

A Canon Across Time: György Kurtág's
Officium Breve in memoriam Andreae Szervánszky,
op. 28

Benjamin FRANDZEL
San Francisco State University

György Kurtág's *Officium Breve in memoriam Andreae Szervánszky*, op. 28, for string quartet, is a remarkable synthesis of varied compositional techniques, musical sources, and extramusical associations. Its sources in the music of its dedicatee and that of Anton Webern provide the basis for an original and moving work in the spirit of the title, a short service, in this case a requiem.

The piece orbits around one literal quotation from each of the two composers to whom it pays homage. Although Szervánszky (1911–77) began his career in the mold of Bartók, writing works largely based on Hungarian folk materials, Kurtág explains in his prefatory note that the musical language of Webern formed the primary influence on Szervánszky's work for the final two decades of his life. Indeed, Szervánszky's *Six Orchestral Pieces* of 1959 have been credited with having a catalytic influence upon the younger generation of Hungarian composers, introducing the possibilities of serial composition, and of Webern's methods in particular.¹ Because of this, Kurtág not only quotes Webern in the *Officium Breve*, but makes extensive use of his compositional materials and practices.

Kurtág's choice of material for the Webern quote is particularly important. In the spirit of both tribute and requiem, he quotes the final movement of Webern's final completed work, the *Kantate* no. 2, op. 31. The *Kantate* is a setting of six poems by the poet Hildegard Jone, a close friend with whom Webern felt a special kinship and whose texts he used for all of his late vocal works. Although the *Kantate* is a setting of secular poetry, the content of the six poems is quite religious and mystical, and Webern likened the work to a Catholic *Missa Brevis*. He saw the sixth movement, quoted by Kurtág, as

¹ Halmy, p. 2.

analogous to an *Agnus Dei*,² and the text of this movement, a remembrance of a departed soul, is especially fitting for Kurtág's intentions.

In quoting Webern's final music, Kurtág also makes the work a sort of requiem for Webern as well. In more than one way, Kurtág acknowledges the earlier composer's influence by carrying on where Webern left off, making Webern's music a point of departure for his own work. Not only does he embed Webern's final music into this quartet, but in a broader sense, like Szervánszky, he has absorbed Webern's aesthetic and techniques, making them a basis for his own music. Webern's influence on Kurtág's compositions is evidenced by their construction, frequently in sets of miniatures, and in their lyrical, intensely focused gestures. In the *Officium Breve*, Kurtág is not only paying homage to his fellow composers, but examining the triangulation of influences among the two of them and himself.

In doing so, he also includes quotes from his own body of work. Movements III and XII are drawn from the third volume of his piano collection *Játékok*, and are the two versions of his 'Homage à Szervánszky.'³ In his introductory notes to the *Officium Breve*, he explains that it is not only written in memory of Szervánszky, but that four individual movements also carry dedications to departed friends. Movement I honors the cellist Tibor Turcsányi, movement II is for the recorder player Zsolt Baranyai, movement VIII for Gabriella Garzó, and movement XI for the pianist György Szoltsányi. Two of these movements, I and VIII, as well as movement XIII, include variations on Kurtág's theme, 'Virág az ember...' ['Flowers we are...'] from his own song cycle, *The sayings of Péter Bornemisza*.⁴ Like Webern's *Kantate*, this work of Kurtág's uses a group of mystical texts to evoke the soul's journey toward redemption, and again recalls Webern's model, the *Agnus Dei*.

The *Officium Breve* is emblematic of one of Kurtág's primary creative outlets, the homage. He is forever paying tribute to his masters, dedicating many works or movements within them to composers of the past or present, and is equally effusive in paying tribute to his Hungarian colleagues. In its deliberate balance between conscious tribute and imaginative freedom, between absorption and creation, the *Officium Breve* embodies many of the issues that have occupied Kurtág over the course of his creative life.

² Bailey, p. 330.

³ Walsh, p. 526.

⁴ Willson, p. 19.

