MILKO KELEMEN: LIFE AND SELECTED WORKS FOR VIOLONCELLO

by

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(Under the Direction of David Starkweather)

ABSTRACT

Milko Kelemen (b. 1924) is one of the most extraordinary Croatian composers of the post-World War II era. He has received numerous prestigious awards for his work, while his compositions are published by major companies, including Schott, Universal, Peters, and Hans Sikorski editions. His music is little studied or known internationally. This paper examines this innovative, avant-garde musician and sheds light both on Kelemen's life and his compositional technique. The latter is examined in four compositions featuring cello as the main subject: *Changeant* (1968)*, Drammatico* (1983)*, Requiem for Sarajevo* (1994), and *Musica Amorosa* (2004). The examination of these compositions is placed in a biographical context which reveals how Kelemen's keen political and cultural interests influenced his development as a composer. In particular, this document looks at Kelemen's role as one of the founders, and the first president, of the Zagreb Music Biennale Festival, an event known for its ground-breaking work in bringing together artists and composers from the eastern and western blocs during the Cold War, as well as revitalising Croatia's old-fashioned and provincial cultural scene. This festival of avant-garde music has been running since 1961.

INDEX WORDS: Milko Kelemen, Zagreb Biennale, cello, avant-garde music, Changeant, Drammatico, Requiem for Sarajevo, Musica Amorosa

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TABLE OF CONTENTS

LIST OF MUSICAL EXAMPLES

Page

Requiem for Sarajevo

Musica Amorosa

INTRODUCTION

Milko Kelemen is one of the most prominent living Croatian composers. Born in 1924 into a musical family, Kelemen earned a Bachelor of Music degree at the Academy of Music at Zagreb University in 1953. He then studied composition with Olivier Messiaen in Paris and with Wolfgang Fortner in Freiburg, Germany, later returning to Zagreb as an associate professor of composition at his alma mater. From early in his career he challenged traditional approaches, producing avant-garde pieces for virtually every instrument and in almost every genre. His works, most notably *Concertante Improvisations*, reached a worldwide audience through their inclusion in the regular repertoire of the Zagreb Soloists ensemble, leading to a number of major publishing deals. Kelemen became a major force in the development of the cultural scene in Yugoslavia through the establishment in 1961 of the Zagreb Biennale, an international festival of new music that served as a rare opportunity to bring together artists and composers otherwise divided by the capitalist/communist schism that dominated the latter part of the twentieth century. He went on to win various composition prizes, awards, and a residency in Berlin, and to hold teaching positions at many prestigious conservatories in Europe and the Americas. During Croatia's period as a republic of the Socialist Federal Republic of Yugoslavia, defunct since 1991, Kelemen received recognition in both composition and as a leader in global cultural development.

Despite these achievements, today Kelemen is little known or discussed. While rated highly in Croatia, where an annual music festival is held in his honor and the Zagreb Biennale

continues, and in French and German musical circles, his role in challenging accepted norms in musical and cultural spheres has not yet been recognized in a comprehensive way. The purpose of this paper is to provide a comprehensive examination of Keleman's contribution in both musical and cultural spheres, focusing on his tendency to be an innovator. This reveals the close association of his music with the political context in which it was created.

In order to demonstrate and discuss Kelemen's musical and cultural role and motivation, this paper begins with a review of his life and achievements, emphasizing activities of general cultural significance. Chapter One provides biographical information, looking at Kelemen's personal musical development in relation to mainstream musical movements of the time, his relationship with major institutions, and his achievements, including major compositions, performances, and positions. The Zagreb Biennale, of which Kelemen was the first president and general manager, is of particular importance.

Chapter Two focuses on Kelemen's significance as a composer through examination of the two cello concertos of his early period. These two works are *Changeant*, written in 1967-68, and *Drammatico* written in 1982-83. This chapter discusses compositional style and technique used in these works, as well as the relevant historical background of the time when Kelemen composed these two concertos. Though chronologically separated by fifteen years, there are notable similarities.

Chapter Three examines Kelemen's later period, contrasting two pieces which demonstrate how Kelemen's strong engagement with the world around him was evident through his music. The war in Bosnia and Herzegovina (1992-95), a bloody chapter in the dissolution of the Socialist Federal Republic of Yugoslavia, motivated him to advance to new compositional approaches. *Requiem for Sarajevo* for six cellos, narrator, and bass drum, was written in 1993-

94. The contrasting piece is the shorter *Musica Amorosa* for solo cello, written ten years later in 2004.

Chapter Four draws together the observations and analyses of the previous three chapters to conclude with Kelemen's role and significance as a protagonist of new ideas and approaches in musical composition and culture, and his profile as a politically aware and engaged musician.

CHAPTER 1

BIOGRAPHY AND THE ZAGREB BIENNALE FESTIVAL

Milko Kelemen's ambition to stride out boldly in new directions is apparent in his career as a composer and his decision to found and direct a high-profile new music festival. From his birth in 1924, Kelemen was surrounded by traditional music. His family lived in the small rural town of Slatina, in present-day Croatia, at that time part of the Kingdom of Yugoslavia. His father played piano and his mother sang in the church choir. Every summer was spent with his grandparents in the town of Ilok, on the Danube River, where for three months his swimming and playing was interspersed with his grandmother's piano playing[1] and regular afternoon visits from the local Catholic priest, Kamilo Kolb.[2]

Father Kolb was an excellent baritone singer and pianist, and was well educated in counterpoint and music theory. He would join Kelemen's grandmother in playing four-hand piano compositions. According to Kelemen, Father Kolb was very charismatic and, had he not become a priest, would have become a singer of world fame. Thus, every house in Ilok was happy to host him on his visits, which usually ended up as very festive, with a lot of singing and playing of music.[3]

At the age of eleven, during the summer of 1935, Kelemen wrote his first musical composition. He happened to leave his manuscripts lying out on the piano, which were later

[1] Milko Kelemen, *Poruka pateru Kolbu* [Message to Father Kolb], (Zagreb: Durieux 1999), 9.
[2] Ibid., 11.
[3] Ibid.

noticed by Father Kolb when he came for his usual afternoon of musicianship with Kelemen's grandmother. After careful examination of the manuscripts, he decided to start giving lessons to young Kelemen in music theory, solfeggio, counterpoint, and piano,[4] and became an authority for him in his musical education. After two years of lessons, Father Kolb was transferred to the northern Croatian town of Varaždin, and since Kelemen was going to grammar school in the town of Virovitica, some 100 kilometers to the east, they continued their lessons by mail.

In his teenage years, Kelemen began to show youthful rebellion against his mentor as his ambition, skill, and experience grew. He recalls having sent Father Kolb an arrogant letter while in high school (1938-1942), stating that he would like to become world-renowned as a composer of new music, never performed or heard before. The response was just as arrogant: Father Kolb angrily told him that he was from a small country with a musical tradition spanning only a few hundred years, which could not therefore produce a composer of such repute. He advised him to continue his education as before and to stop wasting time on stupidities. After reading this letter, Kelemen decided to stop his lessons with Father Kolb, but his memoirs show that his respect and admiration for his first teacher never suffered as a result of this correspondence.[5]

When Kelemen graduated from high school in 1942, the Kingdom of Yugoslavia was occupied by the Axis Powers, and the former province of Croatia turned into a Nazi-collaborating state, misleadingly called the *Nezavisna Država Hrvatska* (NDH), which means "Independent State of Croatia." A strong resistance movement emerged, with the communist Josip Broz 'Tito' as the partisans' leader. The struggle against fascism was fierce, widespread, and often confusing. Even brothers often found themselves on opposite sides in the war, and accusations of collaboration often met those trying to survive the shifting occupations.

[4] M. Kelemen, *Poruka pateru Kolbu*, 11.
[5] Ibid., 12.

The Kelemens, living in German-occupied Virovitica, tried to struggle through the war years and retain some semblance of normal life. Every Tuesday and Friday, therefore, they continued with their regular chamber music sessions. Some soldiers - professional musicians in pre-war Germany - overheard their practicing and asked to join in. The Kelemens had no option but to concede to these requests. But this survival tactic led to grave problems when the Germans were driven out of town in a partisan offensive, as Kelemen's father was arrested for being a German collaborator and a spy. He was imprisoned for three months in a small village forty kilometers from Virovitica. After the village was occupied and taken by the Germans, his father fled and came home, literally on all fours.[6]

Too young to fight, Kelemen continued to pursue his musical career during the war, moving to Zagreb at the age of eighteen to take lessons from the well-known piano teacher, Melita Lorković. In 1945, with the end of World War II, Kelemen enrolled at the Academy of Music at Zagreb University, majoring in composition. His teacher was Stjepan Šulek, a famous Croatian composer known for his rigorous teaching methods. He was also very self-confident and vain, and according to Kelemen, this was one of the most important things he learned from Šulek. Later he would always emphasize the importance of confidence in the world of musicians. Šulek was also a very conservative composer and did not care for Kelemen's desire to create completely new music. Thus, when Kelemen asked him for his opinion of his newly composed piano concerto, Šulek criticized it for being poor in instrumentation, weak, having incomprehensible harmonies, and for being very much unpianistic. Though hurt, Kelemen became aware that he needed to move elsewhere so as to progress freely.[7]

[6] M. Kelemen, *Poruka pateru Kolbu*, 16.
[7] Ibid., 18.

Besides Šulek, Kelemen had two other important teachers who were both conductors rather than composers. This was good preparation for later times when Kelemen would often insist on conducting performances of his own work – another example of his bold and confident approach.

The first mentor was Friedrich Zaun, a fine German conductor who had moved to Zagreb prior to WWII and remained post-1945, in spite of the humiliations he had to endure at the hands of the state due to his nationality. In post-WWII Yugoslavia, it was not popular to be German, but because of Zaun's position as a professor at the Academy of Music and chief-conductor of the Zagreb Philharmonic Orchestra, the Communist Party allowed him to stay under certain restrictions. Zaun, although not fond of avant-garde music, was the first to recognize the composing talent of young Kelemen. Although not in his preferred style, he found it fitting to premier Kelemen's final diploma project at the Academy of Music, and later included it in the regular program of the Zagreb Philharmonic.[8] Of particular note in Kelemen's training was his study of conducting and score-analysis with Zaun, especially through the works of Richard Wagner. Not only did this help provide him with an intimate understanding of music and conducting, but also with a grounding in the works of the composer considered to be the father of avant-garde music.

Milan Horvat, once a student of Zaun, was the second teacher-conductor who contributed to Kelemen's career development. Conducting Kelemen's works in Philadelphia, Vienna, Venice, Zagreb, Weimar, Munich, and other cities,[9] he managed to make the young composer's work part of the repertoire of major, world-class orchestras.

[8] M. Kelemen, *Poruka pateru Kolbu*, 19.
[9] Ibid., 21.

Prior to this, Zaun's excellent interpretation of Kelemen's symphony with the Zagreb Philharmonic encouraged his student to enter a competition in 1954 established by Zlatko Baloković, a wealthy American violinist of Croatian origin. Kelemen won first prize for his work *Concerto for Violin and Orchestra*. The prize consisted of a one-year scholarship in Paris, and thus gave Kelemen the chance to study with Olivier Messiaen, often regarded as the most important French composer of the twentieth century after Debussy and one of the most influential composers of the century.

Kelemen felt lost, confused, and nervous at the outset of his scholarship, as he was exposed for the first time to truly progressive teaching methods, not to mention the pace, variety, and opportunities of Paris. Up until that point, in the Croatian backwater, he had only learned to follow the rules and dogmas of a process called composing music. Even after parting ways with Kolb and enrolling in the Academy of Music at Zagreb University the lessons with Šulek were no different. Messaien, on the other hand, did not believe in teaching composition as his belief was that one must find one's own style. His approach to introducing free composition was also unusual, beginning with lesson after lesson of dictations of various compound Indian rhythms. The influence of this intricate approach are evident in Kelemen's later complex compositions.

Kelemen became more interested in Messiaen's teaching in the second part of the semester when they began to analyze compositions, finding his teacher's analysis of Stravinsky's *Rite of Spring* to be a particular "work of genius."[10] He was soon liberated from the strictures of his education to date, as Messiaen's ideas about free composition and enjoying the rhythms and harmonies of the outside world became clearer to his students. At last Kelemen found his way,

[10] M. Kelemen, *Svjetovi zvuka* [Worlds of sounds], (Slatina: Matica Hrvatska 1999), 12.

entering what was later classified as his "early corpus" period, composing in a style influenced by folk music.[11]

One year in Paris was not only liberating for Kelemen's musical life, but it was in every other aspect also, especially socially.[12] Life in Paris was very different from the situation in Yugoslavia at that time. Kelemen's homeland was still largely rural and undeveloped, struggling to overcome the damage and destruction suffered in WWII, while also going through bewildering political and social changes. In Paris, on the other hand, Kelemen was able to meet many famous musicians and artists which opened many new horizons for him.

In this stimulating environment, which Kelemen relished, he also found many opportunities for his career and musical development. His encounter with Baloković, who wanted to help rebuild the ruined musical scene in Yugoslavia, was particularly influential. Besides the many donations Baloković made to institutions such as the Academy of Zagreb and the Zagreb Philharmonic, he also ran various competitions for young, talented students. Although he was a violinist, Baloković refused to perform Kelemen's violin concerto, informing the young composer that while he liked the essence of the piece, it was written in the old-fashioned style of the nineteenth century. He encouraged Kelemen to open his mind to the new, rapidly changing musical trends and invited him to spend time immersed in modern twentieth century music at his mansion in the south of France.[13]

After completing his one-year scholarship with Messiaen, Kelemen was offered a position at the Academy of Music at Zagreb University. The year 1955 was pivotal in Kelemen's

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[11] Rudolf Lück and Koraljka Kos, "Kelemen, Milko." In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/14838 (accessed February 26, 2009).
[12] M. Kelemen, *Poruka pateru Kolbu*, 24.
[13] Ibid.

career. At that time everything in Yugoslavia was controlled by the ruling Communist Party. Not even something as simple as the formation of a new ensemble could take place without the Party's blessing, approval, and interference. When world famous cellist Antonio Janigro took a position at the Academy of Music and formed a chamber orchestra, the Zagreb Soloists, it was suggested to him by the Communist Party that he should include at least one work by a Yugoslav composer in every concert the group performed. This bore dividends for Kelemen, as it led to a commission from Janigro for his work titled *Concertante Improvisations*. The piece was written in six movements, but to Kelemen's disappointment, Janigro reduced it to a four-movement composition. However, Kelemen recalls that its reduced length of eight minutes and flashy character proved to be "perfect,"[14] and the piece became a huge success.

The Zagreb Soloists gave more than four hundred performances of *Concertante Improvisations* worldwide and, by regularly performing Kelemen's compositions, brought him international recognition.[15] Other compositions he wrote on commission for the Zagreb Soloists were: *Adagio and Allegro, Tri plesa za violu i gudače* (Three dances for viola and strings)*, Igre: Ciklus pjesama za bariton i gudače* (Games: song cycle for baritone and strings), *Koncert za fagot i gudače* (Concerto for bassoon and strings), and *Concerto Giocoso*.

Kelemen began to receive more acclaim as his profile grew, and in 1955 was awarded the City of Zagreb Award for *Concertante Improvisations,* winning the same award again in 1957 for *Igre: Ciklus pjesama za bariton i gudače.* Due to the success of *Concertante Improvisations*, he won an exclusive contract with Universal Edition, Vienna, followed in 1957 by a publishing

[14] M. Kelemen, *Poruka pateru Kolbu*, 32.
[15] Ibid.

contract with Schott Edition, Mainz.[16] The year 1958 brought a third Zagreb City Award, this time for his *Concerto for Bassoon and Strings*.

Kelemen moved from Zagreb to Freiburg, Germany, studying from 1958 to 1960 at the University of Music on a grant from the *Deutscher Akademische Austausdienst* (German Academic Foreign Exchange) with the renowned composer and teacher Wolfgang Fortner. Kelemen's contemporary talented young composers studying with Fortner included Hans Werner Henze, Rudolf Kelterborn, Nam June Paik, and Hans Zender.[17] While in Freiburg, Kelemen regularly attended the Darmstadt summer courses started by Fortner with Wolfgang Steinecke, where he was part of an international group of prolific avant-garde composers including Karlheinz Stockhausen, Pierre Boulez, Luigi Nono, Luciano Berio, Sylvano Bussotti, and György Ligeti.

At this point Kelemen entered his second period, lasting from 1958 until the early 1980s, in which his style turned toward the avant-garde and he experimented with musical structure. Kelemen was surprised with what he called his contemporaries' "fetishism for structure,"[18] an approach advocating the creation of new music using the rational mind and suppressing the subconscious in composing. In other words, spontaneity was to be reduced to a minimum, if not completely left out, and total organization was mandated as the only way to save this "New Music" from plunging into chaos. Kelemen was strongly opposed to these ideas which he believed led to the denial of the central character and personality of the composer. Theodor Adorno's article entitled "Modern Music is Growing Old"[19] was a criticism of the Darmstadt

[16] M. Kelemen, *Poruka pateru Kolbu*, 35.
[17] R. Lück and K. Kos, "Kelemen, Milko." in *Grove Music Online. Oxford Music Online*.
[18] M. Kelemen, *Svjetovi zvuka*,13.
[19] T.W. Adorno, "Das Altern der neuen Musik," *Der Monat* (May 1955); translated as "Modern Music is Growing Old," trans. from a French version by Rollo Myers, *The Score* (Dec. 1956): 18-29.

group, and as much as it annoyed Boulez and others, it was welcomed by Kelemen as it supported his opinion that composition should not be just for the sake of organizing music within a system, but for the sake of music itself.

Though opposed to the ideas of the Darmstadt group, Kelemen's association with them at the summer school gave him valuable experience and helped him meet new people and create new contacts. Those proved helpful in the following years when Kelemen founded and organized the first international bi-annual festival of new music, the Zagreb Biennale Festival. The Zagreb Biennale Festival was the result of Kelemen's desire to bring contemporary music to the somewhat stagnant cultural scene that prevailed in Yugoslavia at that time. His tastes and ambitions as a composer of rapidly rising repute in Western Europe left him dissatisfied with the modest, post-war music scene at home. Yugoslavia was busy with reconstruction and development under its new system of centrally-controlled socialist government. Having spent considerable time studying and working in the West, and absorbing a variety of cultural influences, Kelemen felt compelled to demonstrate his commitment to the state upon his return to Zagreb by making a significant contribution to the general good.

Kelemen's approach to realizing his dream of an avant-garde music festival was therefore to highlight the prestige, economic benefits, and public educational value of bringing the best contemporary composers to Zagreb. This was no easy feat and he had to enlist the help of a number of well-placed individuals to navigate the complex political environment and smooth the way. These individuals included Ivo Vuljević, music section editor at Radio-Zagreb, director and conductor of the Zagreb Opera, one of the founders of the Zagreb Soloists, and an influential Party member; and Večeslav Holjevac, mayor of Zagreb. In order to organize any kind of event in Yugoslavia at that time, it was necessary to have complete support from the Communist Party.

The festival was launched and, in spite of inadequate facilities, an impressive array of guests featured in its programs from the outset. Due to the success of the festival, the Vatroslav Lisinski concert hall was built in 1975. Thus remains one of the best auditoriums in the region to this day.

