University of Alberta

Four Piano Recitals and an Essay:
Death of the Author--A Tribute:
Aspects of Postmodernism in Jack Behrens's Homages for Piano Solo

by

Bianca Andreea Baciu

A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

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ABSTRACT

This essay explores postmodern compositional practices and techniques employed by Canadian composer Jack Behrens in his set of *Homages* for piano solo, written between 1979 and 2005, and presents the composer's unique use of pastiche from the perspective of twentieth-century postmodern approaches to art. While written in the postmodern neoconservative tradition, Behrens's music suggests a new attitude toward overt quotation and becomes singular in the context of late twentieth-century Canadian musical output through its use of material from the source work exclusively. The composer's manipulation of borrowed material reflects a redefined relationship between present and past and the desire to bring past masterpieces into contemporary musical practice by writing works that absorb whole or near-whole pre-existing compositions. This study also discusses postmodern pastiche as an expression of a deeper, "collective" layer of the artist's unconscious and its manifestations as such in Behrens's *Homages*. A final section considers the *Homages* from a listener's point of view--Behrens's music renders the listening experience dependent on the audience's foreknowledge of the source works and creates a basis for new acts of musical commentary.

The essay endeavours to provide a view of postmodern pastiche and its use in Behrens's *Homages* as a result of the technological and sociological changes that marked the latter half of the twentieth century and propelled the new and diverse uses of quotation in postmodern music.

ACKNOWLEDGEMENTS

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My family in Romania and my husband, who have patiently tolerated my long hours and all the years of hard work.

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In Recital

Bianca Baciu, piano

Candidate for the Doctor of Music
in Piano Performance

Thursday, March 13, 2003 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Etudes Tableaux, Op. 39 (1917)	Sergei Rachmaninov (1873-1943)
No. 2 Lento assai	
No. 3 Allegro molto	
No. 4 Allegro assai	
No. 5 Appassionato	
Sonata No. 4 in C Minor, Op. 29 (1908-1917)	Sergei Prokofiev (1891-1953)
Allegro molto sostenuto	
Andante assai	
Allegro con brio	

Intermission

Le Tombeau de Couperin (1914-1917)	Maurice Ravel (1875-1937)
Prelude	
Fugue	
Forlane	
Rigaudon	
Menuet	
Toccata	
From *Vingt Regards sur l'Enfant-Jesus* (1944)	Olivier Messiaen (1908-1992)
Regard de l'Esprit de Joie	

This recital is presented in partial fulfilment of the requriements for the Doctor of Music degree for Ms Baciu.

Ms Baciu is a recipient of FS Chia PhD Scholarship and a Beryl Barns Memorial Award (Graduate)

Reception to follow in the Arts Lounge.

Chamber Music Recital

Bianca Baciu, piano
Candidate for the Doctor of Music
in Piano Performance

Tuesday, April 29, 2003 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata in C Minor,
Op. 30, No. 2 (1803) — Ludwig van Beethoven (1770-1827)
Allegro con brio
Adagio cantabile
Scherzo Allegro
Finale : Allegro
with Alycia Au, violin

"The Lilacs", Op. 21, No. 5 (1902) — Sergei Rachmaninoff (1873-1943)
"Sorrow in Springtime", Op. 21, No. 12 (1902)
"How Fair This Spot", Op. 21, No. 7 (1902)
"Vocalise", Op. 34, No. 14 (1912)
with Heather Gaunt, soprano

Intermission

Dumky Trio in E Minor, Op. 90 (1891) — Antonin Dvořák (1841-1904)
Lento maestoso-Allegro quasi doppio movimento-Lento maestoso-Allegro-Poco adagio-Vivace non troppo-Poco adagio Vivace
Andante-Vivace non troppo-Andante-Allegretto-Andante moderato-Allegro scherzando-Andante-Moderato
Allegro- Meno mosso-Lento maestoso-Vivace-Lento-Vivace
with Alycia Au, violin and Julie Amundsen, cello

This recital is presented in partial fulfilment of the requriements for the Doctor of Music degree for Ms Baciu.

Ms Baciu is a recipient of FS Chia PhD Scholarship and a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

The University Symphony Orchestra
Tanya Prochazka, Conductor
Soloist Bianca Baciu, piano
Madrigal Singers
Concert Choir

Sunday, March 28, 2004 at 8:00 pm
Francis Winspear Centre for Music

UNIVERSITY OF ALBERTA

WINSPEAR

Program

Schicksalslied (Song of Destiny), Op. 54 (1871)	Johannes Brahms
from *Hyperions Schicksalslied* by Friedrich Hölderlin	(1833-1897)
(For Choir and Orchestra)	
Langsam und sehnsuchtsvoll, Allegro, Adagio	

Piano Concerto No. 4 in G Major, Op. 58 (1805-6)	Ludwig Van Beethoven
I. Allegro moderato	(1770-1827)
II. Andante con moto	
III. Rondo (Vivace)	
Bianca Baciu, piano	

Intermission

Variations on an Original Theme (Enigma), Op. 36 (1899)	Edward Elgar
Dedicated to : "To my friends pictured within"	(1857-1934)
Introduction: Andante	
I. (C.A.E.): L'istesso tempo	
II. (H.D.S-P.): Allegro	
III. (R.B.T.): Allegretto	
IV. (W.M.B.): Allegro di molto	
V. (R.P.A.): Moderato	
VI. (Ysobel): Andantino	
VII. (Troyte): Presto	
VIII. (W.N.): Allegretto	
IX. (Nimrod): Adagio	
X. (Dorabella): Allegretto	
XI. (G.R.S.): Allegro di molto	
XII. (B.G.N.): Andante	
XIII. (***): Moderato	
XIV. (E.D.U.): Allegro - Presto	

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(For Choir and Orchestra)	(1824-1896)
Mehr langsam, feierlich, kräftig	
Erika Vogel, soprano	

Lecture Recital

Bianca Baciu, piano
Candidate for the Doctor of Music degree in Piano Performance

"Musical Quotation and its Role in Jack Behrens's 'Homage' works"

Thursday, April 28, 2005 at 6:30 pm

Studio 27
Fine Arts Building

Program

DEPARTMENT OF MUSIC

Introduction

I. Quotation in the context of musical borrowing as a growing field of study

II. Discussion of Jack Behrens's 'Homage' works -- methods and procedures

III. The listener's perspective

Brief Interval

Performance

Fantastique Impromptu (1993)	Jack Behrens (b. 1935)
Hommage a Chopin (1979)	
Aimez-Vous Brahms? (1983)	
Tributaries (1981)	
Homage to Rachmaninoff (1993)	

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Baciu.

Ms Baciu is a recipient of a Beryl Barns Memorial Award (Graduate), Izaak Walton Killam Memorial Scholarship and a Marusia Yaworska Scholarship.

DEATH OF THE AUTHOR--A TRIBUTE

ASPECTS OF POSTMODERNISM IN JACK BEHRENS'S *HOMAGES* FOR PIANO SOLO

Lighting one candle with
another's flame
At dusk in spring – the same
yet not the same.

Buson (1716-1784)

THE 'POST' MOMENT

Throughout centuries, the question of identity and authentic self-expression in Western music has given rise to many an artistic movement, each concerned with a declaration of its own place in relation to tradition and historic time. The artist's function in society has entailed both a search for new aesthetic stances and the reconstruction of past-present relationships. With the late twentieth-century, however, came not only Postmodernism and Post-History, but also the "death of the author" as creator of new meaning. As one's sense of identity would become increasingly clouded by postmodernist approaches to art, a certain urgency to understand how any artist could still define their own voice at the end of the twentieth-century need come as no surprise.

This essay presents the set of *Homages* for piano solo by Canadian composer Jack Behrens as an illustration of the ways in which a composer can assert his musical identity in the postmodern age. While it provides an overview of postmodern approaches to music

and of Behrens's *Homages* as representative of postmodern musical thought in Canada, the study endeavours to introduce and explore Behrens's innovative approach to overt quotation, which renders his work singular in the context of late twentieth-century Canadian musical output.

A graduate of the Juilliard School and Harvard University (PhD), Jack Behrens (b. 1935) studied with Darius Milhaud, William Bergsma, Peter Mennin, Vincent Persichetti, Leon Kirchner and Roger Sessions. His idioms were also deeply influenced by his admiration for the work of Andy Warhol, and by a life-long friendship with John Cage. Behrens's compositional language is not fettered by any single approach, with works ranging from serial to indeterminate. Although atonal, aleatoric and improvisational techniques are present in his work (e.g. the 1968 chamber opera *The Lay of Thrym*, the 1970 choral work *How Beautiful is the Night* and the orchestral work *The Sound of Milo*), it is the extensive use of postmodern pastiche[1] and overt quotation in his *Homages* for piano solo, written over the span of twenty-six years, that sets his music apart. Through these *Homages,* Behrens has revealed himself as a conservative[2] who attempts to bring new coherence into contemporary musical practice by way of evocation of past centuries' music. His longing to reconnect with music from the past stems from a strong belief that it is also the music of the present. In search for new relationships with the past, Behrens has produced works that absorb whole or near-whole pre-existing compositions and suggest a novel attitude towards overt quotation in music. *The New*

[1] The term 'pastiche' originates in 18th century Italian opera, in which it denoted "a composite original in which diverse arias by several composers are fashioned into a new plot with little or no change." Curtis Price, "Pastiche," *Grove Music Online*, ed. L. Macy (accessed 17 March 2005), available from http://www.grovemusic.com.login.ezproxy.library.ualberta.ca. The fragmentary structure of pastiche befits the expression of postmodern thought, and thus facilitates the postmodern composers' attempts to present old masterpieces within a new dramatic context.

[2] Behrens prefers the term "conservationist." Letter to author, June 30, 2006.

Grove Dictionary of Music and Musicians currently presents musical quotation as "distinct from other forms of borrowing in that the borrowed material is presented exactly or nearly so, but is not part of the main substance of the work."[3] Behrens's compositional attitude widely broadens this view of quotation in that his set of *Homages* employs material from the source works exclusively. The composer's distinctive borrowing methods not only revive the musical world of various nineteenth-century composers but also speak for the twentieth-century's unprecedented awareness of music from the past.

Although the composer denies that his *Homages* should be analyzed or classified, these piano pieces emerge as a definite product of neoconservative postmodernism, while also retaining modern influences. Given the difficulty one generally encounters in defining postmodernism, any discussion of Behrens's neoconservative methods calls for an overview of both modernism and postmodernism as well as of the sociological and cultural context that propelled the new uses of quotation in postmodern music.

At the beginning of the twentieth-century, the break between the modern moment and the past led to a rise of acute historical consciousness in the midst of which history itself seemed to become a burden. Although revealing the great achievements of the past, it also reminded artists that great achievements gradually fade and are prone to be buried as time passes. This new historical awareness produced a wave of self-consciousness and a powerful desire to forge new techniques that would blunt the old, and translated into redefined relationships between past and present in pursuit of new meanings in art. In musical practice specifically, the modernist avant-garde emerged with a manifesto that would proclaim a complete break with the past. Searching for new directions, it

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[3] *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers Limited, 2001), 20:689.

understood itself as exploring unknown territory, rebelling against the functions of tradition, and defining historical past in abstract terms. The modernists embraced authentic, private expression and the idea of the autonomy of art--art for its own sake--in a quest for progressive techniques and unique works to surpass the achievements of their predecessors.

A quick look at the history of the word "modern" reveals the changes in significance that the term underwent in the twentieth century. "Modern" evolved from the Latin "modernus," employed in the fifth century to differentiate the present (Christian) from the pagan past,[4] and throughout history, it would surface to mark periods of innovation[5] and to renew past-present relationships. The more recent modernity that arose in the 20th century, however, became more interested in "freeing itself from all specific historical ties" by making an "abstract opposition between tradition and the present."[6]

As art grew increasingly alienated and withdrew into complete autonomy, so the impulse of modernity gradually became exhausted. Octavio Paz notes in the middle of the 1960s: "the avant-garde of the 1967 repeats the deeds and gestures of those of 1917. We are experiencing the end of the idea of modern art."[7] In 1966, Foucault declares the

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[4] For a detailed discussion regarding the evolution of the term "modern", see Hans Robert Jauss, "History of Art and Pragmatic History," in *Toward an Aesthetic of Reception*, ed. Timothy Bahti (Minneanapolis: University of Minnesota Press, 1982) 46-8.

[5] Such a burst of 'modernity' is exemplified by the period of Enlightment in 17th century France. For a discussion of its manifestation in music, see "La Querelle des Boufons," in Donald J. Grout and Claude V. Palisca, *A History of Western Music*, 5th ed. (New York, London: W.W. Norton & Company, 1996), 465.

[6] In Jurgen Habermas, "Modernity: An Incomplete Project," trans. Seyla Ben-Habib, in *The Anti-Aesthetic. Essays on Postmodern Culture*, ed. Hal Foster (Seattle: Bay Press, 1983), 4.

[7] Octavio Paz, *Children of Mire: Modern Poetry from Romanticism to the Avant-Garde* (Cambridge: Harvard University Press, 1974), 148-64, quoted in Habermas, 6.

erasure of man "like a face drawn in the sand at the edge of the sea."[8] The widespread feeling that all innovation and novelty had been consumed and that everything that could be done had been done brought about a sense of ending and a profound identity crisis. This "moment" marked the advent of postmodernism and--owing to the "maddeningly imprecise"[9] boundaries between modern and postmodern--generated a plethora of definitions for postmodernism relative to modernity. Viewed as a continuation and intensification of modernism by authors such as Habermas[10] and Jonathan Kramer,[11] postmodernism also came to be described as an alternative to modernism in Bjorn Heile's writings[12] or--in Fredric Jameson's case--as a counter-reaction to modernism.[13] More complex relationships are pronounced by Mauricio Kagel, who remarks on the difficulty in identifying a demarcation line between the two movements, "as if one would announce the decision that now irrationality is valid where rationality was valid before." [14]

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[8] Michel Foucault, *The Order of Things* (New York: Vintage Books, 1970), 387.

[9] Jonathan D. Kramer, "The Nature and Origins of Musical Postmodernism," in *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (New York and London: Routledge, 2002), 13.

[10] "The project of modernity has not yet been fulfilled." Habermas, 13.

[11] "Postmodernism in some ways continues and intensifies the modernist project." Jonathan Kramer, "Beyond Unity: Towards an Understanding of Musical Postmodernism," in *Concert Music, Rock and Jazz Since 1945: Essays and Analytical Studies*, ed. Elizabeth West Marvin and Richard Hermann (Rochester: The University of Rochester Press, 2002), 28.

[12] According to Heile, postmodernism "embraces everything that modernism has excluded." Bjorn Heile, "Collage vs. Compositional Control: The Interdependency of Modernist and Postmodernist Approaches in the Work of Mauricio Kagel," in *Postmodern Music/Postmodern Thought*, 287.

[13] Jameson describes postmodernism as "the enemy—dead, stifling, canonical, the reified monuments one has to destroy to do anything new." Fredric Jameson, "Postmodernism and Consumer Society," in Foster, *The Anti-Aesthetic*, 111.

[14] Mauricio Kagel, quoted in Heile, 287.

Among those who point out the conflict arising from the idea that postmodernism could simply supersede modernity is Kathleen Higgins, who in her 1990 essay "Nietzsche and Postmodern Subjectivity" reveals the implications of postmodernism on man's perception of the present time:

> How, if the word 'modern' refers to the present, can currently living people be 'postmodern'? ... A 'postmodernist' sounds like one of the living dead or perhaps one of the living unborn – or maybe our sense of temporality is simply offended.[15]

As shown by Higgins, there is no definitive thought on what it is to be postmodern. A postmodernist would be one living in the future, as the prefix "post" along with the suffix "modern" would suggest. The prefix "post" makes the relationship between modernism and postmodernism more overtly acknowledged than any other between two given movements throughout music history, causing a number of composers to reject the term "postmodernism" unequivocally. Stockhausen believed that the word "postmodern" was "terrible,"[16] while Luciano Berio declares: "I am constitutionally allergic to Postmodernism."[17]

Discussions of postmodernism have more often defined the aesthetic as a reaction to modernism than by its own aspects. In his *Postscript to the Name of the Rose* Umberto

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[15] Kathleen Higgins, "Nietzsche and Postmodern Subjectivity," in *Nietzsche as Postmodernist: Essays Pro and Contra*, ed. Clayton Koelb (Albany: State University of New York Press, 1990) 190.

