

Schoenberg, Busoni and Kandinsky: a New Approach to Expression of Text and Music

In the beginning of the 20th century there has been a whole array of modernist styles created by various innovative artists and composers, their technical experiments surpassing anything that Western music and art has ever known throughout its history. New aesthetical positions have been established, which have reevaluated many of the artistic aims of music and of the other arts. One of the most important elements of art to be reevaluated was that of expression of feelings. Composers and artists of the early 20th century have brought new approaches to expression in art and music, including depiction of the literary text in vocal music. Many composers have distanced themselves both from the traditional classic form patterns such as, for instance, the sonata form, as well as the description of programmatic extra-musical content in works, brought about by Wagner. This report shall examine three authors – one artist and two composers – who have brought about new ideas of expression in the arts, which have paved the way for their respective discoveries of new artistic and musical tendencies, marked by both innovative technical achievements and profound artistic and spiritual insight. They are the composers Arnold Schoenberg and Ferruccio Busoni and the painter Wassily Kandinsky.

Ferruccio Busoni, a well-known German pianist and composer of Italian descent, most famous for his editions of Bach's clavier works as well as his arrangements of Bach's organ music for piano, was also a notable composer, whose style swayed towards a kind of neoclassicism, which has evolved prior to Stravinsky's style of the 1920s. Among his most exceptional compositions are the *Fantasia Contropunctistica* for piano, *Six Sonatinas* for piano and his final work, the opera 'Doctor Faustus'. He is also famous for his musical theoretical treatise the "Sketch for a New Aesthetic in Music", written in 1906. In this treatise he tried to elaborate on the theme of opening up new horizons in music. Following the overall artistic trends of his time, Busoni in his treatise presents a vision of a free and unrestrained type of new music, unfettered by both the traditional, classic forms and of the literary programmatic subject matter, which music was meant to depict following the Wagnerian aesthetics; he also presents his ideas, new at that time, of unrestricting music to the constraints of the twelve-note equal-tempered scale as well as to the limitations of the major and minor modes, and proposes new types of seven-note scales, which he counts at 113, as well as new, microtonal temperaments, introducing one-third of a tone as well as one-sixth of the tone. This is how he proclaims the inherent freedom of music, a freedom excelling that of all the other arts:

Music was born free; and to win freedom is its destiny. It will become the most complete of all reflexes of Nature by reason of its untrammelled immateriality. Even the poetic word ranks lower in point of incorporeality. It can gather together and disperse, can be motionless repose or wildest tempestuousity; it has the extremest heights perceptible to man – what other art has these? – and its emotion seizes the human heart with that intensity which is independent of "the idea".¹

He criticizes what has come to be known as "Absolute music" for its rigid adherence to form, including the traditional classical forms, which fetter the free imagination of the composer with its strict rules:

Absolute Music! What the lawgivers mean by this is perhaps remotest from all the Absolute in music. "Absolute music" is a form-play without poetic program, in which the form is intended to have the leading part. But Form, in itself, is the opposite pole of absolute music, on which was bestowed the divine prerogative of buoyancy, of freedom from the limitation of matter... Per contra, "absolute music" is something very sober, which reminds one of music-desks in orderly rows, of the relation of Tonic to Dominant, of Development and Codas.²

His criticism of the rigid attitude of Absolute music towards free imagination could be summed up in the following lines:

Is it not singular, to demand of a composer originality in all things, and to forbid it in regards to form? No wonder that, once he becomes original, he is accused of "formlessness".³

The opposite trend from absolute music, present in the aesthetics of late 19th century music, namely program music, stemming out from Wagner's call on music to express the subject matter of extra-musical literary texts also receives criticism from Busoni. He commends Wagner for freeing music from the shackles of the traditional, classical forms, yet he criticizes him and his followers and successors for providing music with a new kind of rigidity – that following the literary program at the expense of its own natural development:

The name of Wagner leads to program-music. This has been set up as a contrast to so-called "absolute" music, and these concepts have become so petrified that even persons of intelligence hold one or the other dogma, without recognition for a third possibility beyond and above the other two. In reality, program-music is precisely as one-sided and limited as that which is called absolute. In place of architectonic and symmetric formulas, instead of the relation of Tonic to Dominant, it has bound itself to the stays of connecting poetic – sometimes even philosophic – program.⁴

The chief flaw of program music is that the strict adherence to expressing the literary text forces the music to renounce the inherent purely musical possibilities of developing the motives in favor of following the development of the plot which at times could go against the logic of the musical development and, thus, force the musical logic to go against its will:

The motive in a composition with program bears within itself the same natural necessity; but it must, even at its earliest phase of development, renounce its own proper mode of growth to mould – or, rather, twist – itself to fit the needs of the program. Thus turned aside, at the outset, from the path traced by nature, it finally arrives at a wholly unexpected climax, whither it has been led, not by its own organization, but by the way led down in the program, or the action, or the philosophical idea. And how primitive must this art remain!⁵

One of the most convincing points that Busoni brings up is that music is capable of expressing much greater cosmic and even eternal phenomena, and this capability exceeds the urge to express a local dramatic incident, which may happen in some literary plot:

And, after all, what can the presentation of a little happening upon this earth, ... have in common with that music, which pervades in the universe?⁶

Busoni calls for composers not to obey laws created previously, whether they are those of strict adherence to traditional forms as in Absolute music, or following an extra-musical program as in program music. Instead, they should create new laws to meet their own creative necessity:

The creator should take over no traditional law in blind belief, which would make him view his own creative endeavor, from the outset, as contrasting with that law for his individual case he should seek out and formulate a fitting individual law, which, after the first complete realization, he should annul, that he himself may not be drawn into repetitions which his next work shall be in the making.⁷

As a result of this, a new, innovative type of music will be created, which will be truly free, since it will be unconstrained both by traditional forms and of extroversive Romantic expression. It will have a new type of expression, which will be more balanced and will not interfere with the natural development of the musical material. As a result of this balance, a new aesthetic in music will be created.

This approach to searching a new musical style with new forms of expression corresponds to the artistic aspirations of other artists of Busoni's time. One of the most striking approaches to expression in music was elaborated by two authors in the artistic almanac *Der Blaue Reiter*, devoted to Expressionistic art, published in Berlin in 1912 by the famous painter Wassily Kandinsky. The first of these two authors was Arnold Schoenberg, who contributed to the almanac an essay, titled "Concerning Text Setting in music" (subsequently published in the collection of Schoenberg's articles, *Style and Idea*). In this article Schoenberg cautions against excessive outward expression of the written texts when setting a text to music. He writes that when a composer follows a text

too literally and depicts every word, the music ceases to have an organic growth of its own and breaks the laws of musical development and coherence when following the logic of the text instead of its own. Distancing oneself from the text and following the development of the music itself while grasping the main idea or mood of the text will create a deeper kind of inner expression of the text as opposed to a mere superficial outward depiction. Schoenberg wrote of his experiences in writing a song on a certain poem, that he was inspired by the mood of the poem's first few lines, after which he divorced himself completely from the poem and continued to develop the musical material with which the song began, guiding himself merely by some of the phonetic sounds of the poem for more structural coherence. Upon finishing the song Schoenberg claims that he discovered for himself that he was much more successful in grasping the inner mood and spirit of the poem than if he had adhered to the written text more literally.

I had composed many of my songs straight through to the end without troubling myself in the slightest about the continuation of the poetic events, without even grasping them in the ecstasy of composing, and that only days later I thought of looking back to see just what was the real poetic content of my song. It then turned out, to my greatest astonishment, that I had never done greater justice to the poet, than when, guided by my first direct contact with the sound of the beginning, I divined everything that obviously had to follow the first sound with inevitability.⁸

