 'Manifest poetismu', *ReD*, 1/9 (June 1928), reprinted in *Avantgarda známá a neznámá (The Known and Unknown Avant-Garde)*, ed. Štěpán Vlačín, 3 vols. (Prague: Svoboda, 1970–72), ii: *Vrchol a krize Poetismu: 1925–1928 (The Peak and the Crisis of Poetism: 1925–1928)* (1972), 557–93 (p. 562).

worthwhile, much of the credit must go directly to Pavel Haas for providing such fascinating material for aesthetic contemplation and critical examination.

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