[16] Letter to Glen Watkins, January 22, 1993, quoted in Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge and London: The Belknap Press of Harvard University Press, 1994), 424.

[17] Letter to Glenn Watkins, September 14, 1991, quoted in ibid., 424.

Eco argues that "every period has its postmodernism,"[18] while Glenn Watkins discusses the prefix by acknowledging the historic periodicity of aesthetic impulses: "the word's prefix is ... troubling in light of a growing suspicion that we are not post-anything, only passengers unsuspectingly consigned to a spiral trajectory."[19] Lyotard, one of the leading theorists of the postmodern era, suggests that the term conveys the idea of "historical periodization" and is therefore "very bad," as "postmodern simply indicates a mood, or better, a state of mind."[20]

Opposing the modernist myth of historical progress and creating new temporal and historical relationships with the past is a most defining element of the postmodernist aesthetic. With no potentiality for innovation and progress, the artist declares the "end of history" and resorts to rearranging pieces of the past in different forms; he no longer emerges as the original self who produces the new in an authentic vision, but, rather, as a "*bricoleur* [tinkerer] who just arranges the debris of the cultural past."[21] With the past included in the present, history can no longer be seen as a chronological succession of epochs. Postmodern composers thus renounce the belief that certain artistic styles could be significant only within their original historical context, and unreservedly embrace a permanent cultural present which would lead to the end of history and of the author as creator of meaning.

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[18] Umberto Eco, *Postscript to the Name of the Rose*, trans. William Weaver (San Diego: Harcourt Brace Jovanovich, 1984), 67.

[19] Watkins, 466.

[20] Jean Francois Lyotard, "Rules and Paradoxes and Svelte Paradox," *Cultural Critique* 5 (Spring 1987): 209.

[21] Steven Best and Douglas Kellner, *The Postmodern Turn* (New York, London: The Guilford Press, 1997), 133.

In his 1983 essay "Postmodernism and Consumer Society," Fredric Jameson identifies the postmodern perception of time as a manifestation of temporal schizophrenia--a state of living in a perpetual present from which there is no escape and where one can only experience a timeless continuum:

> The schizophrenic does not have our experience of temporal continuity either, but is condemned to live a perpetual present with which the various moments of his or her Past have little connection and for which there is no conceivable future on the horizon.[22]

A similar view of postmodern time is depicted in Francis Fukuyama's book *The End of History and the Last Man.* As his study reveals, what had driven humanity throughout the prior stages of history was the need for recognition; the absence of "progressive historical change"[23] in the latter half of the twentieth century could only bring the postmodern artist's desire for recognition to an end. Without history, there could be no future and thus, no recognition, but a variety of ways to recombine, juxtapose and connect bits and pieces of the past. The impossibility of progress in late twentieth-century art is also discussed by musicologist Zofia Lissa in her 1973 article "Historical Awareness of Music and Its Role in Present-Day Musical Culture," in which she remarks: "l'art ne progresse pas, il se transforme [art does not evolve, it changes]."[24]

Throughout the twentieth century, music theorists often attempted to capture the essence of postmodern practices through schematic comparison to modernism, one such

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[22] Jameson, 119.

[23] Francis Fukuyama, *The End of History and the Last Man* (New York: Free Press, 1992), xviii.

[24] Lissa, Zofia, "Historical Awareness of Music and Its Role in Present-Day Musical Culture," *International Review of the Aesthetics and Sociology of Music* 4:1 (June 1973), 23.

example[25] being Ihab Hassan's 1987 book *The Postmodern Turn.*[26] His study, though not pertaining directly to this discussion of the postmodern aesthetic, clearly reflects the efforts theorists have made to define postmodernity. These types of classifications, however, have often been rendered fallible. Difficulties arise when attempting to firmly ascribe a musical work to one aesthetic or the other as many twentieth-century works exhibit characteristics from both. John Cage's music is an example of such diversity of influences spanning from various techniques of modernist coherence and unity to indeterminacy and experimental procedures such as the "prepared piano." Similarly, Jack Behrens's musical language often displays modernist influences, although his compositional attitude and techniques are undoubtedly postmodern. As the term "postmodern" has never been completely defined, neither the composers who embrace it can be easily classified.

It is important to keep in mind that however significant the connections or the breaks between modern and postmodern appears, there are very few postmodern features that are entirely new. As Foster remarks, the characteristic traits of artistic movements are always existent (as secondary features) in other practices, and surface at important historical junctures as society demands:

> Modernism and postmodernism are constituted in an analogous way, ... each period is a palimpsest of emergent and residual forms.[27]

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[25] Hassan's table outlining "differences between modernism and postmodernism" is included in Appendix--Table 1.

[26] Ihab Hassan, *The Postmodern Turn: Essays in Postmodern Theory and Culture* (Columbus, Ohio: Ohio State University Press, 1987), 91-92.

[27] Foster, *The Return of the Real*, 207.

Such a combination of forms is integrated into what came to be the nostalgic, neoconservative facet of postmodern music. Despite polemics challenging its legitimacy, postmodern neoconservatism has gradually grown into a movement in its own right through the works of composers such as George Rochberg and Jack Behrens. Described by numerous theorists[28] as a blend of clear structures and nostalgia alongside a certain degree of postmodernist disengagement, neoconservatism was initially denied validity by authors who suggested that nostalgia should have nothing to do with postmodernism. In "The Nature and Origins of Musical Postmodernism," Jonathan D. Kramer advises, "an important step in understanding musical postmodernism is to divorce it from nostalgic works." In his view, this nostalgia gives aesthetic manifestations an elitist air, whereas postmodernism "claims to be anti-elitist."[29]

According to Higgins, the term 'postmodernism' signifies living in the future. In the postmodern neoconservatives' view, living in a continuous present includes both living in the future as well as in the past. Their methods combine modernist unity with a longing for certain periods in history difficult to grasp within the typical non-historical postmodern frame. The neoconservative chooses to recover and integrate models from previous epochs, while the radical postmodern often denies integration of idioms and prefers a chaotic mixture of styles and periods. John Zorn's liner notes on his chamber work *Forbidden Fruit* discuss such random combinations sprung from his experiences, and encapsulate the radical postmodernist's approach to composition:

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[28] A clear binary classification of postmodernism into neoconservative and radical postmodernism is presented by George Edwards, "Music and Postmodernism," *Partisan Review* 58 (1991): 701-04; Hal Foster, "Postmodernism: A Preface," *The Anti-Aesthetic*, ix-xvi, and "(Post)Modern Polemics," *New German Critique*, no. 33 (Autumn 1984): 67-78; Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley and Los Angeles: University of California Press, 1995), 21-22.

[29] Jonathan Kramer, "The Nature and Origins of Musical Postmodernism," 13.

> I grew up in New York as a media freak, watching movies and TV and buying hundreds of records. There's a lot of jazz in me, but there's also a lot of rock, a lot of classical, a lot of ethnic music, a lot of blues, a lot of movie soundtracks. I'm a mixture of all those things.[30]

In opposition to the radicals' approach, the neoconservatives found new relevance in past art. This attitude is best presented by George Rochberg through his *ars combinatoria*, which he characterizes as "combinations of everything we have inherited from the past and we individually or collectively value in the inventions of our own present."[31] Since memory alone cannot revive the spontaneity and vividness of past eras, nostalgia and reconstitution surface not only as an obsession with more or less distant pasts, but also as a creative stimulus that infused present music with meaning. These images of the past would assume various guises during the twentieth century: distant and unreachable in Rochberg's work,[32] or recovered and relived in the present in Ives' compositions. [33]

For authors such as Jameson, however, the past is in fact unrecoverable and its inclusion into present art could only happen as a simulacrum, having no substance.[34]

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[30] John Zorn, liner notes on his chamber work for strings and voice *Forbidden Fruit*, quoted in Kramer, "Beyond Unity," 22.

[31] George Rochberg, *The Aesthetics of Survival: A Composer's View of Twentieth Century Music*, (Ann Arbour: The University of Michigan Press, 1984), 240.

[32] Rochberg's chamber work *Music for the Magic Theatre* opens with a few lines from the composer that read: "...in which the past haunts us with its nostalgic beauty...but the past is all shadow and dream – insubstantial...and we can't hold on to it because the present is too pressing..."

[33] Ives is historically seen as one of the first composers to capture the past through a consistent practice of overt quotation. For a detailed consideration of Ives's methods of 'recovering' the past, see David Metzer's discussion of Charles Ives in David Metzer, *Quotation and Cultural Meaning in Twentieth Century Music* (Cambridge: Cambridge University Press, 2003), 20-21.

[34] Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991), 18-21, quoted in Metzer, 19.

Similarly, in *The Return of the Real,* Hal Foster refers to an exploration of "simulacral intensities" in the music and visual arts of late 20th century, driven by a "melancholic structure of feeling."[35] By late 1960s, these simulations of reality are so powerful that the real often becomes confused with the simulated, causing the postmodern self to falter when trying to separate between model and copy, reality and illusion, truth and falsehood. Subjected to endless multiplications, the model can no longer be easily distinguished from its copies, converting art into "a hallucinatory resemblance of the real with itself."[36]

The effects of this type of imitation deprived artwork of its claim to authenticity and uniqueness, and elicited bitter responses from theorists that mourn the demise of modernity. The lack of originality in art is harshly condemned in Walter Benjamin's essay "The Work of Art in the Age of Mechanical Reproduction," in which the author denounces reproduction as "the mark of a perception whose 'sense of the universal equality of things' has increased to such a degree that it extracts it even from a unique object."[37] According to Benjamin, technology and mechanical reproduction in the twentieth century blatantly facilitate imitation versus a unique existence, identical copies always available to replace the original.

The work of artists such as Andy Warhol reiterates this postmodern reality endlessly. The idea of compulsive repetition is ostentatiously expressed by Warhol's well-known motto "I want to be a machine" and his claim that he "could produce as

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[35] Hal Foster, *The Return of the Real*, 165.

[36] Jean Baudrillard, *Simulacra and Simulations* (Ann Arbour: University of Michigan Press, 1994), 3.

[37] Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (1936), reprinted in *Illuminations,* ed. Hannah Arendt, trans. Harry Zohn (New York: Harcourt, Brace & World Inc., 1968), 223.

many works of art in a day through mechanical reproduction as Picasso could in a lifetime."[38] This machine-like façade that Warhol took pains to maintain--he proudly admits to having had the same lunch every day for twenty years[39]--resulted in sets of drawings such as *The Campbell Soups*, which display no trace of expressive gesture or individuality.

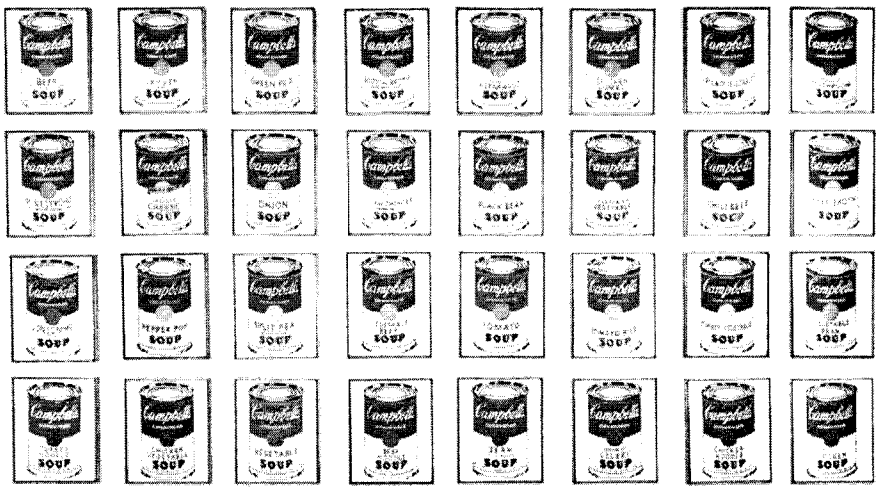

Figure 1. Andy Warhol, *32 Campbell's Soup Cans*, 1961-62. Acrylic on canvas, thirty-two works, each 50.8x40.6 cm. Collection, Irving Blum, New York

While this type of reproduction quickly permeated the American musical scene,[40] most Canadian composers of the late twentieth-century chose to explore different idioms. Their works would predominantly exhibit serialism, electronic music, folk influences (Violet Archer), polytonality, modality or chromaticism (Jacques Hetu), impressionism

[38] Andy Warhol, quoted in Best and Kellner, 133.

[39] AndyWarhol, interviewed by art critic Gene Swenson, 1963, quoted in Foster, *Return of the Real*, 131.

[40] A large number of American composers adopted reproduction unreservedly. A list of their names is included in Appendix--Table 2.

and neoclassicism (Jean Papineau-Couture), or aleatoric and serial techniques (Barbara Pentland).

Jack Behrens, conversely, became a most representative exponent of postmodern idioms in Canadian music. Arguably due to his admiration for Warhol and under the influence of Cage who had reoriented music away from a vehement assertion of identity, Behrens turned to reproduction techniques that he fully integrated into his music alongside aleatoric or minimalist procedures. He would not retrace Warhol's footsteps faithfully, though: while Warhol had emphatically favoured the most mechanical look he could render, Behrens's neoconservative nostalgia allows the music to retain an expressive quality. Like most neoconservatives, Behrens draws upon past resources that he felt lacking in contemporary music such as melodic lyricism, harmonic richness, incisive rhythms, and chooses source works that had played a significant role in his musical upbringing. Warhol had turned his models into anonymous, merely decorative images; Behrens would not renounce the emotional quality of his by choosing source works that were very meaningful to him.

In his *Homage to Warhol* (2005),[41] Behrens prods the delicate essence of the source work--Beethoven's *Piano Sonata op. 27 no. 2*--against a portrayal of Warhol's obsessive personality. The idea of this tribute arose from the composer's reading of *Andy Warhol: Drawings 1942-1987*,[42] which contains a drawing of a "boy picking his nose" consisting of "one continuous pencil line, which is, however, interrupted by constant

[41] Homage to Warhol is the most recent of Behrens's *Homages*; a chronological listing of these piano works can be found in Appendix--Table 2.

[42] Mark Francis and Dieter Koepplin, *Andy Warhol -- Drawings 1942-1987* (Boston, New York, London: A Bullfinch Press Book, Little, Brown & Company, in collaboration with The Andy Warhol Museum, 1998).

pauses."[43] The compulsiveness of the need for temporary stops is further emphasized by the context of nose picking, an evident compulsive behaviour.

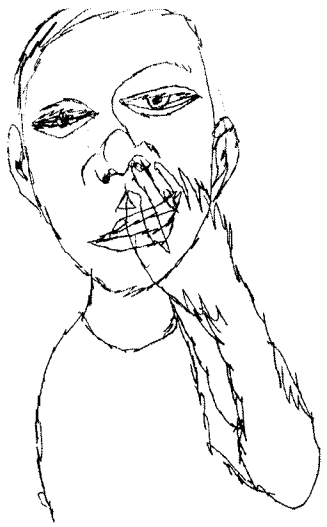

Figure 2. A. Warhol, *Boy Picking His Nose, 1948-49.* 27.9x21.6 cm. The Andy Warhol Museum, Pittsburgh

The aspect of compulsiveness in Warhol's personality is captured in Behrens's choice of quoted material, which abounds in repetitions (another form of compulsiveness). *Homage to Warhol* draws on the first movement of Beethoven's *Moonlight*, which, "like Warhol, is filled with repetitions,"[44] and is the only one of Behrens's *Homages* that ventures into indeterminacy. The element of indeterminacy combined with constant repetition encapsulates the postmodern paradox marking Warhol's work, in which obsessive reproduction meets chaos--"I never fall apart because

[43] Ibid., 20

[44] Jack Behrens, *Homage to Warhol*, manuscript, 2005.

I never fall together." [45] In *Homage to Warhol*, rather than utilizing pauses, performers are required to alter pitches in such a way that by means of naturals, sharps or flats, one pitch in each group of three right hand pitches is altered.