In an homage more traditional than the Webern quote, Kurtág also includes a quotation from Szervánszky's *Serenade for String Orchestra* of 1947–48. Although Kurtág does not insert this quote until the final movement, it forms the basis for the opening portion of the work until the material based on Webern becomes predominant. The transition between the two sources is eased by a facet common to both works, the use of adjacent or displaced neighbor motion in their linear construction. This technique is used both at local and larger structural levels, and is one of the two most important sources for development in the work as a whole, along with the use of canon.

Kurtág's final movement, the opening of the *Larghetto* from the *Serenade for String Orchestra*, is the primary source for the music of movements I–III, VIII–IX, and XI–XIII. It also provides the neighbor motive that drives the construction of these movements, as repeating neighbor-note figures appear in alternating voices, in both direct and displaced motion. In the first violin, a repeated G anchors the figure E–D–E–D–C before moving down to F. Next, a repeated C in the second violin is interpolated between the pitches A–G–A–G–F. This figure is transferred to the first violin, again moving E–D–E–D–C, while an upper counter-melody moves A–B–C–B–A–B–A. Above this, the highest voice moves E–F–E before descending, and the quote ends with a descending B \flat –A figure in the first violin.

Webern's row is also largely constructed of neighbor tones, either adjacent or displaced, and this characteristic allows for a synergy between the two sources. The accompanying diagrams show the chromatic and whole-step neighbor relationships inherent in the row and in Szervánszky's melody, as well as the row forms used by Webern in op. 31/VI.



Figure 1a: Neighbor-note figures in Szervánszky and Webern



Figure 1b: The row forms of Webern's op. 31/VI

Movement I grows out of the Szervánszky material, but is based more on its prevalent use of perfect fifths, both harmonically and melodically, than on the neighbor idea. In movement XV, the melodic figures often contain a descending perfect fifth, and the lower voices also utilize this interval in quintal harmony. In the first movement, this is extrapolated into the solo cello's motion in perfect fifths, as well as its vertical presentation of the interval. The neighbor figure occurs in the D–C motion of mm. 2–3, and in the descent from A to Ab to make a transition to movement II. The beginning of the piece on a G–D dyad is also noteworthy, in that it suggests a dominant of C that will not be resolved until the C major music of the final movement.

Written in memory of cellist Tibor Turcsányi, the opening movement is, fittingly, for solo cello. The open fifths, in addition to referencing Szervánszky, also suggest chant, and immediately establish an aural reference to liturgical music. Kurtág even deepens the connection to the mass through non-aural references. The second movement's rhythmic notation in breves suggests ancient church music,⁵ and Kurtág gives a Latin respelling to Szervánszky's first name in the work's title.

In the second movement, dedicated to the recorder player Zsolt Baranyai, fifths remain important harmonically, but a more important development is the expanded use of the neighbor concept. While a figure such as the first violin's D–E–F in m.2, resolving to the second violin's E in m.3, continues the diatonic use of neighbor figures, it also begins the transition to a different kind of neighbor usage, an outward expansion from a central pitch. This technique is crucial to the development of the next several movements, and represents a link to Webern's practice in op. 31/VI.

Extended and unresolved neighbors begin to appear in movement II. The first violin ends with an unresolved Db, a neighbor to the tonic C, while the cello's final G# serves as an upper neighbor to the dominant, G, and perhaps also as a lower neighbor to A, the dominant of D, which gradually replaces C as the central pitch in the next several movements.

Movement III, the transcription of Kurtág's first 'Hommage à Szervánszky' from *Játékok*, returns to the falling motive of movement XV with the descending E–G figure in the viola and the repeated F–C in the cello. The viola's upper line continues the neighbor motive, moving between E and D over the course of the movement. The G to which it descends in m. 1 is connected to the lower voice of the cello, and the two instruments ornament this

⁵ Thanks to Dean Suzuki for his observations on Kurtág's notation.

pitch with sparse, alternating figures: G–G#, A–G, G#–G, then G–A–B in the viola. The final C# harmonic in the cello forms an upper neighbor to the tonic C, and suggests its decreasing importance as a central pitch, particularly as C does not sound afterward. The cello's repeated low C through the movement has less of a stepwise connection to the upper lines, and its function is essentially that of a tonic pedal, a role it plays more fully in the next movement before being displaced.

