

Futurist Aesthetics of Arthur Lourie with a Focus on the Three Songs from the Songs Cycle *Greek Songs* (1914)

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ABSTRACT

The Russian-American composer Arthur Lourie (1891-1966) was an accepted leader of Russian Futurism in the field of music. Due to complicated text of his articles and manifestoes and many other reasons the existence of his aesthetics and principles of new music were not seriously taken into consideration by scholars. The basic principles of the new art were stated in the Russian Art Manifesto “We and the West” (Мы и Запад) in 1914, of which the composer was a co-author.

This article argues that Lourie created his aesthetics regarding to the new music even it was not presented by the author himself in a separated writing. To confirm that Lourie followed the principles of his aesthetics, I first derive the statements of the new music in the perspective of the composer. The analysis and interpretation are based on the manifestoes of the Russian Futurism “We and the West” and “We and the West: The Speech to the Youths-Artists of Caucasia” (Мы и Запад: Обращение к юношам Кавказа, 1917) and of four essays written during 1914-1959 related to the elements of musical language: melody, rhythm, harmony, and form. Secondly, I analyze the three songs of the song cycle *Greek Songs*, *Lament for Adonis*, *Garden of the Nymphs*, and *Fall Asleep on Your Friend's Bosom* by Arthur Lourie focusing on the issue of the connection between theoretical statements of Lourie's aesthetics and their practical implementation in music.

Key words: Silver Age, Futurism, Arthur Lourie, Aesthetics, *Greek Songs*, *Lament for Adonis*, *Garden of the Nymphs*, *Fall Asleep on Your Friend's Bosom*

1. Introduction

The name of the Russian-American composer, Arthur Lourie (1891-1966) continues to raise the concern regarding his role in the Russian music of the Silver Age and world musical culture. His compatriot, the Russian-American musicologist Felix Roziner stated that Lourie along with Igor Stravinsky and Sergei Prokofiev was one of the “most notable representatives of the Russian music avant-garde.”¹⁾ The German musicologist Detlef Gojowy considered him a generator of new musical language or a predecessor of “the modern music writing” that was later refined and perfected by other Russian and foreign composers.²⁾ Since as early as 1910, Lourie started his “modern music writing” and by 1914, he became an accepted leader of Futurism movement in field of music in Russia. He started collaborating with the Soviet government and shortly thereafter in 1918 became the first chief of the Music Division of the People’s Commissariat of Enlightenment(1918 – 1921).³⁾ His position in the Soviet Russia was comparable with the level of the Minister of Music Education Ministry. Holding this post, Lourie declared music to be free from all false canons that ruled academic music.⁴⁾ Lourie had unlimited freedom to explore his own music. Even so, in 1922, he used a pretext to participate at a session of the Berlin Branch of the International Composers’ Guild⁵⁾ and left the

1) Felix Roziner, “The Slender Lyre: Arthur Lourié and His Music,” trans. Peter Lubin, *Bostonia*, Fall, 1992, 35.

2) Detlef Gojowy, “Weiteres zu Arthur Lourié,” *Musikgeschichte in Mittel- und Osteuropa*, 5 (1999), 99, <http://nbn-resolving.de/urn:nbn:de:bsz:15-qucosa-224614>

3) In Russian: Народный комиссариат просвещения.

4) Arthur Lourie, “The Declaration of the Music Department of N.K.P R.S.F.S.R” [Декларация музыкального отдела НКПСФСР], in *Lad*, vol. 1 (Petrograd: Izdatel'stvo MUZO Narkomrosa, 1919), 3.

country deserted his parents, daughter, and beloved woman forever.

Lourie started his composer's career as a Futurist. Since the first Manifesto of the Russian Futurist Art "We and the West" (1914) was issued, his leadership regarding Futurist music was accepted. To be fair, the phenomenon of Futurism was observed not only in Russia, even the term Futurism was adopted from Italy. It was derived from the Italian word *futurismo* by the movement's founder, an Italian writer named Filippo Tommaso Marinetti (1876-1944).

Futurism was born at the turn of the century. This period is characterized as an epoch in which man's perception of the world was completely changed, in large part due to the technological and philosophical advances of the time. During the period lesser than a decade the first telephone (Alexander Graham, 1876), phonograph and light bulbs (Thomas Edison, 1877, 1878), and three-wheeler auto (Karl Benz, 1886) were invented. The turn of the century is marked by presentations of the Quantum Theory by the German physicist Max Plank and the Theory of Relativity by Albert Einstein in 1900 and 1905 respectively. These major inventions and discoveries became the basis for the modern physics and the science of the universe, shattering previously accepted perceptions of space and time. As new means and undreamt-of languages for man's communication were invented, Futurists questioned why art still used methods, forms, and language that had remained unchanged for centuries.⁶⁾ Italian futurists led by Marinetti stated that a new epoch needed new art.

Nevertheless, Russian artists had been acquainted with the Italian phenomenon since its beginning. One month after the first dated manifesto under the title "Il Futurismo" occurred in *La Gazzetta dell'Emilia of Bologna*

5) International Composers' Guild was organized by Edgard Varese in New York, in 1921. A year later, Varese appointed Ferruccio Busoni to be the head of the Branch.

6) Caroline Tisdall and Angelo Bozzola, *Futurism* (London: Thames and Hudson, 1977), 7.

(February 5, 1909), the Russian daily newspaper *Vecher* (Вечер) published an article “The Sketches of the Present” (Наброски современности, March 8, 1909) which included a few references of manifestoes in fragments.⁷⁾ Other Russian media such as magazines *Union of the Youth* [Союз молодёжи] and *The Masks* (Маски) printed a great number of the Italian manifestoes in Russian translation.⁸⁾ The Italian reporter of the weekly newspaper *Russian Bulletin* (Русские ведомости) Mikhail Osorgin (born Mikhail Ilyin, 1878-1942) frequently informed Russian readers about events related to Italian Futurism. Furthermore, from 1914, the leader of Italian Futurism Marinetti visited Moscow and Saint Petersburg a few times for lectures and, together with his Italian colleagues, participated in several exhibitions and concerts, and activity collaborated and disputed with the Russian artists.

A particular goal of the Futurism movement in both countries was “to make manifestoes.” The first Russian manifesto-like regarding a field of music can be considered the article “Free Art as the Basis of Life: Harmony and Dissonance (On Life, Death, etc.)” (Свободное искусство как основа жизни. Гармония и Диссонанс (о жизни, смерти и прочем)) by Nikolai Kulbin (1868-1917) who is frequently called the “grandfather of the Russian Futurism.”⁹⁾ It was born from a lecture first introduced to the listeners of the Petersburg Society of Public Universities in 1908,¹⁰⁾ and then published in the

7) *Vecher* [Вечер], ed.V.V. Savich, June 3 (16), 1908; August 3, 1909 (Saint Petersburg: I.P. Taburno, 1908 - 1909).

8) Vadim Shershenevich, *Futurism without a Mask* (Moscow: Iskusstvo, 1913).

9) Sergei Tyunin (director), documentary Nikolai Kulbin - a Grandfather of the Russian Futurism [Николай Кульбин: Дедушка русского футуризма], Series: *Stars of the Russian Avant-Garde* [Звезды русского авангарда]. Part 3 (Moscow: ГТРК «Культура», 2008), https://www.youtube.com/watch?v=L5_bwMVGXM4

10) The lecture was conducted in the hall of Tenishev's College (from 1889, a successor

magazine *The Studio of Impressionists* (Студия импрессионистов), edited by the author himself. This article was the first part of a binary composition, opening the issue.¹¹⁾ The next part was titled “Free Music. Musical Applications of the New Theory of Artistic Creativity” (Свободная музыка. Применение новой теории художественного творчества к музыке) which was an expanded version of a seven page brochure issued in 1909.¹²⁾

Studying the principles of Kulbin’s “Free Art as the Basis of Life,” (later, “Free Art”) one can find that the author considered harmony and dissonance not as categories of music but as a physic-mathematic and psychologic-philosophical species. Harmony and dissonance are a dialectical unity of the two sides of the universe. They respectively correspond to the two stages of human life, namely death and life itself. Interestingly, the death, in accordance with Kulbin’s viewpoint, does not mean the end of life as we see it. The death means the rest from life. As opposed to such a statement, the active stage of life means a life as an activity. Free music of Kulbin is not confined by merely tone-semitone or very exact pitch, due to the graduation of pitches, but are much wider and more complex and their acoustic colors are diverse and wealthy. To bring music composed by man closer to the level of music developed by nature, Kulbin suggested using “close connections of tones”¹³⁾ or more precisely, a

of Russian State Institute of Performing Art, 1779).