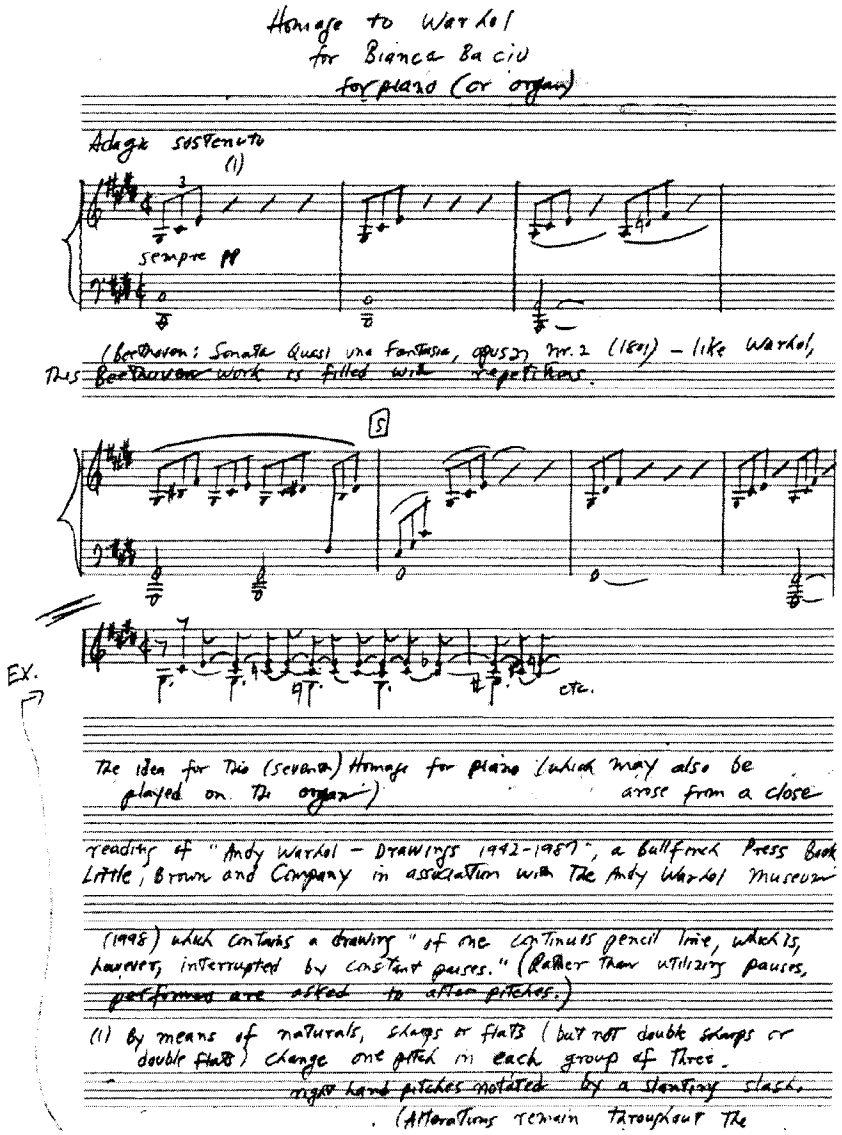

Figure 3. Jack Behrens, *Homage to Warhol*, 2005, manuscript

[45] Andy Warhol, *The Philosophy of Andy Warhol; From A to B and Back Again* (New York: Harcourt Brace Jovanovich, 1975), 7.

In his *Aimez-vous Brahms?* (1983) Behrens delves into obsessive repetition, departing, however, from exact reproduction. This minimalist toccata-like work draws upon the opening material of Brahms's Rhapsody op. 119 no. 4, but instead of borrowing extensively, it reworks the original to create a new version that often seems to revise the model ironically. The work begins with a somewhat angular reinterpretation of Brahms's opening material from which all passing notes are omitted (Figure 5), and it proceeds to develop this motive throughout the piece in the spirit of Brahms's motivic and thematic transformation.

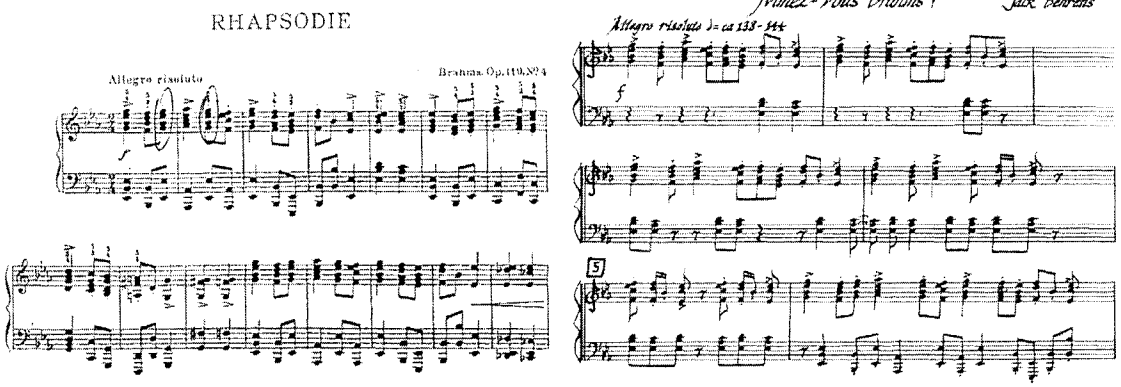

Figure 4. J. Brahms, *Rhapsodie* op. 119 no. 4

Figure 5. J. Behrens, *Aimez-Vous Brahms?*

Although direct quotation is limited, incessant repetition and obsessively recurrent patterns in *Aimez-Vous Brahms?* suggest an atmosphere of reminiscence and fixation on an elusive past. Figure 6 demonstrates the reiteration of the left-hand opening material throughout the work:

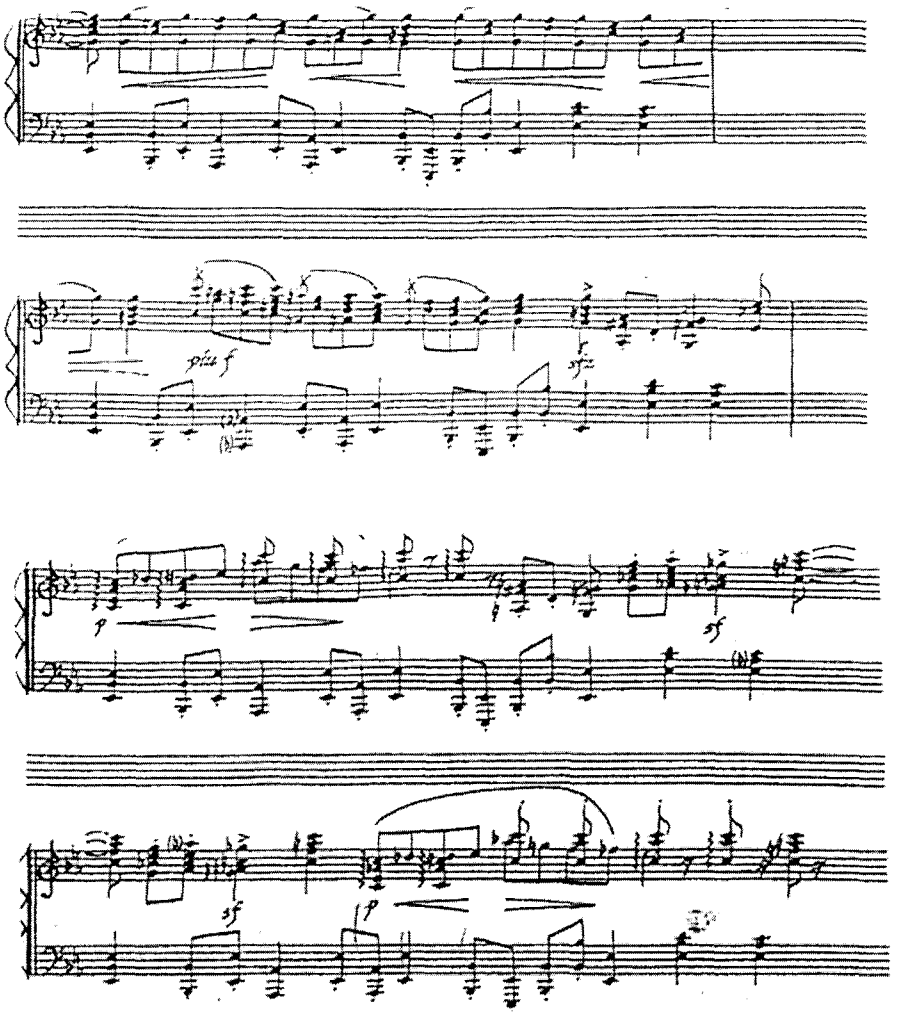

Figure 6. J. Behrens, *Aimez-Vous Brahms?*, middle section

Fragmentation and repetition as well-worn postmodern devices de-generate Behrens's entire piece. Postmodernist composers lose faith in unity and claim that since man is fragmentary, incoherent and under construction, coherence, structure and unity are of no use. Discontinuity occurs as a natural consequence of the postmodernist schizophrenic perception of time, as Jameson observes: "schizophrenic experience is an experience of the isolated, disconnected, discontinuous."[46] Compulsive repetition further

[46] Jameson, 119.

contributes to the fragmentation that composers now embrace, and grows linked to the idea of shock, draining art of significance. Andy Warhol's famous remark "I like things to be exactly the same, over and over again" speaks of the disquieting void in the postmodern mind and art:

> I don't want it to be essentially the same, I want it to be *exactly* the same. Because the more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel.[47]

Earlier in the century, Freud had postulated obsessive repetition as the self's means to master a past trauma by stripping it of significance,[48] and human existence in the post-war years seemed to validate his theory. Postmodern philosophy, however, grew inclined to see repetition rather as a "melancholic fixation on a long-lost object,"[49] or, in Lacan's reinterpretations of Freud's ideas, as a "missed encounter with the real." As missed, "the real cannot be represented; it can only be repeated, indeed, it *must* be repeated. Repetition is not reproduction."[50]

As a consequence of postmodern repetition and imitation versus the creation of uniqueness, music begins to shy away from developing structures with any depth to them towards the end of the twentieth century. In 1969, Benjamin observed that the original, deprived of its "uniqueness," loses the "aura" that makes it authentic.[51] Modernism had

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[47] Warhol, *The Philosophy of Andy Warhol*, 7.

[48] For a discussion of repetition as understood by Freud, see Foster, *Return of the Real*, 131-32.

[49] Ibid., 131.

[50] Ibid., 132.

[51] See Best and Kellner, 134.

required "depth of feeling"; the postmodern condition creates instead an architecture of fleeting images that form layers upon layers of surface. Robert Fink's 1999 article "Going Flat: Post-Hierarchical Music Theory and the Musical Surface" refers to postmodern music as displaying "multiple surfaces with a vengeance"; the only "deep" structure would be the one that generates all surfaces--"nothing less than the history of music itself."[52] Superficiality (another "defense" of the postmodern self) pervades postmodern artistic manifestations to the core. Although engaged in a search for expression and depth, even the neoconservative composer pays his tribute to the postmodern logic of surfaces. As much as the chosen originals abound in expression, the juxtapositions and combinations of borrowed material are not generally employed so as to convey depth or even meaning. Even in nostalgic manifestations, as theorist Kathleen Stewart observes, "the self is [still] a pastiche of styles glued to the surface."[53]

Behrens's *Homage to Cage* (1995) displays such an accumulation of surfaces in its three short works emerging from Grieg's *Lyric Pieces* for piano op. 38, 54, and 68. As a tribute to his life-long friend, Behrens writes the *Homage* on Cage's own name, removing all Cs, As, Gs, and Es (regardless of accidentals) from the Grieg originals.[54]

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[52] Robert Fink, "Going Flat: Post-Hierarchical Music Theory and the Musical Surface," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (New York: Oxford University Press, 1999), 129.

[53] Kathleen Stewart, "Nostalgia – A Polemic," *Cultural Anthropology*, 3:3 (August, 1988): 229.

[54] In this *Homage*, Behrens's choice of source works is based on Cage's fondness for Grieg's works. Behrens's letter to author, June 30, 2006.

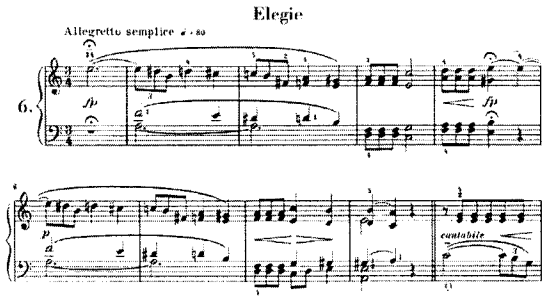

Figure 7. E. Grieg, *Elegie op. 38 no.6*

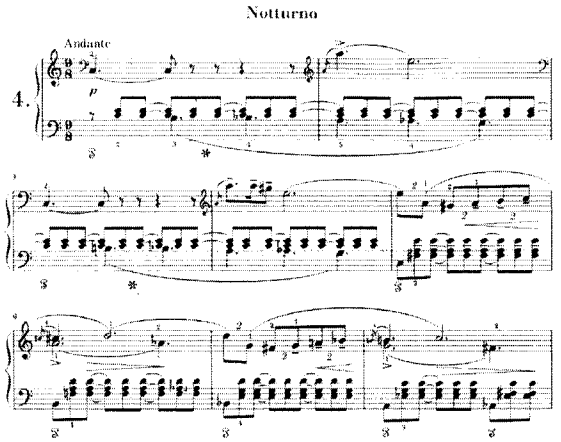

Figure 8. E. Grieg, *Notturno* op. 54 no. 4

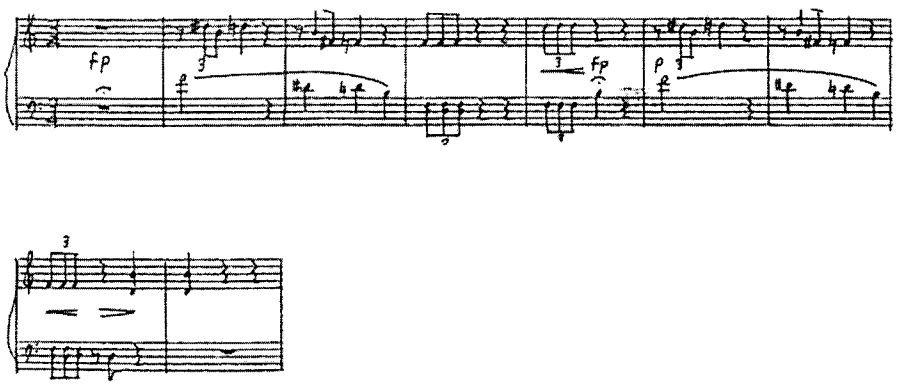

Figure 9. J. Behrens, *Homage to Cage: Elegie*, based on Grieg's *Elegie* op. 38 no. 6

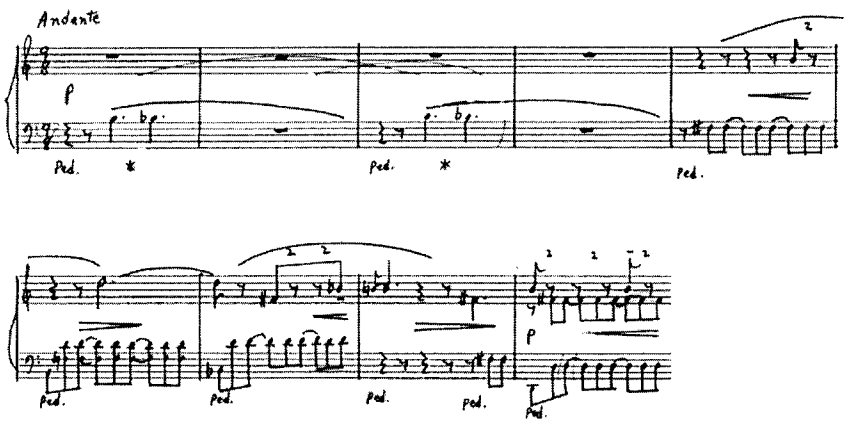

Figure 10. J. Behrens, *Homage to Cage: Notturno*, based on Grieg's *Notturno* op. 54 no. 4

Homage to Cage is the third in a series of Behrens tributes to John Cage. In 1972, Behrens had composed *Happy Birthday John Cage I & II*, dedicated to Cage on his 60th birthday. *Happy Birthday John Cage I* requires four melodic instruments (in C, A, G and E flat) which play C, A, G and E up to sixty times from a grid, continuing until an instrument can no longer land upon the next required pitch by making any of the moves permitted in chess, or alternatively, for a mutually agreeable duration. *Happy Birthday John Cage II* for solo violin is conventionally notated. The soloist performs the "traditional" birthday greeting using only those open strings and harmonics which can be notated C, A, G, or E.

