

Lourenço, *Transfigured Night*, and Musical Writing

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Resumo

A obra *Verklärte Nacht* de Schoenberg ocupou um lugar privilegiado no cânone musical pessoal de Eduardo Lourenço. Refere-se a esta obra, e também à *Música para cordas, percussão e celesta* de Bartók, como a sua *alma verdadeira* em termos sonoros e cita-a diversas vezes no seu ‘diário musical’, *Tempo da música, música do tempo*, publicado recentemente. Enquanto as discussões de Lourenço sobre o sexteto de Schoenberg são altamente poéticas e elusivas, este ensaio aborda a obra na direcção oposta, desenvolvendo o discurso técnico da teoria musical transformacional. Este artigo procura explorar a dialética metodológica que Lourenço esboça entre o *compreender* e o *sentir* na experiência musical, relacionando estas ideias com o debate musical académico anglo-americano sobre a inefabilidade musical e a eficácia (ou ineficácia) ou o discurso em torno da música. Em última análise, este artigo pretende demonstrar que o discurso sobre música—seja através da veia poética de Lourenço, ou em termos técnicos da teoria musical mais recente—é melhor compreendido como o resultado do encontro entre o sujeito que interpreta, a música e a linguagem, do que como uma explicação racional da experiência musical.

Palavras-chave

Schoenberg; Lourenço; *Verklärte Nacht*; Teoria transformacional; Abbate.

Abstract

Schoenberg’s *Verklärte Nacht* had a privileged place in Eduardo Lourenço’s personal musical canon. He referred to it, along with Bartók’s *Music for Strings, Percussion, and Celesta*, as his sonic ‘true soul’ (*alma verdadeira*), and he cites the work multiple times in his refractory ‘musical diary’, the recently published *Tempo da música, música do tempo*. While Lourenço’s discussions of Schoenberg’s sextet are highly poetic and elusive, the present essay approaches the work from the opposite direction, deploying the technical discourse of transformational music theory. The article as a whole explores the methodological dialectic that Lourenço outlines between comprehension (*compreender*) and feeling (*sentir*) in musical experience, relating these ideas to recent debates in Anglo-American music scholarship regarding musical ineffability and the efficacy (or inefficacy) or talk about music. The article ultimately argues that talk about music—whether in Lourenço’s poetic vein, or in the more technical terms of recent music analysis—is best understood as a product of the encounter between the interpreting subject, music, and language, rather than as a rationalist explanation of musical experience.

Keywords

Schoenberg; Lourenço; *Verklärte Nacht*; Transformational theory; Abbate.

Sentir, Compreender

IN AN UNDATED FRAGMENT FROM *Tempo da música, música do tempo* (hereafter *TM*), Eduardo Lourenço states:

Ora nada mais propício do que a música para justificar o abismo que há entre senti-la e compreendê-la. É evidente que a maioria dos ouvintes de Bach não compreende a sua música: sente-a, faz um todo com ela no momento em que a ouve e nada mais. Mas isso acontece-lhe com toda a expressão musical. Sentir é o grau ínfimo da apropriação: é só um ouvir com os sentimentos possíveis de prazer, desprazer, deleite ou aborrecimento, em suma, um ouvir gostando ou não gostando.

[Now, nothing is more propitious than music for demonstrating the abyss that exists between feeling something [*senti-la*] and comprehending it [*compreendê-la*]. It is evident that a majority of listeners to Bach do not comprehend his music: they feel it, identify with it in the moment of hearing, and nothing more. But this happens with all musical expression. Feeling is the lowest degree [*grau ínfimo*] of appropriation: it is only listening with possible feelings of pleasure, displeasure, delight, or annoyance—in sum, listening while liking or not liking.] (LOURENÇO 2012, 60)¹

Let us first consider Lourenço's two verbs: *sentir* (to feel, experience, sense) and *compreender* (to understand, comprehend, grasp). What might he mean by them in this musical context? While it is clear that the kind of 'feeling' he has in mind is bound up with in-the-moment musical experience and the pleasures (or displeasures) it affords, it is not obvious what sorts of cognitive activity might constitute the 'comprehension' that ennobles such experience, elevating it above the *grau ínfimo*. At first blush, the passage might suggest he has in mind a narrow kind of comprehension: technical knowledge about music. But it seems unlikely that Lourenço—a self-professed musical amateur lacking in musicological expertise (LOURENÇO 2012, 17)—would thereby relegate all of his own musical experiences to the allegedly lowly realm of *sentir*. The 212 fascinatingly elusive fragments that make up *TM* attest to an incredibly rich life with music, one in which direct contact with music's sonic materiality yielded thought so urgent that Lourenço was often compelled to reach for the nearest scrap of paper to record

¹ Unless otherwise noted, all translations in this article are mine.

his impressions.² Pen and word thus set in motion, Lourenço's ideas often spiral from high-flown poetic accounts of the music, to philosophical and theological reflections, to speculations on the occult affinities between diverse artists and thinkers (Chopin and Pessoa, Beethoven and Kierkegaard, Wagner and Shakespeare). Surely these improvisational and freewheeling words issued from (or yielded?) a kind of *compreensão*.

We might also wonder at the demotion of *sentir*. For, in-the-moment musical experience—with all of its affective entailments, its satisfactions and dissatisfactions—arguably affords a species of knowledge or understanding that discursive acts (whether analytical or philosophical-interpretive) might seek to approximate, but can never exhaust. In a much-discussed essay, Carolyn ABBATE (2004) has provided a useful name for such knowledge, calling it *drastic*, and opposing it to the *gnostic* knowledge afforded by discourse, hermeneutics, analysis, and the like. I have argued elsewhere that the boundary between the drastic and the gnostic is more porous than Abbate's polemic suggests (RINGS 2008; 2012); I am tempted to suggest the same about Lourenço's *sentir* and *compreender*. All musical experience is tinged with thought. Conversely, any musical knowledge worthy of the name presumably has at least *some* basis in first-person musicking.³ Indeed, I would posit an even lower grade of 'appropriation' than Lourenço's: *compreender sem sentir*—comprehending without sensing, the amassing of propositional facts about some musical phenomenon without a fully embodied, sonic encounter with the music in question (or better, many such encounters, in diverse contexts).