11) Nikolai Kulbin, “Free Art as the Basis of Life,” *Studio of Impressionists*, vol.1 (Saint Petersburg, N.I. Butkovsky, 1910), 3-14.

12) Nikolai Kulbin, *Free Music. Musical Applications of the New Theory of Artistic Creativity* [Свободная музыка. Применение новой теории художественного творчества к музыке] (Saint Petersburg: Voennaya Tipografiya, 1909), 1-7.

13) The term was suggested by Andrei Smirnov in his book *Sound in Z: Experiments in Sound and Electronic Music in Early 20th Century Russia*, ed. Matt Price (London: Koenigs Books, 2013), 24.

“close combination”¹⁴⁾ of tones [тесные сочетания тонов], namely adjunct tones of a scale, of quarter tones and even quaver tones. In addition, Kulbin stated that art was indivisible; in other words, a unified art should be perceived in an integrated complexity. For example, colors are in harmony with words and pitches.

Unfortunately, Kulbin had not implemented his aesthetics in music, because he was not a musician. His statements regarding free music merely remained inked on the paper. Even so, Kulbin’s view on the issue of free music became a basis for the Futurist Aesthetics of his follower Arthur Lourie.

This paper aims to confirm the fact of the existence of Lourie’s aesthetics, as it was not presented by the author himself in a separated writing. To achieve the goal I first derive the aesthetic principles of the new music in the perspective of Lourie from the literary heritage of the composer. The analysis and interpretation are based on the manifestoes of the Russian Futurism “We and the West” and “We and the West: The Speech to the Youths-Artists of Caucasia” (Мы и Запад: Обращение к юношам Кавказа, 1917), and four essays related to the elements of musical language: melody, rhythm, harmony, and form. Secondly, I analyze the first song of the song cycle *Greek Songs*, *Lament for Adonis*, *Garden of the Nymphs*, and *Fall Asleep on Your Friend’s Bosom* by Arthur Lourie focusing on the issue of the connection between theoretical statements of Lourie’s aesthetics and their practical implementation in music.

14) The term was suggested by Charlotte de Mille in the collection of essays *Music and Modernism*, c. 1849-1950 (London: Cambridge Scholars Publish, 2011), 89.

2. Aesthetics of Arthur Lourie

1) “We and the West”

Lourie proved himself as a theoretician of Futurism in music and put forward his view on the issue of new musical language in the manifesto “We and the West.” The manifesto was written in collaboration with the poet Benedict Livshits (1186-1938) and painter Georgy Yakulov (1884-1928)¹⁵⁾ and was released on the first day of the new year 1914. This was a month before Marinetti visited Saint Petersburg for his lectures, which were delivered on January 28, 1914 and January 30, 1914 in Moscow and Saint Petersburg respectively.¹⁶⁾ In addition to the Russian language, the “We and the West” was printed in Italian and French as authors were convinced that Russia, Italy, and France were the “only countries of vanguard art.”¹⁷⁾ Very shortly after, on April 16, 1914, the French literary magazine *Mercure de France* reprinted the manifesto on its pages.¹⁸⁾

The manifesto is relatively short in length. The beginning starts with a contraposition of art that belongs to two countries. This is the Art of Europe - representing the West and the Art of Russia, heiress of the East. Europe is

15) Georgy Yakulov, Benedict Livshits and Arthur Lourie, *We and the West* [Мы и запад] January, 1914 (Petersburg: Tabiti, 1914)

16) “Marinetti,” *Russian Word*, February 11 (January 29), 1914; “Marinetti’s Lecture,” *Early Morning*, February 13 (January 31) 1914.

17) Benedict Livshits, *One and a Half-Eyed Archer* [Полутораглазый стрелец] (Leningrad: Sovetsky Pisatel, 1989), 468.

18) Georges Yacouloff, and Benquit Livschitz, and Arthur-Vincent Lourie, “Nous et L’Occident,” *Mercure de France*, 404/CVIII, (April 16, 1914), , 882-883 (Paris: Mercure de France, 1914), <http://gallica.bnf.fr/ark:/12148/bpt6k2017453/f220.item.r=mercure+de+france>

described as being in a state of crisis whose main sign is a turn to the orientalism.¹⁹⁾ The methods of Western Art were merged with issues of philosophy and aesthetics. This resulted in that Europe had lost the concept of what exact scopes the art has. The Art of East in contrast, identified as not solely archaic and territorially limited but also incapable of inventing new art. This is due to a creation of new art aesthetics that goes ahead of the creation of new art itself. As newest art is faced the East, its domain is expanded and unlimited. The only country of such art is Russia. The specific features of the new art are cosmic elements and aesthetics, which followed the practical implementation of art.²⁰⁾ In contrast to Western Art that is presented to the world according to the geometrical perception directed from an object to the subject, Eastern Art means algebraic perception moving in an opposite direction – from a subject to the object. Describing those differences between the Art of the West and East, the authors of the “We and the West” concluded the manifesto by declaring a few general statements, concerned with art as a whole and some specific demands for painting, poetry, and music separately. An arbitrary spectrum, an arbitrary depth, and self-sufficiency of tempo as method of implementation, and self-sufficiency of rhythms as constants serve as a basis for all art together.²¹⁾ As specific points for painting, Yakulov demanded “negotiation of conical construction as trigonometrical perspective.”²²⁾ Livshits

19) Georgy Yakulov, Benedict Livshits and Arthur Lourie, “We and the West,” in Igor Vishnevetsky, *Eurasianist Tendency in the Music of the 1920s and 1930s* (Moscow: New Literary Observer, 2005), 157.

20) Georgy Yakulov, Benedict Livshits and Arthur Lourie, “We and the West,” 157.

21) Georgy Yakulov, Benedict Livshits and Arthur Lourie, “We and the West,” 157.

22) Georgy Yakulov, Benedict Livshits and Arthur Lourie, “We and the West,” 157; In English: Ilia Dorontchenkov, ed., *Russian and Soviet Views of Modern Western Art, 1890s to Mid-1930*, trans. Charles Rougle (Berkeley, Los Angeles and London:

called to keep in poetry the continuity of a unitary verbal mass, to differentiate the masses with various degrees of rarefaction: the lithoid, fluid and phosphenoid ones to overcome the accidental approach.²³⁾ In addition, Lourie demanded music to overcome the linearity of architectonic by means of an inner perspective (synthesis of primitive) and to use substantiality of the elements.²⁴⁾ Some English translation, for example the translation introduced in the *Russian and Soviet Views of Modern Western Art, 1890-to mid1930*²⁵⁾ translated the final statement of Lourie as “overcoming substantiality of elements.”²⁶⁾ The original version of the manifesto includes the word “overcoming” (in Russian: *преодоление*) only regarding the first statement.²⁷⁾ At first glance, the manifesto, particularly its specific point creates a sense of verbal hodgepodge. Even Markov, an expert at the Russian futurism, focusing particularly on the part related to the painting and poetry determined them to be “abstruse.”²⁸⁾ Nevertheless, demands for music have caused a similar feeling. Nonetheless, looking closer at these statements seem to be born under influence of fine art from Far Eastern countries that attracted both capitals of Russia at that time. To understand what Lourie, as an author of the part concerning music, had in mind speaking of “inner perspective” and “substantiality of the elements”²⁹⁾

University of California Press, 2009), 184-185.

23) Georgy Yakulov, Benedict Livshits and Arthur Lourie, “We and the West,” 157.

24) Georgy Yakulov, Benedict Livshits and Arthur Lourie, “We and the West,” 157.

25) Ilia Dorontchenkov, ed., *Russian and Soviet Views of Modern Western Art, 1890s to Mid-1930*, 184-185.

