

# Life in the Archives: a Magellan Experience

Danielle Wood

# Introduction

- Magellan Scholar Grant, Ceny Walker Undergraduate Fellowship, School of Music Travel Grant
- Visited Paul Sacher Stiftung – archive filled with musical sketches from hundreds of composers
  - Transcribed sketches of György Ligeti's Horn Trio

# Paul Sacher Stiftung



# Stockhausen Stiftung



# Berlin Philharmonic



# Ligeti, the Composer

- Hungarian composer forced out of his homeland in 1956 due to the Hungarian Revolution
- Fled to Austria, eventually moved to Hamburg, Germany becoming a professor at the Hamburg Hochschule in 1973
- Wrote his only opera, *Le Grand Macabre*, in 1977
  - Filled with classical idioms
  - Experienced a compositional crisis immediately after
- Disassociated himself from the “avant-garde” composers of his time such as Karlheinz Stockhausen and Pierre Boulez

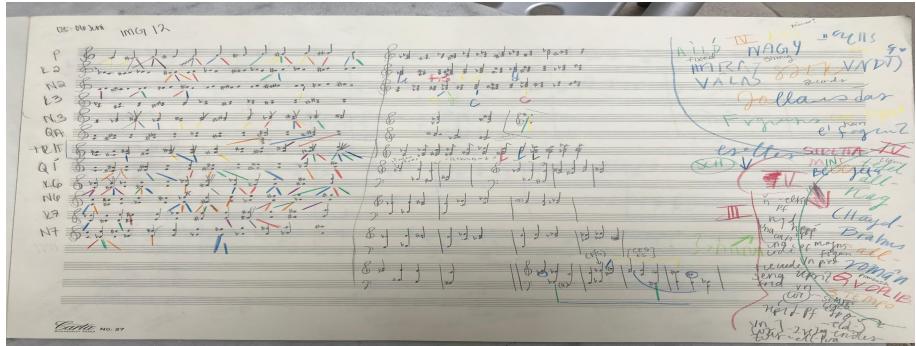
# Ligeti, the Composer

- Premiered Horn Trio in 1982
  - Written as an homage to Johannes Brahms, who composed his own Horn Trio in 1865
  - Original trio members: prolific horn player Hermann Baumann, Ligeti's close friend, violinist Saschko Gawriloff, and fellow Hamburg professor, pianist, Eckart Besch
- Well known for his piece *Atmospheres*, used in Stanley Kubrik's film, *2001: A Space Odyssey*

# The Process

- Southern Exposure
  - Síppal, Dóbbal, Nádihegedüvel by György Ligeti
- Applied for travel grants
- Requested dates of attendance
- Gave explanation for purpose of visit

# Paul Sacher Stiftung In Basel, Switzerland



# Inside the Archives

- Rules and regulations
  - Lockers for personal items (including phones)
  - Pens, pencils, transcribing material, computer
- Types of archival materials
  - Sketches, notes, “partitur” or scores, fair copies
- Methods of reading sketches
  - Microfilm
  - Scanned sketches
  - Physically holding sketches
- Transcribing sketches
  - Handwrite every sketch in collection

(b) Juri MG 12  
 MW = my mistake  
 LML = Light mistake

The musical score consists of two systems of music. The first system has six staves, and the second has four staves. Numerous colored markings are present, including:
 

- Stroking:** Vertical strokes in blue, green, yellow, and orange.
- Erasures:** Large areas of ink removed with white correction fluid.
- Annotations:**
  - "beats" written under the first staff.
  - "fixed" and "strong" written near the second staff.
  - "VALS" written below the third staff.
  - "Jallansar" written below the fourth staff.
  - "Frguns cor repet" written below the fifth staff.
  - "horn e' fragm 2" written below the sixth staff.
  - "SCH" circled in green with an arrow pointing to the first staff.
  - "SCH" circled in red with an arrow pointing to the second staff.
  - "Vn - cello PF" written next to the third staff.
  - "Vn - pf" written next to the fourth staff.
  - "Brahms" written next to the fifth staff.
  - "majors" written next to the sixth staff.
  - "Vn pizz" written next to the first staff.
  - "seng" written next to the second staff.
  - "Vn" written next to the third staff.
  - "(C) VOR" written next to the fourth staff.
  - "tempo" written next to the fifth staff.
  - "NOTE PE" written next to the sixth staff.
- Section Labels:**
  - "I" (red)
  - "II" (green)
  - "III" (blue)
  - "IV" (yellow)
  - "KIS" (green)
  - "NAGY" (blue)
  - "VALS" (blue)
  - "Jallansar" (blue)
  - "Frguns cor repet" (green)
  - "horn e' fragm 2" (green)
  - "SCH" (green)
  - "SCH" (red)
  - "Vn - cello PF" (red)
  - "Vn - pf" (red)
  - "Brahms" (red)
  - "majors" (red)
  - "Vn pizz" (red)
  - "seng" (red)
  - "Vn" (red)
  - "(C) VOR" (red)
  - "tempo" (red)
  - "NOTE PE" (red)



# Pre-compositional Process

- Ligeti's supermarket list before each composition

Saschko Gawriloff, Hermann Baumann, Eckart Besch  
(in memoriam Johannes Brahms) Hauni-Stiftung, NDR, Schleswig-Holstein, Caccia

~~zépgyors: politonális, polimétriukus. Gez: MONTAGE 2, ca. 4' 11 bőb körül = véggyaral = ELTOLÓDÁSA~~

len megfutamások, ingadozó tempo. Nagyterem-kisszkszt párhuzamok.  
k-harmoniák, tritonus is.

non: lassu, polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egység és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?

es ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord? többszólamu: Vn, Cor, és zong.ban egyre több szólalom, "Beeth. cis-moll q. első téTEL". VAGY "Himnus" k-harmoniák, trit. és NASK is. Zongorával ca. 41.

aconne: = "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 2'  
gyűjtemény (2) + Virtuose madrigale" ~~Zemphira~~ - bayan heg  
, "karibi-bolgár" ritm. Esetleg ez a lurdy-kisterelőtől tétel?