Lourenço's *Transfigured Night*

Lourenço's *compreender* and *sentir* call to mind another familiar binary from modernist musical discourse: Schoenberg's 'heart' and 'brain' (SCHOENBERG 1975, 53-76). Arguing for the necessity of *both* heart and brain in musical composition, Schoenberg begins by discussing an especially thorny passage from his string sextet *Verklärte Nacht* (SCHOENBERG 1975, 55-6). Though there is no indication that Lourenço knew Schoenberg's essay, the composer's use of this particular example in this particular context is highly felicitous, for the sextet fascinated Lourenço. As Barbara Aniello notes: 'The hearing of *Verklärte Nacht* by Schoenberg [...] recurs cyclically over the course of the diary [i.e.,

² Barbara Aniello describes the physical scraps of paper and marginal jottings that make up Lourenço's 'lost musical diary' in the introduction to *TM* (see especially, LOURENÇO 2012, 14-6).

³ The term 'musicking'—which refers to any kind of musical behavior, from performing to listening—originates with SMALL (1998) and circulates relatively widely by now in American music scholarship.

TM], representing one of the most significant berths in his musical voyage'.⁴ What did the work mean for Lourenço? Here we can only guess, as the two extended entries on the piece in *TM* contain some of the volume's most poetically dense and opaque language. Given the difficulty—syntactic and semantic—of both passages, I will not attempt translations here, but simply reproduce them in their original languages. The first is dated June 12, 1966, on the occasion of a radio broadcast of the work from Baden-Baden:

Noite transfigurada = prelúdio a todas as agonias futuras e à solidão astral das cidades assépticas, belas como estrelas, onde seremos este canto dilacerado de uma noite sem transfiguração. Esta música parece bater contra um muro que fosse sombra e cristal e detrás do qual só face sem olhos nem ouvidos estivera o *não-Deus* por que durante milénios esperámos. Desse lugar vazio nasce esta supra-wagneriana navegação nocturna através de arquipélagos de solitude iluminada como se enfim nos dirigíssemos para aquele porto onde tudo devia esperar-nos, o carregamento dos mortos e a nau dos amores perdidos, antes de existir o dito e inaudito, pavorosa e ardente oração por um Nada fulgurantemente branco e maternal, porto de lágrimas-criaturas solidificadas pela tristeza dum Deus ausente que tudo reclamava e não existe senão nesta oração da tarde com a sua demolidora doçura que ajoelha em nós orgulhos mais antigos que nós e onde repousamos enfim no único túmulo digno da nossa eterna e imerecida morte (LOURENÇO 2012, 153).

The second, written in French some eighteen months later (the day after Christmas, 1967), is just as fantastical, and just as labyrinthine:

La Nuit transfigurée. La Musique vit de sa propre souffrance autant que de celle classique du musicien qui verse ici ses pleurs stellaires. C'est une aspiration vers le non encore entendu qu'on entend ici. Il n'est pas la figure de l'homme qui exhale sa souffrance éternelle et arrêté par qui souffre d'une souffrance jamais éprouvée, peut-être improbable, celle d'un avenir vers lequel cette musique est aspirée, notre présent d'aujourd'hui peuplé de larmes et de joie qui ne coulent plus en nous mais en elles-mêmes, qui enfin rejoignent la vérité tant de millénaires à peine métaphoriques d'être «lacrimae rerum». La Nuit cherchant son visage de lumière absente, implorant à genoux dans une salle vaste comme le désert un pauvre petit cœur pour bercer (LOURENÇO 2012, 165).

⁴ 'A audição de *Verklärte Nacht* de Schoenberg, por exemplo, recorre ciclicamente ao longo do Diário, representando um dos ancoradouros mais significativos da sua viagem musical.' (LOURENÇO 2012, 34)

Certain themes recur: night, stars, agony, tears, the unheard and unsaid, kneeling in prayer. The thematics of night in particular suggest that Lourenço received Schoenberg's sextet as a genre essay in *Nachtmusik*.⁵ But the syntax of both passages is convoluted almost beyond parsing. These are extreme examples of Lourenço's deeply personal, diaristic mode: private writings that make no concessions to comprehensibility for a general public. They instead register the profound impact of an aesthetic encounter on a loquacious thinker. One is struck by the passages' poetic excess: a flood of ecstatic language and imagery chasing after a musical experience already receding in memory. As Lourenço's words pursue Schoenberg's fugitive sounds, they outrun the reader's understanding,⁶ as though themselves aspiring to the condition of music. *Sentir* and *compreender* continue in their unruly dialectical spiral.

Many have accused professional music-analytical writing of overcorrecting in the other direction: of favoring systematic clarity and rational explanation above the extra-discursive immediacies of music experienced in the flesh. To the extent that analyses remain mute, registering patterns but not sounds, the criticism sticks. But the best analytical writing consistently returns the reader to the music's sonic materiality. The circulation of *sentir* and *compreender* is not tamed thereby—it remains unruly, and highly variable from reader to reader, occasion to occasion—but good analytical writing can at least hold out the possibility of a sustainable circulation, one in which discursive knowledge can catalyze an intensified musical experience. That experience then generates more interpretive action, and so on. In the ideal case, the spiral becomes virtuous.⁷

In this spirit, I would like to undertake an analytical exploration of certain aspects of *Verklärte Nacht*, as a tribute to Lourenço's passion for the piece—a discursive intervention beginning from the other side of the dialectic, so to speak. I do not expect my analytical observations to make a tidy link with Lourenço's philosophical-interpretive ones. Rather, my aim is to focus the reader's ears on certain sonic details of the piece, details that may or may not have captured Lourenço's attention on his hearings. The analytical discussion also touches on matters of the work's program, which Lourenço does not explicitly discuss. Though the analysis's mode of presentation differs dramatically from

⁵ In this connection, it is interesting to note that Lourenço pairs *Verklärte Nacht* with Bartók's *Music for Strings, Percussion and Celesta*—whose third movement contains perhaps the most famous 'night music' of the twentieth century—as two works that constitute his 'true soul' (LOURENÇO 2012, 153). 'Minha alma verdadeira: *Noite transfigurada, Música para Cordas, Percussão e Celesta*, etc.' See also Barbara Aniello's comments (LOURENÇO 2012, 27).