As the festival's director, Kelemen found additional sources of funding in order to invite Soviet and American artists. Yugoslavia at that time enjoyed the unique position of being non-aligned to East and West, therefore offering neutral territory upon which artists from both blocs could freely perform and associate. To secure appearances of major Soviet ensembles, Kelemen would go to their embassy in the Yugoslav capital of Belgrade and ask for the so-called "convention," a mutual protocol by which Soviet musical, theatrical, and ballet ensembles would go on tour in Yugoslavia with funding from their own government. Conductors, musicians, actors, and dancers would receive no fee, only travel and accommodation expenses. This was reciprocated with Yugoslav ensembles and artists, in effect, performing free of charge when they visited Moscow or St. Petersburg. Funding for American artists and ensembles to visit Yugoslavia was provided by the United States' State Department, in keeping with its Cold War policies. Other countries sent their artists on grants and with funding from their cultural departments.[20]

Since it was open to artists from both East and West, the Zagreb Biennale was also the only place in the world, until the thawing of the Cold War in the 1980s, where Soviet, Polish, Italian, Greek, American, French, Korean, Japanese, Chinese, and other composers, musicians, dancers, and artists could congregate. Soviet composers could not get approval for travel outside the so-called Iron Curtain, however, due to the socialist orientation of Yugoslavia, they were allowed to visit Zagreb

[20] M. Kelemen, *Poruka pateru Kolbu*, 55.

In 1961, the year of the first Zagreb Music Biennale, featured composers included Pierre Schaeffer, Luigi Nono, and Mauricio Kagel. Featured artists included the Ensemble for New Music from Koln, Zagreb Soloists, RAI Milano Symphony Orchestra, and many more. The participation of these world-class musicians provided an enormous boost to the success of the event. Kelemen later recalled, for example, just how inspiring Schaeffer was, with his strong personality and mantra that "in music, everything is music."[21] Kelemen felt this mantra articulated his own musical beliefs.

The political context and significance of the festival was never far away, especially in its earliest years when the Cold War was at its height. Luigi Nono, for example, a leading composer and passionate member of the Central Committee of the Italian Communist Party, although happy to participate in a new music festival, was not too pleased with the Yugoslav Communist Party, which in his opinion was too bourgeois due to its openness to the West. He did not hesitate during the festival to make public criticisms of the non-aligned state, its ruling party and president, especially when he had had one drink too many. He was arrested, and Kelemen had to have Vuljević intervene with the secret service to bail Nono out of jail.[22]

More than fifteen years later, in 1977, Kelemen managed to arrange for Nono's participation in the festival once again, painstakingly persuading Party officials that there would be no further political incidents, and surprisingly gained Nono's agreement to conduct his own compositions with the Zagreb Philharmonic. In his mind, involving Nono, a high official in a foreign communist party, meant showing the Yugoslav authorities that his kind of avant-garde music was not subversive. Although aware of Nono's continued abhorrence of Yugoslavia's 'middle-way,' mild style of communism, independent of Soviet policy and control, he was taken

[21] M. Kelemen, *Poruka pateru Kolbu*, 64.
[22] Ibid., 62.

aback when, upon congratulating Nono on his rare performance, he was met with the composer's refusal to shake hands with "the professor who lives and teaches in fascist Stuttgart, Germany."[23]

More controversy surrounded the festival's early years, provoked by the tension between the ideas of the eccentric crowd of composers and artists and the suspicion of the Communist Party of their unknown and unusual approaches to music. In 1961, for example, the American composer and pianist John Cage, defied the orders of the Communist Party, which had heard that he intenteded to crawl under the piano during his solo recital. They insisted that Kelemen convince Cage not to perform this strange behavior or they would cancel the recital. Cage promised Kelemen that he would remove the offending element from his midnight recital, which Kelemen anticipated would be low-key because of its late-night slot. To his surprise, the recital was sold out. As soon as Cage played a few notes, he crawled under the piano and stayed there for a few minutes, returned to play a few more notes, and then crawled under the piano again, continuing according to that pattern for twenty minutes. The recital was a huge success and the Party had to back off on its cancellation threats. [24]

Igor Stravinsky was the main star of the second Zagreb Biennale Festival in 1963, when, although near the end of his career, he conducted his *Symphony in Three Movements*. Another highlight of the 1963 festival was the premiere of a work commissioned from the renowned Polish composer, Witold Lutoslawski. *Trois poèmes d'Henri Michaux* was an immensely successful and, in Kelemen's opinion, the best work Lutoslawski had ever written.[25]

In 1965 guests included Karlheinz Stockhausen, the leading German composer of his generation and a seminal figure in the avant-garde; Mstislav Rostropovitch, the famous cellist and

[23] M. Kelemen, *Poruka pateru Kolbu*, 63.
[24]Ibid., 60.
[25] Ibid., 68.

conductor; Maja Pliseckaya, the prima ballerina of the Bolshoi Theater; Bruno Maderna, the Italian composer and conductor; Oliver Messiaen, Kelemen's former teacher; Lukas Foss, the American composer and conductor; and soprano Martina Arroyo.

The Zagreb Biennale was extremely important for the cultural development of the Yugoslav region, marking a radical turning point from the preceding dominance of romantic and modernist composition. It introduced a new pluralism in music, opening the way for younger musicians and creating a stimulating atmosphere in which many possibilities could be explored and accepted norms critiqued. It also put the city of Zagreb on the world musical map. In all of Eastern Europe, only one other avant-garde music festival existed – the Warsaw Autumn in Poland. The rest of the eastern bloc governments considered avant-garde music to be deeply subversive, and in opposition to the prevailing values of social-realism. Many of its proponents lived in fear of the wrath of the state, such as Dmitri Shostakovich, or fled, as was the case, for example, with Stravinsky. These achievements of Bienalle were possibly due to the pioneering efforts of Milko Kelemen, who continued to compose and teach throughout his tenure as director of the festival.

In 1961 he received the Beethoven Bonn City Award for his composition *Transfigurations for Piano and Orchestra*, while another major publishing company, Peters Editions, started publishing Kelemen's works in 1962. In 1963 he was awarded first prize in a competition run by the Italian section of the International Society for Contemporary Music for his composition *Radiant*, and from 1966-8 held a Humboldt Scholarship to study at the Siemens Electronic Music Studio in Munich. In 1968 he was invited to Berlin as composer-in-residence

by the Deutscher Akademischer Austauschdienst, which had also supported him during his earlier studies in Freiburg.

In later years, from 1982 until the present, Hans Sikorski has been the exclusive publisher of Kelemen's works. Kelemen's style became improvisational and abandoned organization. This style was based on the six categories of human subconscious called archetypes. These archetypes are based on work in the field of psychoanalysis by Carl Jung and Rudolf Otto. Kelemen devised an archetype approach to composition. This new, personal use of intervalic and melodic development became associated with Kelemen.[26] This style is most notable in the following compositions: *Composé, Changeant, Mageia, Apocalyptica (Opera bestial), Drammatico, Archetypon, Antifonija, Visions, Requiem for Sarajevo,* and *Musica Amorosa*. Chapters Two and Three present the development and evolution of this style, as seen in four compositions spanning from 1958 to 2004. This gives an opportunity to examine the changes in Kelemen's style as illustrated by specific musical examples.

Kelemen received numerous national and international awards, for both composition and teaching. The most notable include the Great Federal Cross of Service from Germany, the Great Yugoslav State Prize, and the French title of *Chevalier des Arts et des Lettres*. Kelemen is revered in Croatia, where he was awarded the Vladimir Nazor prize in 1984 for his life's work, and in 1988 was made an honorary member of HAZU, the Croatian Academy of Arts and Science. In 1995 an annual festival was initiated in his honor in his home town of Slatina, entitled *Dani Milka Kelemena* (The days of Milko Kelemen). In 1996 he received the Porin award for his

[26] R. Lück and K. Kos, "Kelemen, Milko." in *Grove Music Online. Oxford Music Online*.

special contribution to Croatian music, and in 1998 he received special recognition from the Virovitičko-Podravska region, where Slatina is located, for his work in music.

Kelemen taught composition at many prestigious schools and universities including:

Zagreb University, Academy of Music, Croatia (1955-58)

The Robert Schumann Institute in Düsseldorf, Germany (1970-72)

Stuttgart Academy of Music, Germany (1973-89)

Yale University, USA (1975-77)

Montreal University, Canada (1977-78)

Kelemen also wrote and published two books - the autobiographical *Poruka pateru Kolbu* (Message to Father Kolb) and *Svjetovi Zvuka* (Worlds of sound), consisting of his views on composing, ethics, composers, and life. He has been living in Stuttgart, Germany since 1973.

CHAPTER 2

CHANGEANT AND *DRAMMATICO*

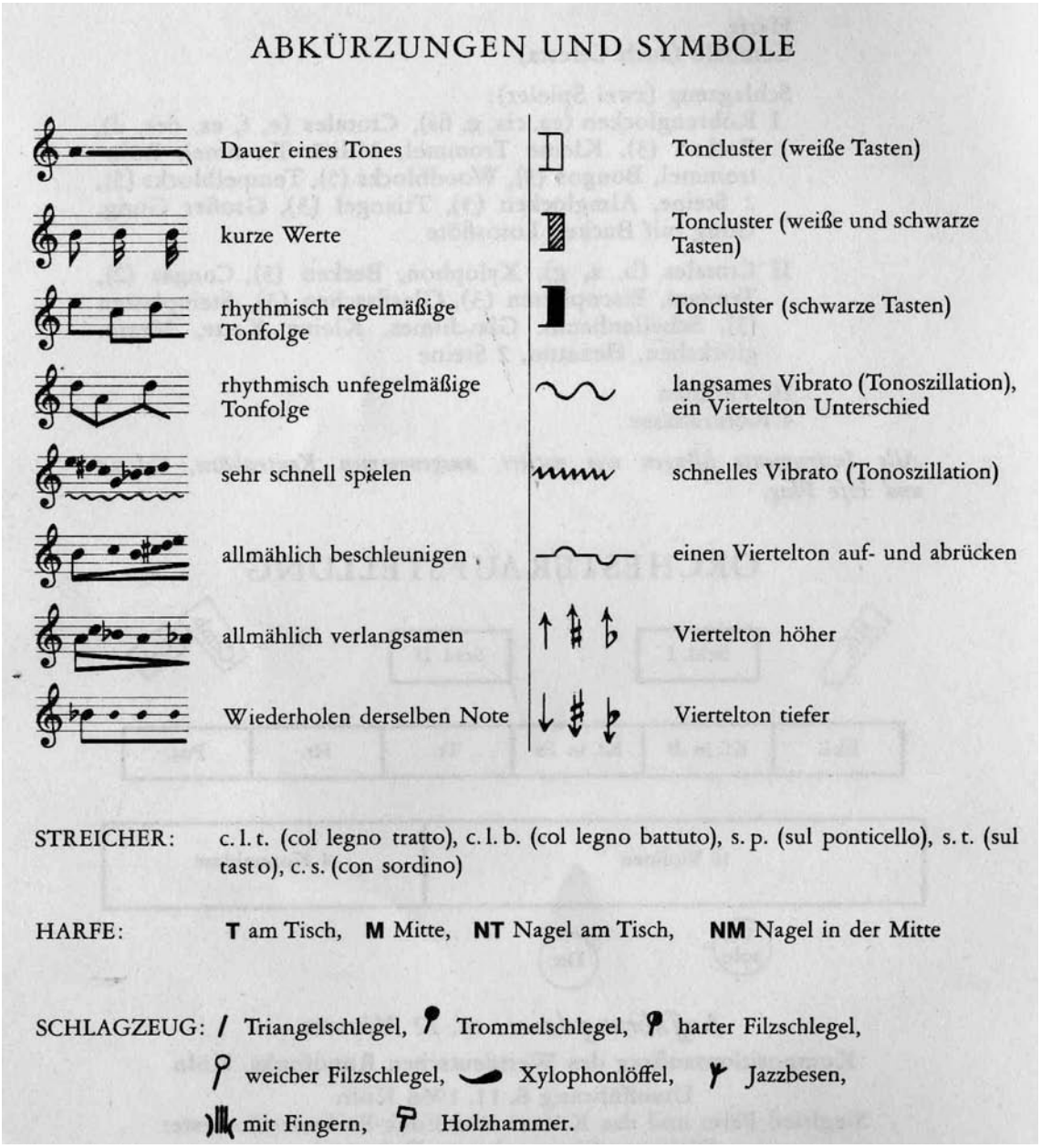
Kelemen's two cello concertos can be better understood through a discussion of the relevant historical background and compositional style. The earlier work, *Changeant*, was written in 1967-68 and premiered on November 8, 1968, in Köln, Germany by Siegfried Palm, cello, and Cristoph von Dohnanyi, conductor, with the Köln Radio and Television Symphony Orchestra. The second work, *Drammatico,* was written nearly nineteen years later in 1982-83.

CHANGEANT

Changeant has little formal resemblance to the traditional concerto, although it is a solo cello accompanied by orchestra. The instrumentation of the orchestra is itself very unusual. The strings consist of ten violins and four double-basses, with no violas or cellos. Wind instruments are one clarinet in E flat, one clarinet in B flat, a bass clarinet in B flat, a trumpet in B flat, a horn in F, and a trombone. Also included are one harp, one harpsichord, and two sets of percussion. The score includes a glossary in German, comprised of a table of symbols for more accurate performance, and brief directions from the composer as follows:

> *Changeant* ist teilweise in präziser und teilweise in Rahmennotation geschrieben. Die in Rahmennotation notierten Tonfolgen warden nach graphischen Proportionen ausgeführt, die Zeitabschnitte sind mit durchbrochenen Taktstrichen gekennzeichnet. In "freien" Takten, wo "ungefähre" rhythmische Präzision erwünscht ist, sind zur Orientirung noch

metrische Einheiten durch kleine Striche angegeben. Jedes Vorzeichen gilt nur für eine Note.[27]



Example 1.1: Glossary and table of symbols (please see appendix 1 for english version)

[27] *Changeant* is written partly in precise notation, and partly in framed notation. The rows of notes and tones that are written in framed notation are to be performed according to the graphic proportions that are given in the glossary, and the timing differences are designated with dotted bar lines. It is desirable to have "approximate rhythmic precision" in the "free" measures through the small lines and signs. Each sign designates one note. (Author's own translation).

As emphasized by the title *Changeant*, this single-movement piece constantly changes from beginning to end. There is nothing in *Changeant* that could be perceived as a theme or structural motive. As a result, it differs from the usual approach to form and structure. As Kelemen said, "*Changeant* is the very first composition that was written in completely new improvisational style." It is here that Kelemen used his "almost subconscious organization of composing."[28]

At the time *Changeant* was composed, Kelemen had spent several years in Darmstadt and Freiburg, Germany. Although the learning experience he had there was valuable in terms of his interaction with Berio, Boulez, Nono, and Fortner, that is, with the so-called Darmstadt group, Kelemen was departing more and more from their dogma that new music should be serial and totally organized. Rather, he was developing his own way of composing that consisted of several archetypes. Those archetypes were developed in part by Kelemen, and in part taken from new philosophy based on work in the field of psychoanalysis by Carl Jung and Rudolf Otto. According to Jung, archetypes are ancient pictures in the collective memory of humankind. These pictures are feelings just as much as they are thoughts and visual objects. The collective subconscious consists of the entirety of all archetypes as an equation of all human experience. According to Otto, "the chord of the impressive" is built from six different archetypes. However, their meaning is not to be understood or perceived as programmatic material for composing music. The six archetypes, as Kelemen described them in his book, are:

> 1. *Majestas* (majestic): everything that is overwhelming, overpowering and gigantic. In nature, that could be linked to an atmosphere, to rainforest, or to an ocean. It is the category of quantity;
> 2. *Energicum* (strong): everything that picks up and carries away, such as oceanic waves, waterfalls, deep canyons, high towers, and loyalty to ideology. It is the category of suggestion;

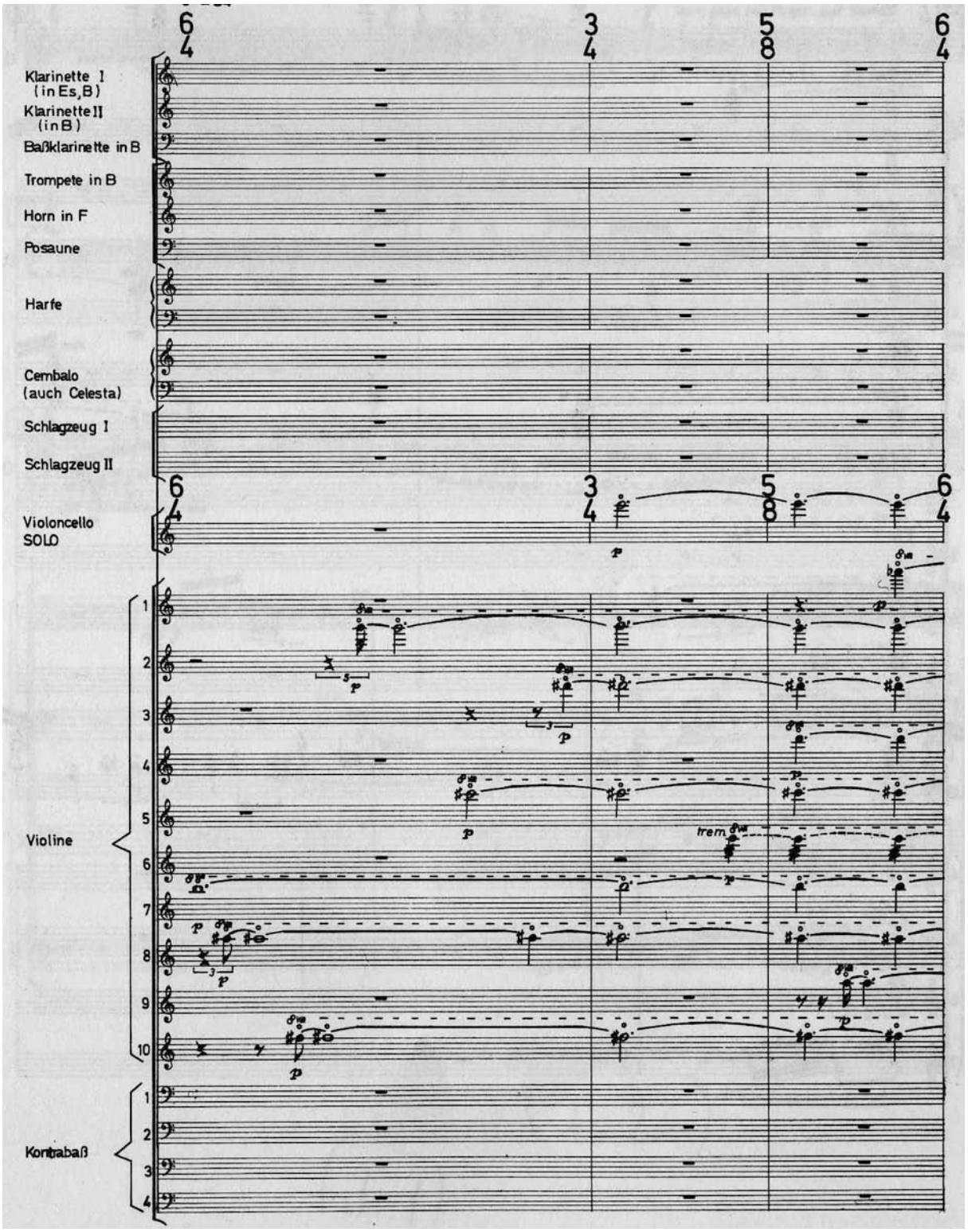
[28]M. Kelemen, *Svjetovi zvuka*, 100.