26) Ilia Dorontchenkov, ed., *Russian and Soviet Views of Modern Western Art, 1890s to Mid-1930*, 185.

27) Georgy Yakulov, Benedict Livshits and Arthur Lourie, “We and the West,” 157.

28) Vladimir Markov, *Russian Futurism: A History* (Berkeley: University of California Press, 1968), 156.

29) Georgy Yakulov, Benedict Livshits and Arthur Lourie, “We and the West,” 157.

an unfolding of the expanded version of the manifesto “We and the West”– “We and the West: The Speech to the Youths-Artists of Caucasia”– would be helpful. This new manifesto was printed three years later, in 1917. In addition to the title, which is identical to the previous manifesto, the new document has a subtitle “The Speech to the Youths-Artists of Caucasia”³⁰⁾ and was presented during the visit to the capital city of Azerbaijan Baku.

Lourie found one more distinction between the Western and Eastern art. This distinction is how an artist treats an art object matter and its implementation through plastic, word, and sound.³¹⁾ The author emphasized that the art of the West is linear or geometric, shaped, according to one-point perspective which confines form by two dimensions.³²⁾ As such, the other art, for instance, art having the third dimension – depth is considered superficial.³³⁾ With outdated rules based on rationality as a main principle of art, the Western art methods are logically structured and operated. Such angles of approach cause misunderstanding of the art. It had either different numbers of dimensions, many-points perspectives or no perspectives. This similar motive also stimulates endless attacks on the contemporary music attempted to overcome flowing architectonics of linear embodiment and to operate with the third dimension aimed at the depth of sound perspectives.³⁴⁾ Undoubtedly, thinking of

30) Arthur Lourie, “We and the West: The Speech to the Youths-Artists of Caucasia” [Мы и запад: Речь к юношам-артистам Кавказа], in Igor Vorobiev, ed., *Russian Avant-Garde: Manifestos, Declarations, Programmatic Articles (1908-1917)* [Русский авангард: Манифесты, декларации, программные статьи (1908-1917)] (Saint Petersburg: Kompozitor, 2008), 223.

31) Arthur Lourie, “We and the West: The Speech to the Youths-Artists of Caucasia,” 224.

32) Arthur Lourie, “We and the West: The Speech to the Youths-Artists of Caucasia,” 225.

33) Arthur Lourie, “We and the West: The Speech to the Youths-Artists of Caucasia,” 225.

34) Arthur Lourie, “We and the West: The Speech to the Youths-Artists of Caucasia,” 225.

three-dimensionality many-dimensionality, or no-dimensionality as basic principles of the avant-garde art, Lourie followed a general tendency of the growing interest in Non-Euclidean geometry and temporal fourth dimension of Einstein's Theory of Relativity. These two currents began spreading widely among the artists belonging to "nearly every major modern movement" during the Silver Age.³⁵⁾ The Russian futurists were not an exception.

One of the practical results of Lourie's experiments to reflect three-dimensional space in music can be considered his piano cycle *Forms in the Air* (ФОРМЫ В ВОЗДУХЕ, 1915). To summarize the statements of both manifestoes, the author derived the most essential aspects as follows:

- Practice must be ahead of theory
- Expression goes from the "subject to the object"
- Arbitrary spectrum
- Arbitrary depth
- Self-sufficiently of tempos as a method of implementation
- Self-sufficiently rhythms as constant
- Overcoming linearity through synthesis of the primitive
- Substantiality of elements

The first statement is clear, as opposed to other ones which need further comments. The *subject* in the masterwork is a composer or a person who narrates the idea expressed through a story whereas the *object* is an idea or thing itself as described in the music. This statement is repeated by the composer in connection with the melody in his subsequent essays. The *arbitrary spectrum* and *arbitrary depth* are directly connected with the meaning and

35) Linda Dalrymple Henderson, "The Fourth Dimension and Non-Euclidean Geometry in Modern Art: Conclusion," *Leonardo*, 17/3 (1984), 205.

treatment of the sound as related to the philosophy of the Silver Age. The music was assumed to be an art capable of uniting all other art forms in one whole because the sound of music is highly malleable and gives freedom to reproduce the images according one's personal experience—both listener and an author of music.³⁶⁾ The *rhythm* is constant that means the constant of some rhythmic pattern which is repeated throughout the piece. Each level of composition is developed in its own tempo. Thus, the chords appearing in the music on a certain beat of the measure is arbitrary or random. Such development of form makes it structured in a lineal way as polyphony of a few levels. Under the term *primitive*, Lourie, probably implies the unit or pattern, which can be seen in the melody as a constant motive (or leitmotiv), or in rhythm (leit-rhythm), or in harmony (leit-harmony). The synthesis of such constant units also evokes the association with complex polyphonic development of music form. All these constants are substantive, notably meaningful and independent from each other.

2) Musical Language on New Art

The further development of the aesthetic principles of the new art can be observed in the four essays written in France and the United States of America. They are “On Melody”³⁷⁾ (О МЕЛОДИИ, 1922), “On Musical Form”³⁸⁾ (О МУЗ

36) Pavel Florensky, *History and Philosophy of Art* (Moscow: Misl, 2000), 116.

37) Arthur Lourie, “On Melody,” Igor Vishnevetsky, *The Eurasian Movement in Music of the 1920s and 1930s* (Moscow: New Literary Observer, 2005), 247-252; See the original article in New Magazine [НОВЫЙ журнал] 69 (1969), 63-71 (New York: New Magazine, 1962).

38) Arthur Lourie, “On Musical Form” in Igor Vishnevetsky, *The Eurasian Movement in Music of the 1920s and 1930s* (Moscow: New Literary Observer, 2005), 270-279; See the original article in New Magazine [НОВЫЙ журнал] 82 (1966), 100-109

ыкальной форме, 1933), “On Harmony in the Contemporary Music”³⁹⁾ (О гармонии в современной музыке, 1937), and “Phenomenon and Noumenon in Music”⁴⁰⁾ (Феномен и ноумен в музыке, 1959). All these are concerned with constituents of musical language: melody, harmony, rhythm, and structure of a composition.

Lourie regards art as a constant because it provides universal human values unchanged throughout the history. In contrast, the method of composition by means of which these values are expressed by the composer is continuously evolving.⁴¹⁾ At the turn of the century, following the tendency against German music in general, composers started to deny the music rules accepted in the classical era. They desired to build national music, which resulted in the destruction of the structure of musical composition and the methods of how certain ideas could be implemented in music and developed. This way led musicians to nowhere, as a balance between melody, harmony, rhythm and form eventually fell.⁴²⁾

First, the process was started from the destruction of melody as the main element of classical music. Lourie held that melody is a substantial element of music⁴³⁾ It means the melody is self-confident and independent from other

(New York: New Magazine, 1966).

39) Arthur Lourie, “On Harmony in the Contemporary Music,” in Igor Vishnevetsky, *The Eurasian Movement in Music of the 1920s and 1930s* (Moscow: New Literary Observer, 2005), 280-283; See the original article in Arthur Lourié, *Profanation et Sanctification du Temps: Journal Musical 1910 - 1960* (Saint Petersburg, Paris and New York: Desclée de Brouwer, 1966), 26 - 30.

40) Arthur Lourie, “Phenomenon and Noumenon in Music” [Феномен и ноумен в музыке], *Airways* [Воздушные пути] 4 (1965), 158-161.

41) Arthur Lourie, “On Musical Form,” 276.

42) Arthur Lourie, “Lines of Evolution of Russian Music,” in *The Eurasian Movement in Music of the 1920s and 1930s*, 309.

elements such as harmony or rhythm. Unfortunately, the melody of contemporary music lost its melodicism just as poetry lost its lyricism. The main issue is in the melody. It depicts a subject, notably a composer. That means, even a melody seems to describe some object that the composer intended to depict; the prime function of melody is to present the composer.⁴⁴⁾

What function has a melody in the music form? There are three categories of the melodicism: melody itself, motive, and theme. They seem to be similar, but in fact they function differently as they have no sense without music action. The music motive unfolds the meaning of music action. It is a drive to music action. In contrast, the music theme implies the action itself. Unfortunately, certain composers, in order to make the melody in a conscious way or according to a certain predefined model, attempted to retreat from this universal rule and created the action based not on the theme but on the motive. Lourie found this a mistake as their music had no melodicism. Melodicism as with lyricism is hardly seen in the modern works, as their creator himself had lost the ability to express himself referring to the new fashion or tendency.⁴⁵⁾

As contemporary music tends to the impersonal style, the melody had lost its superiority over rhythm and harmony became a simple background.⁴⁶⁾ This, according to Lourie is the way to nowhere. The role of rhythm is to manage music time and music space.⁴⁷⁾ Its value is relational. The melody, as a soul of music, is free from the categories of time and space. It has irrational nature and belongs in a certain sense to eternity.⁴⁸⁾

43) Arthur Lourie, "On Melody," 247.