⁶ My wording here is indebted to Robert Snarrenberg's eloquent account of the relationship between musical experience and writing about music in his study of Heinrich Schenker: 'Schenker's public speech is a trace—albeit richer than most, but no less partial—of experiences that invariably outran his attempts to communicate them' (SNARRENBURG 2005, xvii).

⁷ This is the central argument of RINGS 2008 and 2012.

Lourenço's, I like to imagine that the mode of listening it encourages—an alert focus on the work's sonic materiality, and on the meanings that those sounds can be heard to release—may not be so different. In any case, the analysis, if successful, should stimulate a renewed and reanimated encounter with the piece as sounding event, an encounter that might release further thought, further words, further writing—whether in Lourenço's poetic vein, or in the (often just as fanciful) analytical terms introduced below.

Transfiguração, Transformação

Let us first take in the work's overall trajectory, listening to its opening and closing bars, shown in Figures 1 and 2. The passages correspond well with the first and last lines of Richard Dehmel's poem 'Verklärte Nacht', the source of Schoenberg's program for the piece:⁸

Zwei Menschen gehn durch kahlen, kalten Hain;

...

Zwei Menschen gehn durch hohe, helle Nacht.

[Two people walk through a bare, cold grove;

...

Two people walk through the lofty, bright night.]

The transfiguration from *kahlen, kalten Hain* (bare, cold grove) to *hohe, helle Nacht* (lofty, bright Night) is sonically palpable in the change in texture: from the austere, hollow octaves of the opening, to the opulent, shimmering tapestry of the conclusion. The former is entirely *arco*, the tone pallid and washed out, *immer leise*. The latter projects a Technicolor timbral spectrum: *arco*, *pizzicato*, *tremolo*, *arpeggiando*. The registral span of the concluding section—five-and-a-half octaves, from the second cello's low D2 to the first violin's harmonic A7 in mm. 414-5—contrasts vividly with the constrained registral space of the opening, which begins with a lone D2/D3 octave, toward which the upper parts

⁸ The poem, with aligned English translation by Stanley Applebaum (whose wording is used above), is printed at the beginning of the Dover score. For a detailed discussion of the work's program and its musical realization, see BRUHN (2000), 149-72. In his 1950 program note, Schoenberg associates Figure 1 with the first line of the poem; he links the entire final stanza to the 'lengthy coda' that begins at m. 370. See BAILEY (1984, 31-4) and AUNER (2003, 39-40). All subsequent references to Schoenberg's program notes are drawn from these pages in Bailey and Auner, which are essentially identical.

are consistently pulled, as if by gravity. These contrasts emerge into sharp relief against the passages' various similarities: tempo (slow), meter (quadruple), motive (the descending third gesture bracketed in m. 3 of Figure 1 reappears in m. 409 of Figure 2, again bracketed), and instrumental deployment (in the work's opening and concluding bars the instruments divide up pairwise).⁹

The harmonic transformation underlying all this is obvious: the D-minor opening becomes a D-major conclusion. But the Dehmelian transfiguration enacted by Schoenberg's music goes beyond a mere parallel transformation ($d \xrightarrow{P} D$) to encompass the *ways* in which these harmonies are projected. The D-major triad in m. 407 (Figure 2) is given a lavish voicing: every pitch of the triad is present throughout the three-octave span from cello 2's D2 to violin 2's D5 (the interlocking of the cellos' quadruple stops is especially luxuriant). Violin 2's A5 flickers atop this harmonic mass, while violin 1's sustained A6 hovers an octave higher, like a beacon. The harmonies remain this richly voiced until the end of the piece, culminating in the brilliant shimmer of m. 416. By contrast, the three notes of the D-minor triad (D, F, and A) sound only infrequently as a simultaneity in Figure 1: three fleeting sixteenth-notes in mm. 5-7 (indicated by arrows on the figure), and two brief moments at the ends of mm. 9 and 10 (bracketed and starred).

Moreover, the music of the opening often blurs the D-minor harmony with a prominent B $\flat$.¹⁰ B $\flat$ is the first non-D pitch we hear in the piece, but it is not entirely clear where (or if) that B $\flat$ resolves to A. Figure 3 demonstrates. Figure 3(a) presents a condensed score of mm. 1-6. Figure 3(b) shows a hearing in which the opening B $\flat$ resolves to the A on the downbeat of m. 3; that A then descends a fifth to D, outlining the tonic triad. What could be clearer? And yet, the rhythm of the line also promotes an alternative hearing, shown in 3(c). The recurring amphibrach (weak–strong–weak) suggests that the A on the downbeat of m. 3 might be an accented passing dissonance, analogous to the E on beat 3. The situation is further complicated when the line is doubled in thirds beginning with the pickup to m. 5. As 3(d) shows, the descending thirds freeze on the E/G dyad, problematizing a hearing along the lines of 3(c). Instead, 3(e) seems the most persuasive grouping of this passage.

⁹ In mm. 1-6 the viola and the cello pairs double one another an octave apart; it is tempting to associate the viola pair with the woman of the poem, the cello pair with the man. Both lines present species of 'walking music': the repeated tread of the Ds in viola 2 and cello 2, the 'stepwise' descending scale in viola 1 and cello 1. In m. 416 the instruments again pair up texturally, the first instrument of each type projecting serene, sustained pitches, the second, ruffling 64th-note arpeggios.

¹⁰ The smudging of the D-minor triad by B $\flat$ suggests an intertextual affiliation with two works that Schoenberg knew intimately: Beethoven's *Ninth Symphony* and Brahms's *First Piano Concerto* (see RINGS 2011, 128). Schoenberg's *First String Quartet*, op. 7, composed six years after *Verklärte Nacht*, also derives much of its harmonic energy from a D-minor / B $\flat$ clash.