Similar to the previous tributes, *Homage to Cage* carries little depth of expression; it is the reflection of an aesthetic that induces creative manifestations of an emotionally neutral nature. As Behrens declares, "if you want to understand this music, look at the surface; there is nothing behind it."[55] The *Valse Melancolique,* especially, generates form without imposing any particular stylistic approach, and becomes uncharacteristic through the systematic removal of the downbeat. As an element of faithfulness to the source work, Behrens maintains Grieg's dynamics and *crescendo* markings through the rests that replace the original sounds. (Figure 11)

[55] Jack Behrens interviewed by author, tape recording, The Glenn Gould School of Music, Toronto, February 17 and 18, 2005.

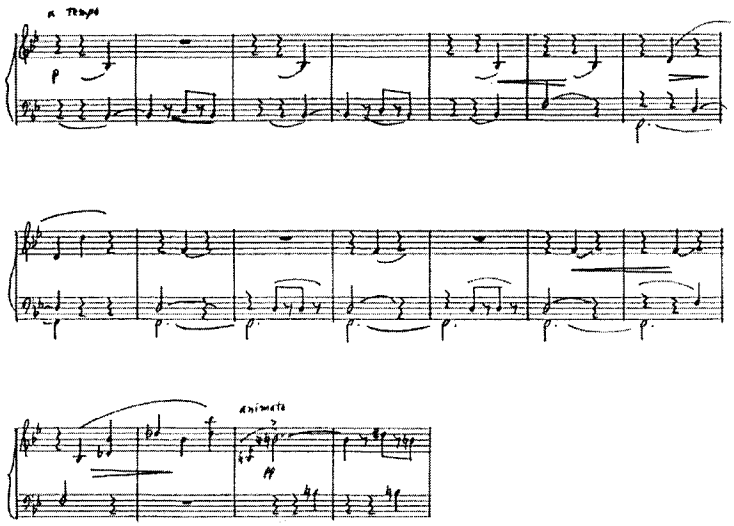

Figure 11. J. Behrens. *Homage to Cage: Valse Melancolique*, middle section

Behrens's postmodern compositional techniques are the product of an art world bombarded by technical development and an immensely increased access to cultural resources, which instilled a strong desire for blankness and shock in artists and musicians. Boulez's longing "to wake up and find that one had forgotten everything, absolutely everything!"[56] conveys the idea that life in a socially saturated society, 'haunted' by too much culture, inevitably triggers a desire for emptiness and amnesia. Similarly, Warhol's description of his typical painting session draws a bleak picture of the traumatized postmodern art world:

> The music blasting cleared my head out...In fact, it wasn't only rock and roll that I used that way – I'd also have the radio blasting opera, and the TV picture on (but no sound) – and if all that didn't clear enough out of my mind, I'd open a magazine, put it beside me and half read an article while I painted.[57]

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[56] Boulez, quoted in Watkins, 470.

[57] Andy Warhol and Pat Hackett, *POPism: the Warhol 60s*, New York: Harcourt Brace Jovanovich, 1980), 7.

Beyond a need for emptiness, postmodern artwork also reflects the overwhelming sense of influence and discontinuity that the artist experiences due to technological improvement and an increasingly blurring distinction between temporal and geographical boundaries. In "The Nature and Origins of Musical Postmodernism," Jonathan Kramer ponders the disruptive impact of postmodern media and sound, which allows people to "come into contact with so many other people, with divergent personalities and values, that the self is constantly in flux, always bending under the influence of others.[58] As shown by Kramer, media revolution and technological advances have caused sound to enter man's consciousness in disunified and simultaneous forms--public places have become infused with media manifestations prone to superimpose sound sources of the most diverse nature, such as radio signals, broadcasted commercials or music, all creating the unintentional and random sound mixtures that become an everyday occurrence. In music, not only could one be exposed simultaneously to works of the most varied styles through radio signals drifting in and out of one another, but also, one would have access to any music that had ever been played through recordings. By the push of a button, the listener can interrupt the flow of sound and cause it to skip, restart or repeat, creating patterns of little pieces and fragments in which music comes to him. This phenomenon has accustomed man to receiving and learning music in fragments and also, created the inevitability that postmodern compositions would be marked by a sense of diversity and a tendency to integrate already composed fragments to various extents. According to John Cage, "music is modern when the sounds of the environment do not disturb it."[59] As we

[58] Kramer, "The Nature and Origins of Postmodern Music," 20.

[59] John Cage, "John Cage in Conversation with Canadian Composer Jack Behrens at the University of Western Ontario in London, Ontario," interview by Jack Behrens, video recording, 1981.

move into the postmodern period, environmental sounds gain a significant influence on the creation of a piece of music.

This social and cultural context has created a highly favourable medium for the expansion of postmodern pastiche. With its incorporation of borrowed music into fragmentary structures and its juxtaposition of bits and pieces of sound, pastiche has grown to be regarded as the genre into which most manifestations of postmodern music could be moulded. Furthermore, it has become a product and a reflection of the manner in which social values and economical developments have shaped postmodern musical practices, and beyond that, the postmodern self. In his 1991 book *The Saturated Self: Dilemmas of Identity in Contemporary Life*, psychologist Kenneth Gergen raises the issue of man himself becoming a pastiche under the pressure of social and economical conditions. Due to social saturation, "we have become pastiches, imitative assemblages of each other.... as the century has progressed selves have become increasingly populated with the characters of others.[60]

The use of reproduction and delivery of disconnected images in pastiche have suited not only postmodernism in general, but also the neoconservative composers' particular predilection for the old masters. For composers such as George Rochberg or Jack Behrens, pastiche would represent the solution for a revival of artistic expression that ultimately becomes linked to the "survival of [the postmodern] man."[61]

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[60] Kenneth Gergen, *The Saturated Self: Dilemmas of Identity in Contemporary Life* (New York: Basic Books, 1991), 71.

[61] Rochberg, *Aesthetics of Survival*, 237.

PASTICHE AND HOMAGE

Neoconservative pastiche quickly became associated with an attitude of homage for it acknowledged artwork within its historical context and sought to express first and foremost a sense of the timelessness of the great works. While its practices and techniques are undoubtedly marked by nostalgia, this type of pastiche is not driven by a fiery need for renewal--the works of the great masters are considered a living presence, unaltered by the passing of time. This section of the essay provides a brief overview of postmodern neoconservative approaches to pastiche, followed by a discussion of Jack Behrens's specific methods of engaging the quoted material in his *Homages*.

During the latter half of the twentieth century, many composers went to extremes honoring the old masters by submerging their music in that of their predecessors.[62] Such homages include works like the third movement of Berio's *Sinfonia*, a genuine tribute to Mahler and consistent with Rochberg's aesthetic in its significant use of segments left unaltered from the third movement of Mahler's Second Symphony, or Mauricio Kagel's *Ludwig Van*, in which the tonal material of the piece consists of fragments from chamber music works by Beethoven. In The United States, George Rochberg went to great lengths to express his debt to the old composers in tributes that quote from great masterpieces.[63] John Cage also incorporated existing structures borrowed (less overtly) from Satie in his *Cheap Imitation* and *Chorals.*

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[62] For an overview of composers and sources engaged in the practice of postmodern homage, see Appendix--Table 2.

[63] See Appendix--Table 2.

Some authors approached this method with a degree of self-consciousness. Max Winkler describes how the excessive demand for musical scores borrowing from the works of the great masters made him "turn to crime" by "dismembering everything that wasn't protected by copyright from our pilfering."[64] Others, such as Stravinsky, found the practice of extensive borrowing to open new realms of creativity:

> ...cut off the fugue with a pair of scissors....I introduced this short harp phrase....you can eliminate these harp-solo interruptions, paste the parts of the fugue together and it will be one whole piece. [65]

A more extravagant approach was taken by the composer Paul Ignace in his *Symphonie Fantastique No. 2.* Asked to compose a piece for the orchestra, Ignace submitted a set of scores and parts for a symphony that was not to be rehearsed. The night of the concert revealed that Ignace in fact had simply copied Berlioz's *Symphonie Fantastique* in its entirety. The orchestra performed it, both audience and musicians angry at his plagiarism; As Ignace remarks, few realized that "they listened to the sounds in an entirely new way – something very good, very creative in my way of thinking."[66]

Ignace's intention to recast *Symphonie Fantastique* in a new light by presenting it as a twentieth century piece is not singular in music history--Rochberg's *Music for the Magic Theatre* has as middle movement a transcription of an entire Mozart *Adagio*, to which Rochberg adds a piano part with newly composed figuration. (Figures 12 and 13)

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[64] Max Winkler, "The Origin of Film Music," *Films in Review* 2 (December 1951): 40, quoted in Michael D. Hicks, *The New Quotation: Its Origins and Functions* (University of Illinois at Urbana-Champaign: D.M.A. Dissertation, 1984), 97.

[65] Stravinsky, about his *Orpheus* Fugue, in Edward T. Cone, "Stravinsky: The Progress of a Method," in *Perspectives on Schoenberg and Stravinsky*, ed. Benjamin Boretz and Edward T. Cone (New York: Norton, 1972), 164, quoted in Hicks, 95.

[66] Paul Ignace, quoted in David H. Cope, *New Directions in Music* (Dubuque, Iowa: Wm. C. Brown Publishers, 1976), 197.

The presence of Mozart's *Divertimento* movement K 287 in Rochberg's work is explained by the composer: "I decided to repeat it in my own way, because I loved it. People who do not understand think it's by Mozart."[67]

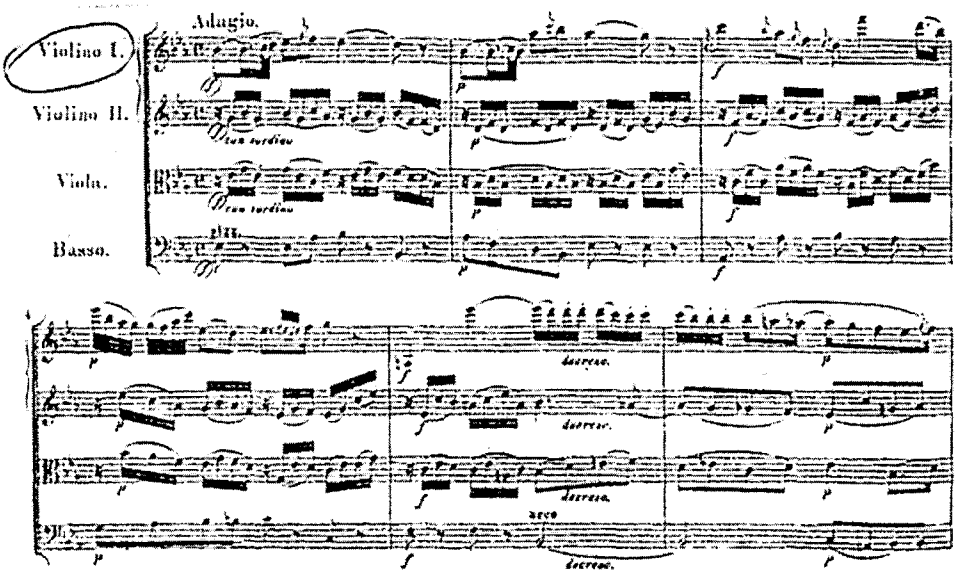

Figure 12. W.A. Mozart, *Divertimento* K 287, *Adagio*

[67] Rochberg, quoted in Fink, 128.

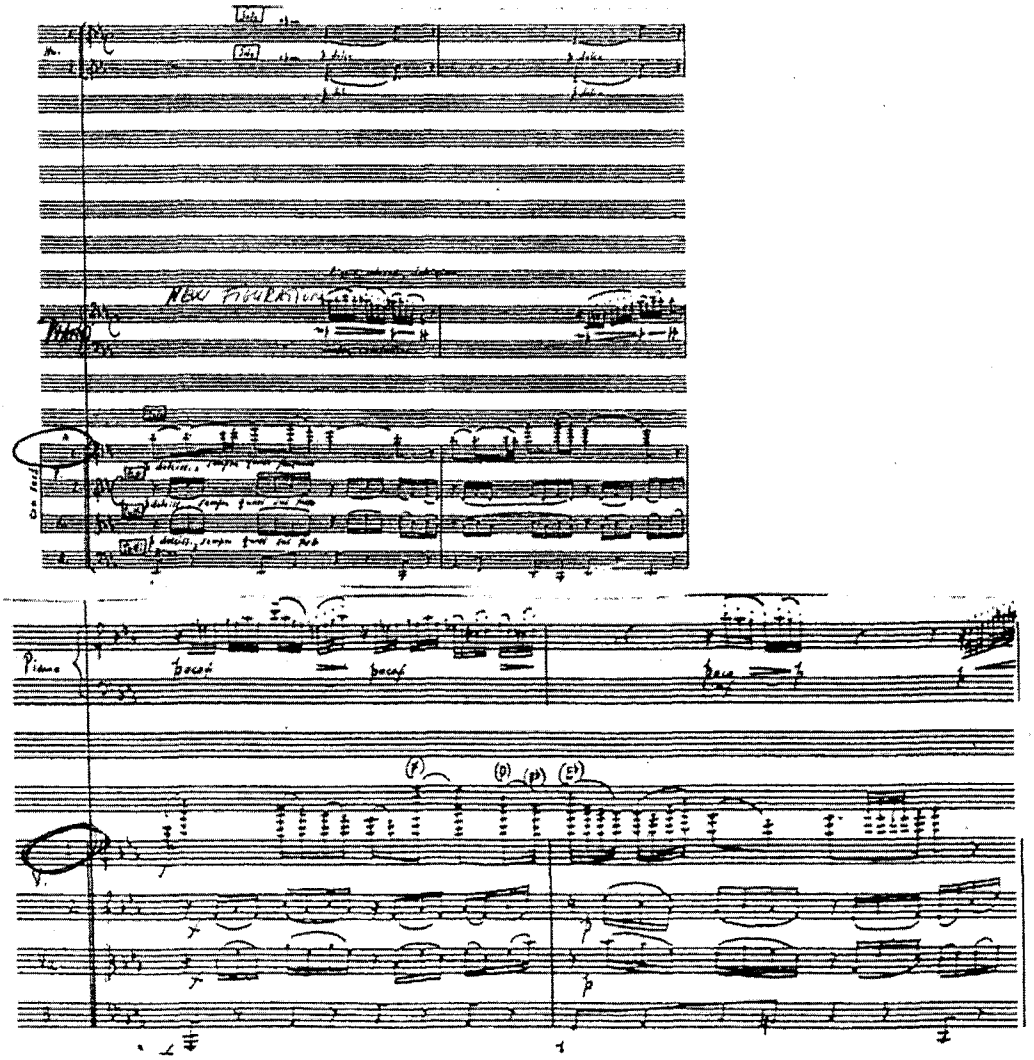

Figure 13. G. Rochberg, *Music for the Magic Theatre, Adagio*

In Canada, similar compositional approaches have rendered Jack Behrens's music singular through the composer's consistent practice of engaging material from the source work exclusively. This has infused Behrens's *Homages* with the all-pervading, neoconservative nostalgia, not only restoring emotional expressivity to present music, but also giving the original priority to the extent that the new material becomes virtually non-existent. By way of diverse quotation techniques (modeling, parody, quodlibet, patchwork) the *Homages* speak of the imposing weight that the past places on Behrens's

compositional practices, and create a relationship between the model and the new work, conceived by the composer as a two-part gesture: the original and its transformation.

Fantastique-Impromptu (1993) is a most accurate illustration of the transformation that the source work can undergo. Though it displays a modernist element of distortion throughout, the work is modeled[68] entirely on Chopin's *Fantaisie Impromptu* in C-sharp minor, and preserves the latter's original structure and markings according to the postmodern aesthetic. The element of distortion that Behrens employs reflects modernist stances--modern composers had distorted their quotation, and placed it in contexts that would purposely alter its original meaning. For the modernists, the past existed mostly as an historical past, and the only possible way to be revived in the present was by being given a new purpose through distortion. On their part, postmodernists consider distortion and commentary a futile endeavour. The past is part of the present and therefore, it should be presented as such. [69]

Behrens achieves distortion by consistently playing with the accidentals so as to alter the original pitches by an ascending or descending semitone. The minor second by which most pitches are displaced originates in Chopin's opening semitone G sharp-A natural in the upper line. Behrens's work opens with G sharp-A sharp in the upper voice, and subsequently reintroduces the unsettling altered semitone throughout the work. (Figure 15)

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[68] As defined by J. Peter Burkholder, modeling represents "the use of an existing piece of music as a model or pattern for a new work, in whole or in part. Modeling may involve assuming the existing work's structure, incorporating parts of its melodic or rhythmic material, imitating its form or procedures, or following its example in some way." J. Peter Burkholder, "Modeling," *Grove Music Online* (accessed 25 March 2005).