The second of the two mentioned authors of *Der Blaue Reiter*, its editor, Kandinsky, contributed several articles to the almanac in which he presented some of the most important concepts of the newly emerging Expressionist art. Kandinsky claimed that the means of expression for the old art and the new art were complete opposites. The expressive means for the old, traditional art was that of literal depiction, which described emotions as they happened or were supposed to happen. The expressive means for the new, Expressionistic art was shedding the literal material depiction of events and following a more inward, spiritual description of events, which, upon first encounter might entirely contradict their appearance, in terms of literal depiction. Nevertheless, this new form of description describes the given emotions or events more thoroughly by grasping its spiritual essence. Kandinsky gave formulas for the two trends of art, which present an adequate representation of their respective functions of description of emotions or events. Thus, the formula for traditional art is: $1 + 1 = 2$, while the formula of the innovative art is: $1 - 1 + 2$. This latter formula gives a very clear and concise portrayal of the means of expression in this new form of art: by subtracting from the descriptive means of the outward, superficial events of a narrative, the artist contributes to the hidden, inner meaning of the events and provides a deeper description of the emotions inherent in the work of art. This is how some of the first foundations of the new art and the new means of expression were created.

This is what Kandinsky writes in his article "On Stage" Composition":

The nineteenth century is distinguished as a period that lay far from inner creation. Its concentration on material appearances and on the material aspects of appearances logically caused internal creative powers to decline to the point of their virtual disappearance...

The positive character of the spirit of the time could lead only to a point of combination that was likewise positive. People thought: two is more than one, and they tried to strengthen each effect by repeating it. With inner effects this may be reversed, and often one is more than two. In mathematics $1+1=2$. In the soul it is possible that $1-1=2$...

Wagner tried to intensify the means and bring the work to a monumental height by repeating one and the same external movement in two concrete forms. His mistake was to believe that he had a universal method at his command. Actually his method was only one of a series of even more powerful possibilities of monumental art...

The logical result of this is the limitation, the one-dimensionality (impoverishment) of forms and methods. Gradually they become orthodox and each tiny change becomes revolutionary...

Let us start on the basis of the internal. The whole state of affairs changes fundamentally.

1. Suddenly the external appearance of each element vanishes, and its inner value sounds fully.
2. Clearly, when the criterion of the inner sound is applied, the outer action obviously is not only unimportant but also creates harmful obscurity.
3. The external connection appears in its proper value, i.e., setting up unnecessary limits and weakening the inner effect.
4. Automatically the feeling of necessity of internal unity is aroused. This is supported and even caused by external irregularities.
5. It opens up the possibility for each element to keep up its own external life, even if it contradicts the external life of another element.⁹

In his second article "The Question of Form," Kandinsky writes:

The "artistic" reduced to a minimum must be considered as the most intensely effective abstraction.

Footnote: The quantitative reduction of the abstract therefore equals to the qualitative intensification of the abstract. Here we touch one of the most essential rules: the external enlargement of a means of expression leads under certain circumstances to the reduction of its internal power. Here 2+1 is less than 2-1... In short: true form is produced from the combination of feeling and science.¹⁰

Similarly to Kandinsky, Busoni states that a viable way of expressing emotions in music could be not only in pouring them out but also in hiding them in moderation. He goes as far as to distinguish feeling from emotion, the latter including in it restraint of outward feeling:

For in life, too, the expressions of feeling, by mien and words, are oftenest employed; rarer, and more genuine, is that feeling which acts without talk; and most precious is the feeling which hides itself. ... "Feeling" is generally understood to mean tenderness, pathos, and extravagance, of expression. But how much more does the marvelous flower "Emotion" enfold! Restraint and forbearance, renunciation, power, activity, patience, magnanimity, joyousness, and that all-controlling intelligence wherein feeling actually takes its rise. ... It is not otherwise in Art, which holds the mirror up to Life; and still more outspokenly in Music, which repeats the emotions of Life – though for this, as I have said, taste and style must be added; Style which distinguishes Art from Life.¹¹

He goes even further by stating that the extroverted "feeling," expressed by epigones of romantic artists, when depicting a particular episode of a literary plot in an outwardly affective means presents but a "fragment" of a large-scale "feeling" present in an entire work of art, which includes not only outward affectation of emotion but also moderation of expression; for the latter he also brings in the term "economy", meaning economy of expressive means:

What the amateur and the mediocre artist attempt to express, is feeling in little, in detail, for a short stretch. ... Feeling on a grand scale is mistaken by the amateur, the semi-artist, the public (and the critics too, unhappily!), for a want of emotion, because they all are unable to hear the longer reaches as parts of a yet more extended whole. Feeling, therefore, is likewise economy. ... Hence, I distinguish feeling as Taste, as Style, as Economy. Each a whole in itself, and each one-third of the Whole. Within and over them rules a subjective trinity: Temperament, Intelligence, and the instinct of Equipoise.¹²

Busoni states that there is a difference in the various approaches to feeling and its artistic expression, and brings out a distinction between an extroversive and an introversive presence of emotion and its expression. He also states the difference between concentrating on expressing in an affected manner a fleeting, passing emotion and a balanced, moderate yet profound expression of a lasting, inherent emotion:

...Depth of feeling roots in a complete absorption in the given mood, however frivolous, and blossoms in the interpretation of that mood; whereas the current conception of deep feeling singles out only one aspect of feeling in man, and specializes in that. ... In the so-called "Champagne Aria" in Don Giovanni there lies more "depth" than in many a funeral march or nocturne: – Depth of feeling also shows in not wasting it on subordinate or unimportant matters.¹³

This new approach to expression in art was shared by many composers and other artists of the time. Schoenberg himself claimed that his discovery of atonality helped him discover for himself the possibility of expressing a whole array of new emotional states, which were not available for description in the traditional major-minor system. This is especially well manifested in the compositions from his Expressionist period, before he invented the twelve-tone system, such as, for instance, his monodrama *Erwartung* for soprano and orchestra, set to the text of Marie Pappenheim. The literary plot of this work is about a woman who is looking for her lover in the forest at night and finds him dead. The woman goes through a whole series of emotions, which the music describes dramatically by using its new, atonal language, since the emotions described in the text are of too wide a variety and of too unusual type to be limited to being depicted by the major and minor modes.

Mention must be made of Arnold Schoenberg's work of transition between his early, romantic style and his middle period, in which he has discovered a new musical language with atonal harmonies. The Second String Quartet, written in 1908, contains four movements, the first two are purely instrumental, and the last two also involve a soprano, singing text settings of two poems of the famous Expressionist poet Stefan George, titled, respectively, "Litanei" (Supplication) and "Entrückung" (Awakening).

The poems of George and the vocal writing in the quartet greatly enhance the emotional, expressionistic qualities and bring its programmatic aspects to the foreground. After the lamenting first movement and the grotesque and morbidly ironic second movement, the third movement, which functions as the slow movement, contains the setting of George's poem "Litanei". While the harmony of the music, which though tonal, features some very advanced features of chromaticism, is brought to the utmost limits of tonality, the text brings out the decadent, lamenting emotional message of the String Quartet's first three movements, which could only be intimated by the listener until now. The fourth movement provides an emotional relief from the morbid mood of the first three movements, by depicting a state of spiritual enlightenment and transfiguration, as emphasized in the poem's text. The text describes the spiritual awakening of the poet to a higher existence and dissolution of the previous state of anxiety. The music clearly follows the mood conveyed by the poem by depicting an exalted, enlightened emotional state. However, it does not depict this by using a joyous major, but reverts to atonal harmonies and very non-standard and innovative textural means, which extend greatly beyond the hitherto standard semantic means of expressing "joy" and "victory over tragedy". It is not accidental that Schoenberg depicts the emotional content of a poem about spiritual enlightenment, the first lines of which are "I feel the air from other planets" with a new means of expression, allowing for the depiction of the most unusual emotional states, and with practically the first example of atonal music in the observable human history.