3. *Fascinans* (fascinating): everything that is seductive, such as silk or fur in the cold winter. It refers to everything that is magical, wondrous, and sensual, and from which we cannot drag away our eyes. It is the category of positive, sensual quality;
4. *Sanctum* (mastering): everything that is valuable, recognized, and known, and everything that is part of tradition, custom, and religion, such as church, a sanctuary, fashion trends, styles, and political parties. It is the category of overwhelming majority;
5. *Mirum* (personal): everything that is separated from Self, in other words, that is unusual, and mysterious. It includes everything that has more than one meaning, both natural wonders and Christ's miracles. It is the category of surprise, curiosity, or satisfied curiosity;
6. *Tremendum* (horrific): everything that is unknown, including threats, and everything that produces goose bumps and intense feelings, such as a storm or an eclipse. It is the category of archaism and fear of becoming the prey of the invisible.[29]

These six archetypes slowly became the building material for Kelemen's new style of composing. Kelemen shaped his work based on this fundamental structural technique.

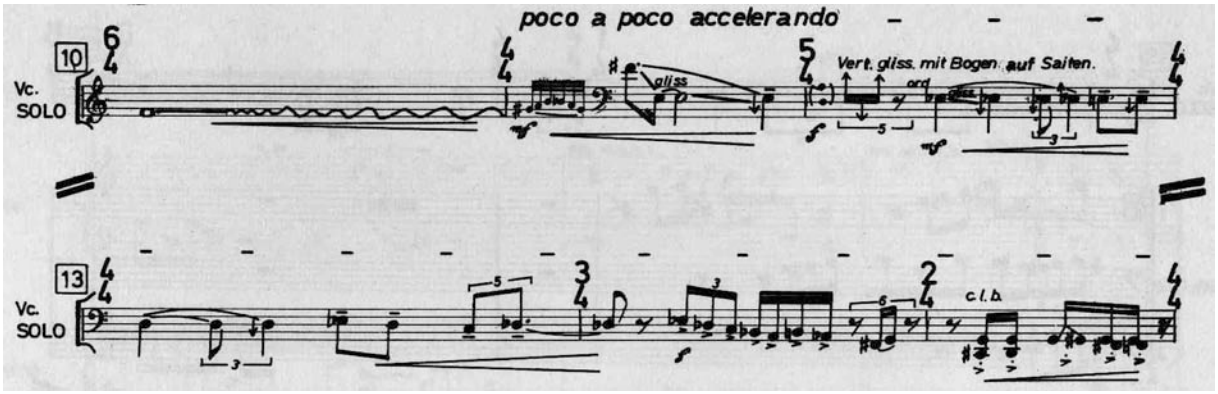
Changeant opens with high, long-lasting harmonics in the violins. The notes are b‴, a″-sharp, f″-sharp, c″-sharp, d‴-sharp, and g‴.[30] These harmonics are joined in the second measure by a cello solo on the harmonic g‴. The whole introductory section creates a somewhat shrieking sound and sets an eerie mood. That lasts until measure eight where the cello continues solo, deviating from the established harmonics pattern. The first section, measures 1-10, with its high resonating pitches from violin and cello, and complete absence of tonal feeling, is clearly based on archetype six, *tremendum* (Ex. 1.2).

[29] M. Kelemen, *Svjetovi zvuka;* 46; also appears in M. Kelemen, *Poruka pateru Kolbu*, 50; please see appendix 2.
[30] Using the first listed system for designating octaves, in *The New Harvard Dictionary of Music* ed. Don Michael Randel (Cambridge, MA: The Belknap Press of Harvard University Press, 1986), 640.



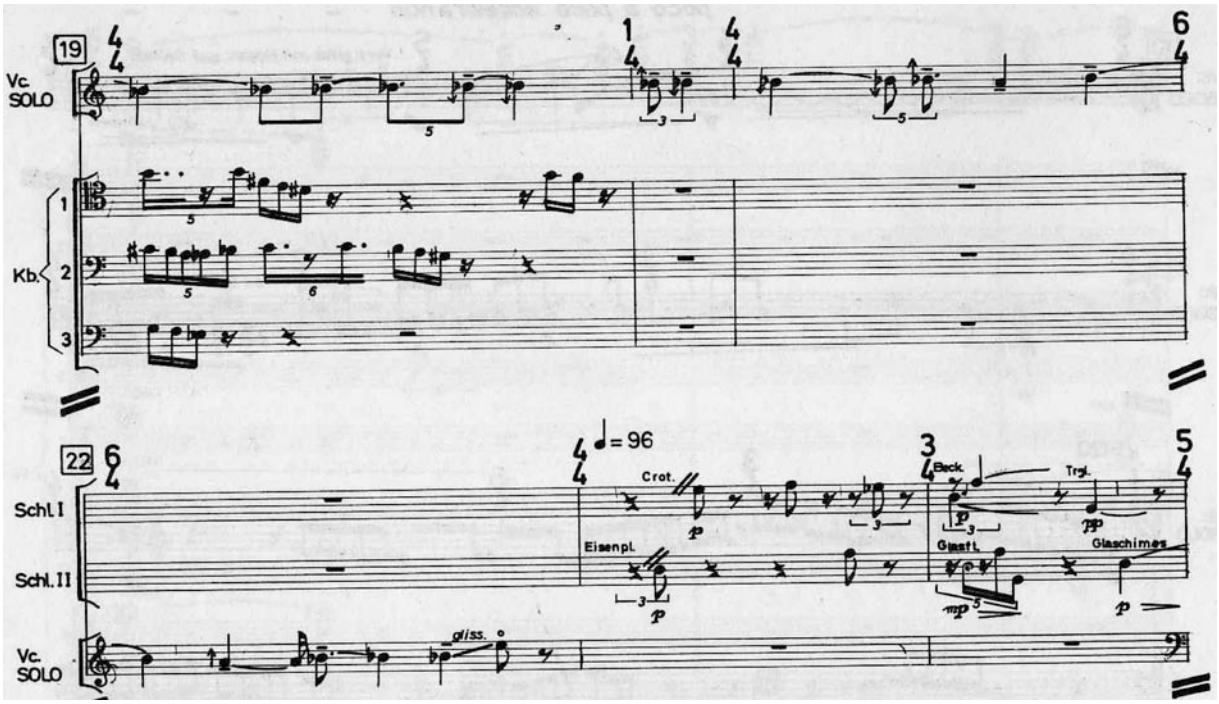
Example 1.2: Contains a harmonics pattern with elements of *tremendum* (mm. 1-3)

As seen in Example 1.3, a new section begins at measure 10. The solo cello entering with somewhat complicated rhythmic features implies a change in archetype to *energicum*.



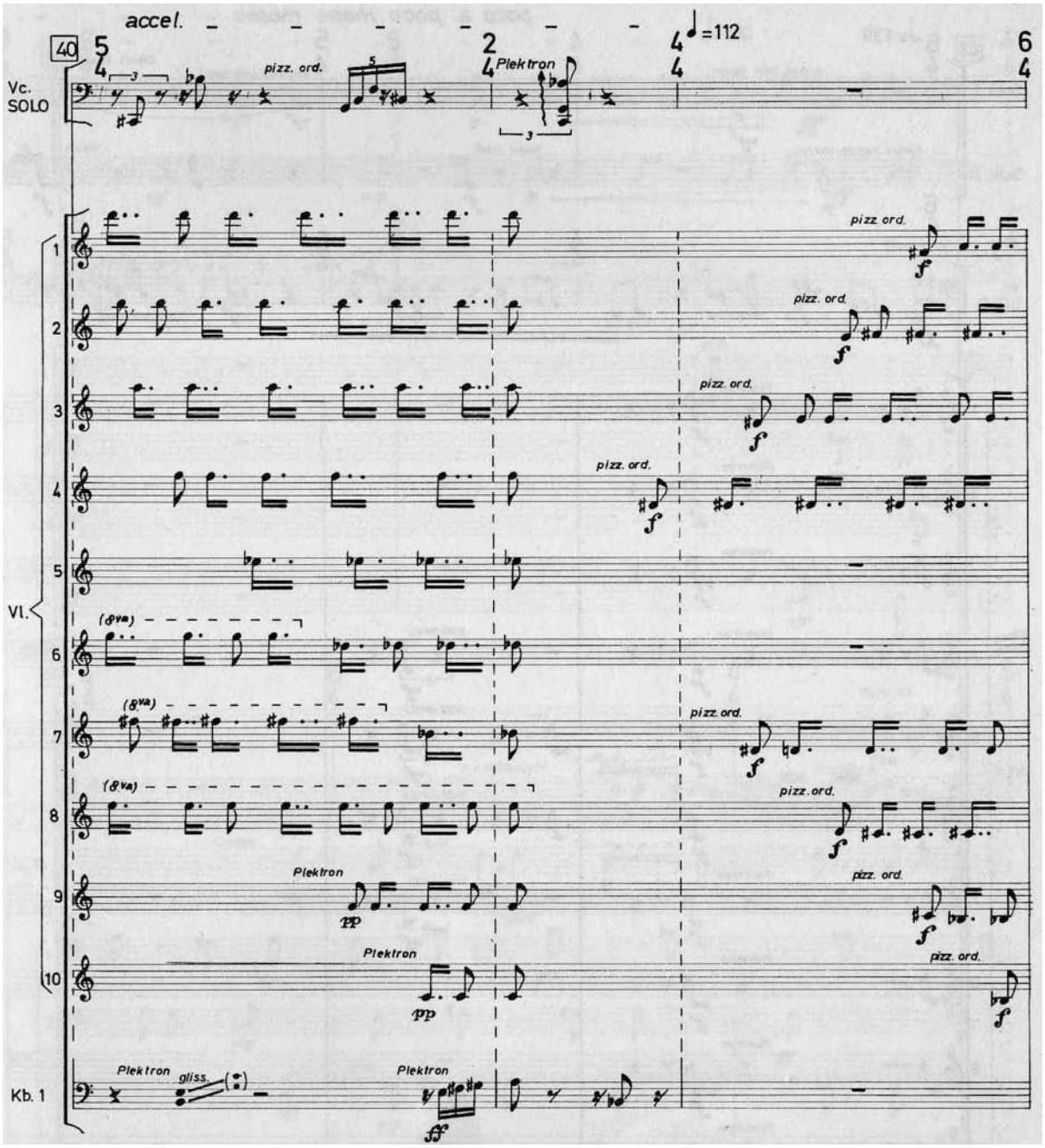
Example 1.3: Change in archetype to *energicum* (mm. 10-15)

In measure 16, the melodic line picks up considerably in tempo, supported by the double-basses, and from measure 19 to measure 52, very fast passages are broken into smaller and more complicated rhythmic lines continuing archetype energicum (Ex. 1.4).



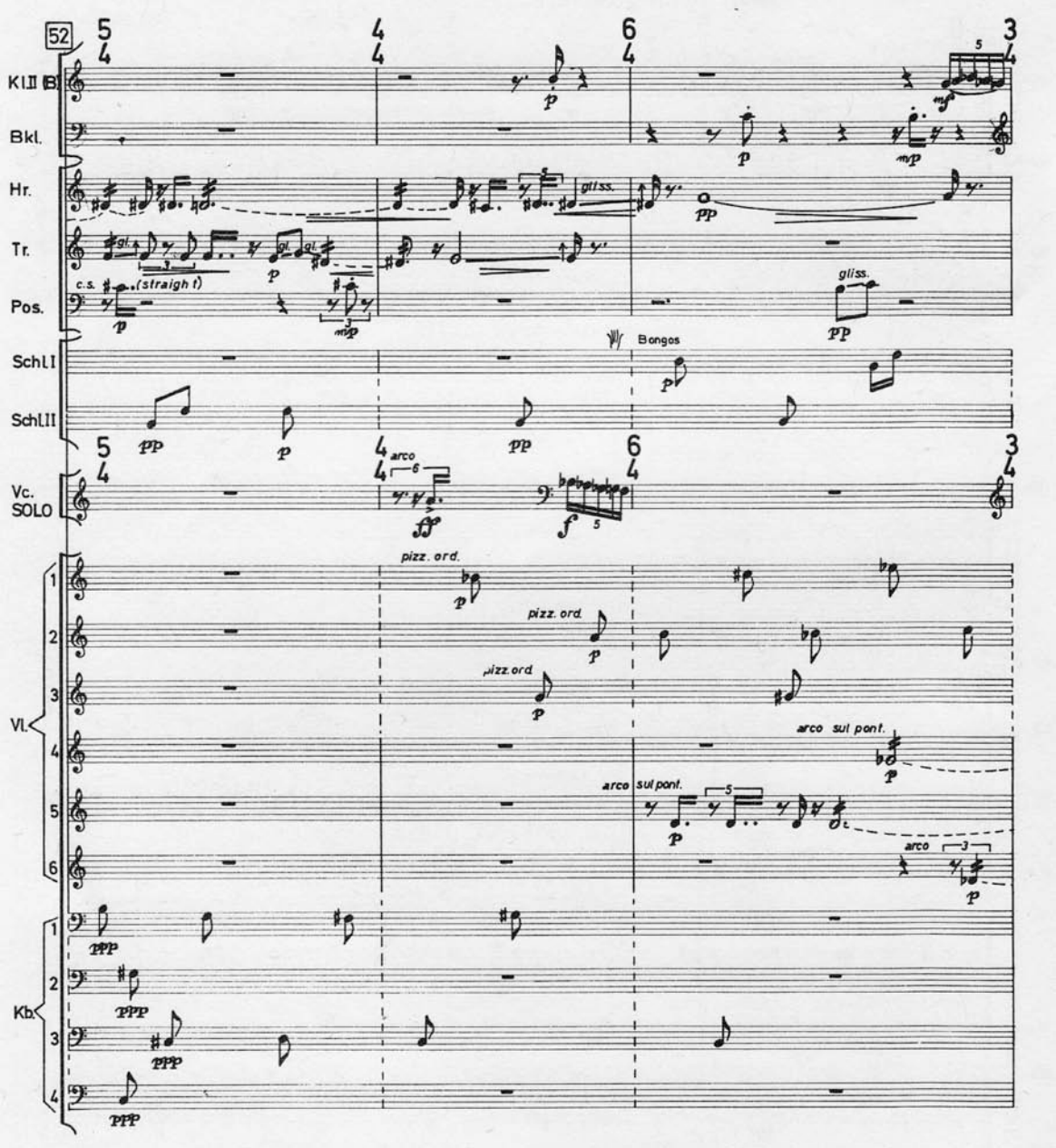
Example 1.4: Contains more complicated ryhthms, (mm. 19-24)

Repetition of various pitches in measures 40-42 brings back the character of the archetype, *tremendum* (Ex. 1.5).



Example 1.5: Repetition of various pitches (mm. 40-42)

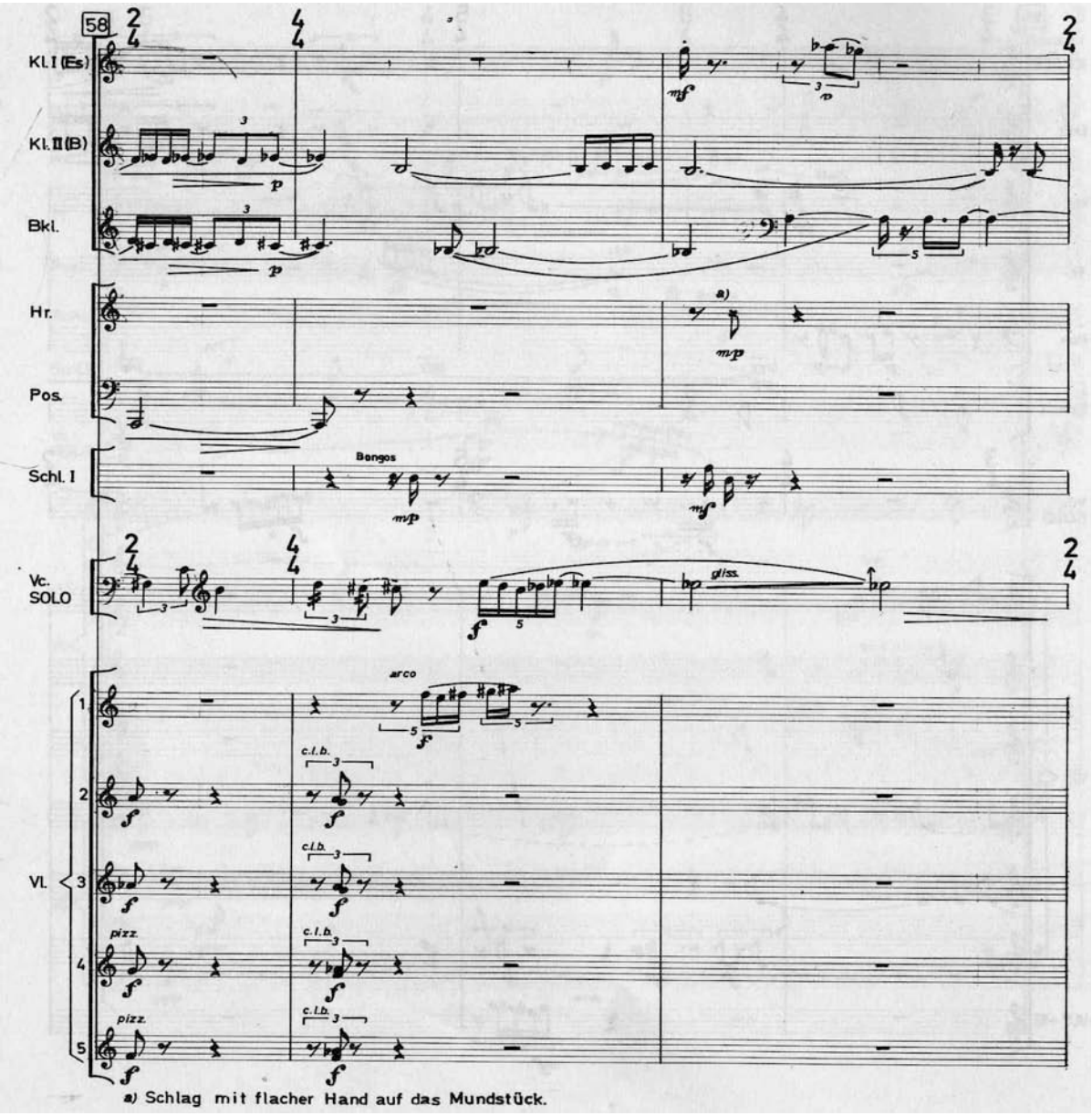
Constant instability in the development of the notes is present in all parts of the score. Beginning in measure 52, one can find a resemblance to the pointillist style of Anton Webern (Ex. 1.6).