[69] " Modernist pastiche acknowledges history: the past is reinterpreted in the present. But postmodern pastiche is anti-historical: the past coexists with, and indeed is indistinguishable from, the present. Kramer, "Beyond Unity," 26.

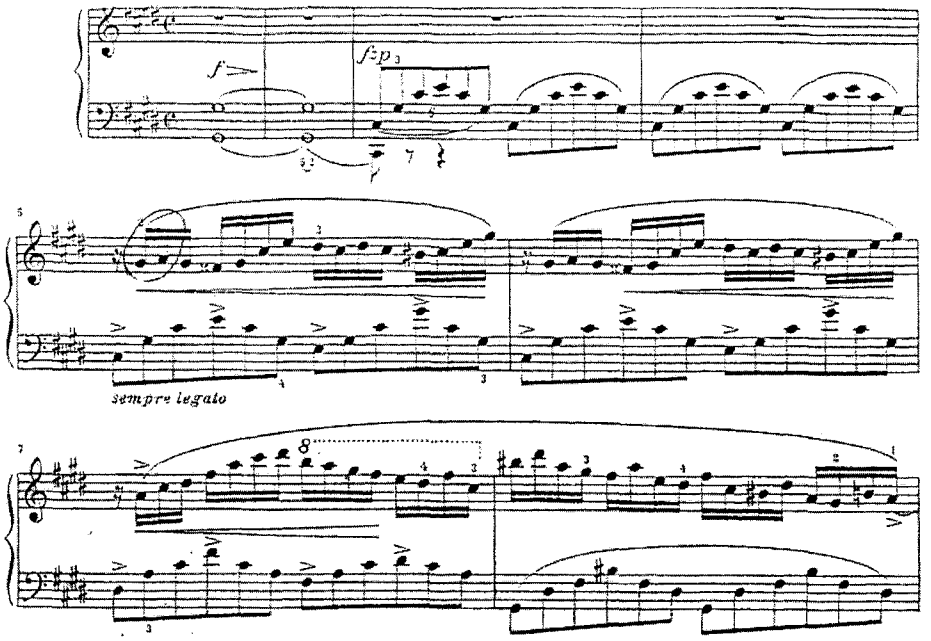

Figure 14. F. Chopin, *Fantaisie-Impromptu* op. 66

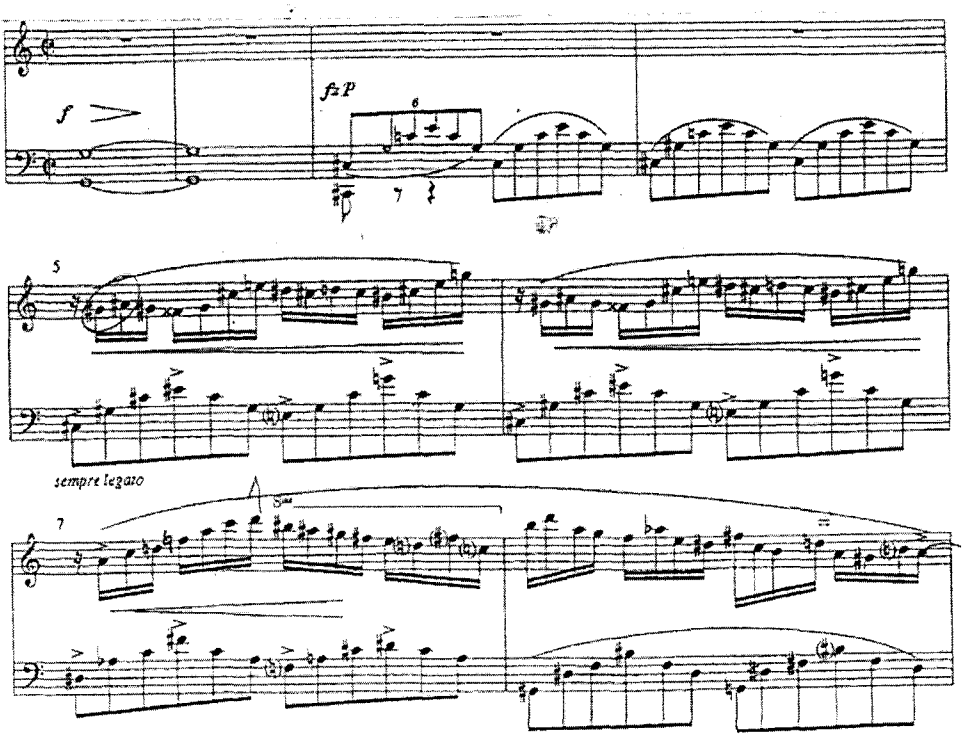

Figure 15. J. Behrens, *Fantastique-Impromptu*

Pitch distortion aside, *Fantastique Impromptu* brings no modifications to the original text; it maintains Chopin's structure, texture, phrasing, shape of melodic line, rhythm, even dynamics and expression markings, giving a sense of harmonious connection and modernist unity in its construction. The composition assumes an attitude of postmodern homage, while absorbing aesthetic principles of the past.

The lack of harmonic resolution throughout the music, and above all, in the middle section of the work, becomes particularly disconcerting when filtered through the listener's previous knowledge of the original--a postmodern tool of decentering the listener's focus. Behrens's reworking of the quoted material systematically eliminates Chopin's moments of resolution, forcing the listener to find his way through the maze of unresolved dissonances.

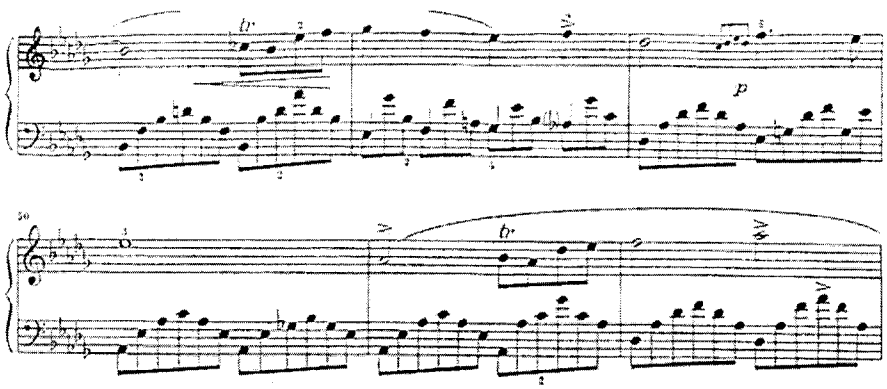

Figure 16. F. Chopin, *Fantaisie-Impromptu*, middle section

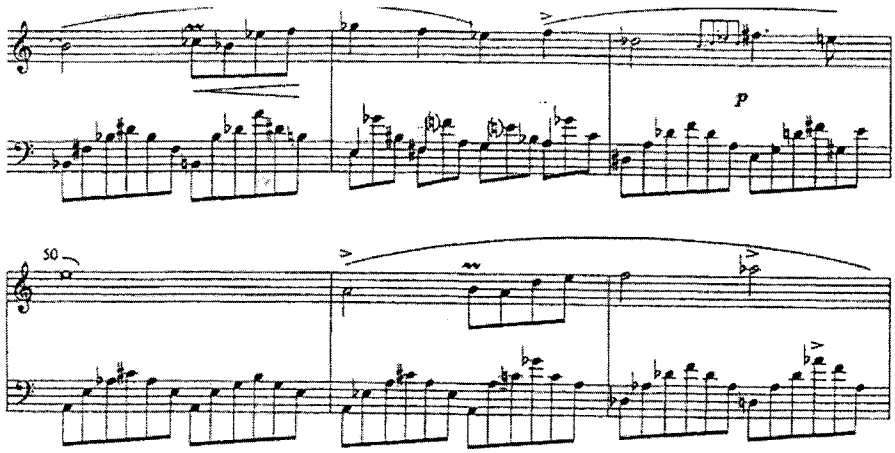

Figure 17. J. Behrens, *Fantastique-Impromptu*, middle section

Consonance is finally achieved in the closing section. This time, Behrens quotes Chopin with no misrepresentation but the last chord dies away in a once-again distorted evocation: the past eventually recedes and falls apart, leaving the reminiscing figure longing.

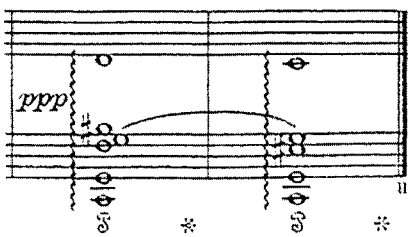

Figure 18. F. Chopin, *Fantaisie-Impromptu*, final chords.

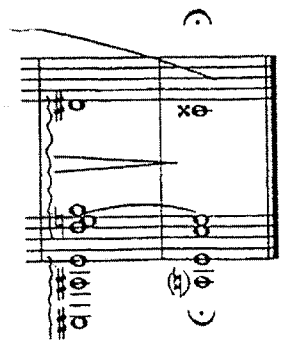

Figure 19. J. Behrens, *Fantastique-Impromptu*, final chords

Fantastique-Impromptu is often perceived as humorous, although Behrens's declared intention was not to be sacrilegious, "but to recast works dear and meaningful to

me."[70] The element of parody[71] renders Behrens a slightly more "engaged" author than postmodernism advocates. Similarly, in *Aimez-Vous Brahms*?, obsessive repetition clearly brings an element of satire into the mix, perhaps conveying Behrens's saturation with all contemporary stylistic and compositional norms.

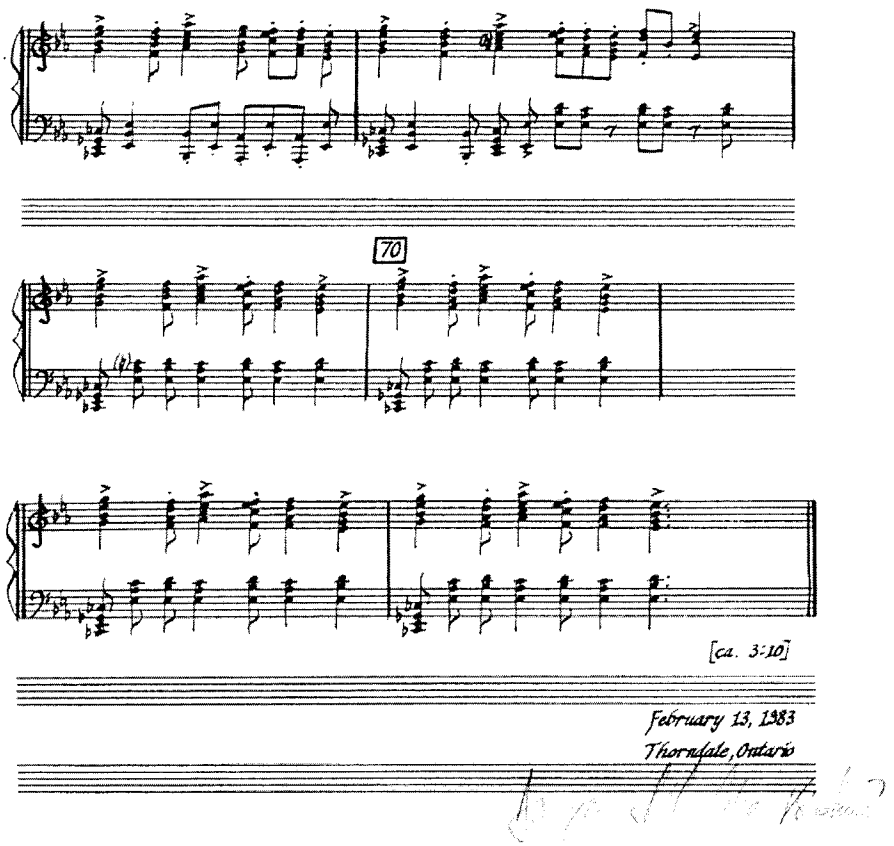

Figure 20. J. Behrens, *Aimez-Vous Brahms?*

[70] Interview by author.

[71] The essential feature of parody is that not only a single part is borrowed, but the entire substance of the work. Subjected to "modern techniques of manipulation, the borrowed material is distorted, emphasizing the distance between the present and the past." Burkholder, "Parody," Grove Music Online (accessed 17 March 2005).

A more subtle approach to repetition can be found in the closing section of *Homage to Rachmaninoff,* the irony of the reiteration fading in an atmosphere of mystery.

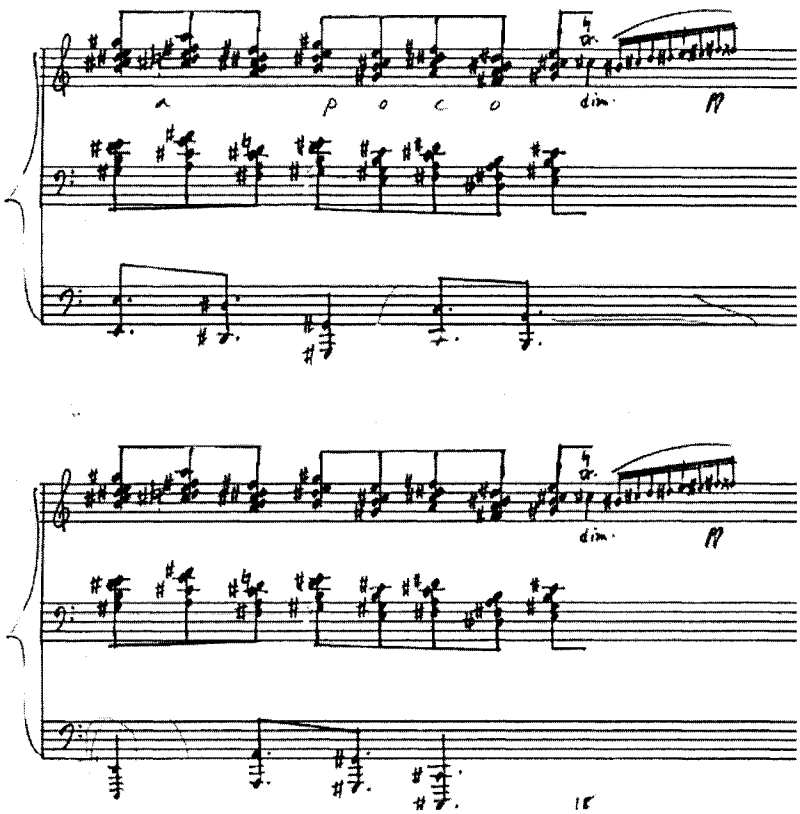

Figure 21. J. Behrens, *Homage to Rachmaninoff*, closing section

Although some twentieth-century writings integrate parody and pastiche as one and the same symptom of postmodernism and suggest that postmodern artists "parody" as well as "combine fragments in a pastiche,[72] parody and pastiche are more often described as reflecting opposing attitudes. In Kramer's "Beyond Unity," postmodern music

[72] Best and Kellner, 133.

"eschews irony", and "does not interpret, analyze, or revise."[73] Similarly, in Jameson's writings, irony and satire become the elements that distinguish between modern and postmodern:

> Both pastiche and parody involve the imitation or, better still, the mimicry of other styles.... The general effect of parody is – whether in sympathy or with malice – to cast ridicule.[74]

By dismissing all stylistic norms, postmodernism takes away the object of ridicule and the need for art as critique. This is the moment at which mockery becomes pointless; pastiche is imitation without satirical impulse, "blank parody that had lost its sense of humour."[75]

In Behrens's *Tributaries* (1981), one finds a pastiche of different effect and construction. The work is an homage to the romantic waltz in Chopin's and Brahms's work and it employs exact quotation exclusively with no intervention from the composer. Behrens's sole contribution consists of choosing and juxtaposing fragments from Brahms's piano *Waltzes* for four hands op. 39 in A major and C-sharp minor (1867) with Chopin's *Waltz* op. 64 no. 2 in C-sharp minor (1846-47).