44) Arthur Lourie, "On Melody," 247.

45) Arthur Lourie, "Phenomenon and Noumenon in Music," 161.

46) Arthur Lourie, "Phenomenon and Noumenon in Music," 161.

47) Arthur Lourie, "On Melody," 251.

In a similar way to rhythm, harmony also gradually became a central element of music composition. If a music interval can be assumed as not having existed, that harmony-centered music does not differ from well-structured or spontaneous noise.⁴⁹⁾ Harmony prevailed, first over rhythm and then over melody, eventually leading to the entire destruction of polyphony. Polyphony functioned not as a method of developing a musical idea but as a sub-harmony.⁵⁰⁾ In other words, the lineal structure of composition was destructed and freely moving voices were eventually replaced by a simple chordal progression or sequence. This caused rhythm to lose its function as a manager of space and time in music.

In order to revive the music form, to reduce the raging of harmony, reverting attention back to rhythm was required. Polyphony has a Dionysian element in terms of its natural element. New polyphony in contrast to Classicism and Romanticism is not based on the equality of rhythm, harmony, and melody. Rather, the new synthesis of these elements is the basis that has resulted in a form based on free harmonic intonation. Since it occurs, the tonality and the harmonic hierarchy gradually have disappeared. Lourie believed that hierarchy in harmony is the requirement as harmony cannot be autonomous and has to depend on tonal and melodic developing of the music composition.^{51),52)} Refusing tonality resulted in atonal polyphony, which eventually led to the mixing of musical languages. Such a mix Lourie called “dialects”⁵³⁾ which replaced the universal musical language of the Classic era. Rhythm also became

48) Arthur Lourie, “Phenomenon and Noumenon in Music,” 161.

49) Arthur Lourie, “On Musical Form,” 276.

50) Arthur Lourie, “On Harmony in the Contemporary Music,” 280.

51) Arthur Lourie, “On Harmony in the Contemporary Music,” 284.

52) Arthur Lourie, “On Harmony in the Contemporary Music,” 284.

53) Arthur Lourie, “On Musical Form,” 275.

free and independence from the music meter.

Lourie stated that the central focus of music art is not the idea itself, or a particular ideology but the form through which the idea is adequately expressed. The dispute about the priority between form and its content deduced in both are not separated and are equally interconnected. It means the content cannot exist without the proper form and the form is nothing if there is not content. The new form cannot be made consciously, that means using a predefined model. It is formed naturally when the necessity is required. To create a new form has no connection with the recipe of past, but with a personal view of the universe, which is unique, and separates the artist from the artisan.⁵⁴⁾ Lourie believed that music form has to be based on dialectics and to have a vivid logic.⁵⁵⁾

As the next section examines the *Lament for Adonis*, the first of the twelve songs of the vocal cycle *Greek Songs* by Lourie, it is useful to know what Lourie thought about a poetic text in music. The relatively comprehensive explanation of his view on the issue was given in the article titled “Phenomenon and Noumenon in Music.” That, in certain sense, is a continuation of the logical chain that moved from the philosophy to the music. The *Fact* is that the music form exists in each music work which allows, according to Lourie, determining this state as a phenomenon. The phenomenon means visible, indeed existed and made with intention. In contrast, the natural or elemental state of music can be identified as a noumenon.⁵⁶⁾ The noumenon is a form of pre-music or using German term *Urmusik*.⁵⁷⁾

54) Arthur Lourie, “Phenomenon and Noumenon in Music,” 159.

55) Arthur Lourie, “On Musical Form,” 273.

56) Arthur Lourie, “Phenomenon and Noumenon in Music,” 158.

57) Arthur Lourie, “Phenomenon and Noumenon in Music,” 158.

As the noumenon turns to the phenomenon, the elemental moves to the intellectual. It means that elemental music in a composer's mind is released in an intellectually molded form of the music expression. One can observe the reverse process when *Fact* turns back to the element if music work is great or brilliant. The phenomenon or fact of music turns back to the *Urmusik* as listeners perceive the music work unconsciously and understand its context in a spiritual level. This statement directly connected with concept of the Silver Age regarding freedom for the listener as same as for the author to comprehend music images according to his/her own life experience.

In contrast with purely instrumental music the vocal music as it used a certain text, bears the collision between the lyricism as a natural element and its musical notably intellectual design. It means the lyrical poetry unfolds minds and opens consciousness. In contrast, the music directed to the unconsciousness unfolds irrationality.⁵⁸⁾ How does this dialectic match together in one music piece? Lourie stated that what a musician calls poetry is not identical with what a poet means. In the same way, what a poet calls music is not the same thing that a musician means. Lourie believed that "low music imitated poetry, and middling music imitated poetry."⁵⁹⁾ He concluded that a poet looks for the noumenal melodiousness as a release from the cause-effect relationship and as artistic freedom. In contrast, the musician looks for lyricism to overcome acoustical laws, which gives his music true freedom.⁶⁰⁾

Poetry, like music, can create melos, which is an irrational substance. The musician as well as a poet looks for the same thing but approaches to the goal differently. The fact or the occurrence of poetic or music forms require ultimate

58) Arthur Lourie, "Phenomenon and Noumenon in Music," 160.

59) Arthur Lourie, "Phenomenon and Noumenon in Music," 161.

60) Arthur Lourie, "Phenomenon and Noumenon in Music," 161.

freedom. The best poetry has to be far from the music, as well as the best music has to be far from the poetry.⁶¹⁾

To summarise, Lourie considered music work the polyphony based on a synthesis of the three elements: Melody, Rhythm, and Harmony. The Synthesis is Polyphony which bears a music Form, unique each time. The Form is a Fact of existence of a masterpiece⁶²⁾ and the Form is Polyphony of the elements, is comprehended and developed in the lineal (melodic) way. Each voice or level of the composition independent and chord is considered as random. The music expresses a personal view of a composer (Subject) related to the Object. As both, a Subject and an Object are unique, the music Form has to be proper to each independent case.

A Melody is a composer's voice. It is substantial that means self-contained and independent from Harmony and Rhythm. The melodic Theme is action, whereas the melodic Motive is a drive for the action. Melody can be replaced by melos, but music melos cannot be seen as music.⁶³⁾ The category of Rhythm is also a substantial, but rhythm cannot prevail over melos. The function of the rhythm is to manage time and space of music. The Harmony is not a substantial element. It depends on the melodic and tonal development of music composition. Atonality is considered like a dialect that is a universal language.

All noted above the three elements of the music form are based on the units, which Lourie called *primitives*.⁶⁴⁾ These are a motive or intonation in the case of melody, a rhythmic set in the case of rhythm, and an interval in the case of harmony. These primitives are synthesized in the Form to express the

61) Arthur Lourie, "Phenomenon and Noumenon in Music," 161.

62) Arthur Lourie, "Phenomenon and Noumenon in Music," 159.

63) Arthur Lourie, "On Melody," 252.

64) Georgy Yakulov, Benedict Livshits and Arthur Lourie, "We and the West," 157.

meaning of the musical content in a compact way. The form and its content are undivided.⁶⁵⁾

The Text for vocal music has to be lyrical. It means that word's line has its specific melos which can be conveyed to and embodied in music melody. The music is also space, and like space has dimensions. The dimensions can be described as follows: height (pitch of sound), length (melodic line), width (register's coverage), time (meter-rhythm). It is a choice of a composer how many dimensions his music can have. In a way of fine art, the composer is free in choice the point of perspective in his music which can be single in the case of the old art or multi in the case of the new art.⁶⁶⁾

3. Analysis of the Song Cycle *Greek Songs by Lourie*

Abbreviations

m.	measure
mm.	measures
A	augmented
d	diminished
P	perfect
M	major
m	minor

65) Arthur Lourie, "On Musical Form," 276.