Kurtág's choice of instrumentation in these first three movements also reflects the influence of and homage to the Webern *Kantate*. That work's first movement is for a solo bass voice with sparse accompaniment, a texture that must have influenced Kurtág's opening choice of solo cello. This is further reinforced by the parallel between Webern's second movement and Kurtág's third movement. In the Webern, a solo bass voice is heard again, while the only accompanying strings are a solo viola and solo cello, the two instruments of Kurtág's third movement.

At this point, Webern's emphasis on symmetry in the *Kantate* begins to form a stronger influence upon the *Officium Breve*. In Webern's canon, for example, the tenor and bass begin on D, while the alto and soprano begin their lines on Bb and F#, respectively, creating a symmetry of major thirds around D. Conversely, the movement ends with the voices reversed: the tenor on Bb, the bass on F#, and the upper voices on D, extending the symmetrical construction. This use of symmetry around a central pitch relates to Szervánszky's focus on specific pitches through neighbour-based writing, and the use of such symmetrical pitch arrangements in Kurtág's work expands as the Webern-based material takes a primary role.

In movement IV, this practice also continues the shift in centrality from C upward to D. For the first three measures, C functions as a pedal in the cello while being surrounded by a symmetrical cluster: A, Bb, B, C#, D, D#. This group appears first voiced in major thirds, a more densely imagined version of Webern's opening sonority, then in minor sixths. In m. 3, this group is supplanted by another symmetrical cluster, from E to G#. The F# is central, voiced in octaves, and is also sustained when its surrounding cluster and the pedal C are no longer sounding. Its extreme tonal distance from C, while forming a symmetrical division of the octave, emphasises the departure from that note, as does the appearance in m. 5 of a chromatic cluster from E-flat to A#, again centred around F#, and the change in dynamic from *pp* to *ff*. The movement away from C is again reinforced at the end of m. 5, when the pedal

C is answered by a C# upper neighbor in the cello and the first violin's high D. The following G–G# dyad in octaves also weakens the role of G as a dominant.

The second half of the movement uses a new rhythmic profile, a rare instance of polyrhythmic writing in the piece, to reinforce the tonal changes taking place. Kurtág restricts each instrument to a limited pitch cell, collectively forming a chromatic cluster lacking only G. This again de-emphasises C through chromatic richness and the absence of its dominant. D also comes to the fore as the only doubled note, being uppermost and lowermost, and growing out of a Db lower neighbor in the first violin. The four instrumental lines end with B, Bb, D# and D, concluding the transition to D.

Movement V is significant in that it introduces material drawn from Webern's op. 31/VI, rather than only drawing upon its characteristics. Subtitled 'Fantasy on the harmonies of Webern's canons,' it also continues the upward direction of the work's central pitch. Now that D is becoming a focal point, the movements preceding movement X will continue the ascent from the now central D upward to E.

Kurtág's harmonies generally appear transcribed a whole-step above Webern's, foreshadowing the transposition of the entire canon up a whole-step in movement X. For example, Webern's initial F–Bb harmony between the tenor and alto is matched by the viola and second violin's G and C, while the Db and G that follow in Webern are succeeded by Kurtág's Eb and A, and so on. Kurtág therefore designs the ending with two instruments sounding E and two sounding B, rather than Webern's A and D, a convincing but not conclusive emphasis on E following the movement's aphoristic, almost pointillistic gestures.

The movement is indeed a fantasy, being structured upon Webern's harmonies but in a very free manner. Although Kurtág borrows Webern's row forms, he departs from Webern's highly ordered usage, changing the order of pitches or repeating pitches when needed, transforming linear successions of pitches into double-stops on the strings, and even beginning in the middle of individual rows. This makes a striking contrast to the regularity of Webern's canon, and is indicative of Kurtág's imaginative freedom with Webern's music, even as he pays homage to it. The correspondences between the canon and Kurtág's variations are brief, as the movement lasts just 18 measures at a *Presto tempo*. Kurtág also begins to evoke the sound world of Webern's instru-

mental music in this movement, with its rapid and extreme alternations of tone color, transparent textures, fleeting lines, and mostly subdued dynamics.