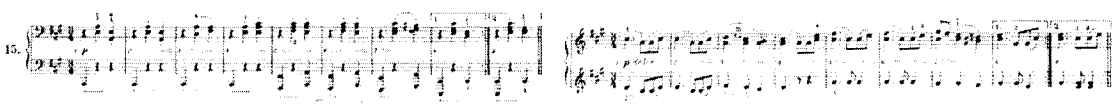

Figure 22. J. Brahms, *Waltz for four hands in A major op. 39*

[73] Kramer, 26.

[74] Jameson, 113.

[75] Ibid., 114.

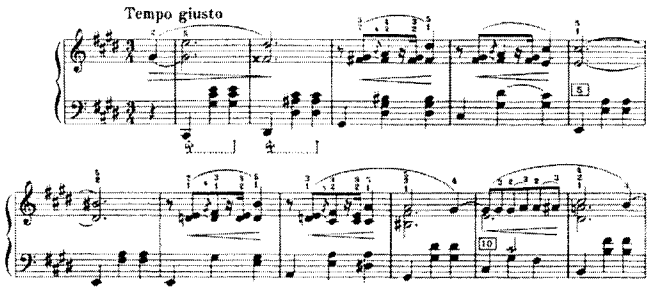

Figure 23. F. Chopin, *Waltz in C-sharp minor*, op. 64 no. 2

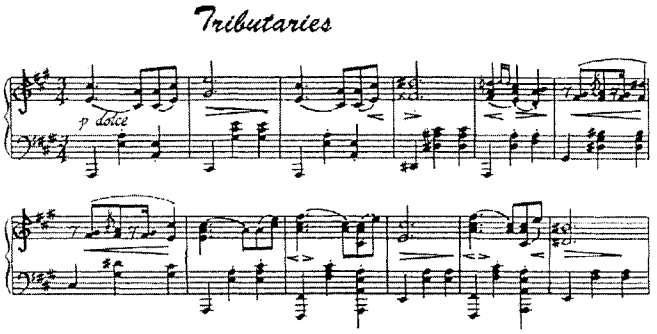

Figure 24. J. Behrens, *Tributaries*, opening section. Juxtapositions of fragments from Brahms's *Waltz in A major op. 39* and Chopin's *Waltz op. 64 no. 2*

As an element of continuity in connecting his borrowed material, Behrens remains faithful to C-sharp minor throughout the work--it is the key of Chopin's waltz in the opening section and of Brahms's waltz in the middle section of *Tributaries;* to these, Behrens adds the homonym D-flat major, introduced by Chopin's waltz in the middle section of *Tributaries*.

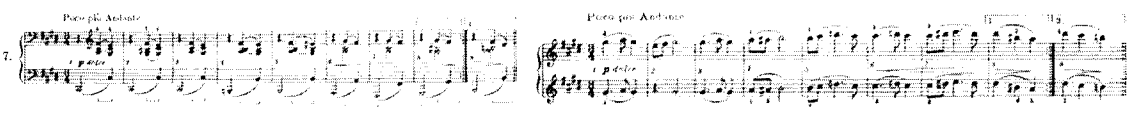

Figure 25. J. Brahms, *Waltz for four hands in C-sharp minor op. 39*

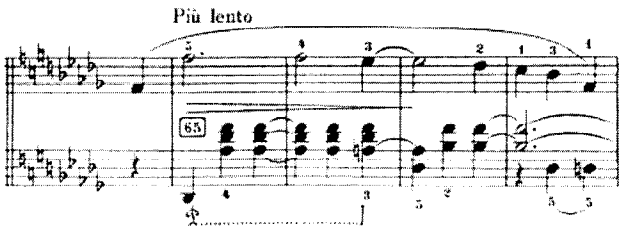

Figure 26. F. Chopin, *Waltz in C-sharp Minor, op. 64 no. 2,* middle section

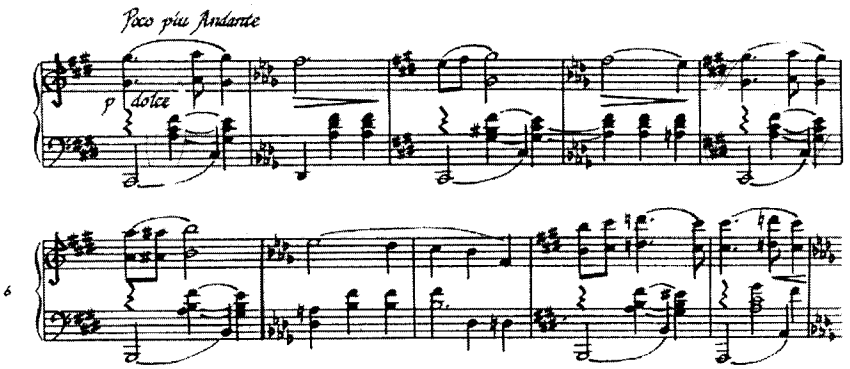

Figure 27. J. Behrens, *Tributaries*, middle section. Juxtapositions of fragments from Brahms's *Waltz in C-sharp minor op. 39* and Chopin's *Waltz in C-sharp minor op. 64 no. 2* (middle section)

According to Behrens, the work is a musical metaphor in which the juxtaposition of borrowed fragments reminds one of a tennis match:

> The performer may wish to regard his or her task as somewhat analogous to that of videotaping a tennis match with the camera constantly shifting from one player to the other. Just as the position on the screen or the attire of each player may assist the viewer in following the progress of the match, so dynamic levels (Brahms could be played one level louder) might assist the listener in following the progress of the composition.[76]

[76] Behrens's introduction to *Tributaries*, Manuscript, Canadian Music Centre.

The resulting work resembles a puzzle in which pieces not inserted in a particularly strict order may fit together unexpectedly. As Behrens declares,[77] this technique of interpolating elements from Brahms and Chopin is not meant to diminish the works from which the fragments are drawn. Instead, through juxtaposition, the originals' particular characteristics become emphasized by contrast and comparison--due to the interspersion of measures from the two composers' waltzes, Chopin's elegance and brilliance and Brahms's introverted and reserved expression stand even more revealed.

*Homage to Rachmaninoff (*1993) is the most extended and virtuosic of the *Homages,* taking the shape of a collection of memories. It is the only work in the set that was written for an occasion, namely a Rachmaninoff symposium held at The University of Western Ontario on the 50th anniversary of the composer's death. Distinct from Behrens's other *Homages*, this composition draws on a much larger number of sources, listed below:

Prelude in C-sharp minor, op. 3 no. 2
Melodie, op. 3 no. 3
Serenade, op. 3 no. 5
Fantasia op. 5
Prelude in B-flat major, op. 23 no. 2
Prelude in D major, op. 23 no. 4
Prelude in G minor, op. 23 no. 5
Prelude in E-flat major, op. 23 no. 6
Prelude in G major, op. 32 no. 5
Tis Time!, op. 14 no. 12
Piano Concerto no. 1 op. 1
Piano Concerto no. 2 op. 18
Piano Concerto no. 3 op. 30
Rhapsody on a Theme of Paganini, op. 43

The music is highly sectional with almost no transitions, which becomes an important factor in preserving the individuality of each fragment. Although the borrowed

[77] Interview by author.

elements are reproduced exactly, they are not merely quoted but combined in intricate contrapuntal textures. Their lack of fit creates a quodlibet[78] configuration, in which the new compositional material is virtually non-existent, consisting solely of reworking the original quotes into various structures. Of particular interest in the manipulation of the borrowed excerpts is the three-note opening (A, G-sharp, C-sharp) of Rachmaninoff's *Prelude in C-sharp minor op. 3 no. 2.*

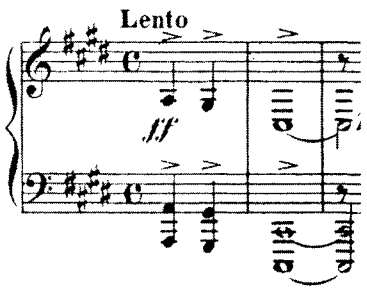

Figure 28. S. Rachmaninoff, *Prelude in C-sharp minor op. 3 no 2*

The various guises--vertical, horizontal, rhythmically augmented and diminished, transposed--in which Behrens introduces this three-note structure, constitute the only transitional material present in the piece. (Figure 29)

[78] As defined by *The New Grove Dictionary of Music and Musicians*, 20:687, the quodlibet is "a composition in which well-known melodies appear in successive or simultaneous combinations. Generally, the quodlibet serves no higher purpose than that of humour or technical virtuosity and may thus be distinguished from more serious works in which pre-existing material has a constructive or symbolic function." Furthermore, Burkholder states that the quodlibet derives mainly from "incorporating in smooth counterpoint and quick succession elements that differ in tonality, timbre, tempo and meter, while the new material receives rather scant attention." Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," *Notes – Quarterly Journal of the Music Library Association* 50:3 (March 1994), 855.

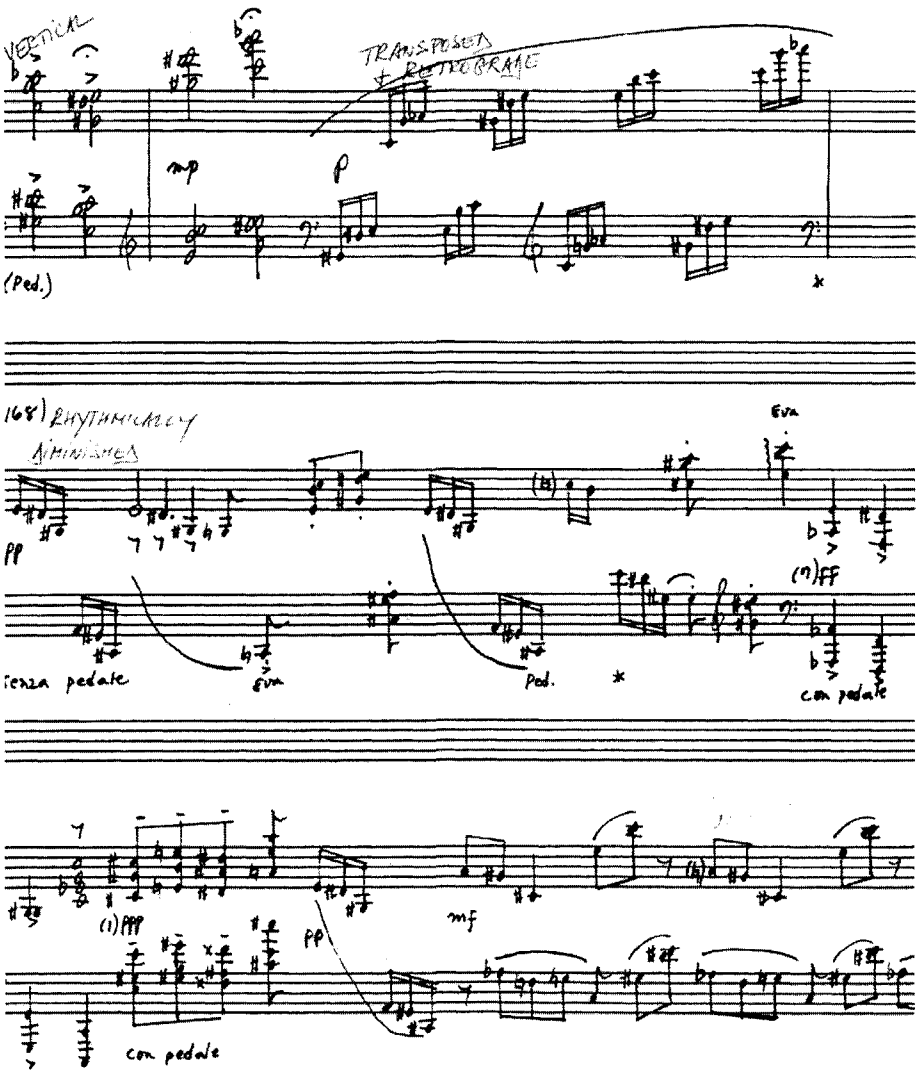

Figure 29. J. Behrens, *Homage to Rachmaninoff*, transitional material

The music keeps the listener constantly readjusting, using a technique of radical fragmentation developed in visual arts in the 1960--the art of "cut-and-paste." This technique brought forth new perceptions of reality in portrayals overlaid with reminiscences, presenting a world that seemed to emerge from a realm of unconscious, modified imagery. Romare Bearden's *The Dove* (Figure 30) is one of the many examples of the cut-and-paste technique that postmodern composers borrowed to achieve fragmentation and contradictory detail in their works.

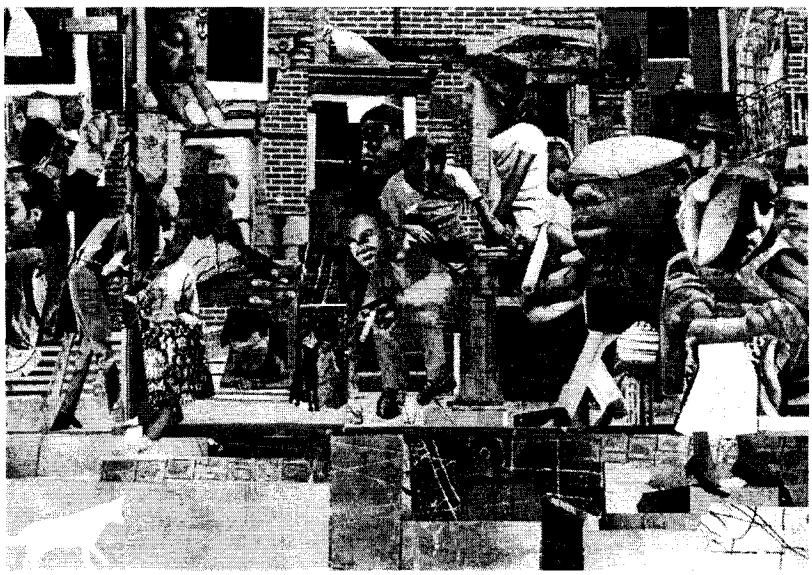

Figure 30. Romare Bearden, *The Dove*, 1964. Cut-and-pasted paper, guache, pencil and colored pencil on cardboard, 34x47.6 cm, the Museum of Modern Art, New York

PASTICHE AND THE COLLECTIVE UNCONSCIOUS

In a time that encouraged the waning of emotion, nostalgic integration of models from the past could be regarded as a paradox. But it could also be viewed as man's response to an unconscious desire to preserve emotionally charged experiences that the human spirit needs in order to exist. This section presents neoconservative pastiche as an expression of a deeper layer of the artist's unconscious and discusses its manifestation as such in Behrens's *Homages.*

In "Postmodernism and Consumer Society," Jameson refers to the postmodern man's need to relive an emotional past and presents the movie *Star Wars* as an example of pastiche that satisfies this desire and reaches deeper levels of (un)consciousness. By

bringing the serials back to life, the movie "seeks to reawaken a sense of the past associated with those objects,[79] thus satisfying the postmodern self's nostalgic and "repressed" desire to return to the past and live in a world of adventures.

Similarly, in music, neoconservative pastiche often times has at its very foundation a deep-seated need to recapture a world of sensation and wonder. Its fragmented structure resembles the isolated images formed in the human mind by manifestations of the unconscious, such as dream experiences. While the conscious mind typically concerns itself with creating transitions, the unconscious mind produces juxtapositions. Looking at the readiness with which postmodernism embraced raw, disconnected images, one can easily find analogies between pastiche and dream based on their scattered meaning, fragmentation and juxtaposition.

Composers themselves have supported this theory with their explicit references to an illusory world (e.g. Rocheberg's *Music for the Magic Theatre*) and a state in which "we dream each others' dreams and those of our ancestors."[80] Berio's refers to his *Sinfonia* as "almost a *Traumdeutung* [dream interpretation],"[81] while Lukas Foss describes his Baroque Variations as "not so much 'variations' on three familiar pieces of Baroque music as they are 'dreams' about these pieces....The original is fragmented, the fragments are juxtaposed, superimposed."[82]

Dream expressions are also found in the performing arts during the early 1970s in America. Performances such as Laurie Anderson's *Duets on Ice* (1974) sprang from

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[79] Jameson, 116.

[80] In Rochberg's Notes to his *String Quartet no. 3*, quoted in Hicks, 48.

[81] In Berios's Notes to *Sinfonia*, quoted in ibid., 49.