Váthy v. B. Béla - Schubert B-zong-trio lassu t.  
ssu: "beséelt" = Schubert B-zong-trio lassu t. 9.5'  
lusterk, lyd akkordeltolás négy kister szerint. + NT-ksk-harm.  
tükörzések, trillák, zong.-zsengások, hegedü-figurációk, üveghang.  
erdő-echok, tavak, láposok.  
r sord? ES/VÁTHY: fom-H - leg A/bb  
harmónika

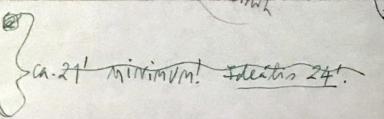
ccia: gyors, esetleg sok metrum-váltás, polimetr. Kreisleriana-elán.  
Kürt: hangsímtlák, flatterzg. s. g., gyors szignálok. ("vadász-  
kürt") Er-  
Hegedű pizza!

amokban Macabre-Coloratua-szerű helyek., Szaggatott. Zomor. i: románs táncdallamok, Covásint. Duda-hegedű duda-kürt Collage!

"Vigado" ca. 3' ~~Transkript~~

*gyors, corrente, részint sord cor, vn., pf.* "ZONGV" c. 31  
"náli" dallamok, ~~ME~~ NT-ksk. Nagyterc-parallelek.

vak "Fuck-Oberon", echok. Vagy új szómatározás - várhatóan  
num-széri, benne szövődött dallamok. Tíkrozsések, ködök, NT-k SKP-  
vehangok? 2 2 T. J. Duran N. 7. Hosszú  
2.500 m. 2.500 m. 2.500 m. 2.500 m.





# Pre-compositional Process

- Polymetric ideas in the first movement
    - 5-lets in the piano
    - 16ths in the violin
    - Triplets in the horn

Saschko Gawriloff, Hermann Baumann, Eckart Beschling  
 (in memoriam Johannes Brahms) Hauni-Stiftung, NDR, Schleswig-Holstein  
 Szépgyors, 2. Scherzo, 3. Canon, 4. Chaconne, 5. Lasso, 6. Caccia

Több hangszerrel eltoltozva MONTAGE? ca. 4'  
 szignálók = Román koncert): havasi kúrt, ködkúrt, "Puck-Oberon"  
 új kúrtkvintet. Hegedű-kúrt: kúrtkvintek. Zongora: kúrtkvintek.  
 Metrika 5-4-3 (10-8-6), a rétegek eltolódása.  
 len megfutamodások, ingadozó tempo. Nagyterc-kisszkszt párhuzamok.  
 k-harmoniák, tritonus is. ~~Nem kúrt-hegedű-sor!~~  
 KAROLI RITMUS: ~~noch ein Fasching~~ ~~karolinische~~ ~~Eigentümlichkeit der Walde~~  
 non: lasso, polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egység  
 és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?  
 atosan többszílamu: Vn, Cor, és zongban egyre több szílam,  
 frák. =Beeth. cis-moll q. első tétele! VAGY "Himnusz"  
 k-harmoniák, trit. és NASK is. ~~Zongorával~~ ca. 4'  
 aconne: "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 2'  
 Virtuose madrigale" ~~Zongorával~~ ~~hangszereivel~~  
 "karibi-bolgár" ritm. Esetleg ez a lyd. - kisterelöl tétel?  
 ISSU: "beseitelt" Schubert B-zong-trio lasso t. ca. 5'  
 lusterek, lyd akkordeltolás négy kister szerint. + NT-ksk-harm.  
 tükrözések, trillák, zong.-zsóngások, hegedű-figurációk, üveghang.  
 erdő-echok, tavak, láposok.  
 ES / VAGY: ~~törz~~ - leg ~~kúrt~~ ~~hely~~ ~~hely~~  
 ZONGR. ~~gondolat~~ - alatt  
 caccia: gyors, esetleg sok metrum-váltás, polymetrikus. Kreisleriana-elán.  
 Kurt: hangismétlések, flatterzg. s.g., gyors szignálók. ("vadász-  
 kúrt") Er.  
 Hegedű pizza! ~~Janich Innsbruck~~ dö.  
 amokban Macabre-Coloratua-szerű helyek., Szaggatott. ZONGR.  
 i: románs táncdallamok, Covásint. Duda-hegedű, duda-kúrt. Collage!  
 "Vigado" ca. 3'  
 hanzo: gyors, corrente, részint sord cor, vn., pf. ZONGR. ca. 3'  
 "itali" dallamok, NT-ksk. Nagyterc-parallelek.  
 elek "Puck-Oberon", echok. VAGY ZONGR.  
 unum-szerű, benne szövödött dallamok. Tükörzések, ködök, NT-ksk.  
 üveghangok? ZKÖ-DWAK NY ~~Hausp~~ ~~Dorfhaus~~  
 ab "karibik" ~~DP77~~ ~~zongorával~~ ~~zongorával~~ ~~zongorával~~ ~~zongorával~~ ~~zongorával~~  
 ① 4' ~~2~~  
 ② 3' ~~1~~  
 ③ 4' ~~1~~  
 ④ 2' ~~1~~  
 ⑤ 3' ~~1~~  
 ⑥ 3' ~~1~~  
 Ca. 21' Minimum! Ideális 24'.