The bold step taken by Schoenberg in his music of exceeding the traditional tonal system for the sake of finding new means of expression of emotions was called on by Busoni in his pamphlet. The semantic limitation of the major and minor scale to depicting a bipolar perspective of an opposition of "happy" and "sad" moods has been observed by Busoni, who proposed finding new scales and new temperaments for the objective of being able to depict a much wider array and gradation of emotions, falling outside of this simple dichotomy:

Upon the two Series of Seven, the major key and the minor key, the whole art of music has been established; one limitation brings on the other. ... To each of these a definite character has been attributed; we have learned and have taught that they should be heard as contrasts, and they have gradually acquired the significance: – Major and Minor – Maggiore e Minore – Contentment and Discontent – Joy and Sorrow – Light and Shade. The harmonic symbols have fenced in the expression of music, from Bach to Wagner, and yet further on until to-day and the day after to-morrow. ... We are tyrannized by Major and Minor – by the bifurcated garment.¹⁴

In his own music Busoni has hardly crossed this boundary of tonality, his music, with a few exceptions, always being limited to a certain level of tonal centricity, albeit, modified more in a neo-classical style of pandiatonicism. However, Busoni was able to overcome the excessive romantic emotionality in favor of a more emotionally balanced style.

Further developments in the 20th century have increased the technical possibilities of music, and with those, the capabilities of arousing emotional responses in the listeners by means of ever-increasing varieties of new and unusual techniques and sound effects. It follows that there have been more varied and contrasting approaches to text setting and the relationship to the text, as well as the opposition between attempting to describe a written text in music and concentrating on the purely musical development in a musical vocal work, using the text merely as a foundation. In the later part of the 20th century there has also been an increased attention to the pure phonetic capabilities of the language, using a written text as a sound palette which ties in with and complements the sound palette of the music. Often composers exploit the approach by emphasizing isolated syllables with their phonetic sound possibilities, as opposed to complete words.

In contrast to 19th century Romantic aesthetics, which advocated an unrestrained outpouring of a highly emotional musical syntax, the musical aesthetics of the 20th and 21st centuries demand considerably more moderation of emotions, an abandonment of "literal" expression of a literary text, and a greater concentration on aspects of form and logical coherence, as well as new textural and timbral possibilities. Just as there has evolved a more abstract approach to text in literature and to forms of painting and sculpture, the "old form expression", which had featured literal depiction of extra-musical subject matter has given way to a more abstract, ambiguous relationship between textual meaning and the shape of a finished work of art. Avoidance of the literal, the pictorial, and the standard accepted associations of expression of emotions, has led to a new syntactical meaning, virtually devoid of extra-musical associations. As Schoenberg writes:

There are relatively few people who are capable of understanding purely in terms of music, what music has to say. The assumption that a piece of music must summon up images of some sort or another, and that if those are absent the piece of music has not been understood or is worthless, is as widespread as only the false and banal can be. Nobody expects such a thing from any other art, but rather contents himself with the effects of its material, although in the other arts the material-subject, the represented object, automatically presents itself to the limited power of comprehension of the intellectually mediocre. Since music as such lacks a material-subject, some look beyond its effects for purely forma beauty, others poetic procedures.¹⁵

Busoni stresses the point that an excessive depiction of feeling can be a drawback for the purely musical qualities of a composition. Moderation in emotional expression, according to him, could enhance the musical qualities of a work and present its emotional and descriptive aspect in its adequate position. For this he evokes the concepts of "taste" and "style", the aim of which is to balance the emotional aspect of music with a sense of inner restraint and balance:

Feeling – like honesty – is a moral point of honor, an attribute of whose possession no one will permit denial, which claims a place in life and art alike. But while, in life, a want of feeling may be forgiven to the possessor of a more brilliant attribute, such as bravery or impartial justice, in art feeling is held to be the highest moral qualification.

In music, however, music requires two consorts, taste and style. Now, in life, one encounters real taste as seldom as deep and true feeling; as for style, it is a province of art. What remains, is a species of pseudo-emotion which must be characterized as lachrymose hysteria and turgidity. And, above all, people insist upon having it plainly paraded before their eyes! ...¹⁶

Stravinsky, in his book *Poetics of Music*, comes to a concise conclusion in regards to this subject:

What is important for the lucid ordering of the work – for its crystallization – is that all the Dionysian elements which set the imagination of the artist in motion and make the life-sap rise must be properly subjugated before they intoxicate us, and must finally be made to submit to the law: Apollo demands it.¹⁷