[82] In Foss's Notes to *Baroque Variations*, quoted in ibid.

dream experiences and fed into the momentum of the decade. In these performances, Anderson selected four locations in New York during the summer and stood alone playing a Bach violin duet while wearing ice skates embedded in a block of ice. When the ice was melted and the skates hit the pavement, the music ceased as if waking from a dream. Gradually, she began to use her violin in various other ways, such as placing a recording head on the violin and replacing the hair on the bow with a tape on which she had recorded: "I dreamed I had to take a test in a Dairy Queen on another planet."[83] Her seemingly random collection of images--the test, the Dairy Queen, a different planet--placed in the context of the dream, denote Anderson's longing for dream-like experiences.

The apparent loss of identity and meaning in the latter part of the twentieth century compelled postmodern neoconservative composers to turn their attention to the world of the unconscious in search of new symbols. Through these acts of exploration, they became familiar with theories of the unconscious mind of the 1950's and 60's, such as those promulgated by Carl Jung (1875-1961). In his 1959 book *The Archetypes and the Collective Unconscious*, Jung suggests that meaning can no longer be found in the everyday world whose "highest symbols have paled," and should rather be sought in "the secret life that holds sway in the unconscious."[84] According to Jung's theories of the unconscious, the human mind draws from a "universal mind," a "collective" unconscious, and functions on a set of archetypes that are renewed in each generation and individual.

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[83] King, Laurence and Jonathan Fineberg, *Art Since 1940: Strategies of Being* (London: Laurence King Publishing, 1995), 343.

[84] Carl G. Jung, *The Archetypes and the Collective Unconscious*, 2nd ed., trans. R. F. C. Hull (Princeton: Princeton University Press, 1980), 23-24.

This collective unconscious can be distinguished from a personal unconscious by its nature, identical in all individuals:

> While the personal unconscious is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been in consciousness... The content of the collective unconscious is made up essentially of *archetypes*.[85]

Jung proposes that these archetypes (instinctive images) are shared by everyone and have existed since the remotest times. Individuals' worlds emerge from this archetypal, primordial realm of meaning from which segments of experience are unconsciously chosen and juxtaposed, creating new associations. In *Modern Man in Search of a Soul* (1933), Jung suggests that if the unconscious could be personified, it would be a "collective human being" who would be "exalted above all temporal change."[86] Furthermore, he proclaims the immense value of the knowledge stored in our subconscious and expresses his belief that "the unconscious contains information which would mean an immeasurable increase of knowledge if it could only be made conscious."[87]

Jung's views of the mechanisms of the unconscious mind exerted a great influence on postmodern neoconservative composers, who adopted his concept to support their compositional endeavours. The belief in an inborn layer of experience is openly

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[85] Ibid., 46.

[86] Carl Jung, "The Basic Postulates of Analytical Psychology," in *Modern Man in Search of a Soul*, trans. Cary Baynes and W. S. Dell (London: Kegan Paul, Trench, Trubner & Co. Limited, 1933), 215.

[87] Ibid., 214.

expressed by Rochberg, who sees "all human actions and events [as] repetitions or variants of a basic script, which is somehow built into the human central nervous system."[88] He describes his own musical vocabulary of combinations and juxtapositions as "collective imagery", and the composer as "the filament of a universal mind which transcends our individual egos and histories" by opening to the " transcendent collectivity of mankind and its experiences."[89]

Through pastiche, postmodern composers tap into the "collectivity of mankind" as advocated by Rochberg. They transform the pastiche into a thesaurus of knowledge of distant or more recent pasts, and in doing so, regain access to a world of expression. By satisfying the postmodern composer's repressed need for expression, the pastiche satisfies a deeper, "universal" layer of the unconscious where this need lies and brings to the fore its contents, filtered through individual composers' perceptions. Akin to the dream's transmission of seemingly unrelated fragments of experience derived from the unconscious, the pastiche reflects unconscious connections delivered from a deeper, "collective layer of experience," and translated into combinations and juxtapositions of borrowed material. As John Cage remarked in a conversation with Jack Behrens with regard to the postmodern artist, "the mind is such that connections are being made; it might be very refreshing."[90]

While Behrens declares himself less familiar with Jung's theories,[91] the *Homages* display connections that may suggest such manifestations of the unconscious mind.

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[88] Rocheberg's letter to Hicks, March 10 1983, quoted in Hicks, 37.

[89] Rochberg, *Aesthetics of Survival*, 240.

[90] "John Cage in Conversation with Jack Behrens," interview by Behrens.

[91] Letter to author, June 30, 2006.

Hommage a Chopin (1979) is conceived much in the spirit of a medley,[92] with excerpts from all of Chopin's *Nocturnes* weaving in and out of discourse over an *ostinato* bass borrowed from Chopin's *Berceuse*. The work is built on exact quotation in its entirety, with the effect of the recasting lying in the smooth joining of all the familiar melodies that seem to belong together.[93] Below is an excerpt from Behrens's original manuscript, displaying the composer's juxtaposition of quotes using the technique of cut-and-paste, next to an edited version of the same fragment.

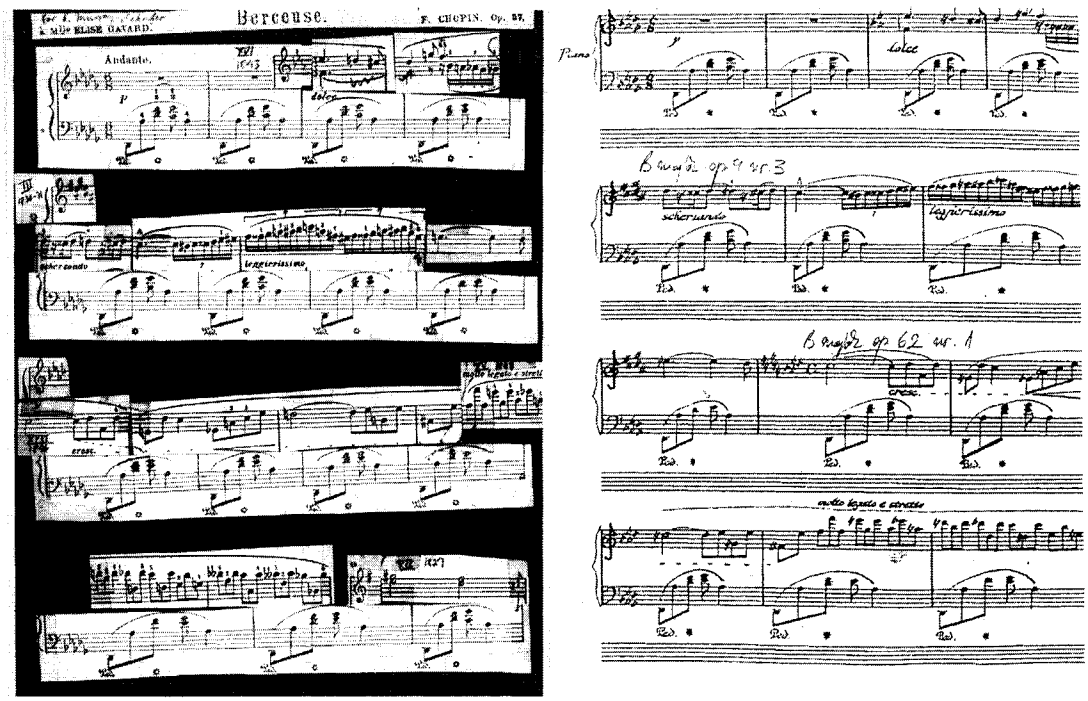

Figure 31. J. Behrens, *Hommage a Chopin*

[92] "Succession of well-known tunes strung together, generally without any formal construction." *Grove Music Online* (accessed 25 March 2005)

[93] Behrens uses a similar technique in his *Two Pseudo Sonnets for Soprano and Piano* (2001), an assemblage of twenty-eight first lines selected from Shakespeare's sonnets.

Here, as in other Behrens *Homages*, the idea of unconscious connections can give new significance to the manipulation of quoted material. Declared unintentional and random by the composer himself,[94] the combination of fragments takes on a life of its own, and introduces a subtle element of musical commentary that could shed new perspectives on the original. More specifically, this *Homage* raises a tempo question by presenting all the different *Nocturnes* superimposed over the steady *Berceuse* bass, and proposes that Chopin's pieces may all be more or less the same tempo. The bass provides the underlying beat that connects all the different fragments without diminishing their individual character and colour. The tempo issue implicates the idea of breath in vocal music: since the length and tempo of a musical phrase could be determined by the length of breath, and in view of the influence Italian *bel-canto* had on Chopin's work, the *Nocturnes*' singing lines could share an approximate tempo dictated by the length of a human breath.

A look at tempi chosen by well-known Chopin performers when recording the *Nocturnes* as a set can further expand the idea of a "common tempo" for the natural flow of the Chopin line.[95] The tempo markings provided by the author for these interpretations are to be taken mostly for reference value since all three pianists perform the works with a great deal of freedom and *rubato*. However, it is significant that in all three recordings a considerable number of *Nocturnes* are rendered in *Largo* and *Adagio* tempi and rarely even reach the *Andante* area, although reputable editions such as Henle[96] mark a large number of these pieces *Andante*. Chopin left tempo markings for the opp. 9, 15 and 27

[94] Behrens interviewed by author.

[95] Rubinstein's, Ashkenazy's and Hewitt's tempi are listed in Appendix--Table 3.

[96] Shown in Appendix--Table 3.

sets,[97] and they are not particularly slow. Whether Rubinstein, Ashkenazy and Hewitt chose not to enforce Chopin's indications or they simply preferred tempi that in their view added more poetry and life to the music, the fact remains that their tempi are particularly close to one another, but in some cases, quite removed from the original (suggested) tempi. The performers' choices of similar tempi feed into the idea brought forth by Behrens's unification of Chopin's *Nocturnes*--interpretation choices and borrowing techniques are at times derived from a "deeper" and more "collective" level of experience, one that forms connections inadvertently and brings musical commentaries to the surface.

Similarly, Behrens's *Fantastique Impromptu* may be taken as a comment on the nature of Chopin's sense of harmonious connection and cantabile line, which *Fantastique Impromptu* retains despite replacing the original's melodious figuration with chromaticism and unresolved dissonances. This sheds new perspectives on the nature of melodiousness in Chopin, which may in fact lie within phrase and breath rather than pitch organization. To emphasize the impression of contour and shape versus detail, Behrens proposes looking at the composition as through a "window, while the rain is running down."[98] The suggestion of blurriness further accentuates the idea of unconscious experience or dream, and can also be found abundantly in late twentieth century photography techniques, such as Gerhard Richter's 1965 photograph *Uncle Rudi* (Figure 32).

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[97] Autograph manuscripts, first editions owned by Chopin's pupils, letters. For more references, see the 1990 Henle edition of Chopin's *Nocturnes*, ed. E. Zimmermann.

[98] Behrens interviewed by author.

Gerhard Richter, *Uncle Rudi*, 1965

Figure 32. Gerhard Richter, *Uncle Rudy*, 1965

Behrens's *Homage to Rachmaninoff* employs analogous subliminal material from which interpretations may be produced. By superimposing themes that do not seem to belong together, Behrens unwittingly brings forth the idea that Rachmaninoff's themes often tend to have comparable melodic designs. Figures 33 and 34 show similar ascending/descending melodic lines in the *Prelude in G minor op. 23 no. 5* and the *Third Piano Concerto*, and in the *Preludes in G minor op. 23 no. 5* and *G major op. 32 no. 5.*

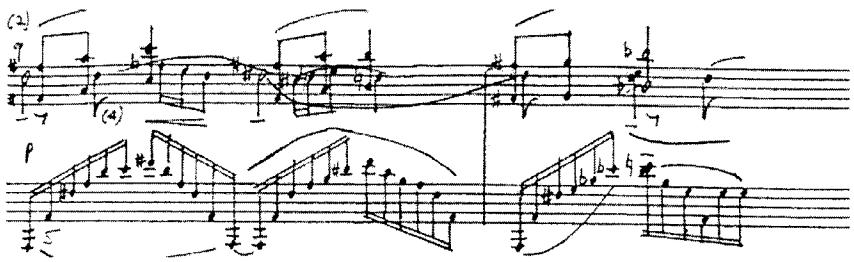

Figure 33. J. Behrens, *Homage to Rachmaninoff.* Superimposition of *The Prelude in G minor op. 23 no. 5* (upper voice) and the *Third Piano Concerto* (inner voice)

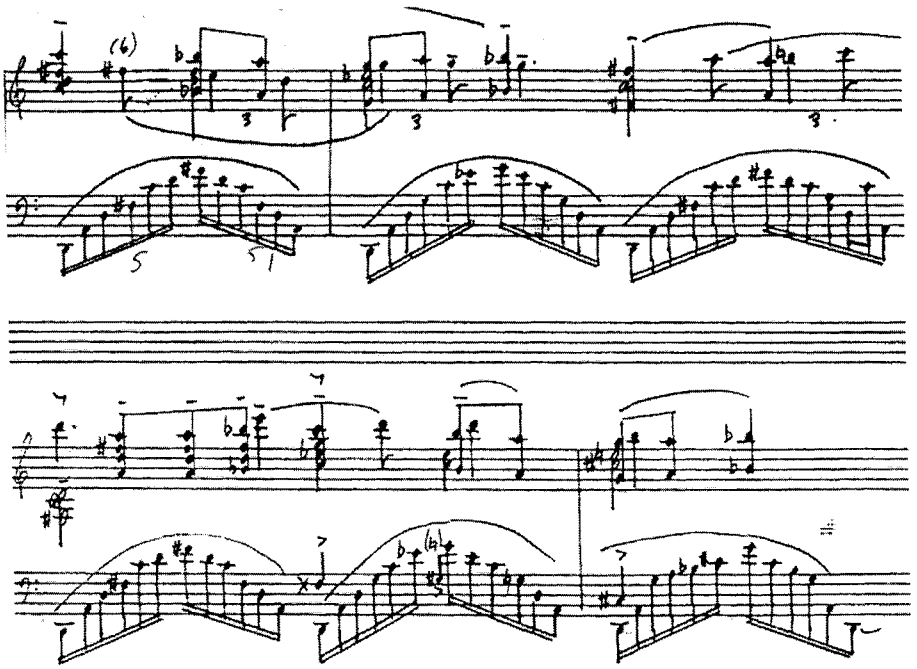

Figure 34. J Behrens, *Homage to Rachmaninoff.* Superimposition of the *Prelude in G minor op. 23 no. 5* (upper voice) and *The Prelude in G major op. 32 no. 5* (inner voice)

Through their extensive borrowing, the *Homages* are of undeniable pedagogical value; they present the less knowledgeable performer/listener with a significant number of samples that capture in a nutshell compositional procedures characteristic of each evoked composer. According to Behrens, John Cage used to reflect on the future of music history and piano performance and on the probability that eventually, there would be so much repertoire in existence that pianists would no longer choose to learn and perform collections of pieces such as Chopin's *Preludes* or *Nocturnes* in their entirety. In view of Cage's reflections, Behrens's compressed versions of the source works may be regarded as an attempt to create "music for the future."

THE LISTENER'S PERSPECTIVE

Due to their extensive borrowing from the old masters, Behrens's compositions are likely to be regarded as elitist and directed mainly to an educated audience. The *Homages*' exclusive reliance on past compositions renders the listening experience dependent on the audience's foreknowledge of the source works. Music and listener complement each other in novel ways, with the listener now treated as "the space on which all the quotations that make up a writing are inscribed without any of them being lost."[99] Behrens's music taken as an attitude suggests that the postmodern listener can understand music of the recent or more distant past, and can provide clues to the sources of postmodernism more accurately than the composer or the work of art itself.

Postmodernism in general has caused a shift of emphasis from the composer to the audience; it has empowered the listener and demanded his creative potential for the survival of music. As Roland Barthes points out in his 1977 essay "The Death of the Author," " the birth of the reader must be at the cost of the author."[100] By declining to ascribe any specific interpretation or meaning to their music, composers force listeners to establish their own individual meanings. This ultimately results in as many meanings for one piece of music as listeners. On the album cover of his *Variations IV*, John Cage remarks on the audience's growing role as an active producer of meaning:

> Most people mistakenly think that when they hear a piece of music, they're not doing anything but that something is being done to them. Now

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[99] Roland Barthes, "The Death of the Author," in *ImageMusicText*, trans. Stephen Heath (New York: Noonday, 1977), 146.

[100] Barthes, 148.