# Pre-compositional Process

- Canon – imitative counterpoint found in multiple movements
  - Chaconne – repeated bass in 2nd movement with moving lines above it

Saschko Gawriloff, Hermann Baumann, Eckart Beschling  
 (in memoriam Johannes Brahms) Hauni-Stiftung, NDR, Schleswig-Holstein  
 Szépgyors, 2. Scherzo, 3. Canon, 4. Chaconne, 5. Lasso, 6. Caccia

Több hangszerrel eltolódva MONTAGE? ca. 4'  
 szignálók = Román koncert): havasi kúrt, ködkúrt, "Puck-Oberon"  
 kúrtkvintek. Hegedű-kúrt: kúrtkvintek. Zongora: kúrtkvintek.  
 trikája 5-4-5 (10-8-6), a rétegek eltolódva.  
 minden megtamások, ingadozó tempo. Nagyterc-kisszkszt párhuzamok.  
 k-harmoniák, tritonus is. ~~Hegedű-kúrt-hegedű~~ in der Wallfahrt

KAROLI RITMUS: ~~noch ein Fasching~~ in Karlsruhe

non: lasso, polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egység  
 és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?  
 atosan többszílamu: Vn, Cor, és zongban egyre több szílam,  
 frák. = "Beeth. cis-moll q. első tétele". VAGY "Himnusz"  
 k-harmoniák, trit. és NASK is. Zongorával

aconnet: "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 2'  
 virtuose(?) + Virtuose madrigale" ~~Zongorával~~ "Bongár-heg"

"karibi-bolgár" ritm. Esetleg ez a lyd. - kisterelöl tétel?  
 esetleg v. Béla Bartók "Székely népdalok"?

issu: "beseelt" = Schubert B-zong-trio lasso t. ca. 5'  
 lusterek, lyd akkordeltolás négy kister szerint. + NT-ksk-harm.  
 tükrözések, trillák, zong.-zsóngások, hegedű-figurációk, üveghang.  
 erdő-echok, tavak, láposok. ES / VAGY: fő műt - leg körülhetőbb

ZONGRÁVAL: gondoljuk át azokat

caccia: gyors, esetleg sok metrum-váltás, polymetrikus. Kreisleriana-elán.  
 Kurt: hangismétlések, flatterzg. s.g., gyors szignálók. ("vadász-kúrt") Er.  
 Hegedű pizza! ~~Egy darab Introdu~~ dő.

amokban Macabre-Coloratua-szerű helyek., Szaggatott. ZONGRÁVAL

i: románs táncdaláink, Covásint. Duda-hegedű, duda-kúrt. Collage!

"Vigado" ~~Tanulás~~ ca. 3'

hanzo: gyors, corrente, részint sord cor, vn., pf. ZONGRÁVAL ca. 3'  
 intallá dallamok, NT-ksk. Nagyterc-parallelek.

elek "Puck-Oberon", echok. VAGY ZONGRÁVAL

unum-szerű, benne szövödött dallamok. Tükörjések, ködök, NT-ksk-pl.  
 üveghangok? Zongorával

"körülbelül" ~~ca. 3'~~ Zongorával

① 4' ~~2'~~  
 ② 3' ~~1'~~  
 ③ 4' ~~2'~~  
 ④ 2' ~~1'~~  
 ⑤ 3' ~~1'~~  
 ⑥ 3' ~~1'~~

Ca. 2' MINIMUM! Ideális 24'.

# Pre-compositional Process

- Montage and collage – pairing classical elements alongside Ligeti elements

# Pre-compositional Process

- Very particular on timing - wanted it to be 21 minutes *at least*
  - Resulted in 21 minutes, 30 seconds
    - Puts duration of each mvt below each final measure

Saschko Gawriloff, Hermann Baumann, Eckart Beschler (in memoriam Johannes Brahms) Händl-Stiftung, NDR, Schleswig-Holstein, Szépvers, 2. Scherzo, 3. Canon, 4. Chaccone, 5. Lasso, 6. Caccia

Több hangszer = vegygyanulat = ELTOLÓZÉK MONTAGE? ca. 4'

szignálók = Román koncert): havasi kúrt, ködkúrt, "Puck-Oberon" kúrtkvintet. Hegedű-kúrtkvintet. Zongora: kúrtkvintek. Polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor részleg

menegutamodások, ingadozó tempo. Nagyterc-kisszkesz párhuzamok. K-harmoniák, tritonus is.

non: lassu, polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor részleg és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?

atosan többszólamu: Vn, Cor, és zong.ban egyre több szólamu, rák. = "Beeth. cis-moll q. első tétele". VAGY "Himnusz" K-harmoniák, trit. és NASK is. Zongor

aconne: Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, Virtuose madrigale "karibi-bolgár" ritm. Estleg sz a lyd. kistárcseltoló tétel? ISSU: "besélt" = Schubert B-zong-trio lassu t. lusterek, lyd akkordeltolás négy kister szerint. + NT-ksk-harm. tükrözések, trillák, zong.-zsóngások, hegedű-figurációk, üveghang. erdő-echok, tavak, láposok. ES / VAGY: Ton m-H - leg LVA. FONTR. gondolko - alatt

cacia: gyors, esetleg sok metrum-váltás, poliméter. Kreisleriana-elán. Kurt: hangismétlések, flatterzg. s-g., gyors szignálók. ("vadász-kurt") En. Hedégi pizza!

amokban Macabre-Coloratura-szerű helyek. Szaggatott. Zongor. i: románs táncdallamok, Covásint. Duda-hegedű, duda-kúrt. Collage! ("Vigadó") Jánosch ca. 3'

herzo: gyors, corrente, részint sord cor, vn., pf. dallamok, NT-ksk. Nagyterc-parallelek. "Puck-Oberon", echok. Vagy "Szörnyekben" benne szövödött dallamok. Tükörzések, ködök, NT-ksk. Pizzik.

ezeknek? 2. TR. O = DmAH M7. Hangjai: "szörnyekben" 2. sorral fitt hang, zongorának

ca. 24' MinimVM. Időtart. 24'.