Movement VI is the first full canon in the piece, anticipating the Webern quotation more fully. Webern's combination of canon and mirror canon based upon the same initial line is utilised, as are the openings of several of Webern's row forms. This movement borrows a series of half-steps from the row, extending them as minor ninths and major sevenths in a sonority typical of Webern. A minor third and another half-step follow, continuing Webern's chosen intervals. To emphasise the neighbor relationship from the cello's final G in movement V to its initial G# in movement VI, Kurtág writes a dotted slur between the two pitches, even though a low B intervenes. This is a local instance of the displaced neighbor relationships that are so important to the work's overall construction. The importance of this gesture is heard at the end of VI, when both E and G# are doubled, creating a strong sonority centered on E, confirming its new importance.

Movement VII is a free canon after Webern's op. 31/VI, and continues the transition from Szervánszky's material to Webern's, using the canon's row in its entirety and calling for a tempo approximating Webern's. The 2nd violin opens with P2, followed in mirror canon by the cello playing I10. The 1st violin and the viola also play a separate line canonically, but their parts are designed to shade and amplify the lines of the 2nd violin and cello, respectively, anticipating or imitating them. Kurtág also introduces the tritone into this canonic material, an interval that occurs vertically but not melodically in Webern's canon. Again, much of the material that is drawn directly from the Webern canon appears transposed up a whole-step. For example, the cello ends with the final five notes of R8, the final two notes being B and G#, effecting a strong relationship with E.

Movements VIII and IX return to D as a central pitch, a sort of large-scale lower neighbor between movements V–VII and X, with their centrality around E. They depart in another sense, recalling Szervánszky's music before the full Webern quote. Movement VIII, the second appearance of the 'Flowers we are...' theme and the memorial movement for the Kurtágs' close friend, Gabriella Garzó, alludes rather closely to the first few movements, containing a quintal D–A–E chord in its upper voices which is stated melodically by the cello, a whole step higher than its appearance in Szervánszky. The cello also plays the 1st violin's music from the second movement in an almost exact retrograde. Although the final measure's Bb–B–D–F# chord recalls the

symmetry of Webern's opening and closing chords, suggesting their impending presence, the Bb provides a strong dissonance, and the 1st violin's final G prepares movement IX. An exact echo is thus avoided, paving the way for further transition.

The ninth movement provides a sort of limited summation of the tonal transition from the first movement to the tenth, though it is certainly more closely related to the Szervánszky material than to Webern's canon. While both violins and the cello ascend chromatically in octaves, from G to D, outlining the work's opening sonority, the solo viola performs half-step neighbour figures that are related to the tutti pitches by half-steps. The viola's microtonally raised or lowered half-steps are a more direct homage to Szervánszky. His earlier music utilised Hungarian folk materials that often contain such inflections, which had also been used by Bartók, Szervánszky's greatest early influence. Also, in their 'crying' inflection, they suit the work's spirit of a requiem.

The movement's quiet cadence, to a unison D, bids farewell to these earlier influences. The departure from these origins, a common path shared by Szervánszky and Kurtág, opens the way for the unmediated entry into Webern's musical world. It's also worthwhile to examine the symbolism of the ascending scheme of central pitches. Just as the pitch is ascending, Szervánszky's roots, and by extension the soul of the composer, disappear. The notion of an ascending line being analogous to the soul's departure is particularly appropriate to a requiem.⁶

At first, Kurtág's decision to transpose Webern's canon up by a whole-step in movement X seems very curious. Although it is appropriate to the tonal direction of the piece, it raises the question of why this material is inserted at a point at which it calls for transposition. However, his choice of pitch-level is in keeping with serial procedures, in that transposition is one of the primary techniques for varying repeated row materials. Because Kurtág's use of Webern's canon is, in effect, a repetition of earlier twelve-tone material, his choice of a different pitch-level for its restatement is essentially