Example 1.6: Resembles the pointillist style of Webern (mm. 52-54)

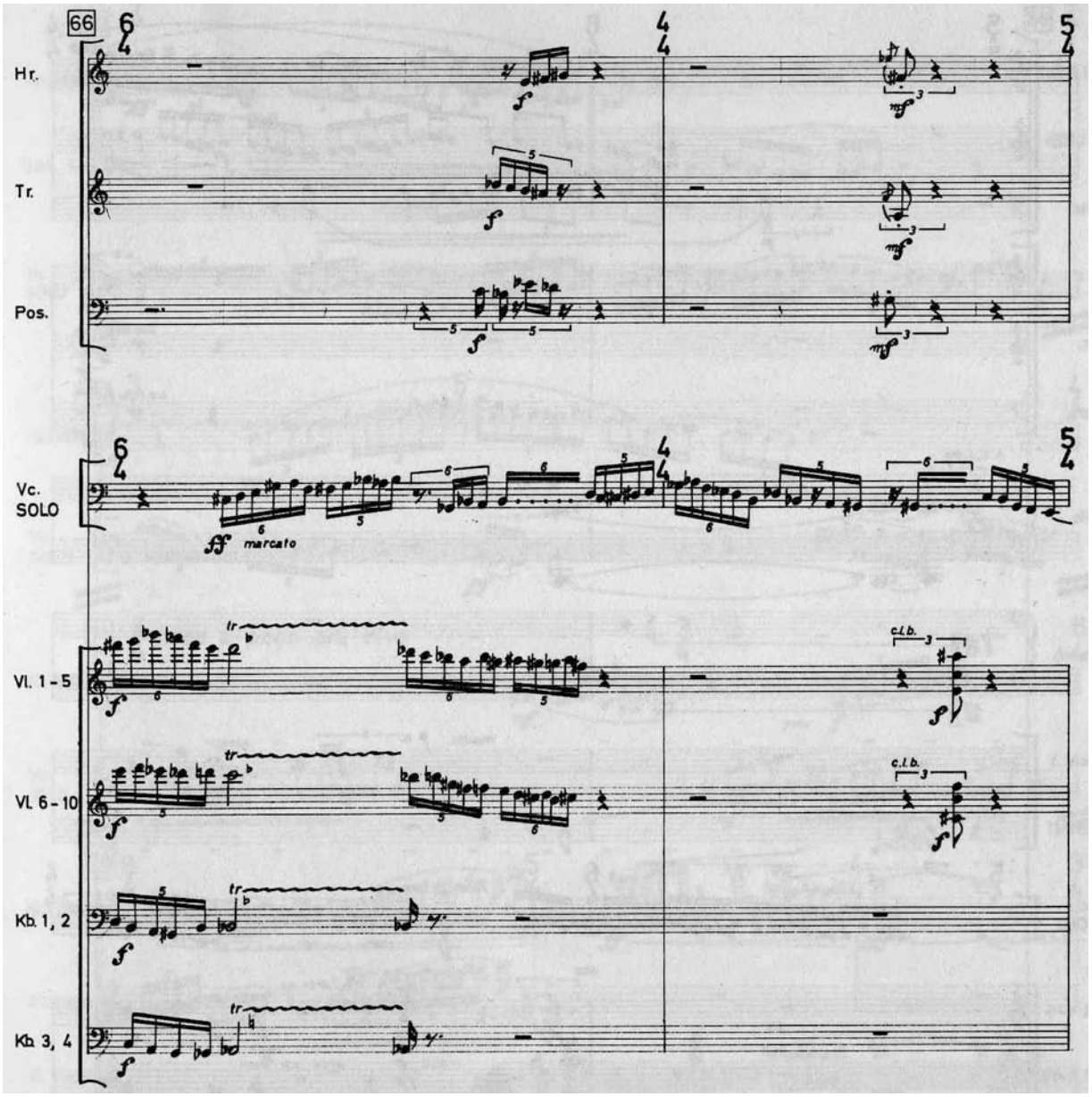
This style never takes over to the extent that this could be perceived as a pointillist work, but gives the impression of being an homage to Webern. The solo cello part in the section from

measures 53-56 contains only a few notes, which serve to designate an upcoming change in the piece. That change begins in measure 57, where the cello plays a leaping musical line, *tremolo*, and half-notes that are to be played with a slow, ascending *glissando*. The next few measures also contain a series of quarter–tones played both ascending and descending. The dynamics range from *pianissimo* through *crescendi* and *decrescendi* until reaching *fortissimo* (Ex. 1.7).



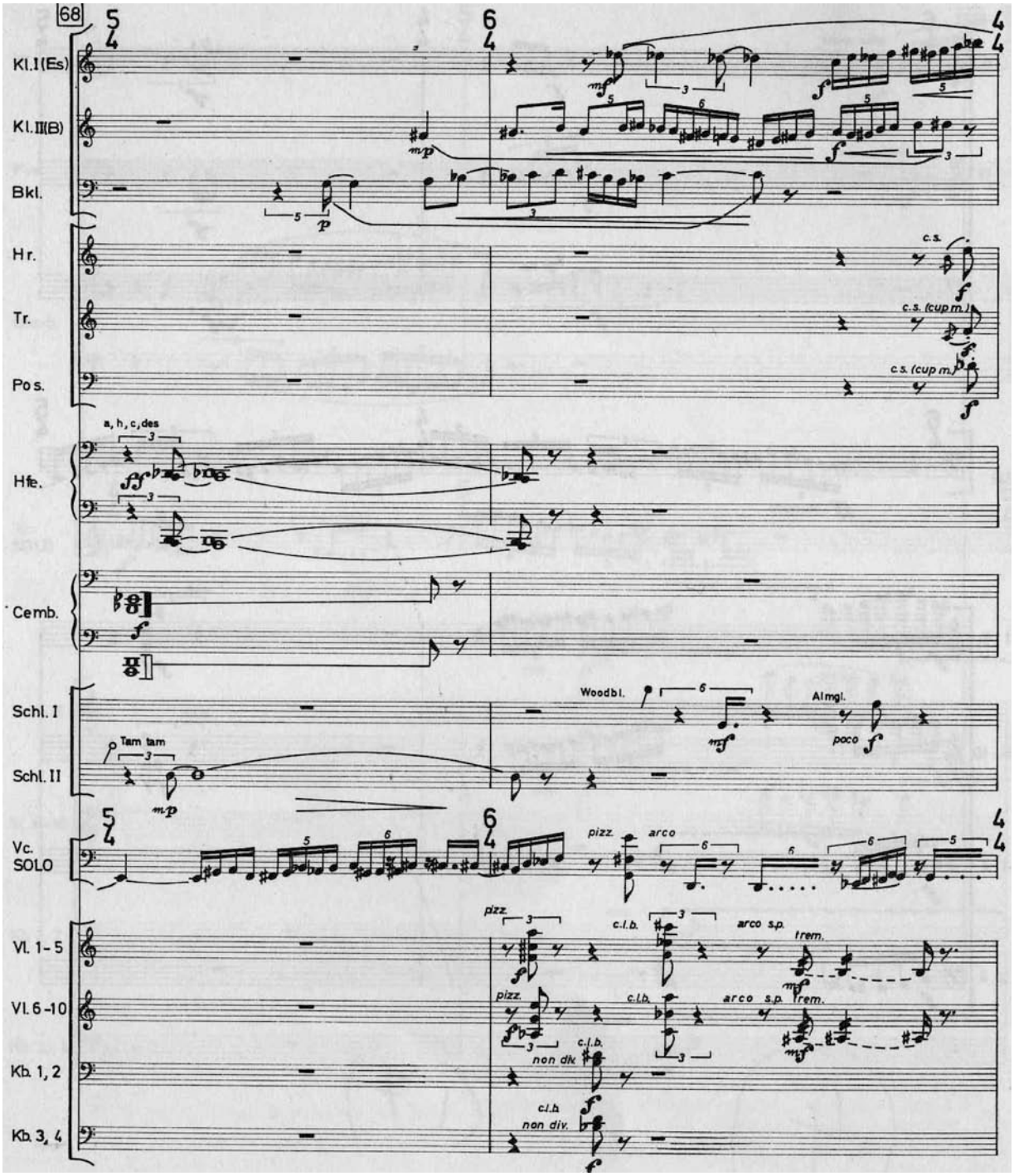
Example 1.7: Leaping melodic line in cello solo (mm. 58-60)

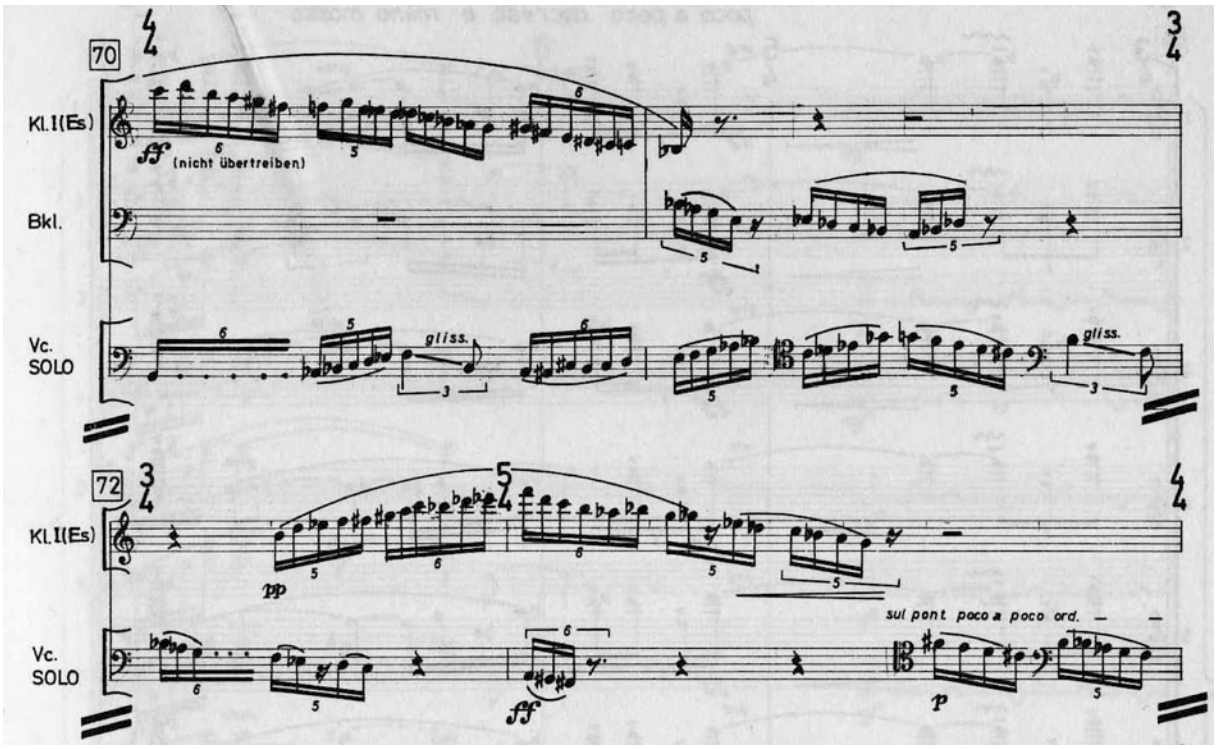
The following section beginning in measure 66 brings back the archetype of *energicum* (Ex. 1.8).



Example 1.8: Showcases archetype *energicum* (mm. 66-67)

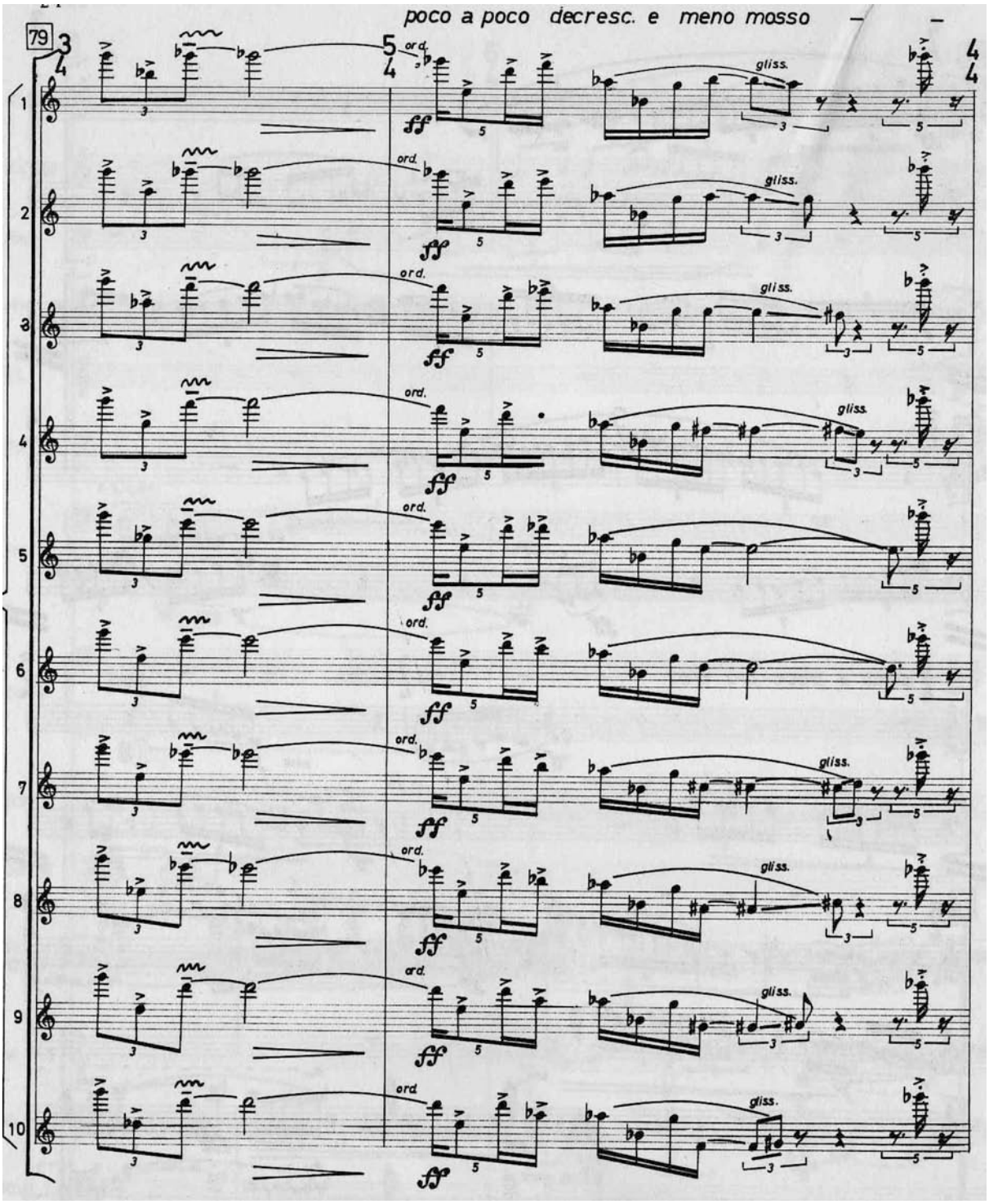
A somewhat similar texture is played together by the solo cello, violins, and brass instruments (horns, trumpets and trombones), and in measure 69 the work makes its first use of the full orchestra. It is clear that the archetype for this section is *majestas* (Ex. 1.9).

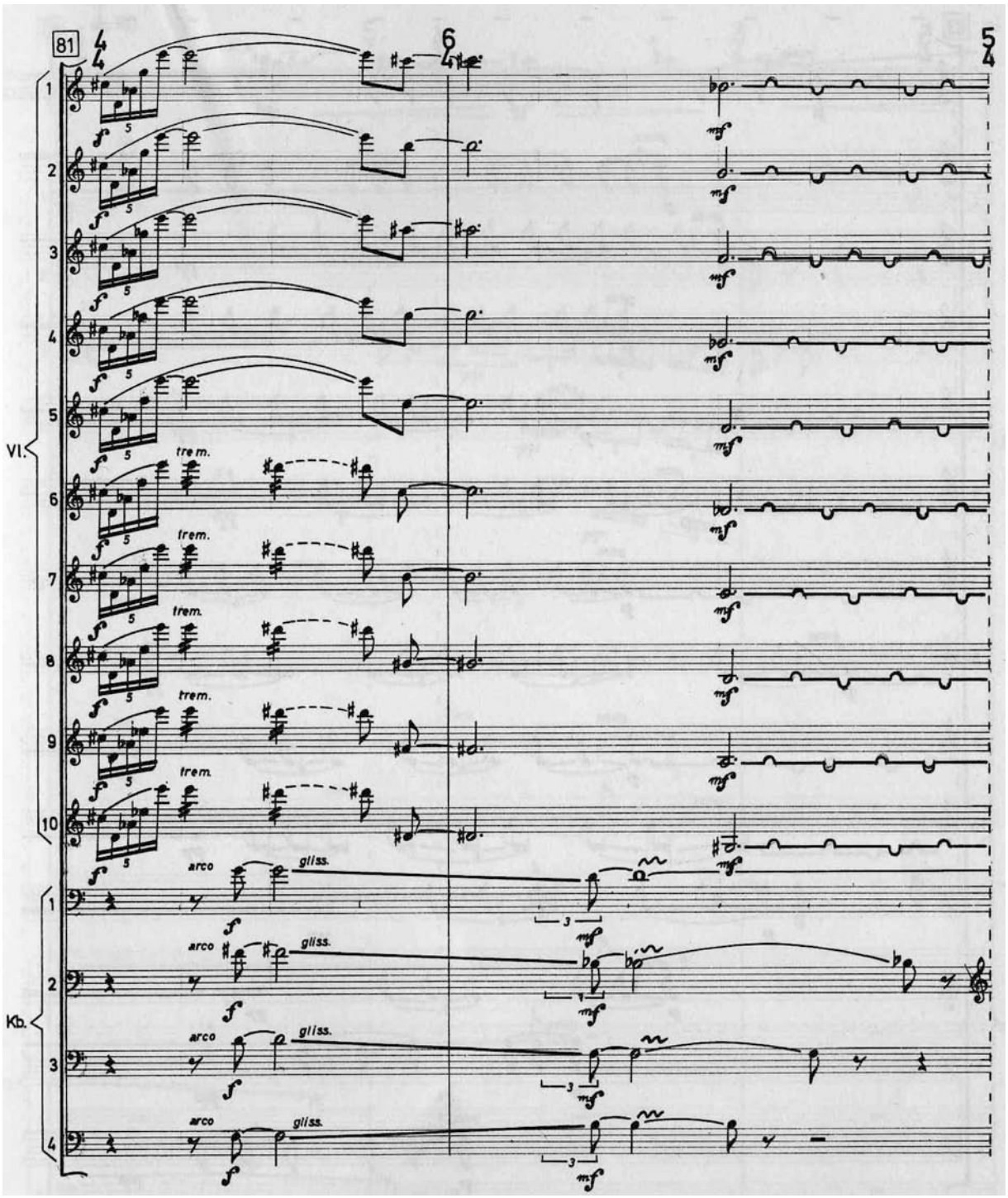




Example 1.9: Thickening score indicates change in archetype to *majestas* (mm 68-73)