F. Adagio Lamento (1 Taakt = 4 sec.)  $\text{B}=\text{Bijewereldt legato formula}$

1 v von sord 2 (17) 3 4 5 6 7 8(17) 9 v  
 1.50 2.50 3.50 4.50 5.50 6.50 7.50 8.50 9.50  
 2.75 3.75 4.75 5.75 6.75 7.75 8.75 9.75  
 mpp pp pp pp pp  
 von sord von sord  
 N 30 240 150 100  
 =100

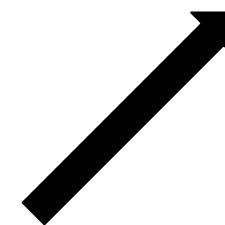
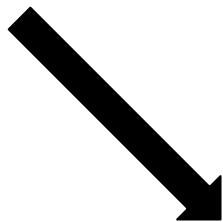
$$\frac{100}{10} = 3 \quad \frac{100}{70} = 1.4 \quad \frac{100}{50} = 2 \quad \frac{100}{33} = 3$$

$$1.2 \approx t = \frac{82}{800}$$

# The Trio

Movement I

Movement IV



Movement II → Movement III

pro-came 1st

Andante

+ LYD cluster  
MIX TURAK

POLY NOTR

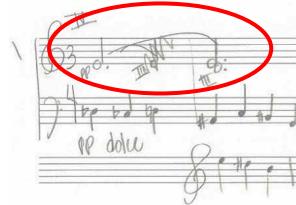
NTSK-NT

d  
w  
(clis d, 3")

qui-ks-qui+dUREg+tyih + NT

KURT-TRIO I

II-Dec 1981



NITMIZAL!

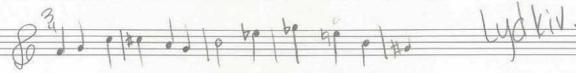
Vn

gi

ELLEN-  
MENTI

I melodic

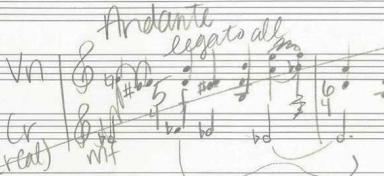
HUNG  
ROCK?



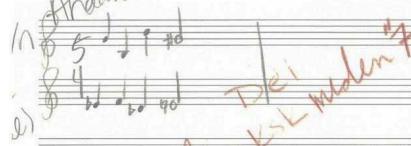
Lyd XIV.

Andante

ELV



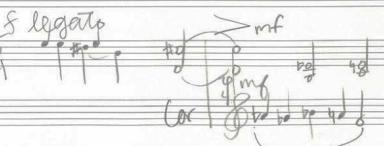
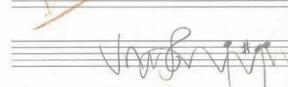
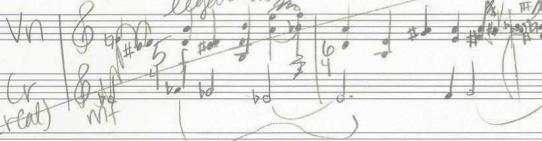
1981 Karlsruhe Ede 21



Zunächst Dei  
V-L modern?

AVI  
+ LYD  
MINOR

poly metric  
semit  
& pulsing



ante  
bato?) Kurt-trio  
Pritungja blau!

Kareiny 1981

1st - TNO 1982 Jan 3

$$20^\circ = 7' \quad 120^\circ = 6'$$

07 jni

11 4 Moderate 1:00

This image shows the handwritten musical score for orchestra and piano on page 10. The score is organized into ten staves, each representing a different instrument or section. The instruments include Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, Percussion, and Piano. The music consists of two systems of measures. The first system starts with a dynamic of  $\text{f}$  and includes measures 1 through 9. Measure 1 is circled in red. Measures 2-3 show various dynamics and rhythmic patterns. Measures 4-5 feature dynamic markings like  $\text{pp}$ ,  $\text{poco cresc}$ , and  $\text{mp}$ . Measures 6-7 continue with dynamic changes and rhythmic complexity. The second system begins with measure 8, marked  $\text{f}$ , and includes measures 9 through 10. Measure 8 is labeled  $\text{cantabile}$ . Measures 9-10 show a variety of dynamics and performance instructions like  $\text{marcato}$  and  $\text{ff}$ . The score concludes with a final dynamic marking of  $\text{ff}$  at the end of measure 10.

ante kurt - trio  
bato?) Pritungjala!

Kareiay 1981

A handwritten musical score for a three-part ensemble (likely piano trio) on eleven staves. The score includes dynamic markings such as  $p$ ,  $f$ ,  $pp$ , and  $sf$ . The first staff is for the piano, featuring a bass line and a treble line with various rhythmic patterns and dynamics. The second staff is for the violin, and the third staff is for the cello. The music consists of measures in common time, with some sections in 3/4 time indicated by a '3' above the staff. A red circle highlights a section of six eighth-note chords in the piano's treble clef line. The score concludes with a section labeled "WINTER! winter".