Reading 3(e) prolongs the chord shown in 3(f), labeled *x*. The *x* chord—analyzable as a ii half-diminished seventh, or as a Riemannian minor subdominant with added sixth ($^{\circ}S^6$)—has considerably more sonorous presence in the work’s opening section than does the D-minor tonic triad. As Figure 4(a) shows, *x* is the first harmony in the work to glint into the upper registers, where it is spotlighted with trills and roulades.¹¹ And the work’s entire opening paragraph culminates on a three-bar prolongation of *x*, shown in 4(b), as the woman screws up her courage to reveal her secret pregnancy. The first viola (in the middle staff) obsessively reiterates the descending tritone B $\flat$ -E, the very span traced by the lower voice in Figures 3(d) and (e). Schoenberg returns to this descending tritone for one of the work’s later themes, shown in 4(c). The harmonic lighting has now changed: the tritone is spelled A $\sharp$ -E and resides in a serene E major.¹² The *x* chord and the B $\flat$ /A $\sharp$ -E tritone drawn from it act as brakes on musical progress in the work’s opening half. In Figures 3, 4(a), 4(b), and 4(c), the music becomes stuck in reiterations of the chord, tritone, or both.¹³ It is only with the transformation to D-major and the emergence of the man’s redemptive voice, shown in 4(d), that *x* becomes a purposeful dissonance: an added-sixth subdominant that pushes toward a major tonic. No longer a mysterious half-diminished seventh with attenuated functional drive, it is now syntactically normative, indeed, almost clich  .¹⁴ Thus, the harmonic clarity of the D-major arrival in m. 229—note the contrast between this full, emphatic voicing of the major tonic triad and the tentative D-minor of the opening—creates an environment in which the uncertain *x* chord can now assume its conventional syntactic role. The aptness of *x*’s musical ‘domestication’ at this moment in Dehmel’s poem could not be clearer: here the man welcomes the woman’s child as his own, conferring on woman and child both a certain bourgeois respectability and legible social roles.

But at the beginning of the work this assimilation to the social and musical order is far off, and the mystery of the *x* chord leads to deepening harmonic enigmas. Figure 5(a) presents a simplified score of mm. 9 and 10. This is the moment when the bass first budes from its D pedal, moving down to C $\sharp$ just as the upper voice B $\flat$ resolves to A. The result is the progression shown in 5(b): from a six-three chord

¹¹ This interpretation hears the C and A in the tenor register (played by cello 1) as passing tones, along the lines of Figure 3(e). Schoenberg states that the music hereabouts (specifically, m. 13) projects the ‘clear, cold moonlit night’, corresponding to Dehmel’s line ‘der Mond l  uft mit, sie schaun hinein’ (the moon races along with them, they look into it).

¹² In this passage, per Schoenberg, the woman describes her earlier longing for motherhood: ‘[...] and finally obeying the maternal instinct she is now with child from a man she does not love. She even had considered herself praiseworthy for fulfilling her duty toward the demands of nature.’

¹³ For a suggestive Schenkerian exploration of the *x* chord and its enharmonically reinterpreted tritone in the E-major passage (shown in 4(c)), see KATZ (1945, 363–70).

¹⁴ For Schoenberg, this progression would presumably call to mind the final cadences in *Tristan* and *G  tterd  mmerung*; for later listeners, it resonates with countless ‘Hollywood cadences’ from cinema’s golden age. See LEHMAN (2013).

over D (labeled *y*) to an augmented triad over C# (labeled *z*). The augmented triad is one of the most frequent, and salient, harmonies in the work; this is its first, pungent appearance.¹⁵

Figure 5(c) presents an analysis of the *y*-to-*z* progression using analytical notation from my book *Tonality and Transformation* (RINGS 2011, hereafter *T&T*). Within the cells of the network are ordered pairs of the form (sd, pc), in which sd is a scale degree and pc is a chromatic pitch class. *T&T* theorizes the sd entry as a scale-degree *quale* (plural: *qualia*): the subjective quality one experiences in hearing a given pitch as, say, a leading tone ($\hat{7}$). The pc entry then represents a pitch-class *chroma*: the perceptual property that all pitches within a given pitch class share (the ‘C-ness’ of all C naturals, for example). This pairing of scale-degree quale with pitch-class chroma fuses into the unitary perception of a ‘heard scale-degree’, the central analytical entity in *T&T*.¹⁶

The arrows linking the cells in Figure 5(c) are of two kinds: dashed arrows indicate resolution tendencies, while solid arrows indicate harmonic intervals.¹⁷ The dashed arrows lead always from tonally unstable cells (which are shaded, as a visual aid), to more stable cells. For example, the unstable ($\hat{6}$, B $\flat$) pulls to the more stable ($\hat{5}$, A). The solid harmonic arrows are labeled with familiar tonal interval abbreviations (m6 = minor sixth, P5 = perfect fifth, and so on). These are shorthand for formal intervals within the system of (sd, pc) ordered pairs; interested readers can learn more about the formal system—and the sorts of novel insights it affords—in *T&T*, chapter 2. For now, it is important to note that the system allows one to make (and formalize) familiar distinctions between enharmonically equivalent intervals; Figures 5(d)–(g) demonstrate. Figure 5(d) reorganizes the four outer pitches of the *y*-to-*z* progression so that stable and unstable pitches are vertically aligned: the perfect fifth D–A is displaced by the diminished seventh C#–B $\flat$. As Figure 5(e) shows, this realigns the kinetics of the progression: now both dashed arrows proceed in the same direction—leftward—as the two ‘sore’ pitches, C# and B $\flat$, pull (back) toward D and A, in tandem.¹⁸

The vertical arrow linking the ‘sore’ pitches in 5(e) is labeled d7, indicating a dissonant diminished seventh. But as all students of chromatic harmony know, a diminished seventh (in equal temperament)

¹⁵ For a penetrating discussion of the tonal implications of mm. 9 and 10, see LEWIN (1987b), 58. Lewin’s article is a virtuosic exploration of the infamous ‘ninth chord in fourth inversion’ that first appears in m. 42, a chord I do not discuss in this essay.