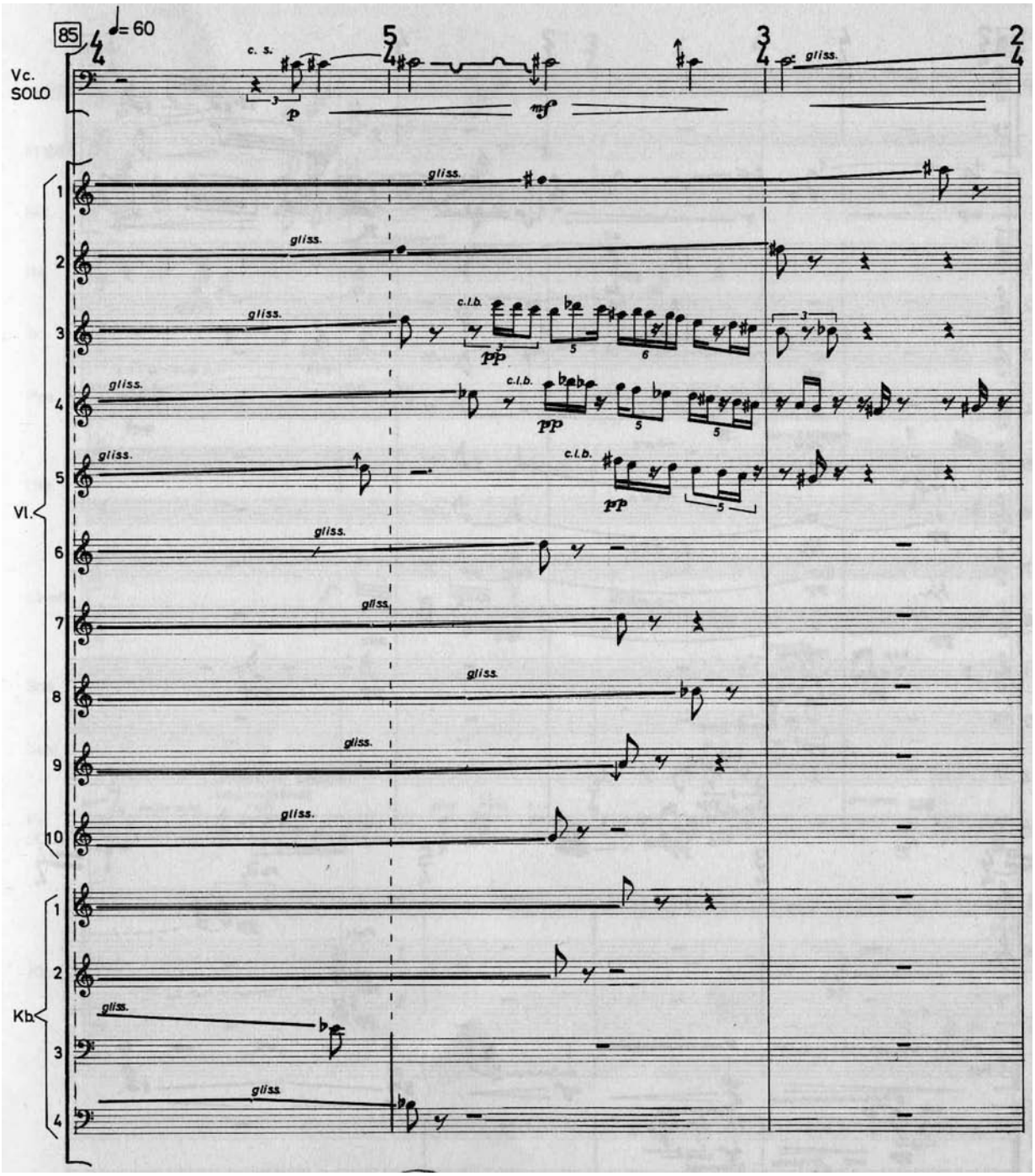
Kelemen balanced the overwhelming force of the orchestra so as not to overshadow the soloist, giving them each equal importance. Another indication that the first archetype is present here is the unison violins in measures 79-85, combined with *glissandi* in the double basses, followed by *glissandi* in the violins, although this time they are quarter-tone *glissandi* ascending and descending for a whole tone (Ex. 1.10).


poco a poco decresc. e meno mosso
79
ord.
gliss.
ff



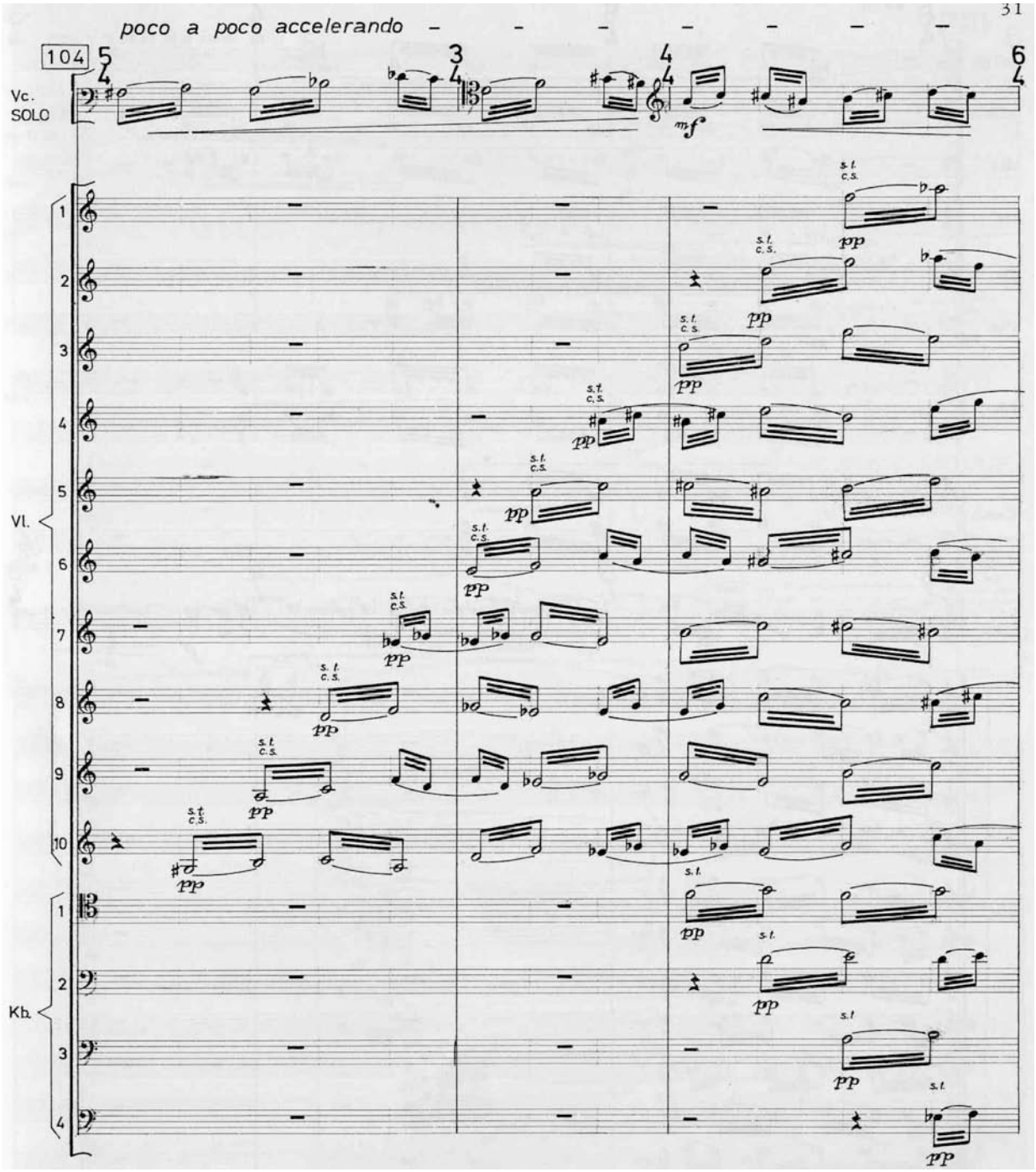
Example 1.10: Return of the first archetype *majestas* (mm. 79-82)

The very similar texture at the entrance of the solo cello in measure 85 emphasizes the character of the *majestas* archetype (Ex. 1.11).



Example 1.11: More elements of the archetype *majestas* (mm. 85-87)

As seen in Example 1.12, this archetype is enriched with the new musical material introduced in measure 104, where the solo cello plays a *tremolo* combination within minor third and major-second intervals, accompanied by the rest of the strings.

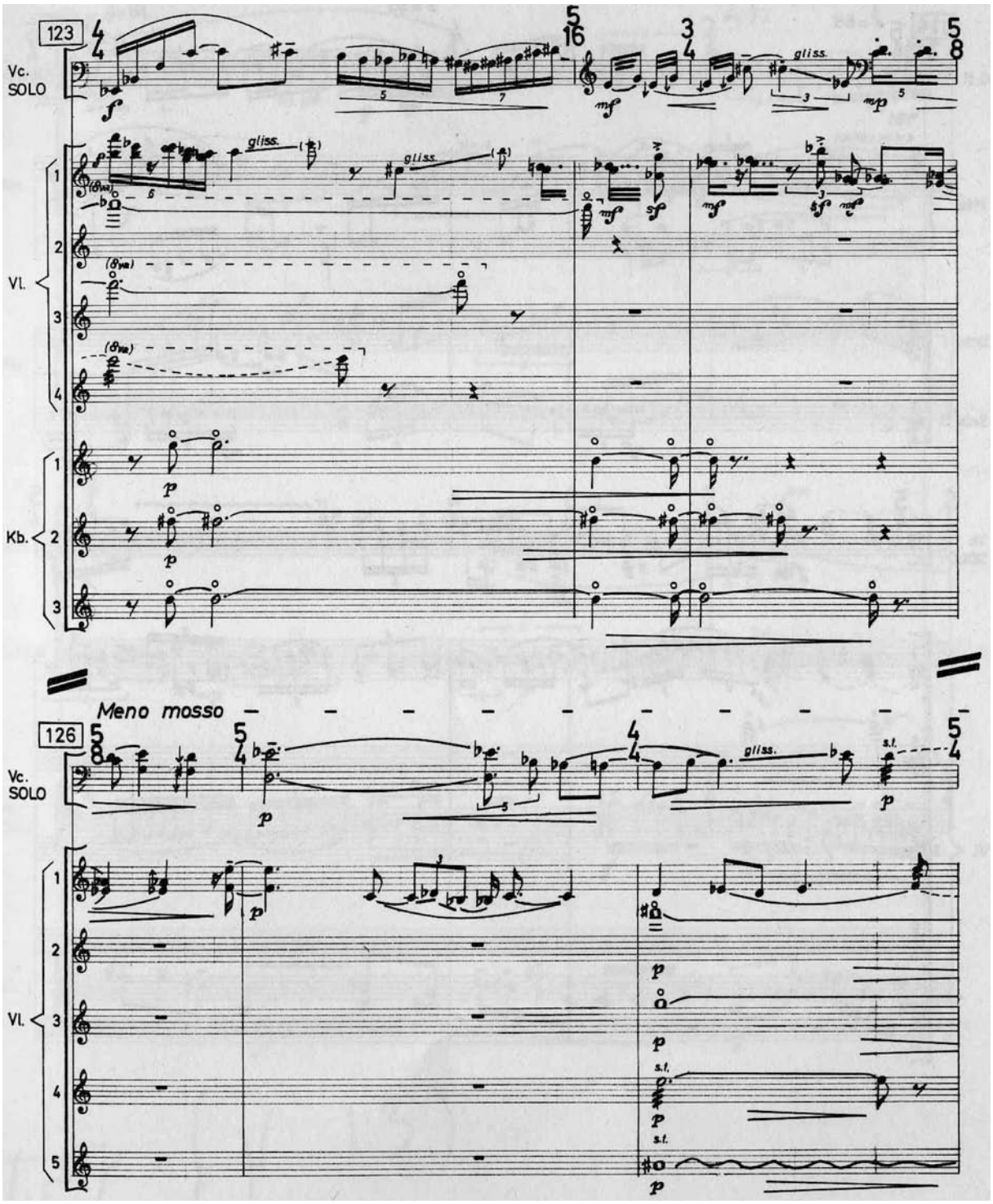


Example 1.12: Contains new musical material in the score (mm. 104-6)

This pattern is broken by the cello solo in measure 108, made up of a simple diminution that starts *fortissimo* in *tremolo*, becomes measured as a sextuplet, and then successively as a quintuplet, four sixteenth-notes, a triplet, and two eighth-notes, ending in a half-note solo designated with a very slow and wide amplitude of *vibrato* (Ex. 1.13).

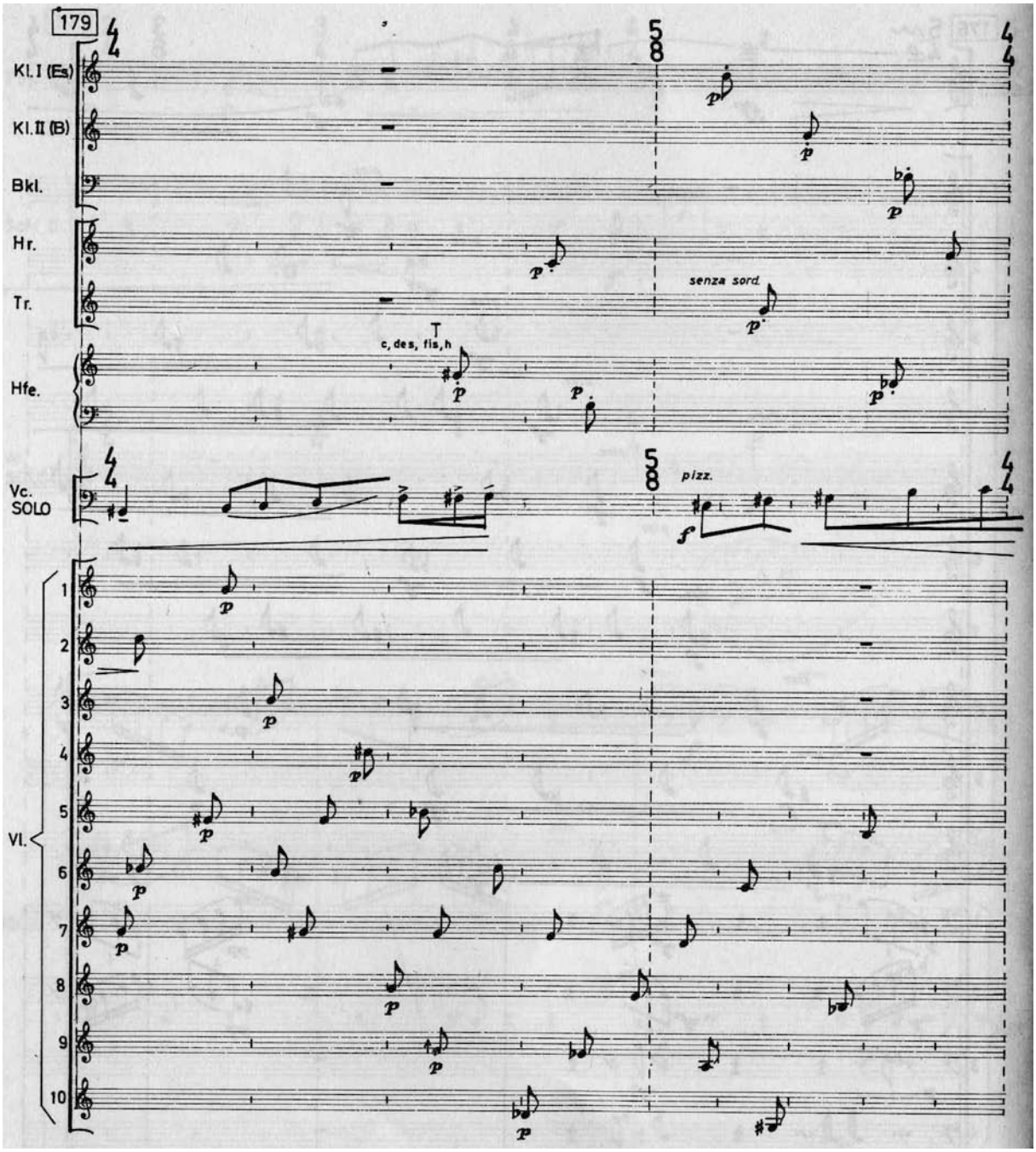
Example 1.13: Diminution in cello solo (mm. 107-9)

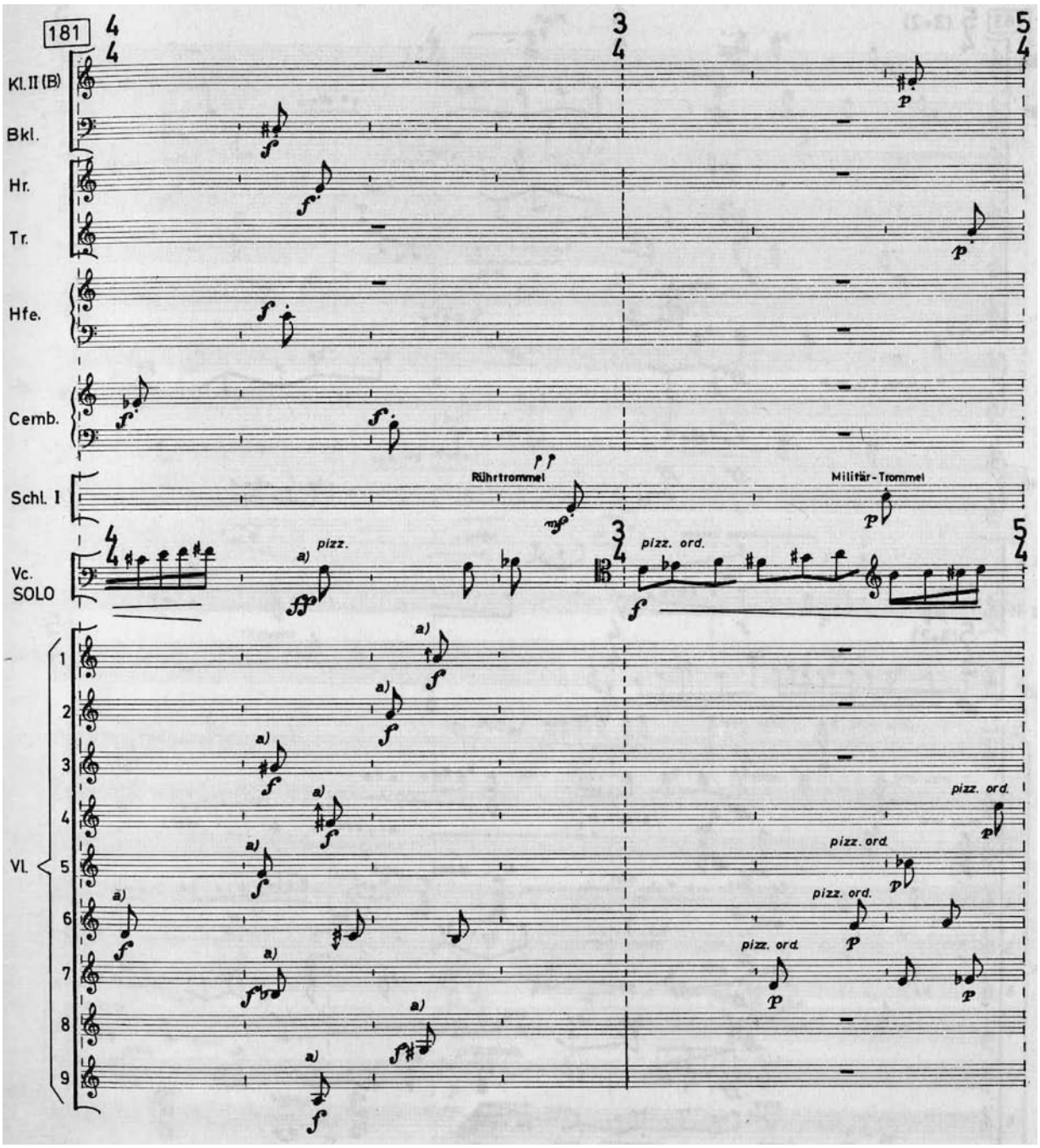
The next section from measures 113-155 consists of elements of the three archetypes so far mentioned: *energicum*, *tremendum* and *majestas* (Ex. 1.14).