66) Arthur Lourie, "On Musical Form," 276.

1) *Lament for Adonis*⁶⁷⁾

What do you order us	‘Beat your breasts, maidens,	You have wrapped his body
To do, Kiprida?	Sobbing for him! Tear apart	In linen shroud,
Adonis is sinking,	Your tunics!	O, Goddess!
Tender Adonis is dying!	Adonis is dead.	O, my Adonis!

The Songs cycle *Greek songs* was composed in Petrograd,⁶⁸⁾ the capital of Russia at that time. The year of the composition was indicated at the end of score: “Fall, 1914.” This song cycle was the first vocal composition written based on the text of the ancient Greek poet Sappho translated into Russian by the prominent Russian philosopher and expert in the Greek language Vyacheslav Ivanov. It was the first translation of the poetry of Sappho and Alcaeus keeping the original poetic meters of the ancient Greeks. His translation was assessed as “epochal for the understanding of these poets by 20th century’s readers.”⁶⁹⁾

The song cycle *Greek Songs* contains twelve songs. The opening song, *Lament for Adonis*, illustrates the ritual mourning for Aphrodite’s beloved youth, Adonis. Sappho shaped her poem as a dialogue between worshippers and their goddess Kiprida.⁷⁰⁾ Certain scholars, particularly David Campbell and

67) Kosti John, Unpublished English Translation of Ivanov’s Texts. In Karnstadt, Anne Cynthia, *Arthur Lourie’s Greek Song to Texts from Sappho (1914), as Translated into Russian by Vyacheslav Ivanov*, Ph.D. Dissertaion (University of Texas at Austin, 1997), 119.

68) Saint Petersburg was renamed Petrograd by the Emperor of Russia, Nikolai II on August 31, 1914 in order to approach the Slavic sound of the name of the city.

69) Sergei Zavyalov, *Vyacheslav Ivanov as a Translator of Greek Lyrics*, <http://old.magazines.russ.ru/nlo/2009/95/za12-pr.html>

70) Kiprida or Aphrodite is the Ancient Greek Goddess of love and beauty. The name

Anne Carson, note that this poem by Sappho is the “earliest evidence of an Adonis cult.”⁷¹⁾ The Adonis cult had a direct influence on festival celebrating Adonis birth. Festivals in his honor were popular in Athens during the fifth and fourth centuries B.C.

The Russian translation of Sappho’s poem made by Vyacheslav Ivanov consists of the three stanzas. All stanzas keep the original Greek metric namely “catalectic line of antispastic tetrameter”^{72),73)} The musical embodiment of the *Lament for Adonis* unfolds the twelve measures in length and shape the one-part form rounded with a prelude (m.1) and postlude consisting of only the one chord. As the *melos* of the phrases of mm. 2-4 and mm. 8-10 are very similar, these sections can be labeled respectively A and A1. The musical phrase of mm. 5-7 is contrasted to the outer phrases by a sudden turn to *ff* (m. 5). Furthermore, the thirds steps in the piano part of the left hand and lower voice of the right hand (mm. 3-4) are replaced by tone clusters (mm. 5-7). The melody of the vocal part is a repetition on D (m. 5) and C# (m. 6). The melodic and harmonic contrast of mm. 5-7 allows us to label this section as B. Thus, the musical form is structured as follows:

Kythereia [Cytherea] is also in use.

71) Anne Carson (trans), *If Not, Winter: Fragments of Sappho, Fragments of Sappho* (New York: INC, 2003), 378.

72) David A. Campbell, trans. and ed. *Greek Lyric: Sappho and Alcaeus*, vol. 1 (Cambridge: Harvard University Press, 1990), 155.

73) The Antispastic tetrameter is a combination of an iambus with a trochee. The scheme is as follows: – U U –. The symbol ‘–’ means a stressed syllable. The symbol ‘U’ means an unstressed syllable. The catalectic line means that the last line of the stanza is shorter than previous ones.

A	B	A1
(mm. 1-4)	(mm. 5-7)	(mm. 8-12)

Such a musical form scheme is associated with a ternary form.

The song *Lament for Adonis* does not have a time signature after the clef. It is difficult to state whether Lourie did this intentionally or accidentally, as other eleven songs have a time signature. Probably, this singularity of the song reflects the composer's desire to release the *rhythmopoeia* of the poetic text from the border of a repeated meter in music. Furthermore, Lourie, was deeply fascinated by the Futurist idea of expanding the extant notational system. However, the meter of each measure of the song follows the metrical accent of the poetic strophe of stanzas (see Appendix 3). Keeping up with the metric strophe of the poem, the music meter of the first two lines of each stanza can be interpreted as 8/4 (m. 3), 5/4 (m. 5), and 6/8 (m. 8), respectively. The meter of third and fourth lines of each poetic stanza is 4/4.

The structure of the *Lament for Adonis* can be understood in various ways. Diverse elements collected from ancient Greek music, traditional Russian music, and new avant-garde music can be found; each are deeply intertwined. The song opens with a one-measure piano prelude, the first half of which contains a stepwise descending motion of the eighth notes. This motion is observed in the two voices divided by upward and downward pointing stems Example 1.

(Example 1) *Lament for Adonis*, Piano prelude, Measure 1



As can be seen in Example 1, the motion consists of the 12 notes in two voices divided by a fourth (see a dotted circle). The range between the upper and lower pitches of the opening motion of eighth notes covers the d8 (E ♭ 4 → E ♮ 3). This is the one of the basic characteristics of the *Lesser Perfect System*, which has a d8 between the Trite Synemmenon (B ♭ 3) and Hypate Hypaton (B2).⁷⁴⁾ Another characteristic of the *Lesser Perfect System* is that “high and low was the reverse in modern usage” ([Example 2].)⁷⁵⁾

[Example 2] *Lesser Perfect System of Ancient Greece*



The opening melodic passage of the eighth notes is directed from the up to down and comprise d8. Probably such a design of the opening section can imply Lourié’s intention to adopt the features of the Greek music system into his *Greek Songs*. This seems quite essential, but one can note that a cross-relation spanning d8 is not the only specifics of the Lesser Perfect System. The same cross-relation can be seen in the Russian Orthodox scale, so-called *Obikhod*.⁷⁶⁾ Such a scale frequently appeared in the music of the Russian composers, for example M. Modest Mussorgsky “The Great Gate of Kiev” from the piano suite *Pictures at an Exhibition* (1874) and Anatoly Lyadov *Ten Arrangements from*

74) David Binning Monro, *The Modes of Ancient Greek Music* (Oxford: At the Clarendon Press, 1894; Electronic Edition Elibron Classics: 2005), 36, 38.

75) David Binning Monro, *The Modes of Ancient Greek Music*, 31.

76) Yuri Kholopov, “Obikhod Scales and Polyphony,” in Research conference *Christian Culture: Past and Present* (Moscow: RAM imeni Gnesinikh, 2004), 41.

Obikhod (1909).⁷⁷⁾ As the Russian Orthodox Church was a successor of the Greek Church; the *Lesser Perfect System* of Ancient Greece and Russian *Obikhod* has similarities. Despite some similarities, the *Obikhod* has a few distinctive features, as shown in Table 1 below.

[Table 1] Comparative Table of the *Lesser Perfect System* of Ancient Greece and the Russian *Obikhod*

	<i>Lesser Perfect System</i>	<i>Obikhod</i>
Direction of scale	Descending order	Ascending order
Range	P11	P12
Repeated pattern	Octachord	Hexachord
Basic unit	Tetrachord	Trichord
Structure	T - T - S	T - T - S
Common tone between units	The last pitch of the previous tetrachord is the first pitch of the next tetrachord	-
Cross-relation	d8 between the B $\flat$ 3 and B2	d8 between the B2 and B3

*Note: based on David Binning Monro, *The Modes of Ancient Greek Music* (Oxford, 2005) and Yuri Kholopov, “*Obikhod Scales and Polyphony*” (Moscow, 2014).