¹⁶ Readers interested in the formal underpinnings of the system, as well as its philosophical bases, are encouraged to consult *T&T*, especially chapter 2. This work bears certain resemblances to José Oliveira Martins’s research on ‘affinity spaces’ and ‘dasian systems’, as well as Miguel Ribeiro-Pereira’s ‘plastic model’ of tonal syntax (see MARTINS 2015 and RIBEIRO-PEREIRA 2005). *T&T* participates in a tradition in American music theory known as ‘transformational theory’, the seminal text of which is LEWIN (1987a). *T&T*, chapter 1 provides a primer on transformational theory.

¹⁷ *T&T* (chapter 3) theorizes the latter via the concept of ‘tonal intention’ and the technical category of ‘resolution transformations’.

¹⁸ Note the difference from the conflicting directions in 5(c), a conflict central to the phenomenological tangle of mm. 9 and 10.

is enharmonically equivalent to a (consonant!) major sixth. Such enharmonic transformations—in which a single acoustic signal can waver from dissonance to consonance, and vice versa—are the stock-in-trade of post-Wagnerian chromaticists, Schoenberg chief among them. Figures 5(f) and (g) show how the diminished-seventh verticality of 5(d) and (e) can become a consonant major sixth: either through re-spelling the bottom pitch as $D\flat$ and hearing it as a chromatically lowered tonic ($\flat\hat{1}$), as shown at 1, or through re-spelling the upper pitch as $A\sharp$ and hearing it as a chromatically raised dominant ($\sharp\hat{5}$), shown at 2. Figure 5(h) maps these enharmonic transformations in the space of 84 (sd, pc) pairs that is at the heart of *T&T*'s second chapter. In the lower left-hand corner, one sees the two enharmonic possibilities for pitch-class 1 (i.e., $C\sharp/D\flat$): ($\sharp\hat{7}$, $C\sharp$) and ($\flat\hat{1}$, $D\flat$) are horizontally aligned, indicating that they share the same pitch-class chroma, but have differing scale-degree qualia. By contrast, ($\hat{1}$, D) and ($\flat\hat{1}$, $D\flat$) are vertically aligned, indicating that they both project the scale-degree quale of $\hat{1}$, but that this quale undergoes a chromatic transformation (literally, a change in chroma) when the tonic bends downward to ($\flat\hat{1}$, $D\flat$). Analogous relationships obtain in the upper-right-hand corner of the figure, now involving scale degrees $\hat{5}$ and $\hat{6}$ and pitch classes 9 (A) and 10 ($B\flat/C\sharp$).

Dyads 1 and 2 in Figures 5(f) and (g) can become complete triads with the addition of a single pitch to each. Adjoining $F\flat$ to 1 generates a $B\flat$ -minor triad; adding $F\sharp$ to 2 generates an $F\sharp$ -major triad. $F\flat$ is of course the minor third of the governing D tonic; $F\sharp$ is its major third. The $B\flat$ -minor and $F\sharp$ -major triads can thus be understood as projections from the tonic triad's two modes: $B\flat$ -minor as a sort of 'super minor' and $F\sharp$ -major as a dualistically analogous 'super major'. Those who know *Verklärte Nacht* well will already have recognized that both of these harmonies play crucial roles in the work: $B\flat$ minor is the first new key to which the sextet modulates (in m. 50), while $F\sharp$ major is the key of the most luminous episode in Part II (mm. 249-65), which explicitly foreshadows the D-major close that we have already explored in Figure 2. We will first survey the dark side of this trajectory—from D minor to $B\flat$ minor and beyond in Part I—before turning to its transfigured counterbalance in Part II.¹⁹

Figure 6(a) shows the principal theme in Part I.²⁰ Annotations in 6(b) make clear the theme's kinetic affinities with the y -to- z progression analyzed in Figure 5, with $B\flat$ and $C\sharp$ straining from, and leaning back towards, A and D, respectively. Their retrospective resolution tendencies, paired with the

¹⁹ Here and for the remainder of the paper, Part I refers to mm. 1-228, Part II to mm. 229-418 (the work's conclusion). For a summary of various formal readings the work has received—all of which nevertheless agree on this overall bipartite division—see FRISCH (1993, 112-6).

²⁰ For Schoenberg, this is the moment when the woman begins to speak. Richard SWIFT (1977) hears this as the first theme of two sonata forms in the work; FRISCH (1993, 114-6) critiques Swift's reading.

angular, dotted rhythms, contribute to the anxious, knotted affect that saturates Part I. Figure 6(c) shows the four-note chord created on beat four: the chord contains both ‘sore’ notes—B $\flat$ and C $\sharp$ —along with G and F. Figure 6(d) re-spells the tetrachord as a half-diminished seventh chord on G, which contains the critical B $\flat$ -minor triad (bracketed). The latter lurks here as a sort of phantom presence at the theme’s moment of greatest tension—acoustic, metrical, and gestural.

B $\flat$ minor then emerges to full expression in m. 50, as Figure 7(a) shows. This secondary theme, closely related to the principal theme in Figure 6(a) in both rhythmic profile and scale-degree physiognomy, unfolds in an explicit B $\flat$ -minor key area. Annotations above and below the staff show prominent $\sharp\hat{7}$ - $\hat{1}$ / $\hat{6}$ - $\hat{5}$ kinetics, which recall those analyzed in 6(b). Strikingly, the annotation beneath the staff of 7(a) links the same two pitch classes, A and B $\flat$, of one of the dyads in 6(b), but fuses them with the scale-degree qualia of the *other* dyad in 6(b), $\sharp\hat{7}$ and $\hat{1}$. A similar recombinant fusing of quale and chroma occurs as the music progresses to Figure 7(b), a transposition of the 7(a) theme to F $\sharp$ minor.²¹ Once again, a pitch-class dyad is preserved—compare the dyads above 7(a) and 7(b), both of which involve pcs E $\sharp$ /F and F $\sharp$ —and once again it is fused in 7(b) with the scale degrees from the *opposite* dyad in 7(a). Note, too, that the F $\sharp$ -minor theme in 7(b) has also begun to wend its way back toward the D-minor theme of 6(a): the bass voice in 7(b) (the second cello) plays a variant of the 6(a) theme. Moreover, this variant engages two of the pitch classes from that theme—C $\sharp$ and D—which are here infused with the scale-degree qualia of $\hat{5}$ and $\hat{6}$, in contrast to the $\sharp\hat{7}$ and $\hat{1}$ they projected in 6(a).