⁶ An interesting point of reference for this sort of tonal imagery is Bach, whose symbolic use of melodic and harmonic ascent and descent is discussed at length by Eric Chafe (pp. 209–215 and 236–239). If Kurtág composed the *Officium Breve* with this sort of symbolism in mind, its presence is certainly far more masked than Bach's sometimes overt tonal rhetoric. The ascending canon per tonos of the Musical Offering, for example, carries this dedication to Frederick the Great: "As the modulation ascends so may the King's glory increase" (*Ascendenteque Modulatione ascendat Gloria Regis*), quoted by Chafe on p. 214. I think this connection is worth mentioning, though, not only because of both Kurtág's and Webern's great affinity for Bach, but because Gavin Thomas (p. 706) notes an allusion to the St. John Passion in movement II of the *Officium Breve*.

in line with Webern's own procedures. It also signifies a sense that the canon is no longer Webern's piece per se, but instead Kurtág's material within a larger work.⁷

Kurtág maintains the structure of three statements of canonic material, which in Webern's original is based on the three-stanza structure of the text. However, Kurtág varies the material by adding movement Xa, which is followed by a da capo return to X. Xa varies the canonic arrangement by having both voices that begin on primary row forms, the 1st violin and viola, enter together. Next, both voices that begin with inverted forms, the 2nd violin and cello, also enter together. The material used is therefore the same, but its statement is foreshortened by two measures. This arrangement also turns Xa into a mirror canon with the opening voice harmonised in major thirds and the imitative voice harmonised in minor sixths, making Webern's extended use of inversion and emphasis on thirds even more apparent.

	I0	3	11	10	2	9	1	5	4	8	7	6	
P0	F#	A	F	E	Ab	Eb	G	B	Bb	D	C#	C	R ₆
9	Eb	F#	D	C#	F	C	E	Ab	G	B	Bb	A	
1	G	Bb	F#	F	A	E	Ab	C	B	Eb	D	C#	
2	Ab	B	G	F#	Bb	F	A	C#	C	E	Eb	D	
10	E	G	Eb	D	F#	C#	F	A	Ab	C	B	Bb	
3	A	C	Ab	G	B	F#	Bb	D	C#	F	E	Eb	
11	F	Ab	E	Eb	G	D	F#	Bb	A	C#	C	B	
7	C#	E	C	B	Eb	Bb	D	F#	F	A	Ab	G	
8	D	F	C#	C	E	B	Eb	G	F#	Bb	A	Ab	R ₂
4	Bb	C#	A	Ab	C	G	B	Eb	D	F#	F	E	
5	B	D	Ab	A	C#	Ab	C	E	Eb	G	F#	F	
6	C	B	B	Bb	D	A	C#	F	E	Ab	G	F#	R ₀
				RI ₄					RI ₁₀	RI ₂			

Figure 2a: Row-chart of Webern, op. 31

⁷ Following my presentation of this paper at the Földvár Music Days conference, Alan Williams raised the valuable question of whether or not Kurtág's very personal use of Webern's material signified not only compositional freedom but even an ironic distance from Webern. As Dr. Williams pointed out, one should especially consider the three decades between Kurtág's discovery of Webern's music and the composition of the *Officium Breve*. Given Kurtág's penchant for allusion and homage, an examination of his attitude toward his sources is certainly a complex and important subject, one that could be covered more fully in a paper focused exclusively on this topic.

Soprano:	P ₀	P ₆	Rl ₂
Alto	l ₄	l ₁₀	R ₂
Tenor	P ₈	Rl ₄	Rl ₁₀
Bass	l ₈	R ₀	R ₆

Figure 2b: Rows in choral voices in Webern, op. 31, VI

Webern's row construction leads to the overlapping of rows in each voice. For example, the C that ends P₀ in the soprano is also the first pitch of its statement of P₆. On a large scale, this construction is parallel to Kurtág's compositional strategy, in which two different sets of materials increasingly overlap and commingle.