As shown above, the *Obikhod*, in contrast with the *Lesser Perfect System* is arranged in ascending order. The range of the *Obikhod* is a P12 whereas a P11 is the range of the *Lesser Perfect System*. Moreover, the main unit of the *Obikhod* is a trichord as contrasted to the tetrachord of the *Lesser Perfect System*. Considering these distinctions, the beginning passage of the eighth notes

77) Yuri Kholopov, “*Obikhod Scales and Polyphony*,” 41.

can be divided into the five conjunct trichords (E $\flat$ -B $\flat$ -D $\flat$; D $\flat$ -A-C; C-G-B $\flat$; B $\flat$ -F-A $\flat$; and A $\flat$ -E-G.), which are marked by dotted circles in Example 3.

(Example 3) *Lament for Adonis*, Measure 1, Piano prelude, Trichords



The range of each trichord-motive is a P4 or d4. The trichord motive in the range of P4 frequently occurs in the vocal part of the song ([Example 4], trichords are marked by dotted circles).

(Example 4) *Lament for Adonis*, Vocal part, Measures 2-11

The trichord motives produced a sense of peace, which is strengthened by the mostly static motion of the vocal part. Such adroit use of the intervallic gesture makes the lacrimal lament for the dying hero sufficiently natural and

realistic. For a brief moment, the motion has been intensified by ascending M6 leaps from the last note of m. 2 to the first note of m. 3, and from the last note of m. 9 to the first note m. 10. The single leaps within mostly static melody accentuate the single wail of a loving heart, the sorrow of Aphrodite. Upon examining the vocal part, one might note that the trichord-motive (A-E-G-(E)) marked by dotted circle in Example 4 appears three times. It corresponds to the words addressed to Adonis (“Adonis is sinking, Tender Adonis! O, my Adonis!”). The same motive can be also seen in the piano prelude in the motion of half notes right after the fermata ([Example 1]) as well as in m. 2 and in m. 8 (A $\flat$ -E $\flat$ -G-(E $\flat$)) in the right hand of the piano part ([Example 5], marked by brackets)

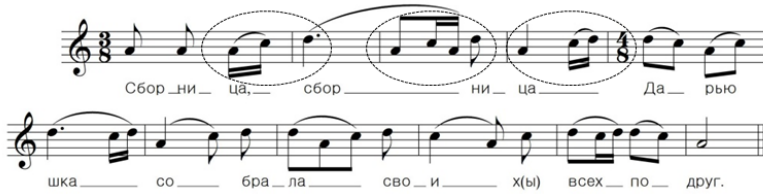
(Example 5) Trichords in the piano part



According to the Russian ethnomusicologist F. Rubtsov, a trichord-motive in the range of a P4 is used frequently in the Russian traditional music as symbol of the Trinity of Orthodox Church.⁷⁸⁾ Such trichords are frequently observed in the traditional spring songs or wedding songs ([Example 6], marked by a dotted circle).⁷⁹⁾

78) Feodosii Rubtsov, “The Basis of the Russian Folk Song” [Основы ладового строения русской народной песни], *Articles about Musical Folklore* [Статьи по музыкальному фольклору] (Leningrad-Moscow: Sovetskii Kompozitor, 1973), 28.

(Example 6) A Wedding song of the Don Region of Russia⁸⁰⁾



Adonis was indeed a beloved man of Aphrodite, and using such motive seems so natural, but, in my opinion, most likely it also reflects a “rhythmical swaying” action during the lamentation.⁸¹⁾ The swaying thirds together with the long repetitions on one pitch make the sob of the heroine more expressive, deep, and visual. This effect is strengthened by using a wide range of dynamics, from the *ppp* (m. 3) through *ff* (m. 6) to the *pppp* (m. 10), inferring the loss of all hope of the heroine to revive the beloved youth.

The most contrasting section of the song is in section B. It is emphasized by dynamics *ff* (mm.5-6) and three cluster chords respectively consisted of five notes (m. 5), eight notes (m. 6), and three notes (m. 7). The development of the vocal part in m. 5 and m. 6 are static. On the background of two clusters, the repetitions on the one note are probably intended to draw the intense longing of the heroine to revive the beloved youth. The loss of all hope to do this is emphasized by the return to the main motive of the song— the trichord motive (E-B-D) along with the initial dynamics *ppp* continuing and strengthened by the fermata mark above a bar line between m. 7 and m. 8. Dynamics and

79) Feodosii Rubtsov, “The Basis of the Russian Folk Song,” 28.

80) Feodosii Rubtsov, “The Basis of the Russian Folk Song,” 31.

81) Evy Johanne Haland, “Emotion and Identity in Connection with Greek-Cult, Modern and Ancient,” *Ethnomusicological Researches* 16 (2001), 190.

melodic features of the section B allows us to consider it as the climax of the song ([Example 7]).

(Example 7) Climax, Measures 5–7

5 Beat your breasts, maidens, sobbing for him! Tear apart your tunics! Adonis is dead!

Бей_те в_пер_си в_зры_дав де_вы по_нём! Рви_те хи_то_ны! У_мер А_до_нис!

ff *mf* *ppp*

The piano part of the climax comprises three chord clusters; each consists of the one or a few trichords ([Example 8]). The cluster in m. 5 consists of two parallel trichords spanning a fourth. The cluster in m. 6 comprises four trichords and a final cluster in m. 7 consists of a single trichord.

(Example 8) Trichords in harmony

measure 5 measure 6 measure 7

Such structure of the harmony directly referred to the one of the statements of Lourie's aesthetics. Lourie considered the harmony as dependent on the melodic or tonal development composition.

As for tonal development, the descending motion of eighth notes $E \flat 4 \rightarrow E \flat 3$ tended to the F3 ([Example 1], marked by an arrow), a whole note that

is the longest duration in this passage. Between E $\natural$ and F is a semitone, the E $\natural$ can be considered as a tendency tone, so the F has a sense of the tonic kept in the rest of this measure. From m. 3 to the end of the song there is no precise tonal tension. The final note of the vocal part (m.10) and the final chord of the instrumental part (m.12) form an A1 above two octaves ([Example 9], marked by a large dotted circle), that is an inversion of d8. The same A1 above an octave (A8) is observed in the piano part of the left hand. The d8 of the beginning passage of the eighth notes and last chord of the song form the interval arch of the song ([Example 10]). Regarding this feature of the song, the d8 can be considered as a primary harmonic unit or, as Lourie called it, the *primitive* of the song in the level of harmony.

[Example 9] Measures 10-12

[Example 10] Interval arch of the song (d8→A1, spanning two octaves)

To expand the space and to make it deeper can be obtained by the gradual increase of the number of voices as well. Beginning with two voices (passage of the eighth notes) in the prelude, the number of voices increases incrementally in each measure, finally reaching six (m. 5) and even nine (m. 6) voices at the climax and decreasing to the five voices by the end of the song.

Regarding to the aesthetics of Lourie, one can say that the *Lament for Adonis* has two essential units, namely the trichord motive and d8. The musical form is developed on the basis of these two elements. Russian national elements are directly associated with both units. The d8 also can be related to the composer's intention to reflect the Greek element in his music because the song cycle was set on the poem of the Greek poet Sappho. The increasing and decreasing number of voices was premised by the composer's intention to follow the change of emotions of the poetic text. The ambiguous treatment of the d8 (range of melodic passage; arch of the song), P4 (range of a trichord), trichord (main motive in melody and main unit of harmony), compound scale (14 tone scale), and cluster (compound harmony of trichords) probably was intended to implement the music picture which can be observed in more than one dimension.

2) *Garden of the Nymphs*⁸³⁾

About the concealed cavern of the Nymph
The moisture of cold currants Stir through green branches.
And from the leaves, rustled by the dripping waters,
Pours drowsiness.

83) Kosti John, Unpublished English Translation of Ivanov's Texts. In Karnstadt, Anne Cynthia, *Arthur Lourie's Greek Song to Texts from Sappho (1914), as Translated into Russian by Vyacheslav Ivanov*, Ph.D. Dissertation (University of Texas at Austin, 1997), 120.