Figure 8(a) diagrams the relationships just discussed between the themes in 6(a), 7(a), and 7(b). Each key area—D minor, B $\flat$ minor, and F $\sharp$ minor—engages four of the six pitch classes arranged around the hexagon. One can follow the modulatory path by beginning with the D-minor $\sharp\hat{7}$ - $\hat{1}$ dyad at the top of the figure and progressing counter-clockwise to the D-minor $\hat{6}$ - $\hat{5}$ dyad in the lower left. These two dyads are affiliated in the D-minor theme shown in 6(a). The latter dyad then undergoes a transformation in scale-degree quality and resolution tendency (‘intention’, per *T&T*) to become the B $\flat$ -minor $\hat{1}$ - $\sharp\hat{7}$ dyad at the same location (note the change both of scale-degree qualia *and* arrow direction). This dyad then affiliates with the B $\flat$ -minor $\hat{6}$ - $\hat{5}$ dyad one further stage counterclockwise in the theme of 7(a). Finally, the bottom-right dyad undergoes qualitative and intentional transformation as we pivot into the F $\sharp$ -minor theme of 7(b), which returns us once again to the top of the figure.

²¹ In the interest of clarity Figure 7(b) shows only the outer voices of the theme.

There is an appealing formal elegance to Figure 8(a). But the analytical categories the figure models are not merely symbols on paper; they signify phenomenological transformations in the music, as thematically highlighted pitch classes take on new scale-degree qualia and intentional profiles with each change of key. The reader can explore these shifts at the piano by isolating two of the pitch classes—say, A and B $\flat$ —and then playing Figure 6(a), sensing their qualitative character as $\hat{7}$ and $\hat{1}$, and the intentional directedness of the former toward the latter. Once that phenomenological configuration has settled into the ear, the reader can play Figure 7(a), focusing attention on the qualitative and intentional change in A and B $\flat$, which now take on the qualia of $\hat{5}$ and $\hat{6}$, the latter now directed intentionally toward the former. This reversal in ‘polarity’, if you will, is all the more striking given the fact that A and B $\flat$ occur in the same temporal order in both 6(a) and 7(a).²² Having undertaken this ear-focusing exercise, the reader may explore similar relationships and polarity reversals among other dyads shared between the three themes. The phenomenological transformations are subtle, to be sure, but they underwrite the arresting effect of the music’s chromatic warps in these bars, which presumably catch the ears even of listeners innocent of music theory (such as Lourenço himself).

The six pitch classes in Figure 8 cohere into a ‘hexatonic collection’, dubbed by analogy with the octatonic collection: the latter alternates 1- and 2-semitone intervals, while the hexatonic alternates 1- and 3-semitone intervals.²³ While one may generate the octatonic by adjoining two fully diminished seventh chords, one can similarly generate the hexatonic by adjoining two chromatically adjacent augmented triads; we have already noted the acoustic prevalence of the augmented triad in *Verklärte Nacht*, in connection with our discussion of Figure 5(b). As Richard COHN (1996) has observed, hexatonic collections may also be generated by *maximally smooth cycles* of consonant (major and minor) triads. Each triad in such a cycle shares two pitch classes with its neighbors on either side, the remaining pitch class differing only by semitone. One such cycle is shown in Figure 8(b); lowercase letters indicate minor triads, uppercase letters indicate major triads. The triads in 8(b) are made up of pitch classes drawn exclusively from the hexatonic collection of 8(a). This particular cycle—which Cohn dubs the ‘Southern’, for its location in his graphic depicting the four cycles (COHN 1996, 17)—is the principal one that Schoenberg navigates in *Verklärte Nacht*. The work begins at the top node, d (for

²² Walter FRISCH (1993, 127) discusses the reversal of ‘polarity’ between A and B $\flat$ over the work’s first 50 measures, though he does not discuss the other dyadic transformations explored in Figures 6, 7, and 8.

²³ Ernő LENDVAI (1971, 51-4; 1983, 370-81, cited in COHN 1996, 37, n. 20) refers to the octatonic as the ‘1:2 model’ and the hexatonic as the ‘1:3 model’. On the etymology of the term ‘hexatonic’, see COHN (1996, 37, n.18), which also discusses other labels for the collection.

D minor), and then progresses counterclockwise in two leaps: first to B $\flat$ minor (b $\flat$), then to F $\sharp$ minor (f $\sharp$), thus exhausting the minor triads in the system. We can equate this counterclockwise motion in the cycle with the idea of ‘super minor’ broached above: each move counterclockwise around the cycle is a move minor-ward and (b)VI-ward.²⁴ By contrast, clockwise moves are major-ward and (#)III-ward. Recall the idea of F $\sharp$ major as a ‘super-major’ offshoot of D major. Let us now consider that bright trajectory, which is the business of Part II.

A glance back at Figure 4(d) reveals that F $\sharp$ major is in fact the tonal goal of the opening phrase of Part II: the phrase begins in D major but then cadences in F $\sharp$ major in m. 235. The phrase thus traces a clockwise, two-stage leap on Figure 8(b), from D to F $\sharp$, adumbrating the move to the much larger F $\sharp$ -major section to come in mm. 249-65. Figure 9 shows the main theme of this section; note the explicit similarity—textural, thematic, registral, metric—to the music of Figure 2. Note, too, the considerable thematic difference from the knotted, involuted themes of Part I, explored in Figures 6 and 7. While the earlier themes abound in angular dotted rhythms, the theme in Figure 9 unfolds in placid quarter notes and half notes, which accelerate (gently!) to eighths in m. 257. Figure 10 compares the F $\sharp$ -major theme with the other principal redemptive theme in Part II of the work. Figure 10(a) labels the F $\sharp$ -major theme ‘Glanz’ (glow, gleam, glitter, shine), in correspondence with Schoenberg’s program note, which links this section with Dehmel’s line ‘Es ist ein Glanz um alles her’ (There is a glow around everything here). Figure 10(b) labels the second principal theme of Part II ‘Verklärung’; Schoenberg associates this theme with the man’s pledge that the glow of the moon ‘wird das fremde Kind verklären’ (will transfigure the foreign child). As Figures 10(b) and (c) show, this theme first sounds in D $\flat$ -major and is then transposed up a semitone to the global (though modally transfigured) tonic of D major.