Movements XI–XV make a powerful return to the Szervánszky-based material, although the influence of Webern's music is readily apparent at times. Movement XI is again drawn from Kurtág's previous work. It is a transcription of a piano piece written for György Szoltsányi, and is dedicated to his memory. Despite its earlier origin, in the context of the *Officium Breve* it clearly refers to Szervánszky. The movement returns to C as a pitch center, making its importance emphatic with almost unceasing repetition as a pedal tone. When the voices do move away from C, it is most often to neighbors such as D, Db or Bb. The movement also brings back the chromatic clusters centred on C, as well as diatonic figures based on neighbor tones. The movement even duplicates the A minor cadence and the ambiguous concluding appearance of Bb and D from the Szervánszky excerpt.

The immediate and emphatic drop from the fully-stated Webern canon to the Szervánszky material suggests that once the complete transition to Webern has been achieved, culminating in an exact quote, its use in the piece, at least as primary material, is over, and Szervánszky's material returns, moving from transformed statements to an exact quote in the final movement. It can also be seen as an acknowledgement that once Webern's influence had been absorbed, it opened the door to a more individual development in both Szervánszky and Kurtág.

Movement XII continues the return to the opening material. This is a transcription of Kurtág's second 'Hommage à Szervánszky' from *Játékok*, and the viola and cello repeat their music from movement III exactly. This time, though, the violins join in with a chromatic set of pitches voiced in harmonics, from Bb up to F#, excluding C and C#. This set includes the only pitches that were excluded from the third movement, D# and F#. This re-

flects the transition away from the Webern material, in that the earlier viola and cello instrumentation had mirrored the second movement of op. 31.

Movement XIII continues the return to the earlier material, with an emphasis on perfect fifths and half-steps, in both linear and vertical aspects. This is also the final variation on the 'Flowers we are...' theme, and nowhere are Kurtág's affinity for Webern, and the complex lines of influence between Webern, Szervánszky and Kurtág more clearly and succinctly expressed than here. In this movement, Kurtág subjects his own motto theme to the double canon and mirror canon treatment of Webern's work. The series of initial pitches among the four canonic voices is E-flat, D, D, C#, symmetrical half-steps that recall Webern, while the melody is constructed in perfect fifths, reminiscent of Szervánszky. The gesture of a rising minor third ending on a downbeat from the Webern canon appears next, harmonised and marked *espressivo doloroso*, as if the focus of the requiem had shifted to Webern. The movement ends with neighbour-tone clusters, forming a chord of A–A#–C#–F–F#. The arrangement in thirds suggest the lingering presence of the canon's row material, as does the emphasis on half-steps.

Movement XIV is again a mixture of the two sources of material, but most closely recalls Webern. Based predominantly on linear half-steps, sometimes voiced in Webernian major sevenths and minor ninths, the movement consists of short canonic or quasi-canonic episodes that build into highly dissonant textures. The combination of canon and mirror canon occurs in the third-to-last measure and again in the final measure, with the movement ending on a cluster spanning C# to Gb.

The final movement is, of course, the Szervánszky quote upon which so much of the work is based. After the harshly accented dissonances of the preceding movement, and indeed, after the extreme, even conflicting variation of style and manner that lead to this elegiac finale, Szervánszky's simplicity is made all the more powerful. Kurtág adds a heartbreaking poignancy to this movement, which he subtiles *arioso interrotto*, by ending during an unresolved passage, leaving the final system open, with no double bar.

The systematic usage in the work of neighbor figures and canonic procedures is also reflected in their broader structural and conceptual uses. Although the structure of Szervánszky–Webern–Szervánszky, or tonal–chromatic–tonal could be viewed as an ABA scheme of sorts, it is more accurate to view it as a structural extension of the neighbor motive, moving from stability to greater dissonance to stability. Of course, the transitions are not nec-

essarily this simple. For example, movements VIII and IX returned to the Szervánszky material after a powerful transition to the canon material had already taken place, and movement XV was preceded by a movement referencing Webern. Nevertheless, the overall structure is the broadest application of the neighbor motive as a developmental technique.