> this is not true, and we must arrange our music, we must arrange our Art, we must arrange everything, I believe, so that people realize that they themselves are doing it, and not that something is being done to them. [101]

In Behrens's *Homages*, owing to the pieces' exclusive reliance on past music, meanings arise from the perceiver's familiarity with various styles of the past. As listeners respond differently to borrowed music, one's ability to identify the quotation and what it stands for is essential to the exchange created between the originals and the new work. Establishing interrelationships between source materials requires the listener's intellectual involvement; should these quotations go undetected, the listener would hear only foreign elements of sound, signifying nothing. While presuming a musically well-versed audience, Behrens nevertheless ensures that the borrowed fragments do not go unattributed by stating the sources of his quotations outright in the titles. Moreover, he goes to great lengths to emphasize the referential qualities of his quotations as the *Homages* cite works that have come to be considered masterpieces and in doing so, they present the quoted composers in an idealized light. In fact, they are the most effective way that the composer could express the importance of the source works to him.[102]

The stark juxtapositions of elements that remain formally unconnected in most of Behrens's *Homages* are not intended to disorient the perceiver, but rather to invite one to embrace discontinuity for its own power. Behrens does not attempt to resolve the tension that arises between contradictory fragments because it is this very tension that gives energy to his compositions. His combinations of well-known quotations in structures that

[101] Cage, quoted in Best and Kellner, 172.

[102] In a similar expression of admiration, though generated by different aspirations, Warhol had painted Superman and Popeye in the 1960s.

lack transitions altogether compel the perceiver to listen critically for ways in which the familiar fragments are recast. Despite the *Homages*' postmodern removal of the author's touch, their manipulation of borrowed music elicits intellectual thought processes less common to the postmodern aesthetic.

The burst of neoconservative compositional effort that has pastiche as its focus toward the end of the twentieth-century reflects a view of the world still in need of expression:

> If we value Wagner and Brahms for the power of their harmony, why, then, have we given up harmony? If we value Mozart and Chopin for the elegance of their melodies, why, then, have we given up the melodic line?[103]

As Rochberg advocates in the 1970s, a mixture of styles from the past and present offers the possibility to resolve the chaos of music in the twentieth century by infusing it with new meaning and energy. At the end of the 1960s, Stockhausen argued that the past was "useless" by itself and should be "renewed" by the present. Only when experienced within the context of the present could it have any relevance.[104] Neoconservative compositional practices, however, are conceived as an all-comprising "circle of time,"[105] renewing both the past and the present--the present, by bringing new expression into music, and the past, by shedding new light on old masterpieces.

In this spirit of multiplicity, Behrens's *Homages* speak of a postmodern composer's quest for beauty and meaning in an art world that had resolved to recognize

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[103] Rochberg, *Aesthetics of Survival*, 237.

[104] Karlheinz Stockhausen, Liner Notes, quoted in Metzer, 143.

[105] Rochberg, *Aesthetics of Survival*, 158.

contradiction and luridness as defining its mainstream. The century of the "artist-as-everyman"[106] has renounced all previously known boundaries, dismissed artwork as invention and gave way to its birth as exploration. In Behrens's pastiche, exploration becomes a provocation for the listener and creates the basis for new acts of comprehension and intellectual commentary.

The strong devotion to musical quotation that arose in the latter half of the twentieth-century was originally dismissed by some composers as self-indulgent.[107] Its wide use as compositional device, however, elicited the eventual acknowledgement that there was such a distinct movement in new music, and vastly increased interest and research in the area of musical borrowing in the twentieth-century. Speaking in favour of quotation and borrowing as legitimate postmodern practices, J. Peter Burkholder writes in his 1994 essay "The Uses of Existing Music":

> The relative lack of discussion until recently about musical borrowing across the normal divisions of period and composer results from and contributes to a failure to see it as a filed of study. There is no entry in *The New Grove Dictionary* on musical borrowing, quotation, modeling,... only short entries on particular types, from trope, parody, and paraphrase to quodlibet and transcription. No book or article has yet laid a firm foundation for studying borrowing.[108]

Since then, musical borrowing as a field of study has received increased attention, evidenced by new references to musical borrowing and quotation in the second edition of

[106] Kramer, "Beyond Unity," 31.

[107] According to Stockhausen, "the future will judge the retrospective exploitation of traditional music as signs of decadence." In letter to Glenn Watkins, quoted in Watkins, 424.

[108] Burkholder, "The Uses of Existing Music," 860.

The New Grove Dictionary of Music and Musicians (2001). Furthermore, *Grove Music Online* currently provides extensive information on various types of borrowing, though acknowledging that "the history of borrowing in Western Music has yet to be written."[109]

Searching for a line of tradition, music theorists have mostly discussed quotation as descending directly from the practices of the Renaissance through Mozart, Mahler, and Ives; one need not research extensively to find that all past musical practices include borrowing as an expression of admiration or renewal. The experimentalism of late twentieth-century, however, should not be regarded as merely "traditional" practice of quotation but rather, as a result of the industrial era and of the advances of mechanically-reproductive media. As such, it needs to be understood within the technological and sociological context that dictated the new and diverse functions of quotation in postmodern music.

[109] Burkholder, "Borrowing," *Grove Music Online* (accessed 17 March 2005).

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APPENDIX

Table 1. Schematic differences between modernism and postmodernism (Hassan 1987, 91-92)

MODERNISM	POSTMODERNISM
Romanticism/Symbolism	Pataphysics/Dadaism
Form (conjunctive, closed)	Antiform (disjunctive/open)
Purpose	Play
Design	Chance
Hierarchy	Anarchy
Mastery/Logos	Exhaustion/Silence
Art Object/Finished Work	Process/Performance/Happening
Distance	Participation
Creation/Totalization	Decreation/Deconstruction
Synthesis	Antithesis
Presence	Absence
Centering	Dispersal
Genre/Boundary	Text/Intertext
Semantics	Rhetoric
Paradigm	Syntagm
Hypotaxis	Parataxis
Metaphor	Metonymy
Selection	Combination

Root/Depth	Rhizome/Surface
Interpretation/Reading	Against Interpretation/Misreading
Signified	Signifier
Lisible (Readerly)	Scriptible (Writerly)
Narrative/Grande Histoire	Anti-narrative/Petit Histoire
Master Code	Idiolect
Symptom	Desire
Type	Mutant
Genital/Phallic	Polymorphous/Androgynous
Paranoia	Schizophrenia
Origin/Cause	Difference/Trace
God the Father	The Holy Ghost
Metaphysics	Irony
Determinacy	Indeterminacy
Transcendence	Immanence

Table 2. Composers and works illustrating the practice of homage in the latter half of the twentieth century.

COMPOSER COUNTRY	PIECE	WORK QUOTED
Louis Andriessen (Neth)	Contra Tempus (1968)	Machault: Messe de Notre Dame
	The Nine Symphonies of Beethoven (1970)	Beethoven: Symphonies
	Saint Matthew Passion (1976)	Purcell, Bach, Stravinsky
Larry Austin (USA)	Phantasmagoria (1982-83)	Ives: Universe Symphony
Claude Baker (USA)	Divertissement (1980)	Mozart: Clarinet Trio, Liszt
Jack Behrens (Canada)	Hommage a Chopin (1979)	Chopin: all Nocturnes
	Tributaries (1981)	Chopin: Waltz in C-sharp minor op. 64 no. 2, Brahms: Waltzes for four hands op. 30 in A major and C-sharp minor
	Aimez-Vous Brahms? (1983)	Brahms: Rhapsody op. 119 no. 4
	Fantastique-Impromptu (1993)	Chopin: Fantaisie-Impromptu in C-sharp minor op. 66
	Homage to Rachmaninoff (1993)	Rachmaninoff: Preludes, First, Second and Third Piano Concertos, Songs
	Homage To Cage (1995)	Grieg: Lyric Pieces op. 38 no. 6, op. 54 no. 4 and op. 68 no. 6
	Homage to Andy Warhol (2005)	Beethoven: Sonata op. 27 no. 2
Luciano Berio (Italy)	Recital 1 (1972)	Various song fragments to be selected by the singer. Cathy Berberian's recording features Milhaud, Poulenc, Ravel, de Falla, Stravinsky,

Luciano Berio		Schubert, Bach, Wolf, Mahler, Bizet, Verdi, Schoenberg, and Berio
	Sinfonia (1968)	Includes Mahler: Second and Fourth Symphonies, Stravinsky: Le Sacre de Printemps, Debussy: La Mer, Berg: Wozzeck, Violin Concerto, Berlioz: Symphonie Fantastique, Beethoven: Sixth Symphony, Hindemith: Kammermusik no. 4, Ravel: La Valse, Boulez: Pli Selon Pli, Brahms: Fourth Symphony, Stockhausen: Gruppen
William Bolcom (USA)	Mysteries (1981)	Bach: An Wasserflussen Babylon
Benjamin Britten (UK)	Lachrymae (1950)	Dowland: Lachrymae
	Nocturnal (1963)	Dowland: "Come Heavy Sleep"
John Cage (USA)	Credo in Us (1942)	Beethoven, Dvorak, Sibelius, Shostakovich
	Cheap Imitation (1969)	Satie: Socrate
	HPSCHD (1969)	Mozart, Beethoven, Chopin
George Crumb (USA)	Black Angels (1970)	Schubert: Tod und das Madchen
	Vox Balanae (1972)	Strauss: Also Sprach Zarathustra
	Makrokosmos (1972)	Chopin: Fantaisie-Impromptu op. 66
	Makrokosmos II (1973)	Beethoven: Hammerklavier Sonata
	Makrokosmos III (1973)	Bach: Fugue no. 8, WTK II

Peter Maxwell Davies (UK)	Alma Redemptoris Mater (1957) Eight Songs for a Mad King (1968) Tenebrae Super Gesualdo (1972)	Dunstable: "Alma Redemptoris Mater" Handel: Messiah Gesualdo: Tenebrae
Jacob Druckman (USA)	Deliziae contente che l'alma beate (1973)	Cavalli: Deliziae Contente
Lukas Foss (USA)	Baroque Variations (1967)	Bach: Partita in E for Solo Violin, Handel: Concerto Grosso op. 6 no.12, D. Scarlatti: Sonata no. 23
Don Freund (USA)	Pastoral Symphony (1977)	Beethoven: Sixth Symphony
Hans Werner Henze (WG)	L'autunno Stimmen (1973) La Cubana: A Vaudeville (1974) Fourth String Quartet (1976)	Bach Sibelius Beethoven: Piano Sonata op. 27 no. 2 William Byrd
Mauricio Kagel (WG)	Ludwig van (1970) Variationen ohne Fuge (1971-72)	Beethoven: Piano Trio op. 70 no. 1, String Quartet op. 131 Brahms: Handel Variations
Gerald Kemner (USA)	Quotations (1976)	Bach, Franck
Zygmunt Krauze (Pol)	Recital	Forty-some quotations from various composers and epochs
Salvatore Martirano (USA)	L'sGA (1967-68)	Saint-Saens: Samson and Delilah
Hans Otte (WG)	Eigentlich Nicht	Gluck, Brahms, Berg, Webern
Arvo Piart	Collage sur Bach	Bach

Bernard Rands (USA)	Madrigali (1982)	Monteverdi
Karl Aage Rasmussen (Den.)	Genklang (1972)	Mahler: Fifth Symphony
	Berio-Mask (1977)	Mahler: Resurrection Symphony
George Rochberg (USA)	Contra Mortem et Tempus (1965)	Ives: Trio for Clarinet, Violin and Piano, Varese: Density 21.5, Berio: Sequenza for Flute, Boulez: Sonatina for Flute and Piano, Webern, Rochberg
	Music for the Magic Theatre (1966)	Mozart: Divertimento K. 287, Mahler: Ninth Symphony, Beethoven, Varese, Webern
	Nach Bach (1966)	Bach: E Minor Partita no. 6
	Third Symphony (1966-69)	Bach: "Durch Adams Fall," Beethoven "Missa Solemnis and Third Symphony, Ives: The Unanswered Question, Schutz: "Saul, Saul"
	Caprice Variations (1970)	Beethoven: Seventh Symphony, Mahler: Fifth Symphony, Schubert: Waltz op. 9 no. 22, Webern: Passacaglia
	Carnival Music (1971)	Altered Quotes from Bach and Brahms
	Ricordanza (1972)	Beethoven: Cello Sonata op. 102 no. 1
	Third String Quartet (1972)	Beethoven, Mahler
	Sixth String Quartet (1978)	Pachelbel: Kanon, Mozart, Beethoven, Schubert
	Fifth and Sixth Symphonies (1984-87)	Mahler
Loren Rush (USA)	Oh, Susanna (1970)	Mozart: Le Nozze di Figaro

Elliot Schwartz (USA)	Island (1970)	Vaughan-Williams: Sea Symphony
	Grand Concerto (1973)	First piano concerti by Beethoven, Tchaikovsky, Grieg
Alfred Shnitke (USSR)	Symphony (1969-72)	Beethoven Symphonies
	Concerto Grosso (1976-77)	Vivaldi, Corelli, Handel
	Moz-Art (1977)	Mozart
Dmitri Shostakovich (USSR)	Fifteenth Symphony (1971)	Rossini: William Tell, Wagner: Die Walkure
Karlheinz Stockhausen (WG)	Opus 1970	Beethoven
John Tavener (UK)	Ultimos Ritos (1970)	Bach: B minor Mass
Michael Tippett (UK)	Third Symphony (1970-72)	Beethoven: Ninth Symphony
Vladimir Ussachevsky (USA)	Wireless Fantasy (1960)	Wagner: Parsifal
Richard Wernick (USA)	Cadenzas and Variations II (1969)	Bach: Chaconne
Charles Wuorinen (USA)	Percussion Symphony (1976)	Dufay: "Vergine Bella"
Bernd Alois Zimmermann (WG)	Sam Egos Haus (1954)	Schumann: Piano Concerto
	Presence (1961)	Debussy: "Jeux," Stockhausen: Zeitmasse, Prokofiev: Sonata op. 83, Strauss: Don Quixote
	Monologue (1964)	Bach: "Vater unser in Himmelreich" and "Wachet Auf", Messiaen: "Alleluias serein d'une ame quit desire le ciel," "Priere du Christ montant vers son Pere," Beethoven: Hammerklavier Sonata, Mozart: Piano Concerto K. 467, Debussy: "Jeux," "Feu d'Artifice"
	Photoptosis (1968)	Bach: Brandenburg Concerto no. 1, Beethoven: Ninth

Bernd Alois Zimmermann		Symphony, Wagner: Parsifal, Tchaikovsky: The Nutcracker, Scriabin: Le Poeme de l'Extase
	Ekklesiastiche Aktion (1970)	Bach: "Es ist Genug"

Table 3. *Nocturnes* tempi in Rubinstein, Ashkenazy and Hewitt recordings

NOCTURNES Henle tempo markings	ARTUR RUBINSTEIN	VLADIMIR ASHKENAZY	ANGELA HEWITT
Op. 9 no. 1 in B-flat minor Larghetto	♩ = 100	♩ = 100	♩ = 96
Op. 9 no. 2 in E-flat minor Andante	♩. = 40	♩. = 42	♩. = 40
Op. 9 no. 3 in B major Allegretto	♩. = 58	♩. = 58-60	♩. = 66
Op. 15 no. 1 in F major Andante cantabile	♩ = 63	♩ = 66	♩ = 58
Op. 15 no. 2 in F-sharp major Larghetto	♩ = 40	♩ = 40	♩ = 40
Op. 15 no. 3 in G minor Lento	𝅗𝅥. = 42	𝅗𝅥. = 54-56	𝅗𝅥. = 56
Op. 27 no. 1 in C-sharp minor Larghetto	♩ = 66	♩ = 60-63	♩ = 58
Op. 27 no. 2 in D-flat major Lento sostenuto	♩. = 40	♩. = 40	♩. = 40
Op. 32 no. 1 in B major Andante sostenuto	♩ = 72	♩ = 76	♩ = 76
Op. 32 no. 2 in A-flat major Lento	♩ = 69-72	♩ = 63	♩ = 69

Op. 37 no. 1 in G minor Andante sostenuto			
Op. 37 no. 2 in G major Andantino			
Op. 48 no. 1 in C minor Lento			
Op. 48 no. 2 in F-sharp minor Andantino			
Op. 55 no. 1 in F major Andante			
Op. 55 no. 2 in E-flat major Lento sostenuto			
Op. 62 no. 1 in B major Andante			
Op. 62 no. 2 in E major Lento			
Op. 72 no. 1 in E minor Andante			
C-sharp minor, op. posth.			
C minor, op. posth.