The *Garden of the Nymphs* is a good example of the “Poesia per Musica,” depicting a bright image of nature. The poem depicts the cavern of the Goddess-like Nymphs that hid in the depth of a mystical garden, and the composer attempts to implement a lineal or horizontal perspective in the music. Detail of the poetic text is expressed through the song’s design in which the diatonic nature of the vocal part is opposed to the chromatic nature of both prelude and postlude. Such design can be found only in this song of the *Greek Songs*.

The piano prelude of the *Garden of the Nymphs* is 14 measures long, and it is the longest among the twelve songs of the cycle. The song opens with the d8 known from the *Lament for Adonis*, abruptly interrupting the absolutely diatonic atmosphere presented in the previous “Hymnal Fragment.” The d8 is a feature of the *Lesser Perfect System* of Ancient Greek system and Russian *Obikhod*. The music has various dissonances, such as ascending tritones, diminished intervals, and semitonic stepwise motion. Such various occurrences of dissonances create a force guarded in the mysterious garden. What did Lourie intend to depict in the prelude to this song? Probably, the answer is in the text of the poem: a hidden cavern, the sound of the cold brook around the cavern, a sound of the moisture dropping down to the trees, and drowsiness. What methods did the composer choose to depict the subjects noted above? Even the first glance at the beginning of the song assures that the texture of the piano prelude could clearly be divided into several layers ([Example 12]).

(Example 12) Prelude, Measures 1–6

Egal et ferme

As shown in Example 12, the right hand of the piano part has three layers from top to bottom: 1) descending stepwise motion of the dotted half notes or general half notes; 2) ascending leaps of thirds of the middle voice; and 3) the triplets of the sixteenth notes of the lower voice. This motive continues throughout entire piece, it cements the musical form and can be considered as a leitmotiv, or as Lourie called *primitive*. The left hand of the piano part contains two levels as well. Although all of these layers are well united as a whole, their functions differ from each other. Each voice of the prelude is moving in its own tempo and has its own rhythmical unit. This is the dotted half notes and half notes for the levels I and IV, the eighth notes for the level II, triplets of sixteenth notes for the level III.

All voices form together the polyphonic picture of nature, where each organism is living its own life. This is directly associated with Lourie's statement regarding musical form, and which is formed through the polyphony of melodic lines.⁸⁴⁾ It means Lourie used here a lineal method of development

84) Arthur Lourie, "Phenomenon and Noumenon in Music," 159.

of the form. Such a method affects the vertical harmonies that appeared throughout the music as being stochastic or accidental. As noted in section II, Lourié expressed his desire to overcome the geometrical (vertical) perspective and suggested the use of rhythm as a constant or a consistent unit. This song is the best example of an application of such a statement.

As noted above, Lourié attempted to depict a hidden cavern, a cold brook around the cavern, the falling drops of the moisture, and drowsiness in his musical picture. All of these can be vividly imagined through the layers of the piano prelude. For example, the descending half step motion (F-E $\flat$ -D-D $\flat$) of the first layer can be related to the attenuation of light, which can be experienced while going inside the Nymphs' cavern. The ascending leaps of the thirds probably depict a shaking of leaves of exotic trees, planted around the cavern. The repetition of the triplets of sixteenth notes vividly evokes the association of the falling water drops. The composer, thus, utilizes the method of multiple perspectives used in the Eastern fine art culture, in the piano prelude and postlude of the song.

As noted above, the vocal part of the *Garden of the Nymphs* has a diatonic nature. It consists of a set of trichords spanning the range of a P4, symbolizing love and *nega*.⁸⁵⁾ They are marked by the dotted circles in Example 13.

85) The musicologist, Richard Taruskin described the meaning of the *nega* as “the bliss of gratified desire or, more excitingly, the promise of it.” See Richard Taruskin, *Oxford History of Western Music: Music in the Early Twentieth Century*, vol. 3 (New York: Oxford University Press, 2010), 401.

[Example 13] Vocal part of the *Garden of the Nymph*, Measures 15–28.

15 Вкруг пе_ще_ры Нимф за_та_ён_ной _____ вла_га хлад_ных
About the concealed cavern of the Nymph The moisture of cold currants

20 струй шу_мит меж вет_вей зе_лё_ных, И слист_вы ко_леб_ле_мой
Stir through green branches. And from the leaves,

25 вод па_дён_ьём льёт_ся дре_мо_та _____
rusted by the dripping waters, Pours drowsiness.

As can be observed in Example 13 above, the pitches of the melody imply a pentatonic scale with flowing tonic. The scale is C4-E4-F4-G4-A4-C5. The melody according to Lourié aesthetic is the voice of a narrator. The flowing tonic creates the ambiguity of the tonalities. The narrator is looking at the picture and narrating about what he/she sees. His personal connection to the picture is neutral. The B occurs only in the piano part, coloring the pentatonic as if it is a Hypo-Lydian mode or Lydian mode with additional hypo-tetrachord as was seen in the previous song. All in all, the entire scale of both instrumental and vocal sections generates a twelve-tone scale with two additional enharmonically equal pitches as shown below ([Example 14]).

[Example 14] The entire scale of the *Garden of the Nymphs*

The image shows a musical staff with a treble clef. The scale is written in a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The notes are grouped into two sections by dashed red boxes. The first section contains the notes C4, D4, E4, F4, G4, A4, B4, C5. The second section contains the notes D5, E5, F5, G5, A5, B5, C6. The notes are connected by a series of eighth and sixteenth notes, creating a flowing melodic line.

The current scale has already been introduced in the opening song of the cycle, *Lament for Adonis*. Here, the scale is also spanning the range of a d8. These facts (14 notes scale and d8 as a range of the scale) enable us to believe that *Lament for Adonis* and *Garden of Nymphs* are closely tied with each other by the same scale. However, the *Garden of Nymphs* differs in use of the method of lineal (horizontal) perspective, which Lourie established in his aesthetics. All levels of this song are independent, having their unique rhythm and developing in their own tempo.

3) *Fall Asleep on Your Friend's Bosom*

Fall asleep on your friend's bosom

Fall asleep on her voluptuous bosom.

Fall Asleep on Your Friend's Bosom is the tenth song in numerical order and the second longest song in the cycle with its twenty-eight measures. The longest song is the *Garden of the Nymph* with its thirty-two-measures. Both songs are similar in their use of the three-layered texture and a leitmotiv comprised triplet of notes ([Example 15] a, b).

[Example 15] Triplet motives from *Garden of the Nymph* and *Fall Asleep on Your Friend's Bosom*

a. Triplet motive of the *Garden of the Nymph*



b. Triplet motive of the *Fall Asleep on Your Friend's Bosom*

The triplets of the *Garden of the Nymph* and *Fall Asleep on Your Friend's Bosom* are similar because of the repetition on the second pitch at the beginning of the triplet figure. These soft waves with tender dynamics (*ppp*) evoke a sense of lullaby. The lullaby-like figure of the triplet is unfolding in the background of either completed or uncompleted tonic triads of three modes, the Aeolian in B mode, Ionian mode in D, and Dorian mode in E. The three triads $Bmin_3^5$, $Dmaj_3^5$ and $Emin_3^5$ proceed on the pedal Bin the bass voice ([Example 16]).

[Example 16] *Fall Asleep on Your Friend's Bosom*, Prelude

Dans un rythme tendre et triste

The bright colorsistic dashes make the piano prelude close to some extent to the manner of impressionists. To make the colorsistic effect more vivid, the composer even expands the texture from three-layers ([Example 16]) to

four-layers in the climax of the piano prelude ([Example 17]).

[Example 17] Climax of the piano prelude, Four-layered texture

The motive of the triplet of eighth notes of the second layer is rolled around F#. The roots of the three triads, $Bmin_3^5$, $Dmaj_3^5$, and $Emin_3^5$, along with the pitch F#, can be considered main pitches of the song. Thus, B, D, E, and F# generate a vocal part, which spans the range of a P5. The vocal part of this song is shortest among the songs of the *Greek Songs*. It is only two measures long. Such a short vocal part probably means that love is affections, not words ([Example 18]).