07 Jun

**15**  $\beta =$   
~~scritto iniz!~~ Allego foto contenenza

Handwritten musical score for orchestra and piano, page 10. The score includes multiple staves for various instruments like strings, woodwinds, brass, and piano. A red circle highlights a section in the upper left. Numerous handwritten markings, including dynamics (e.g., dolce, mf), articulations (e.g., legato, staccato), and performance instructions (e.g., sacra in coro, unison parallel, brass parallel), are scattered throughout the score. Measures 1 through 10 are visible.

Hegedu - Kurt - Zongura trio

Hamburg - Beis 1982 feb 17 -

25 Takt = 7' L

I. Andantino cantabile

L=100 vagy Hiroe' appell?

P. sostenuto

m  
n  
M  
M  
M  
M  
N

id. ff

# Movement II - Piano

C

M61 63

O

18

D

18

A

2

Piano score for Movement II, page 2, measures 275-294. The score is in five staves (C, O, D, A, 2). The key signature changes from B-flat major (B-flat, D-flat, F-sharp) to C major (no sharps or flats) at measure 275. Measure 275 starts with a forte dynamic (F) in staff C. Measures 276-278 show eighth-note patterns in staff A. Measure 279 begins a section with a dynamic of mf, marked with a Roman numeral I above the staff. Measures 280-281 continue with eighth-note patterns. Measure 282 starts a section with a dynamic of ff, marked with a Roman numeral II above the staff. Measures 283-284 continue with eighth-note patterns. Measures 285-288 show eighth-note patterns with dynamics of ff. Measures 289-290 show eighth-note patterns with dynamics of f. Measures 291-294 show eighth-note patterns with dynamics of ff. A red oval highlights the beginning of the piece, specifically the first four measures (275-278) in staff A.

# Movement IV – Violin

- Introductory intervals are a slight variance movement I intro
  - Third, tritone, sixth

IV. Lamento. Adagio ( $\text{♩} = 78$ )

con sord.

*pizz., legato, sarchje strich separate bowing*

*gestopft / stopped*

*pp* (gilt für alle lang gehaltenen Töne: wo nötig, unmerklich atmen / applies to all long sustained notes: breathe imperceptibly where necessary)

*rossa: ppp*

# First Movement

- Opening intervals are minor 3rd and tritone – both important in tonal harmony
  - This interval pattern occurs in each movement either as direct quotation or imitation
- Major or minor 3rd form the foundation of triads
- Tritone defines a particular diatonic scale
- Ligeti was very keen to find this perfect pairing of the opening notes, trying numerous ideas

# Movement I - A section



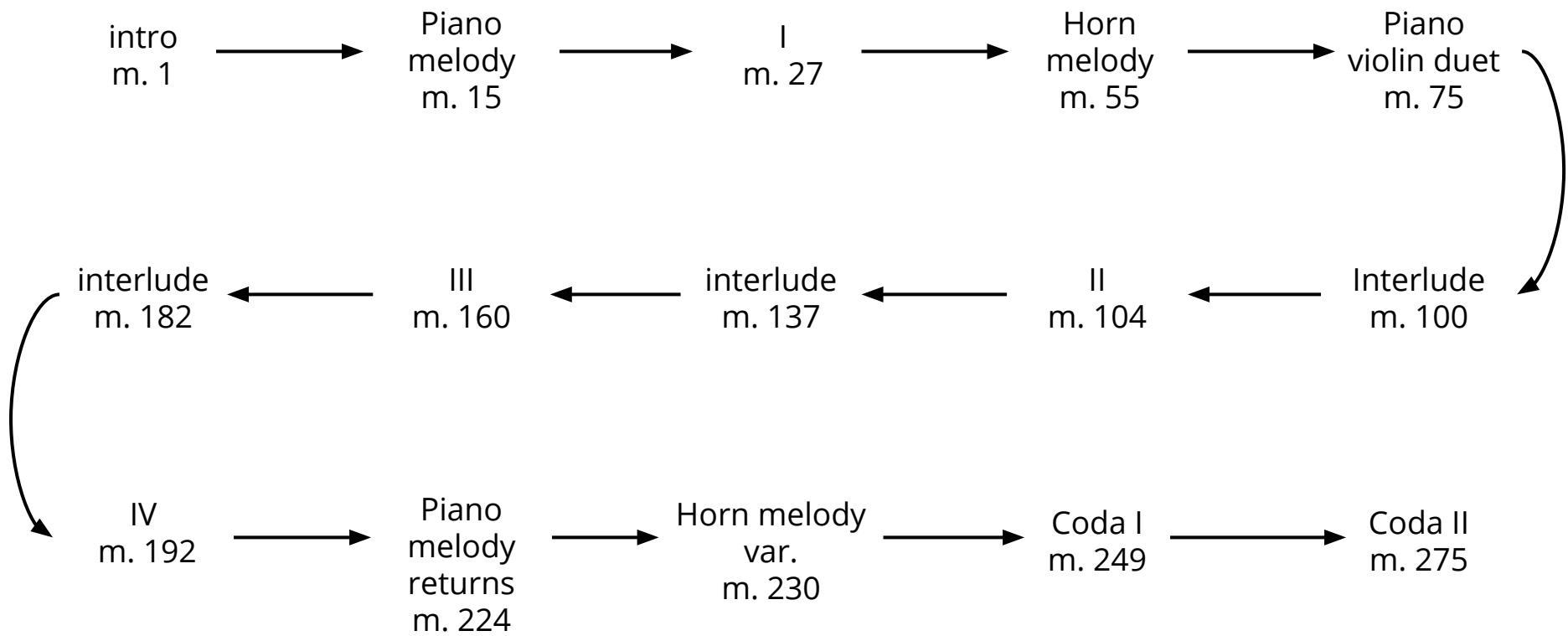
- Shimmering, ethereal, floating
- Minor third, tritone, minor sixth
- Ambiguous