Example 1.14: Contains elements of three archetypes (mm. 123-28)

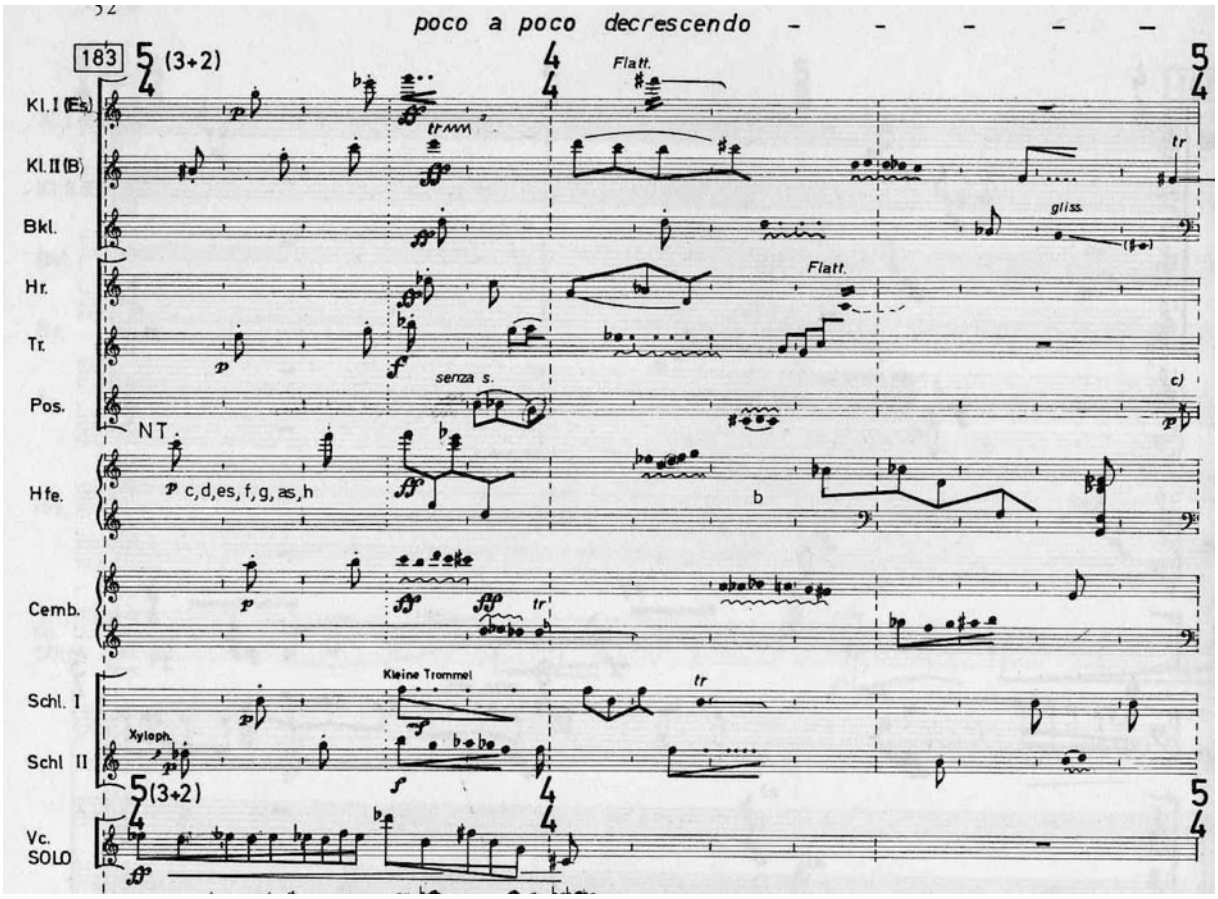
The final section at measure 155 leads to the climax of the piece in measure 207. Again there are some pointillist style features in measure 155 and measures 176-82 recalling an earlier gesture in m. 52 (Ex. 1.15).





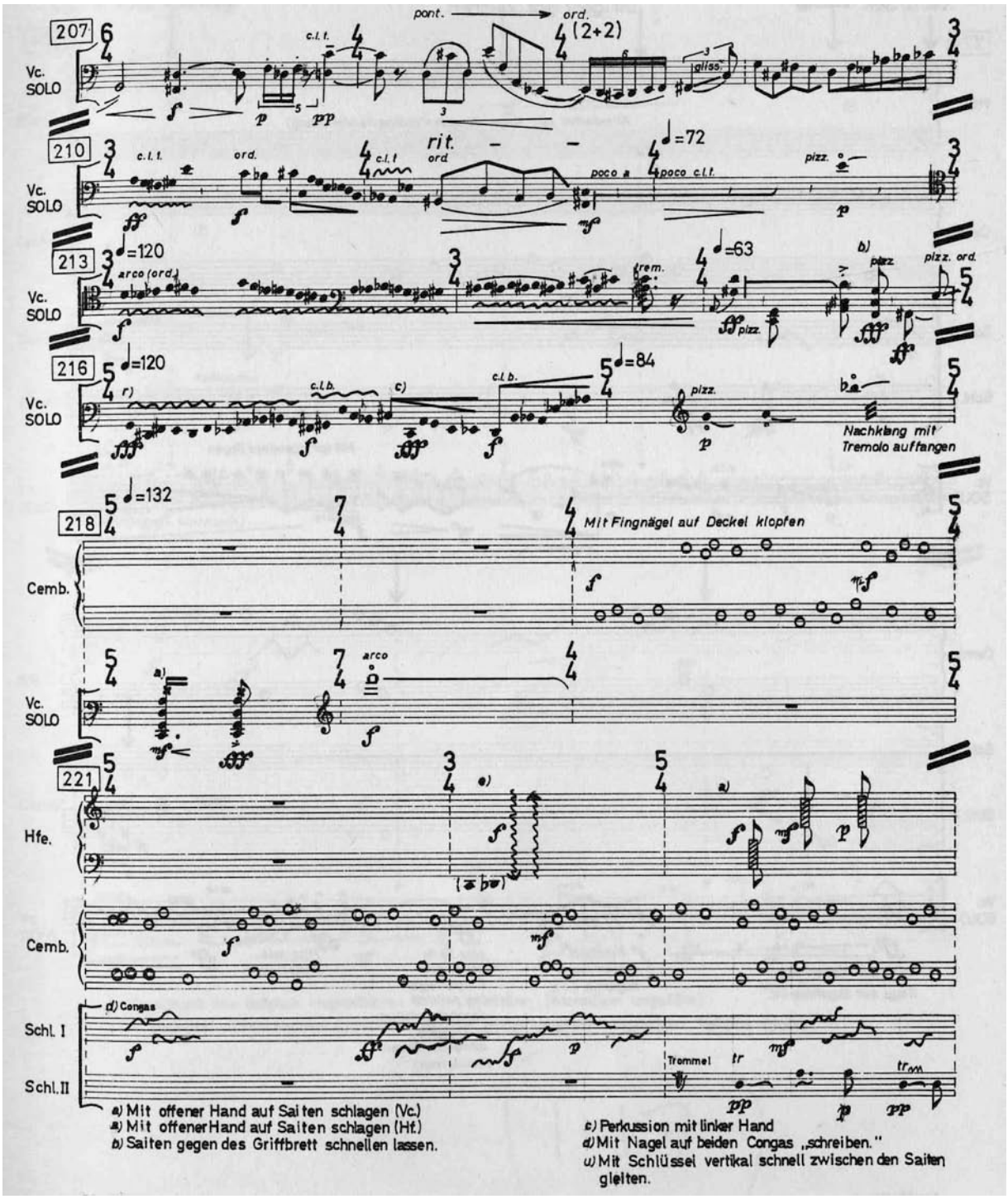
Example 1.15: More pointillist style features (mm. 179-82)

The end of this section is marked with a constant *decrescendo*, introducing some feeling of calm (Ex. 1.16).



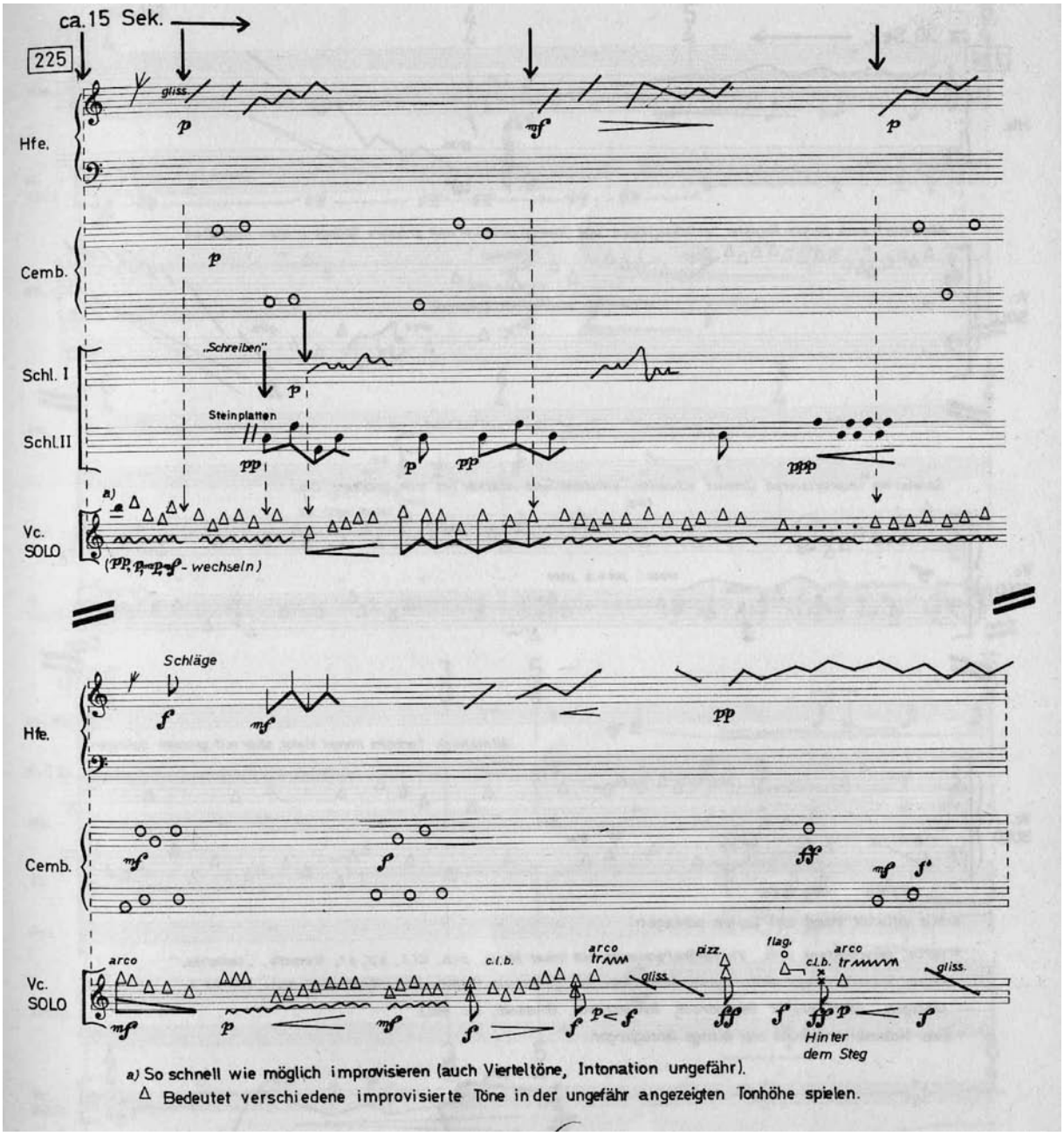
Example 1.16: Constant *decrescendo* (mm. 183-85)

A *cadenza* starts at m. 207 and lasts until the end of the piece and is built on the premise of the archetype *mirum*. This archetype is both very personal in nature and surprising, as emphasized by the solo cello. The soloist is supported by the harpist and an unusual set of percussion. The harpist is instructed to play by banging on the strings with open palms. The percussionist is instructed to drag fingernails over the top of the bongos, and the harpsichordist is to play with special finger caps, tapping the lid of the instrument (Ex. 1.17).



Example 1.17: *Cadenza* (mm. 207-23)

This new, personal quality is emphasized even more by the instructions for the soloist: instead of writing notes, Kelemen drew triangles on the staff, with the instruction to play approximate tones within them (Ex. 1.18).



Example 1.18: *Cadenza* enriched with harp, harpsichord, and percussion (m. 225)

It is therefore left to the soloist's discretion to create, on the spot, a musical row. Naturally, this changes with every performance, thus bringing to life the piece's premise of everlasting change.

The ascending *glissando* at the end makes a last emphasis of *Changeant's* continual evolution, and brings the composition to an end almost unexpectedly.

DRAMMATICO

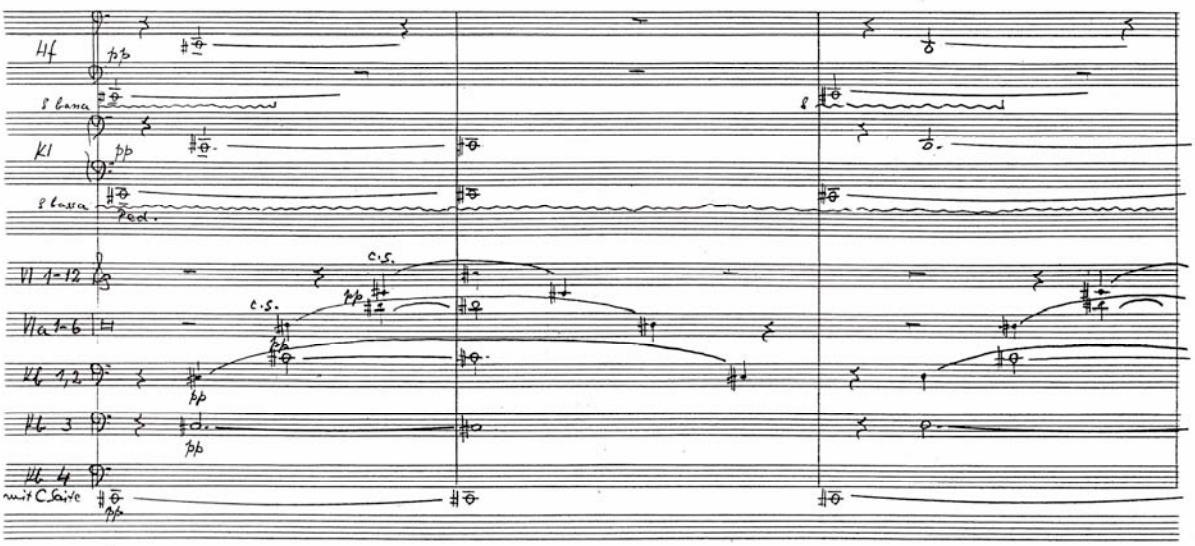
The three movements of *Drammatico* last 23 minutes, while *Changeant* lasts 11 minutes. *Drammatico* also appears to be less improvisational than its predecessor. Kelemen himself said that, when composing *Changeant,* he "cast aside all [his] previous theories and 'organized' [his] material almost subconsciously," working for "the first time ever… without a consciously developed plan, improvisationally."[31] *Changeant* was an early attempt to incorporate subconscious elements from the archetypes, and *Drammatico* is an example of the development and improvement of that technique. Furthermore, it seems from the later piece that Kelemen did not completely reject conscious organization in this composition, as was the case with *Changeant.* The extreme approach in *Changeant* appears rather to have stemmed from Kelemen's reaction to what he called the "fetishism"[32] of the Darmstadt group, that is, its insistence on total, conscious organization of music. This reflects the fact that throughout his life Kelemen was a rebellious figure who questioned authority and rejected any attempts at domination.

[31] M. Kelemen, *Svjetovi zvuka*, 100.
[32] Ibid. 13.

With the passage of time, Kelemen developed as a recognized composer and cultural figure. He gained the confidence, experience, and skill to manage both improvisatory and organizational techniques. *Drammatico* is a perfect example of the cohesion of the improvisatory technique of archetypes with the intentional elements of organization. For the first time in his compositions, Kelemen's approach synthesized conscious and subconscious elements.

The orchestration of *Drammatico*, a piece he dedicated to his brother Boris, includes solo cello, twelve violins, six violas, and four double basses, three flutes, an English horn, two clarinets, a bass clarinet, three trombones, and three trumpets. The piece also calls for two percussion players, one harpist, and a player of piano, harpsichord, celesta and electronic organ.

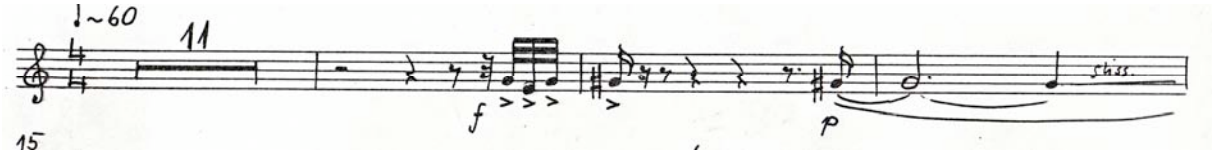
Drammatico opens with harp, piano, and strings. The prevailing pitch is C-sharp, but there is occurrence of D-natural in measure 3, creating a very disturbing effect. There is repeating ascending and descending melodic movement every two measures in the strings, establishing a clear accompanimental pattern (Ex. 2.1).



Example 2.1: Contains clear accompanimental pattern in opening measures (mm. 1-3)

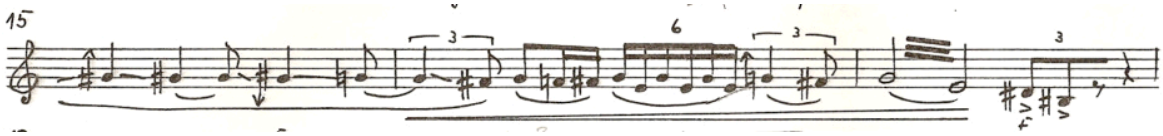
This pattern continues until the entrance of the solo cello in measure 12, but does not end there. It continues to be the main character of the orchestral part until measure 58. The repetitive nature of this entire section of orchestral accompaniment evokes the archetypes *fascinans* and *mirum*, but the prevailing category is that of *tremendum*.

It becomes clear that Kelemen has departed from the improvisational approach that he used in *Changeant* when the solo cello enters in measure 12. The prevalence in *Changeant* of constant change in pitch, rhythm, and melody is abandoned in *Drammatico*. The cello enters on the off-beat, and briefly and rapidly plays an interval of a major third: g′-e′-g′-g′ sharp (Ex. 2.2).