The three-section structure also reflects Webern's original work. The three repetitions of the text in the canon are analogous to the three-part structure of the *Agnus Dei*, the mass movement to which he likened this canon. Kurtág, too, mirrors the three sections of the *Agnus Dei*, but approximates the A–B–A arch structure that is its most typical manifestation.

The idea of canon is also at work in the piece at a deeper conceptual level than its use in multiple movements. In utilising quotes from both Webern and Szervánszky, Kurtág is, in effect, creating a canon between these earlier compositions and his own work. In these movements, the work becomes a sort of canon across different works of music, a canon across time. The idea of canon also extends to this work's very clear acknowledgement of influences, especially in terms of Webern's influence on both Szervánszky and Kurtág. By extending Webern's methods and concepts, the two later composers are essentially in a kind of cycle of imitation and development with Webern, absorbing then developing ideas based upon his music. The notion of artistic debt as the basis for development is in line with Kurtág's own practices, and certainly reflects his focus on homage as a compositional idiom.

A final conceptual aspect of Kurtág's work that reflects Webern's thinking in the canon, and Webern's serial thinking in general, is the construction of a musical structure reflecting multiple or combined uses of material. Just as rows overlap, so that the end of one forms the beginning of another, Kurtág combines sources from two different musical works and two different minds to fashion a new and very moving work of his own.

The text of Webern's *Kantate*, op. 31/VI (translated by Eric Smith)

Gelockert aus dem Schoße
Hildegard Jone

It was a womb that bore him
In God's eternity
He came, none to adore him
To star and man and tree
Was more than all before him

A new life heaven gave us
The light of all this world
A new life must invade us
Before his eyes unfurled
He from the night can save us

Holds heaven like a flower
And leads to greatest light
In perfect peace moved our will
By a child's sweet might
By holy love's great power

Selected Bibliography

- 'Agnus Dei,' in *The New Grove Dictionary of Music and Musicians*, 2nd edition.
- BAILEY, Kathryn
The twelve-note music of Anton Webern: Old forms in a new language. Cambridge: Cambridge University Press 1991.
- BECKLES WILLSON, Rachel
'Kurtág's Instrumental Music, 1988–1998,' *Tempo* 207 (December 1998), 15–21.
- BYE, Antony
'Brief Office,' *The Strad* 102 (August 1991), 704–705.
- CHAFE, Eric
Tonal Allegory in the Vocal Music of J.S. Bach Berkeley: University of California Press, 1991.
- GAVIN, Thomas
'Hidden Meanings,' *The Strad* 102 (August 1991), 706.
- GRIFFITHS, Paul
'Desert Flowers: Kurtág's Recent Music,' *New Hungarian Quarterly* 33 (Summer 1992), 164–168.
- GRIFFITHS, Paul
'New Hungarian Quartets,' *New Hungarian Quarterly* 30 (Autumn 1989), 216–217.
- HALMY, Ferenc
'Hungarian Composers Today: Endre Szervánszky,' *Tempo* (Spring 1969), 2–5.

HOFFMANN, Peter

‘Post Webernische Musik?’, *Musiktheorie* 7 (February 1992), 129–148.

‘Kurtág, György,’ in *The New Grove Dictionary of Music and Musicians*, 1st and 2nd editions.

PERLE, George

Serial Composition and Atonality, 6th ed. Berkeley and Los Angeles: University of California Press, 1991.

STENZL, Jürg

‘György Kurtág’s Microcosm,’ trans. Catherine Schelbert, notes to György Kurtág: *Musik für Streichinstrumente*, ECM 1598.

‘Szervánszky, Endre,’ in *The New Grove Dictionary of Music and Musicians*, 1st and 2nd editions.

WALSH, Stephen

‘A brief office for György Kurtág,’ *Musical Times* 130 (September 1989), 525–526.

‘Webern, Anton,’ in *The New Grove Dictionary of Music and Musicians*, 1st and 2nd editions.