# Movement I - A section

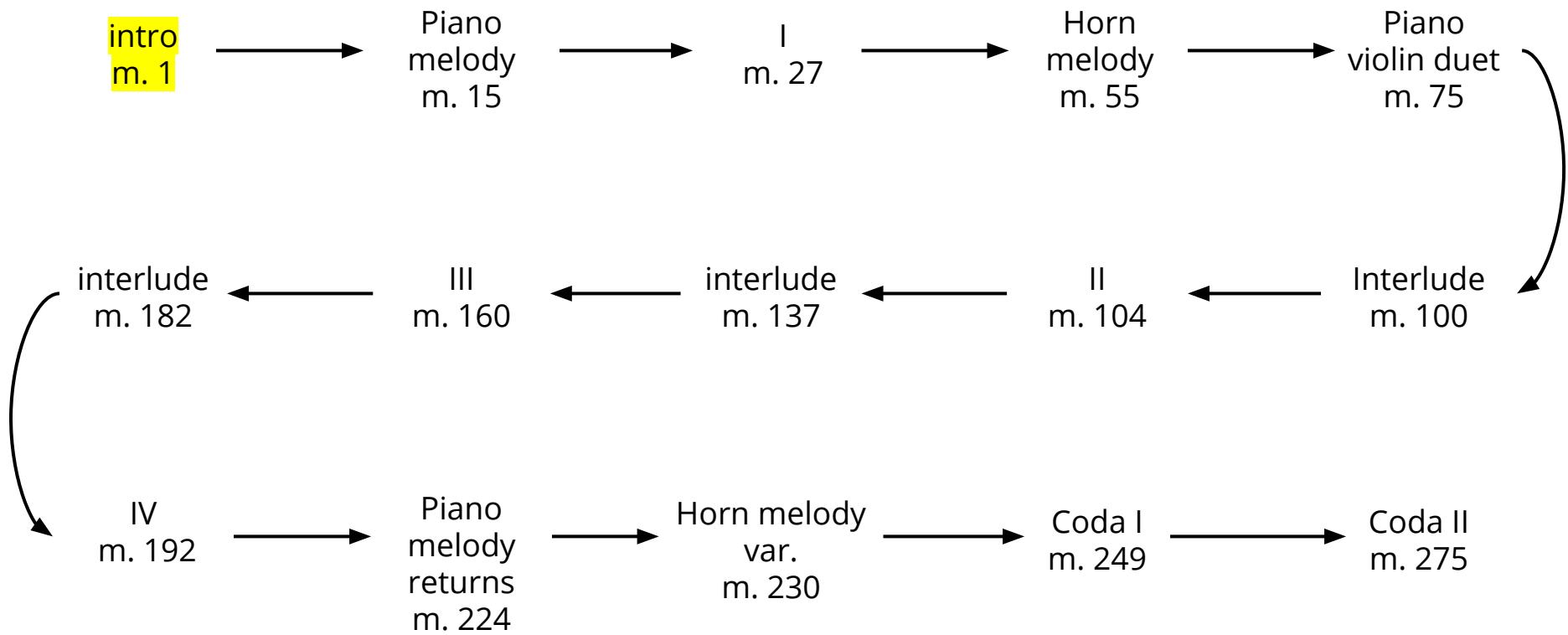


- Angular, pointed
- More dynamic contrast
- Increased tension
- Imitative lines
- Natural horn

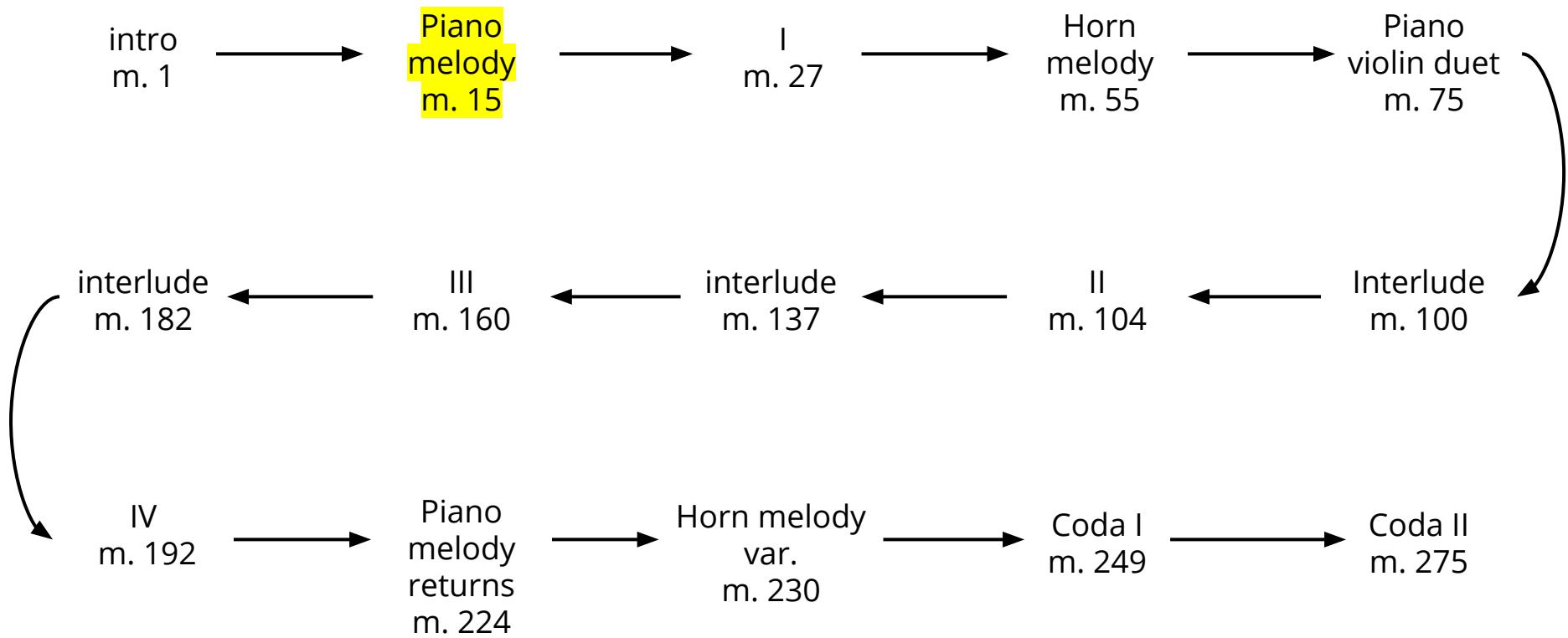
# Movement II - Vivacissimo molto ritmico