Example 2.2: Cello solo entrance at measure 12 (mm. 11-14)

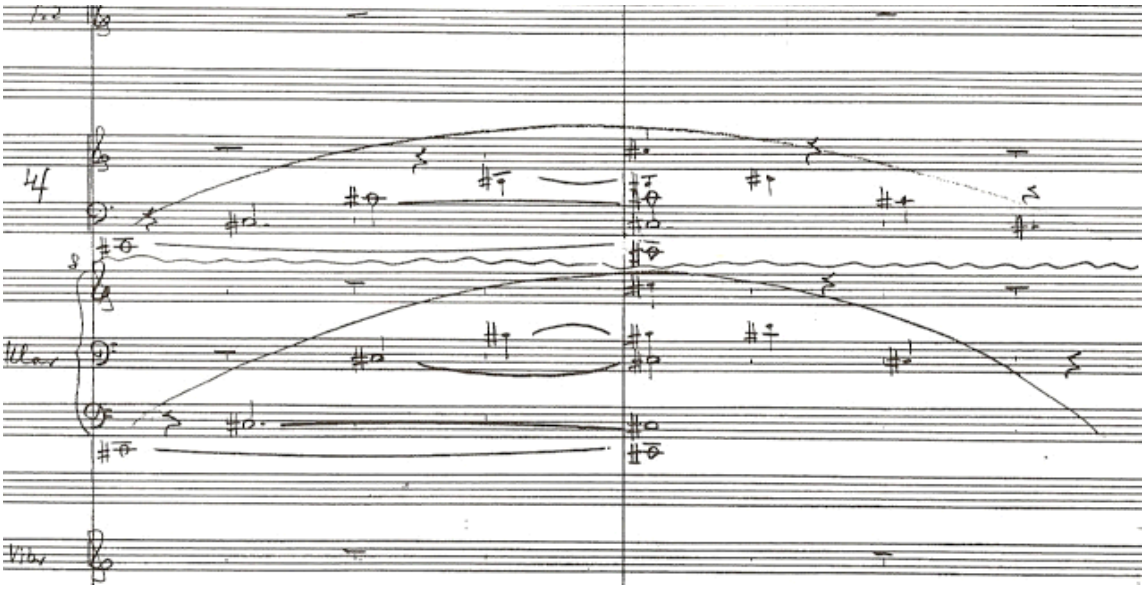
For the next three measures, everything revolves around g′ sharp and the minor-third interval, finishing with interval d′ sharp-b′ sharp. A large number of quarter-tones give the impression of the archetype of *sanctum* (Ex. 2.3).



Example 2.3: Cello solo, centered around an interval of major/minor third (mm.15-17)

Throughout this section, from measure 12 until measure 37, the cello part remains very similar to the opening measures. The tonal hint of a major third is constantly present. Although *Drammatico* is not tonal, the presence within it of small tonal elements represents a significant difference from *Changeant*. The repetitive accompaniment emphasizes this tonal impression.

A new section starts at measure 37, determined not only by the musical material, but also by a slightly faster tempo, increasing from quarter-note = 60 bpm to quarter-note = 66. The change of tempo in the cello part is notable, while the orchestra plays a similar two-measure progression until measure 52. It resumes in measure 55 and continues until measure 58, with a C sharp pedal tone in the basses (Ex. 2.5). The prevailing archetype is *mirum* (Ex. 2.4).

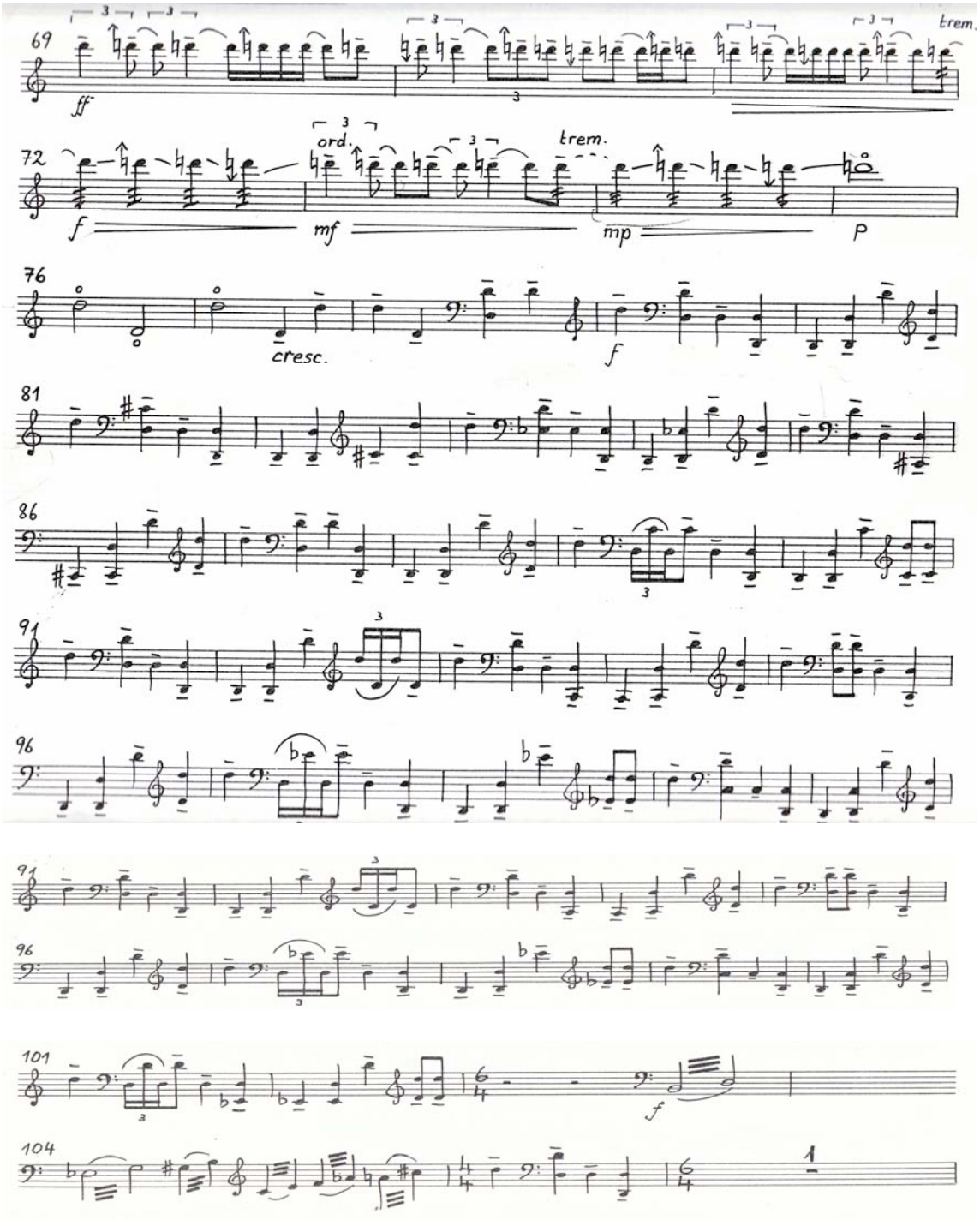


Example 2.4: Contains elements of archetype *mirum* (mm. 55-56)

Example 2.5: C sharp pedal tone in the basses (mm. 58-59)

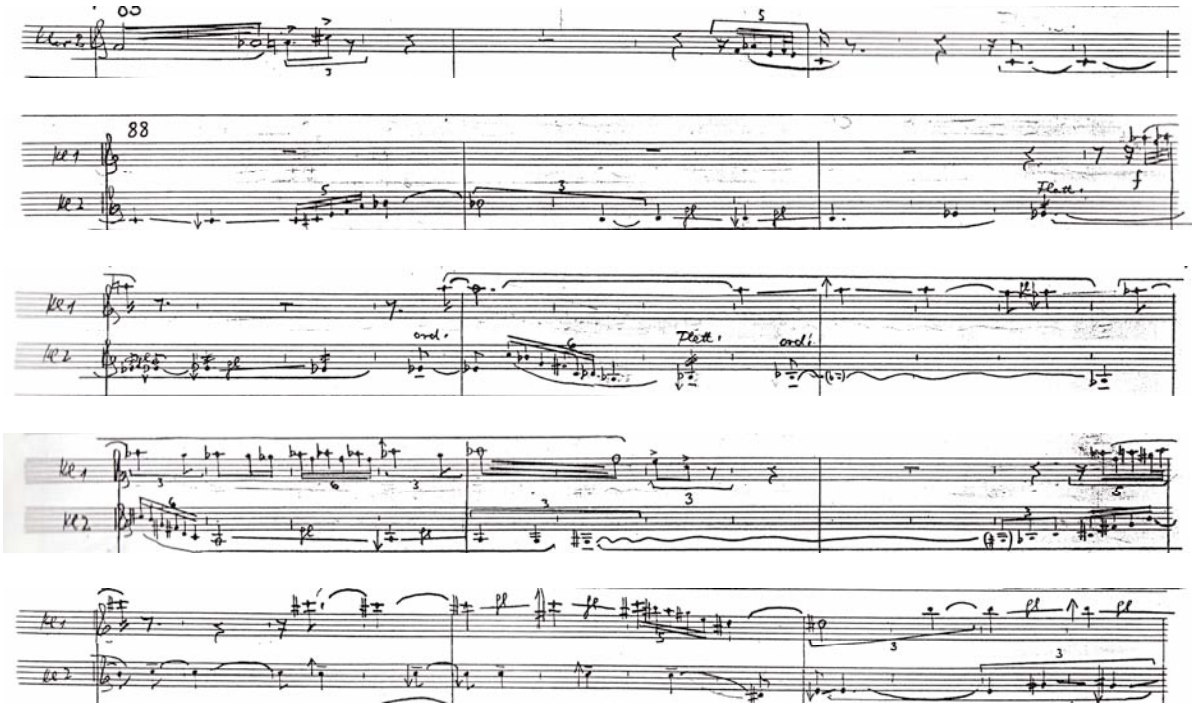
The cello in *Drammatico* is clearly the main force, and has a solid leading role. Whenever it has something new, the orchestra follows. The only exception in this movement is the build-up to measure 69, achieved through *accelerando*, thickness of scoring, and rising dynamics in the orchestra. This occurs without the participation of the cello until the climax in

measure 69. The cello starts *fortissimo* and in a high register with a mixture of rhythmic patterns and tonal and atonal elements. Tonal elements include use of major and minor thirds (Ex. 2.6).



Example 2.6: Contains elements of both major and minor thirds, octaves, and other features of archetype *mirum* (mm. 69-106)

After a *decrescendo* and the introduction of a calming character, the cello has new material. The novelty of Kelemen's style here is the use of consecutive intervals of octaves in measures 76 through 105 (Ex. 2.6).[33] Their purpose is to provide a new way of defining tonality, as they are often augmented or diminished by a half-tone. In this section, while the cello has 29 measures playing eighth-notes, the clarinets carry the melodic subject. This redefinition of tonality is an example of the *mirum* archetype, that is, of surprise and the unusual (Ex.2.7).

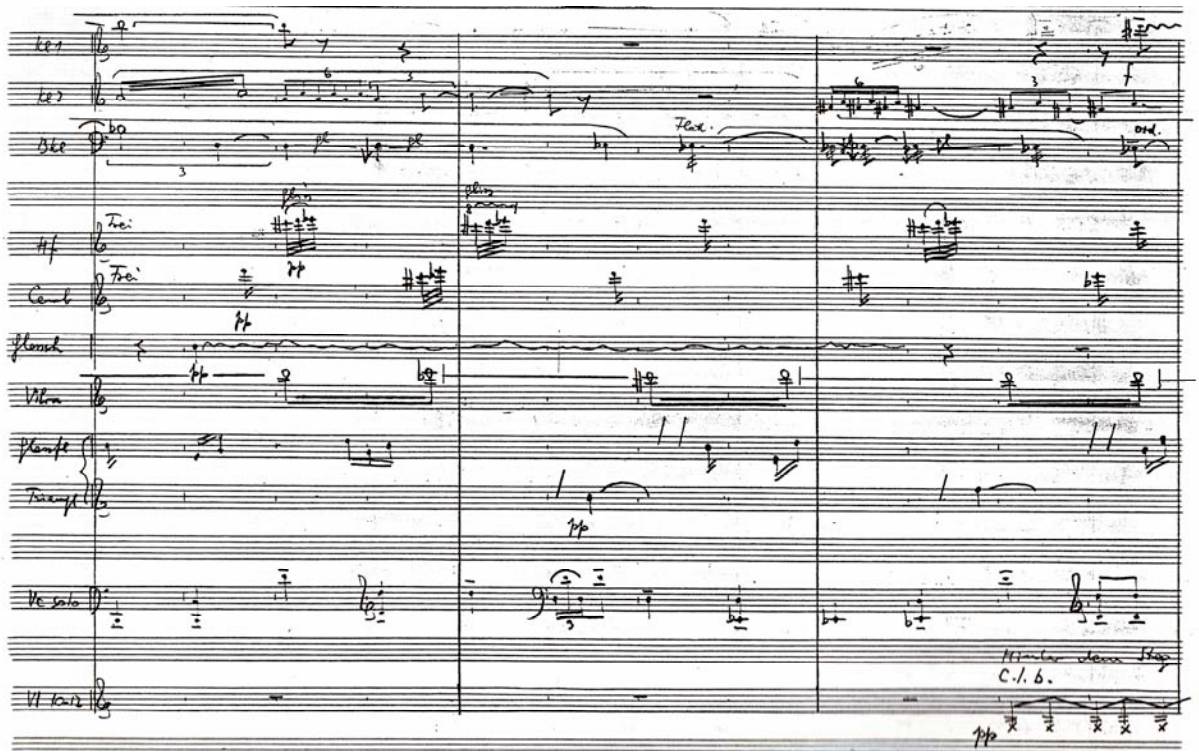


Example 2.7: The two clarinets carry the melodic subject: score excerpts (mm. 85-99)

The melodic subject contains many quarter-tone *glissandi*, giving the music a jazzy-like character. The unusual element of augmented and diminished octaves in the cello part gives a

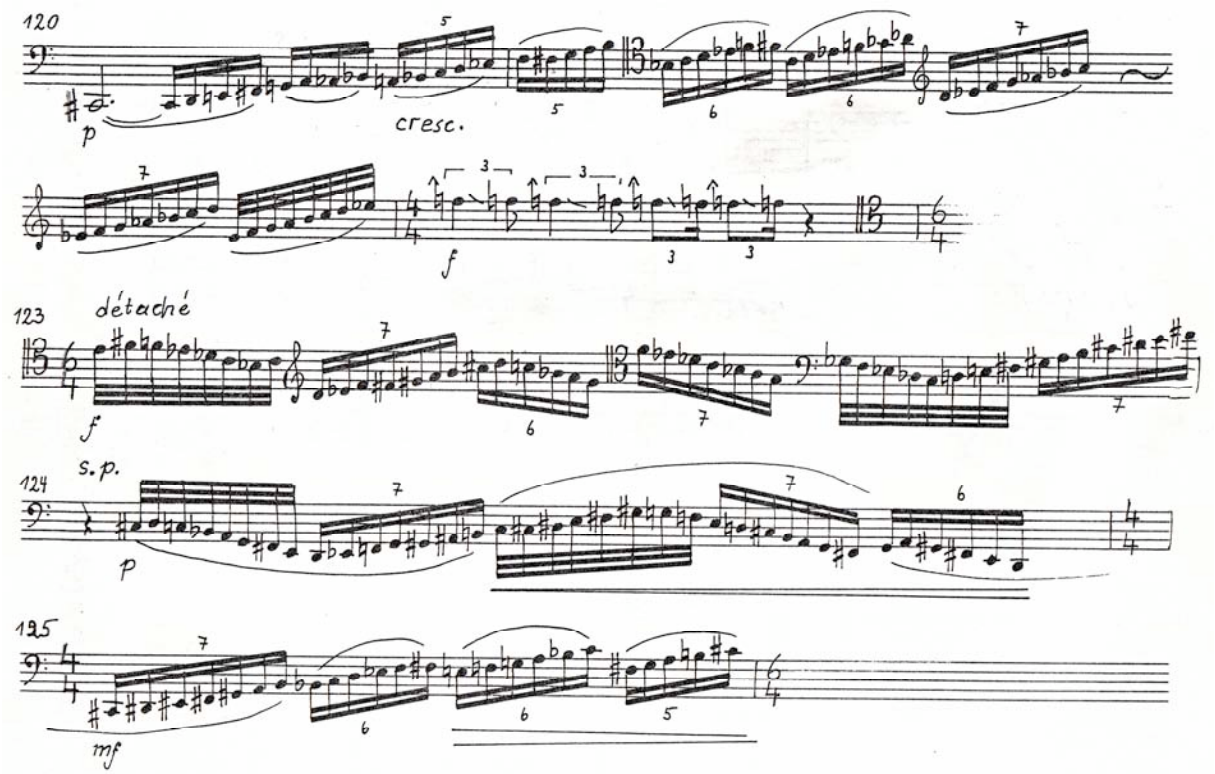
Kelemen, *Svjetovi zvuka*, 51.

sense of constant flow on the edge of tonality. One can never say if any tonality is present; it is only alluded to and hinted at (Ex. 2.8).



Example 2.8: Allusions to, and hints of, tonality (mm. 100-2)

This section ends with a fast *tremolo* in the cello in intervals of a major third. What follows is a transition to the *cadenza* beginning in measure 122, which is full of ascending and descending fast passages. Challenging leaps and double-stops are combined with false harmonics and intervals of quarter-tone octaves. The richness of the sound is emphasized with fast passages that alternate between *sul ponticello* and *ordinario* bowing. *Glissandi* and *pizzicati* behind the bridge add to the palette of the sound spectrum (Ex. 2.9).