Stravinsky's Anti-Romantic polemic was an important step in overcoming the excessively literal pictorialism of his time. It has been said that had Schoenberg, Stravinsky and the other early 20th century modernist composers not discovered their respective, individual, innovative styles which provided alternative aesthetical positions to the dramatic and pictorial expressivity found in

the musical language of Wagner, Mahler and Richard Strauss, the latter would have gradually degenerated into a superficial pictorialism, and the whole Western Classical musical tradition would have sunk to the level of movie music. Nevertheless, at the beginning of the 21st century, as this danger of excessive pictorialism has been overcome, it is not necessary any more for composers to distance themselves entirely from attempting to tie the semantic meaning of the music with that of the text. It is worthwhile to probe the meaning of the text and to attempt to link it with the structural and semantic possibilities of the composer's musical language in order to create a qualified musical composition, which achieves a balance between abstract form and representation of a literary text or a programmatic idea. As Theodor Adorno writes:

Music is more than intentionality, but the opposite is no less true: there is no music which is wholly devoid of expressive elements. In music even non-expressiveness becomes expressive... Every musical phenomenon points to something beyond itself by reminding us of something, contrasting itself with something or arousing our expectations. The summation of such a transcendence of particulars constitutes the 'content'; it is what happens in music... Music becomes meaningful the more perfectly it defines itself in this sense – and not because its particular elements express something symbolically. It is by distancing itself from language that its resemblance to language finds its fulfillment.¹⁸

A viable approach to expression in the music of the early 21st century in the context of finding new artistic and aesthetic trends is one which successfully combines a sound, complex form, following purely musical laws, and new forms of expression that avoids the danger of literal representation: a more distanced manner, following the maxims of Kandinsky in his call for "new expression in art." In the case of text setting in vocal music, it is an approach that avoids literal depiction of the text, but still attempts to express the meaning of the text, albeit in a more indirect manner; this may lead to a more profound understanding of the artistic message of a literary text and of a more adequate representation in the music. Experiments in emphasizing a text's phonetic possibilities as a medium of sound, as well as developments in combining voice and electronic music have contributed to a balance between the opposing approaches. As Schoenberg writes in his article "Heart and Brain in Music":

It is not the heart alone which creates all that is beautiful, emotional, pathetic, affectionate and charming; nor is it the brain alone which is able to produce the well-constructed, the soundly organized, the logical and the complicated. First, everything of supreme value in art must show heart as well as brain. Second, the real creative genius has no difficulty in controlling his feelings mentally; nor must the brain produce only the dry and unappealing while concentrating on correctness and logic.¹⁹

Busoni elucidates the aims of finding a new aesthetic in music and the arts by demonstrating the capabilities of music for expressing the most cosmic and sublime entities of our universe as infinite. He presents the artistic objective to transcend our limited modes of expression and achieve hitherto unreached artistic heights by finding new aesthetic forms in music and the other arts:

If Nirvana be the realm "beyond the Good and the Bad," one way leading thither is here pointed out. A way to the very portal. To the bars that divide Man from Eternity – or that open to admit that which was temporal. Beyond that portal sounds music. Not the strains of "musical art." – It may be, that we must leave Earth to find that music. But only to the pilgrim who has succeeded on the way in freeing himself from earthly shackles, shall the bars open²⁰.

Notes

¹ Ferruccio Busoni, *Sketch of a New Aesthetic in Music*, translated by Dr. Th. Baker; in *Three Classics in the Aesthetic of Music*, Dover Publications, Inc., New York, 1962, p. 76.

² *Ibid.*, p. 79.

³ *Ibid.*, p. 79.

⁴ *Ibid.*, pp. 80–81.

⁵ *Ibid.*, p. 81.

⁶ *Ibid.*, p. 82.

⁷ *Ibid.*, p. 88.