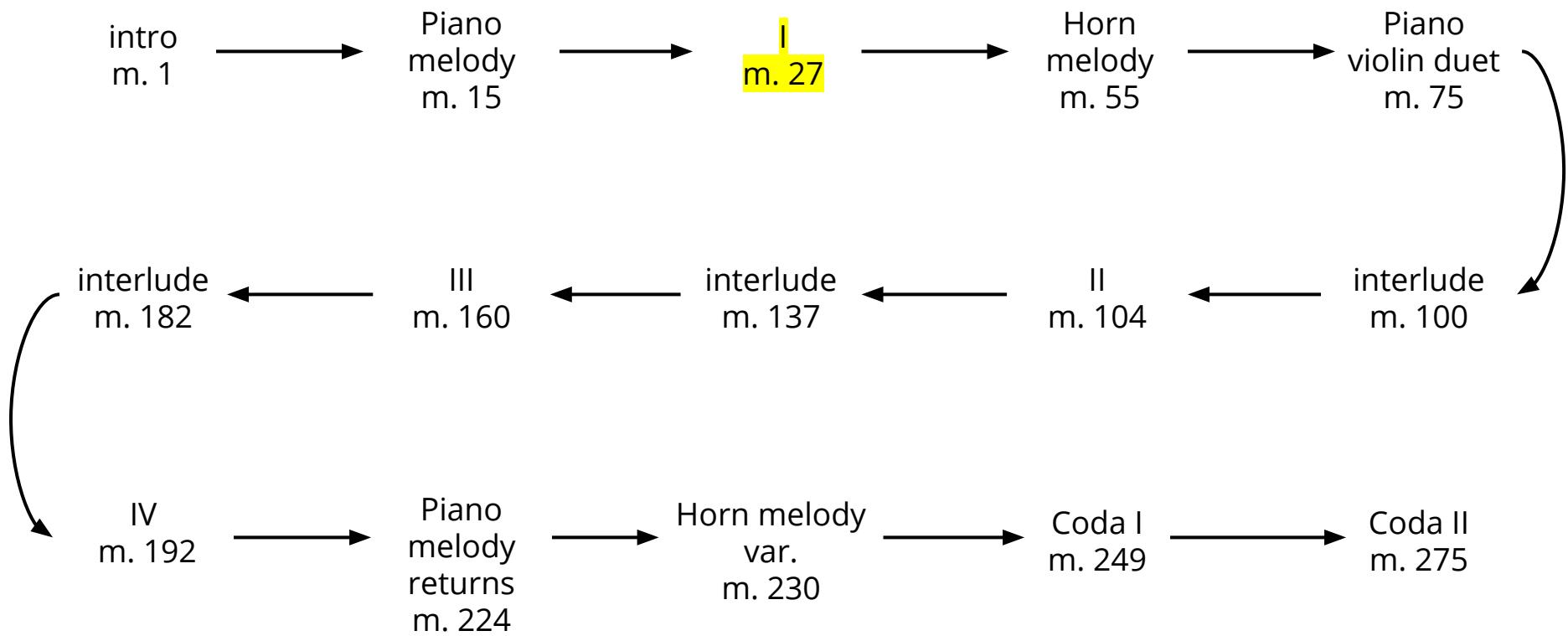
# Movement II - Vivacissimo molto ritmico