Let us first focus on this tonal trajectory. The hexatonic story begun in connection with Figure 8(b) might have led us to expect a trajectory from D major, through F $\sharp$ major and B $\flat$ major, and back to D major, a clockwise, super-major circuit through the cycle’s major triads, which would balance the counterclockwise circuit through its minor triads in Part I. But instead of B $\flat$ major, the *Verklärung* theme sounds in D $\flat$ major.²⁵ How might we interpret this substitution? On the one hand, it suggests a new tonal logic for Part II, an alternative to the hexatonic, third-based journeys of Part I. Rather than relating to the tonic D by third, D $\flat$ major relates to it as a semitone displacement; indeed, this is how

²⁴ James Hepokoski was the first to suggest to me (in personal conversation) the idea of reading hexatonic cycles in this way, i.e., as intensifications of modal qualities (major and minor), with all of the heightened affect that such intensifications entail.

²⁵ Another prominent second-half theme (mm. 279ff) also makes its initial appearance in D $\flat$ major.

Schoenberg himself discussed the key (FRISCH 1993, 123; NEWLIN 1978, 214; and 1980, 229, both cited in Frisch). D $\flat$ major also acts as an enharmonic dominant of F $\sharp$ major—the most traditional tonal relationship in the common practice, enharmony notwithstanding. As for the enharmony, D $\flat$ major is not only a more familiar key than C $\sharp$ major (five flats vs. seven sharps), it also explicitly recalls the B $\flat$ minor key of the theme in Figure 7(a), the first ‘super-minor’ station in the first half’s modulatory path. The *Verklärung* theme thus redeems and transfigures B $\flat$ minor into its relative major, D $\flat$.²⁶ There is more yet to this transfiguration, as some motivic analysis will reveal.

A casual glance at Figure 10 reveals various similarities between *Glanz* and *Verklärung*: both themes begin on beat two, both move largely by quarter notes and half notes, and both feature prominent perfect-fourth leaps. Figure 11(a) takes the latter observation as a point of departure, noting a loose inversional relationship between the two themes.²⁷ Motive *a* is a downward leap of a perfect fourth; there are two such leaps in *Glanz*. These are replaced in *Verklärung* by two *upward* leaps by perfect fourth, labeled a^{-1} (read ‘*a*-inverse’). Moreover, the second P4 leap in both themes is situated within a larger four-note motive labeled *b* (in *Glanz*) and b^{-1} (its inversion in *Verklärung*). These motivic echoes interact with a network of relationships among scale-degree qualia and pitch-class chroma, as shown in Figure 11(b). The lines between the staves indicate preserved pitch classes. Note the ‘voice-exchange’ at the opening of the themes: *Verklärung* retrogrades the first two pitch classes of *Glanz* (enharmonically respelling them in the process). A similar voice-exchange obtains in the second half of the two themes, as shown in the second pair of crossed lines. More striking still are the patterns among scale-degree qualia. Both themes begin with $\hat{3}$, and both contain a prominent $\hat{6}$, emphasized by metric accent in *Glanz* and agogic/registral accent in *Verklärung*. Further, $\hat{3}$ and $\hat{6}$ are adjacent in one of the motivic fourth leaps in each theme, as the brackets indicate.

The prominence of $\hat{6}$ in both themes recalls that scale degree’s prominent role in Part I, beginning with its blurring of the D-minor triad at the work’s opening, discussed in connection with Figure 3. $\hat{6}$ was associated in the opening with pitch class B $\flat$; it is once again associated with that pitch class in *Verklärung*, but now its modal quality has changed: it is $\hat{6}$ in *major*, not in minor. This frees pitch-class B $\flat$ from the labored kinetics of Figures 5, 6, and 7, and—by extension—from the hexatonic routines of

²⁶ One further possible motivation for Schoenberg’s avoidance of B $\flat$ major in the piece might have to do with the intertexts discussed in note 8 above: both Beethoven’s symphony and Brahms’s concerto emphasize B $\flat$ major as a key area. Might Schoenberg’s eschewal of the key arise from Bloomian anxiety (BLOOM 1973)?

²⁷ Figure 11(a) has a very Schoenbergian appearance, resembling many of his own motivic analyses of his and others’ music. Schoenberg himself sketched a page of such motivic connections in *Verklärte Nacht* during a sleepless night in Barcelona in 1932 (see FRISCH 1993, 122-7). Remarkably, none of the relationships in Figure 11 are present into Schoenberg’s notes.

Figure 8(b) (which are based on major thirds, in contrast to the minor third created between a major tonic and its submediant). *Verklärung* thus transfigures ($\hat{6}$, B $\flat$), situating it in major rather than minor. This accomplished, the music imports the major $\hat{6}$ into the tonic D major via the *ex machina* T₁ transposition, which transforms *Verklärung* into T₁(*Verklärung*), shown in Figure 10(c). Figure 11(c) points out some pitch class parallels between *Glanz* and T₁(*Verklärung*), including a retrograde of the former's E $\sharp$ –F $\sharp$ motion in the latter. Most striking, though, is T₁(*Verklärung*)'s emphatic ($\hat{6}$, B $\natural$): the modally redeemed, major $\hat{6}$ now inheres in a transfigured pc chroma, B $\natural$.