[Example 18] *Fall Asleep on Your Friend's Bosom*, Vocal part

Despite the easily identified harmony, there is no real harmonic tension to a certain tonal center. The musical fabric is spun around the main pitches B,

D, E, and F# without favor to any one specific tone. The three triads together result in an expanded scale that consists of 12 steps. The expanded scale is spanning the range of a P5 (the symbol of love) above an octave ([Example 19]).

[Example 19] Expanded scale of *Fall Asleep on Your Friend's Bosom*



The expanded scale, on the one hand, affects the width of the musical space. On the other hand, this piece has no strong harmonic hierarchy, due to fact that the four modes are meshed. Avoiding hierarchy is to create a peaceful statement of *nega* when a man is swimming along the stream of endless dreams, implicated in the poetic text.

4. Conclusion

Arthur Lourie's critical writings, examined here, show that the composer generated and described the aesthetic principles of the new music as he considered it, after the implementation of them in his *Greek Songs*. These principles define the four elements of musical language (Melody, Rhythm, Harmony, and Form) and a way to treat them (Subject, Object, Fact, and Polyphony). Lourie also qualified the function of each element as action, drive or synthesis, and defined hierarchy, which was substantial in the case of melody, sub-substantial in the case of rhythm, and unsubstantial in the case of harmony. The synthesis of these three elements (Melody, Rhythm, and Harmony) made

lineal polyphony of the form, which can be interpreted as a way to express the context of the author's concepts. The melody followed the text's melos and its expression continued from the Subject (the Composer or his relation to the Object) to the Object.

The characteristics of the songs analyzed above were tabulated (see [Table 2]) to demonstrate whether Lourie implemented his aesthetics de facto in the song cycle *Greek Songs*. The columns determine the Subject and Object (narrator and what the song narrates about); primitives as Lourie called them (essential features of the song), their role, and the result of synthesis of the primitives.

[Table 2] Primitives of the *Greek Songs*

Title (Subtitle)	Subject / Object	<i>Primitives and their Functions</i>	Synthesis of <i>Primitives</i>
1. Lament for Adonis	S → through worshippers O → Adonis	• Trichord → Trinity of Greece and Russia, melodic axis; • Interval of a d8 → Structural arch of a form	14-tone scale
4. Garden of the Nymphs	S → through narrator O → nature	• Interval of a d8 → effect of mystery • Chromatic nature of the piano sections opposes a diatonic nature of the vocal section → a structural arch • Rhythmic-melodic pattern of a triplet of the sixteenth notes → slowly flowing time in the mystical garden	14-tone scale

Title (Subtitle)	Subject / Object	<i>Primitives and their Functions</i>	Synthesis of <i>Primitives</i>
10. Erotic Fragment (Fall Asleep on Your Friend's Bosom)	S → through Aphrodite O → birth and motherhood	• Melodic - rhythmic pattern of triplet eighth notes) → the slowness and peaceful flow of time (lullaby) • Triads of Aeolian in B, Ionian in D and Dorian in E → no hierarchy → nega	11-tone scale

As shown in Table 2, the songs are all narrated from an assumed person (narrator, heroine, or worshipper) who is animated and who describes the various objects (Adonis, nature), which are animate or inanimate, or which can be an abstract concept (birth, and motherhood). The songs can be considered as sketches refracted through the personal experience of the composer were imbued with different emotions such as love and desire, passion and joy. One can recall that the narration starts with a prelude and ends with a postlude, which creates the appropriate emotional milieu for each song.

The short motives, such as trichords spanning the range of a P4 (No. 1, *Lament for Adonis*; No. 4, *Garden of the Nymphs*) can be considered as primitives. It functions as melodic spines or a code of the songs and furnish the inner emotion that distinguishes each piece.

The rhythmic primitive as a figure of triplet, for example, appeared as a leit-rhythm in the songs Nos 4 and 10. This leit-rhythm functioned as a manager of time, which symbolises the slow streaming of time. The rhythmic primitive is sub-substantial as it is always shaped with a melodic motive, which drives the action and develops the music form.

The harmony seems mostly insubstantial. In the songs examined above the

harmony does not function as a certain leit-chord. The harmony applied in No. 10, *Fall Asleep on Your Friend's Bosom*, draws the colors of the night and the peaceful mood of *nega*. Alternatively, the harmony can be replaced by the interval, which is applied as a constituent part of the harmony. In one case, the interval refers to a melodic primitive and serves as the structural axis of the song (No. 1, *Lament for Adonis*) whereas in the other case, it provides a color effect (No. 4, *Garden of the Nymphs*).

The function of modality is also complicated. As the texture of the majority of the songs is many-layered, the mode of each song is expanded. Also, the tonal center of the expanded mode is not evident as there is no harmonic hierarchy and tension to any pitch. Each song's ending "hangs in the air," which can also be considered as a drive to continue the musical act by a lone melodico-rhythmic primitive, as Lourie called it, and to continue narrating the story's content.

Lourie attempted to convey the specific melodicism of Sappho's poems through musical language. In the case of the meter-rhythm-motivic lines of both text and music, he made the rhythmic and melodic motives of each song identical or very similar to the intonation and meter-rhythmic line of the poetic stanzas of Sappho's poems. He created the melody of his songs from the "singing words" of Sappho's lyrics. Notably, this aspect becomes the impetus for Lourie to see the poetry of Anna Akhmatova as a song because the song was "her planet."⁸⁶

Why did Lourie not further express his aesthetics if it had already existed and been implemented in 1914 in his *Greek Songs*? Why did Lourie and his co-author of the "We and the West" so insist on the notion that practice goes

86) Viktor Vinogradov, "About Symbolism of A. Akhmatova" [О СИМВОЛИКЕ А. АХМАТОВОЙ], *Literary Thought* [Литературная мысль] (Petrograd: Misl, 1922), 92, 98.

before theory? I believe that this was affected by the cultural tendencies of the Silver Age, particularly by Sappho's syndrome as it required covering everything in the shadow secrecy. Instead of declaring his aesthetics directly as an entire manifesto or separated writing, Lourie offered readers and scholars the opportunity to figure out the puzzle from his statements in a number of writings, published during Lourie's entire life. The statement, practice before theory is the key for the clue of this puzzle, giving assurance that aesthetics had been already formed.

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개 요

《그리스 노래》(1914)의 3곡을 중심으로 한 아르투르 루리에의 미래주의 미학

가옥 루드밀라

러시아계 미국 작곡가인 아르투르 루리에 (Arthur Lourie, 1891-1966)는 음악 분야에 있어서 미래주의파의 인정받는 지도자였다. 그의 논문과 선언서의 복잡한 내용과 다른 이유들 때문에 그의 미학과 신음악에 대한 원리는 학자들에 의해 진지하게 평가받지 못했다. 신음악에 대한 기본적인 원리는 그가 1914년에 공동 창시자로 발표한 『우리과 서양』(We and the West, 1914) 이라는 선언서 내용에 잘 나타나 있다.

본 논문은 음악언어의 요소들(1914-1959)과 연관된 루리에의 미학 원리와 루리에가 작곡한 《그리스 노래》 (1914)에 초점을 맞추어 요약한 내용이다.

본 연구에서 나는 루리에의 관점에서 신음악의 미적 원리를 찾았다. 러시아 미래주의 선언서인 『우리과 서양』과 『우리과 서양: 젊은 코카시아 예술가를 행한 연설문』 (We and the West: We and the West: The Speech to the Youths-Artists of Caucasia, 1917) 그리고 선율, 리듬, 화성과 형식과 관련된 음악 언어의 요소에 대한 4개의 비평 논문(1914-1959)을 가지고 분석하고 해석한다. 두 번째로는 《그리스 노래》 연가곡 중, <아도니스를 위한 애도>(Lament for Adonis), <님프의 정원>(Garden of the Nymphs, <친구의 가슴에서 잠들다>(Fall Asleep on Your Friend's bosom)의 세 곡을 가지고, 루리에의 미학에 대한 이론과 그의 음악에서 실제 사용한 사례들을 분석한다.

키워드: 은시대, 미래주의, 아르투르 루리에, 미학, 《그리스의 노래》, <아도니스를 위한 애도>, <님프의 정원>, <당신 친구의 가슴에서 잠들다>.

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