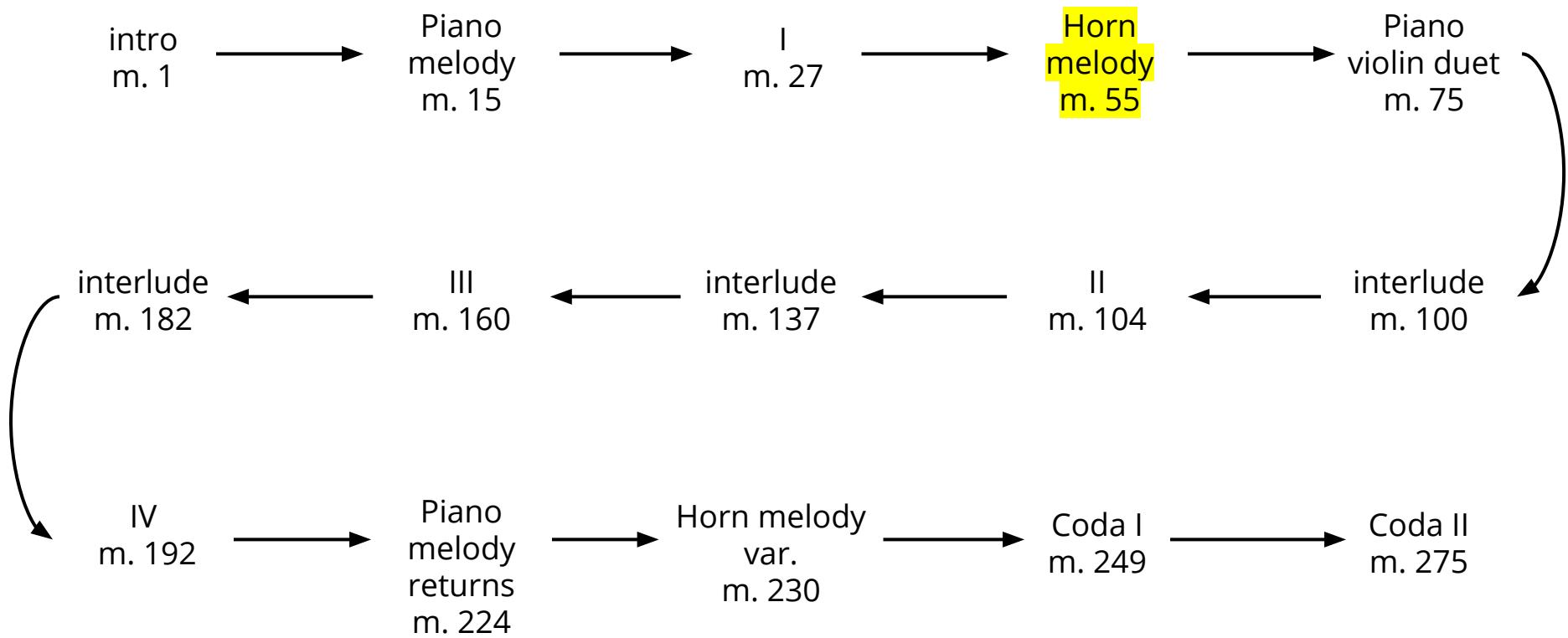
# Movement II - Vivacissimo molto ritmico



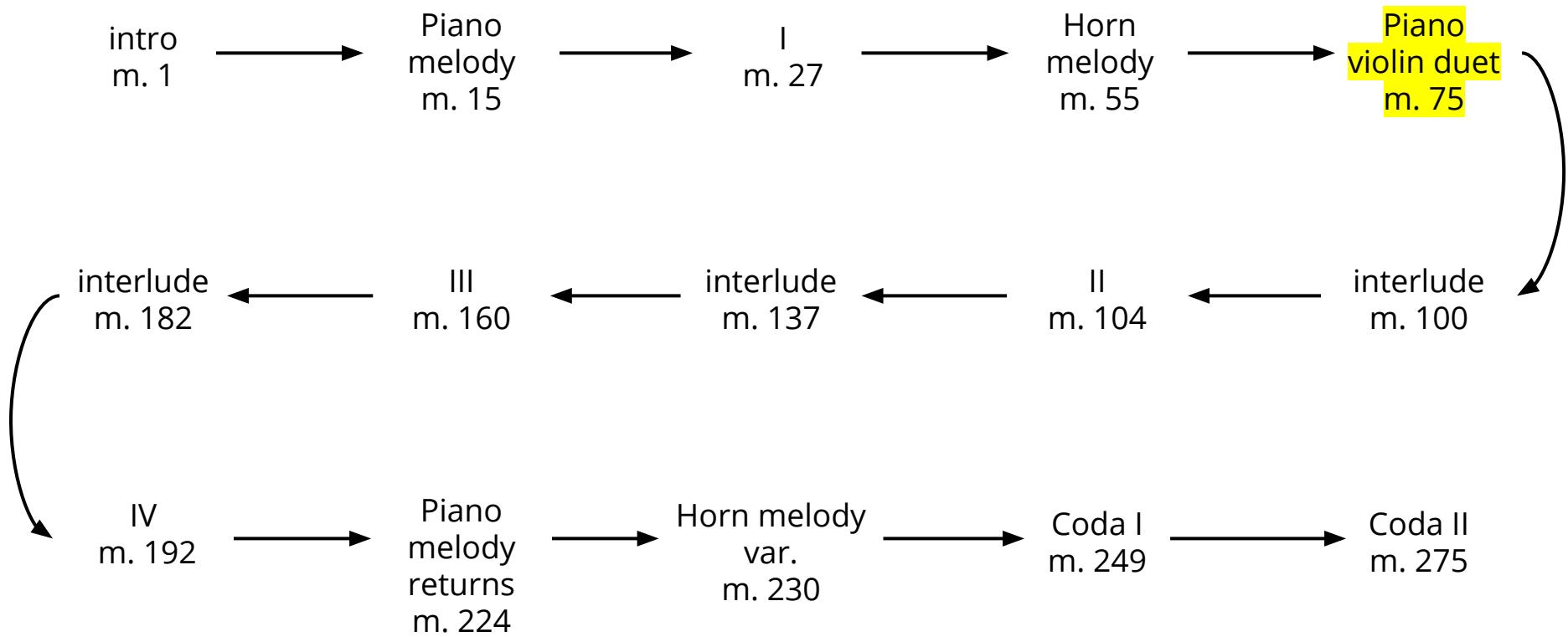
# Movement II - Vivacissimo molto ritmico



# Movement II - Vivacissimo molto ritmico



# Movement II - Vivacissimo molto ritmico



# For the Future

- Fulbright in Potsdam, Germany
  - Listening culture in Germany within the past two decades
- Return for an MM in Music Theory



Thank you!