Fascinação, Explicação

The word *fascinação* occurs throughout *TM*. A brief 1955 entry begins: ‘A fascinação da música reside no facto de ela tornar a palavra humana uma decadência e uma degradação’ (Music’s fascination resides in the fact that it renders the human word a decadence and a degradation). If this is so, what is a person of letters—a Lourenço, for example—to do when it comes time to communicate something about music in that degraded medium, language? Lourenço offers a range of answers in *TM*: adopt a mode of expression in which language’s own musicality emerges to the fore and semantic meaning recedes; employ music as a catalyst to philosophical reflection; trace occult affiliations between artists across media, allowing another artistic medium (perhaps linguistic, perhaps not) to ‘speak’ for music; or explore the various ways in which subject and object can seem to become mutually permeable in the musical encounter.²⁸ Such blurring of subject and object is amply in evidence in Lourenço’s writings on *Verklärte Nacht*, his ‘alma verdadeira’ in music.

Where does this leave music analysis of the kind just demonstrated? Another Lourenço fragment can help us toward an answer. Writing about Hindemith’s *Variations on a Theme of Weber* in 1960, he states:

Sob os nossos olhos (a música é para mim vitral), o milagre musical nasce, morre, ressuscita e destas contínuas metamorfoses uma contínua fascinação toma conta de nós. Estas (são) de uma beleza profunda.

Explicar esta fascinação e explicar a música é a mesma coisa.

²⁸ As Barbara Aniello puts it, ‘o ouvinte funde-se e confunde-se com o objecto sonoro’ (LOURENÇO 2012, 24).

[Under our eyes (music is like stained glass for me), the musical miracle is born, dies, and is resuscitated, and from these continual metamorphoses a continual fascination takes hold of us. They (are) profoundly beautiful.

To explain this fascination and to explain music is the same thing.] (LOURENÇO 2012, 133)

Leaving aside, for present purposes, the striking mixture of the ocular and the aural in the passage, what is most relevant here is Lourenço's locution 'explicar esta fascinação'. It may well seem that this is what music analysts seek to do in their day-to-day work—explain the fascination exerted by some musical phenomenon. But the phenomenological surplus left over after any such 'explanation'—the indeterminate mass of ephemeral musical sensations with no correlate in the analysis—is vast enough to make us question whether any bit of discourse about music can ever lay claim to the scare-quoted word. While many analysts may be driven by the desire to explain music's fascination, it is the desire itself that shines brightest. In other words, analysis is often better understood as a *product* of fascination—and perhaps a producer of further fascination—rather than as an end-stopping 'explanation'.²⁹

Indeed, the great comfort in any talk about music—poetic, analytical, philosophical—is the very *impossibility* of exhaustive *explicação*.³⁰ There is always more to say, and to hear. Moreover, saying and hearing, like *sentir* and *compreender*, are in a continual dialectical dance: novel acts of saying can lead to novel acts of hearing, about which we will want to talk yet more. *TM*, Lourenço's musical diary, is as vivid testament as any that this cycle is perpetually renewable.

²⁹ For an eloquent defense analysis along these lines—as open-ended and ever renewable, more focused on process than 'answers'—see AGAWU (2004).

³⁰ This idea—that music unleashes an inexhaustible fund of language—is central to Vladimir Jankélévitch's thought. See JANKÉLÉVITCH (2003) and RINGS (2012).

Figure 2. *Verklärte Nacht*, mm. 407-17

Figure 3. Analyses of the opening melodic figure

(a)

(b)

(c)

(d)

Figure 4. The *x* harmony in various contexts. (a): as moonlit shimmer in mm. 11-12; (b): as stalled pre-dominant in mm. 25-27; (c): the bracketed tritone motive from Figure 5 enharmonically reinterpreted in E major; (d): the *x* harmony as purposeful, functional subdominant in D major

(a) B $\flat$ minor

(b) F $\sharp$ minor

Figure 7. A secondary theme (a) in B $\flat$ minor; (b) in F $\sharp$ minor

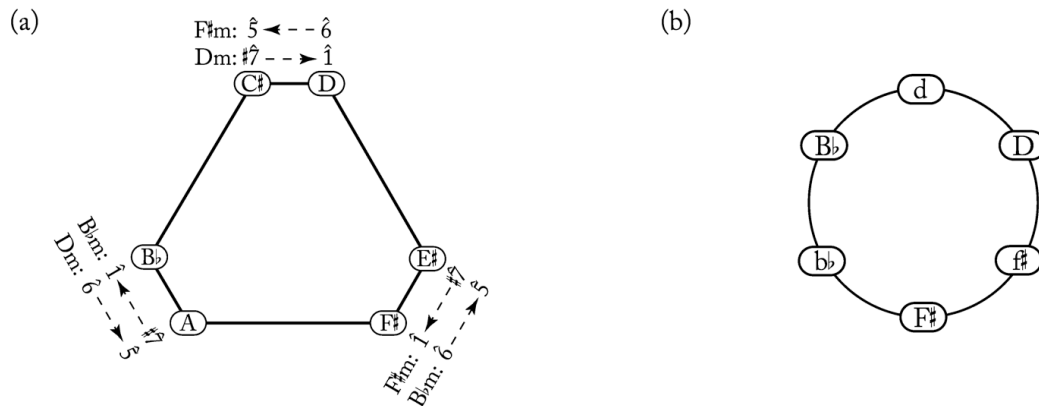


Figure 8. (a) Resolving dyads from Figures 6 and 7, arranged in a hexatonic configuration; (b) Cohn's 'Southern' hexatonic system, which *Verklärte Nacht* traverses

255

immig, sehr zart und weich

p

arco

pizz.

arco

Figure 9. *Verklärte Nacht*, mm. 255-7

(a) F# major
255
"Glanz"

(b) D# major
320
"Verklärung"

(c) D major
338, 391
T₁(Verklärung)

Figure 10. Two critical motives from the work's second part

(a)

255

320

(b)

255 F#: 3̂ 7̂ 1̂ ⑥̂ 3̂ 4̂ 5̂

320 D: 3̂ ⑥̂ 1̂ 4̂ 3̂ 2̂

(c)

255

338

6̂

(NB—in D major)

Figure 11. Motivic echoes between Glanz and Verklärung

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