- ⁸ Arnold Schoenberg, "The Relationship to the Text" (from *Style and Idea: Selected Writings of Arnold Schoenberg*, Leonard Stein, ed., New York: Academic Press, 1975), p. 144.
- ⁹ Wassily Kandinsky, "On Stage Composition" (pp. 190–206, from *The Blauer Reiter Almanac, The Documents of 20th Century Art*, edited by Wassily Kandinsky and Franz Marc, New Documentary Edition, edited and with an introduction by Klaus Lankheit, New York: The Viking Press, 1974), pp. 192–201.
- ¹⁰ Ibid., pp. 162–163.
- ¹¹ Ferruccio Busoni, *Sketch of a New Aesthetic in Music*, translated by Dr. Th. Baker; in *Three Classics in the Aesthetic of Music*, Dover Publications, Inc., New York, 1962, p. 98.
- ¹² Ibid., p. 98.
- ¹³ Ibid., pp. 99–100.
- ¹⁴ Ibid., pp. 90–91.
- ¹⁵ Arnold Schoenberg, "The Relationship to the Text" (from *Style and Idea: Selected Writings of Arnold Schoenberg*, Leonard Stein, ed. New York: Academic Press, 1975), p. 141.
- ¹⁶ Ferruccio Busoni, *Sketch of a New Aesthetic in Music*, translated by Dr. Th. Baker; in *Three Classics in the Aesthetic of Music*, Dover Publications, Inc., New York, 1962, p. 97.
- ¹⁷ Igor Stravinsky, *Poetics of Music* (translated by Arthur Knodel and Ingolf Dahl, Cambridge, Massachusetts and London, England: Harvard University Press, 1975), pp. 80–81.
- ¹⁸ Theodor W. Adorno, "Music and Language: A Fragment" (1956) (p. 1–6 from *Quasi una Fantasia, Essays on Modern Music*, Translated by Rodney Livingstone, London and New York: V. Verso, 1992), p. 6.
- ¹⁹ Arnold Schoenberg, "Heart and Brain in Music" (from *Style and Idea: Selected Writings of Arnold Schoenberg*, Leonard Stein, ed. New York: Academic Press, 1975), p. 85.
- ²⁰ Ferruccio Busoni, *Sketch of a New Aesthetic in Music*, translated by Dr. Th. Baker; in *Three Classics in the Aesthetic of Music*, Dover Publications, Inc., New York, 1962, p. 97.

Santrauka

A. Schönbergas, F. Busoni ir V. Kandinskis: naujas požiūris į teksto ir muzikos išraišką

Pranešime nagrinėjamas trijų žymių XX a. pradžios estetų – kompozitorių A. Schönbergo ir F. Busoni bei tapytojo V. Kandinskio – epistolinis palikimas. Nagrinėjamos ir lyginamos visų trijų menininkų estetinės nuostatos, išryškėjusios jų darbuose: Schönbergo straipsnyje „Apie požiūrį į tekstą“, Busoni apžvalgoje „Nauja estetika muzikoje“ ir Kandinskio straipsnyje „Apie dvasingumą mene“ bei kituose jo rašiniuose, išspausdintuose 1912 m. Berlyne jo leistame ekspresionizmo menui skirtame almanache „Blauer Reiter“.

Savo straipsnyje Schönbergas išreiškė nuomonę, kad vokalinė muzika neturėtų pernelyg tiesmukiškai iliustruoti literatūrinio teksto, pagal kurį ji buvo sukurta. Busoni savo žymiojoje apžvalgoje skatino ieškoti naujos muzikinės išraiškos, nesuvaržytos nei tradicinių muzikos formų, nei programinio literatūrinių įvykių perteikimo – krypties, kuriai pradžią davė R. Wagneris. Kandinskis siekė naujo, modernaus, XX amžiui tinkamo meno, kuris, skirtingai nuo tradicinio XIX a. meno, tiesiogiai vaizdavo regimojo pasaulio objektus, galėjo atsisakyti pažodinio įprastų objektų ar įvykių perteikimo ir nors šiek tiek pasukti link abstraktumo, išreiškusio vidinį, dvasinį tikrovės aspektą.

Pranešime daromos tam tikros išvados, kurios patvirtina šių idėjų įgyvendinamumą XX a. pabaigos–XXI a. pradžios mene.