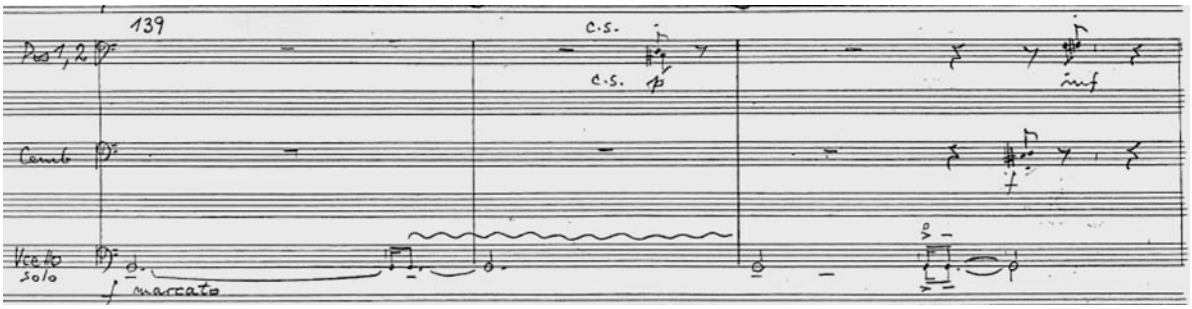


Example 2.9: Transition to *cadenza* (mm. 120-26)

Unlike in *Changeant*, where the *cadenza* was not written out and is therefore different in each performance, this *cadenza* is written in the score. This is another example of Kelemen's departure from the improvisational style seen in *Changeant.*

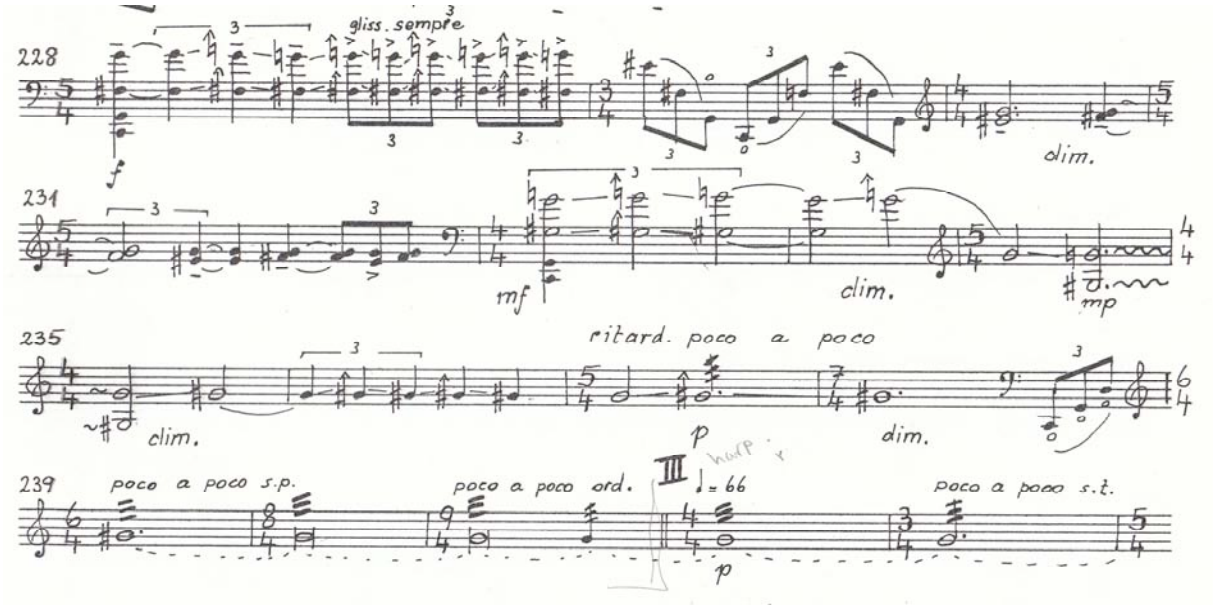
The end of the *cadenza* is also the beginning of the second movement (Ex. 2.10), which starts *attaca* at measure 139 and bears features similar to the first movement. It starts on G in the lower register, and is technically demanding due to its speed. The use of major- and minor-third intervals is an example of the synthesis of styles used by Kelemen in *Changeant* and *Drammatico*. The combination of a dotted rhythm, an ascending and descending figure of four sixteenth notes, and recurrence of quarter-tone diminished octaves, is combined with a cello part that ranges from the lowest to the highest register of the instrument. This part of the piece

resembles a battle between the soloist and the orchestra. The orchestration underlines the soloist with short *pizzicato*, arco chords, and percussion.



Example 2.10: Beginning of the second movement (mm. 139-141)

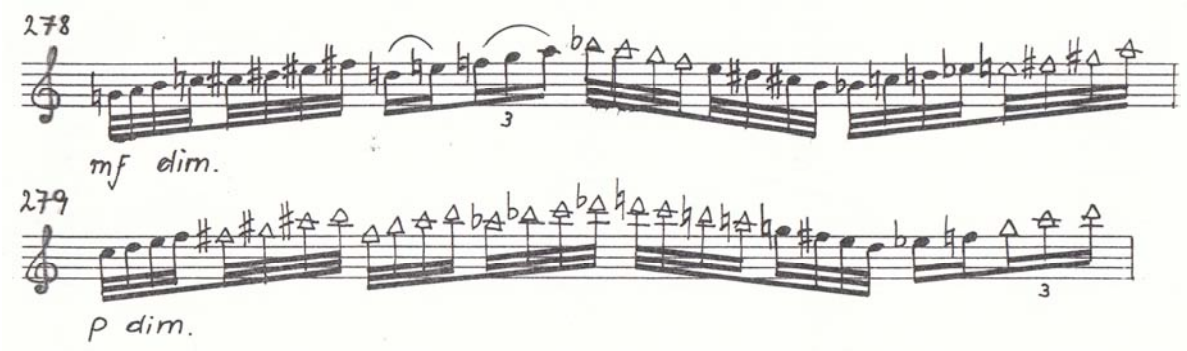
The orchestral part also contains harmonics, long notes, and an occasional display of brief notes in the trumpets, trombones, and clarinets. After the quarter-tone augmented octaves in measures 222-25, Kelemen introduces minor-second intervals, and combines them with perfect octaves. The second movement ends in the same fashion as the first movement started, built around g′ natural/sharp with a combination of *tremoli*, *glissandi* and quarter-tone motion both above and below (Ex. 2.11).



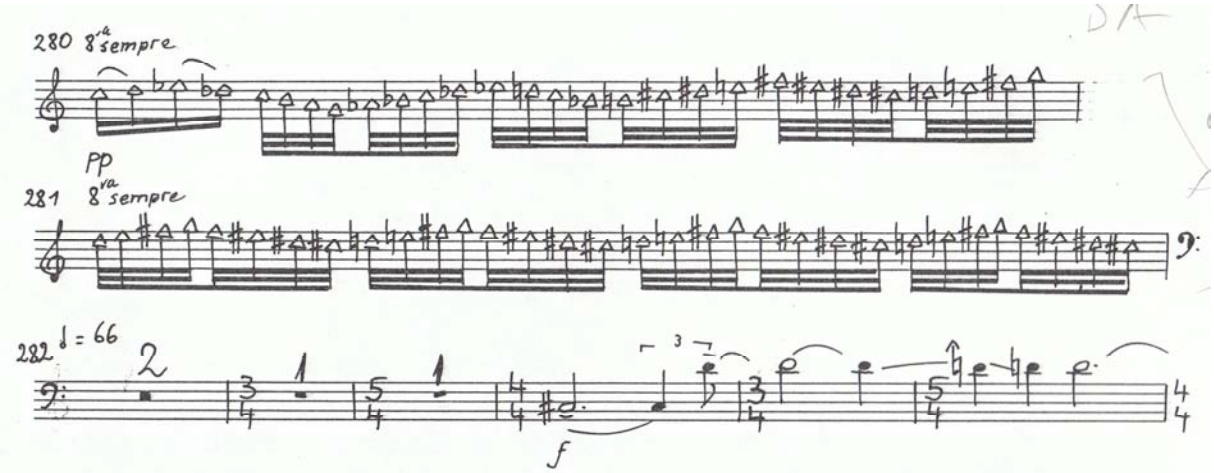
Example 2.11: End of the second movement and start of the third at measure 242 (mm. 228-43)

The beginning of the third movement emerges from this agitated end of the second movement (Ex. 2.11). While the cello gradually ascends from g′ sharp to b″, the English horn plays material similar to that heard previously in the clarinet in measures 69-105 (Ex. 2.6). The English horn is joined by the bass clarinet, and in measure 263 they fade out to *pianissimo*. After a general pause in measure 266, the next section begins with the cello on the downbeat of measure 268 (Ex. 2.12). This passage starts in the low register, rising at a fast pace to the highest register, only to fade out with tones that are to be played in the highest possible position, close to the bridge (Ex. 2.13).

Example 2.12: Cello solo following a general pause (m. 268)

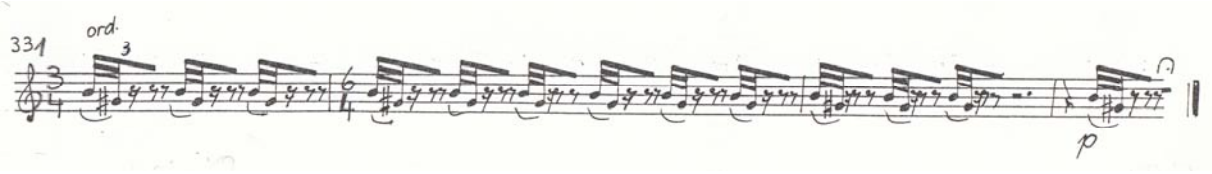


Example 2.13: The passage continues in the high register (mm. 278-79)



Example 2.14: End of the previous passage, general pause, and start of the lengthy ending (mm. 280-89)

The general pause in measure 282 marks the start of a lengthy ending (Ex. 2.14), similar to the beginning of the first movement of the concerto. This closing section features four dialogues between the cello and clarinet, trumpet, trombone, and strings. Each dialogue is a repetition of the b′-g′ sharp minor-third interval, played first by the cello and then echoed by the instruments in the orchestra. The piece concludes with the constant b′-g′ sharp figure in the cello, while the orchestra holds a G sharp pedal tone, leaving the impression of the key of G sharp minor (Ex. 2.15).



Example 2.15: Closing figure of a minor third (mm. 331-34)

Kelemen wrote *Changeant* in reaction to the total organization of the Darmstadt group, making this a critical point in his compositional style. He wrote it in a highly improvisatory style, saying that for the first time he did not sketch the chords or use any organizational approach. He simply wrote whatever came to mind. *Drammatico*, on the other hand, is a combination of an improvisational style within an organized work. During the two decades encompassing *Changeant* and *Drammatico*, Kelemen's compositional approach shifted, yet did not adopt, the rigid serialism of the Darmstadt group. He made a conscious choice to write music with more overall planning and organization, utilizing a more subconscious, inspirational method.

CHAPTER 3

REQUIEM FOR SARAJEVO AND *MUSICA AMOROSA*

In this chapter, two compositions belonging in Kelemen's late compositional opuses are examined. The first, *Requiem for Sarajevo,* for speaker, six cellos, bass drum, and four floodlights on selected words by Walt Whitmann, was written during 1993-94, and premiered in Paris on March 20, 1995 by the Ensemble 2E2M conducted by Christian Loret. The other piece, *Musica Amorosa*, composed in 2004 is Kelemen's only work for solo cello. Its premiere was on November 21, 2004 by cellist Stephen Breith in Wiesbaden, Germany in honor of Kelemen's 80th birthday.

REQUIEM FOR SARAJEVO

Kelemen has always been fascinated by Walt Whitman. He first encountered Whitman's book of poetry, *Leaves of Grass,* in his early college years, and ever since wanted to incorporate the famous American poet's words into his works. *Requiem for Sarajevo* is his second work featuring Whitman's poetry, the first is a tone poem, *Salut au Monde*, based on Whitman's poem of the same title. When encountering a musical work with a text one might consider the words as the impetus and therefore more important; however, Kelemen himself proclaimed that the

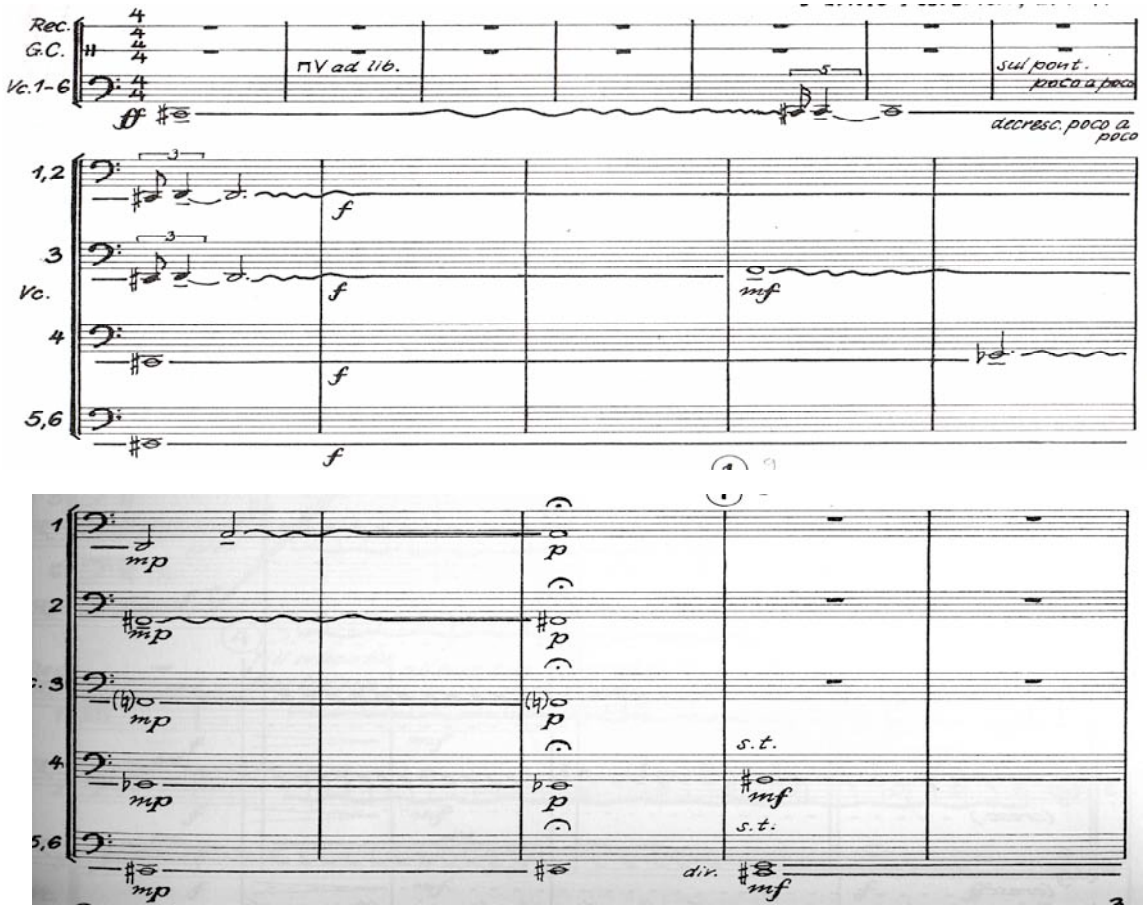
music is always the most important and driving force of his works. This is not to say that the words are in any sense unimportant.[34] In *Requiem for Sarajevo* words recited by the speaker are interspersed with the music, and at times underlie the music. The words function to connect the two arts of poetry and music. Rather than use a single poem, as in *Salut au Monde,* he selected six stanzas from six different poems, compiling them in such a way as to give the impression of a single poem on the subject of war. None of these poems refers directly to war, yet this arrangement of stanzas conjures up its horrible atmosphere. To this end he also modified the fourth stanza, replacing the names of the American cities of Baltimore, Philadelphia, and Washington with the names of the Croatian and Bosnian cities Vukovar, Osijek, Dubrovnik, and Sarajevo. These are the cities that suffered the most shelling and destruction in the Balkan wars of the 1990s. Thus, when we observe this piece, we see that the bloody dissolution of Yugoslavia, in which the brutal wars of independence in Croatia and Bosnia and Herzegovina were fought out, was felt not only on the frontlines and battlefields but also on the cultural scene. *Requiem for Sarajevo is* Kelemen's response, delivering a universal anti-war message. It pays homage to the town and suffering people of Sarajevo, the capital of Bosnia and Herzegovina which was besieged for three years.

Requiem for Sarajevo is a multi-media performance that includes a speaker, six cellists, a bass drummer, four floodlights, and a projector. The performance begins with the projection of a giant photograph of a church tower destroyed by shelling while the musicians and speaker are seated on stage in darkness.

Requiem is clearly organized in six sections that coherently synthesise music and words. Unlike his earlier works, such as *Changeant* and *Drammatico*, where he relied heavily on an archetype-based compositional technique, here Kelemen organized his musical material around

[34] M. Kelemen, *Svjetovi zvuka*, 144.

the verses of Whitman. Though the words are prominent, and the music sets the tone and mood for the lyrics, Kelemen does not allow any possibility of the music being of lesser importance. Nowhere is this clearer than in the first section of the *Requiem*. The opening notes of the cellos in measure 1 are small intervals in low range, creating a heavy and dark atmosphere. The pitches C sharp, D, E flat and F contribute to the feeling of tragic war. The constant *decrescendo* dynamic, from *fortissimo* in measure 1 to *piano* in measure 15, played *sul ponticello* and with a combination of wide and small amplitudes of *vibrato,* adds further to this dark atmosphere. Measure 16 brings a new beginning, with minor thirds played *mezzoforte*. The dynamic gradually increases, culminating in measures 24-26. The players are to use gradually increased bow pressure, but not simultaneously (Ex. 3.1).

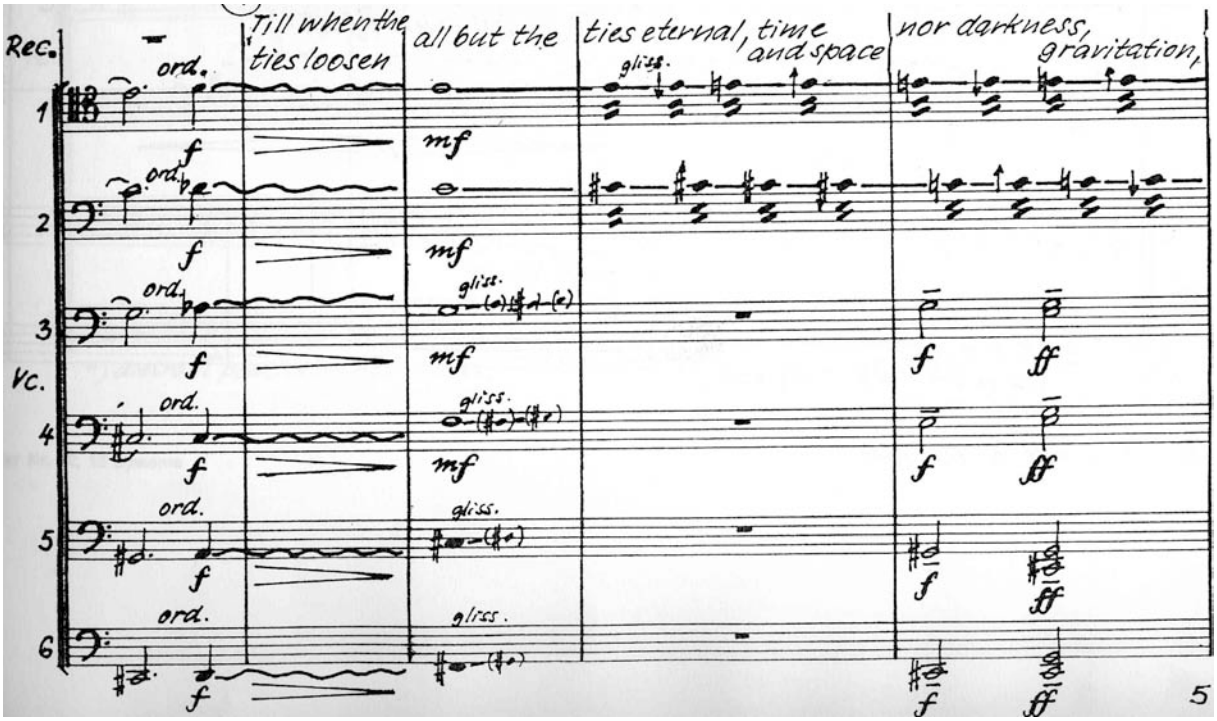


Example 3.1: Opening of *Requiem* (mm. 1-17)

In the meantime, measure 28 introduces the opening stanzas of Whitman, which are recited unaccompanied:

> Darest thou now O soul,
> Walk out with me toward the unknown region,
> Where neither ground is for the feet nor any path to follow?
>
> No map there, nor guide,
> Nor voice sounding, nor touch of human hand,
> Nor face with blooming flesh, nor lips, nor eyes, are in that land.
>
> I know it O soul,
> Nor dost thou, all is a blank before us,[35]

As the words continue, they are accompanied by ascending cello *pizzicato* in measure 34. At this point it becomes evident that the preceding unaccompanied poem excerpts act as an important device to set the mood for the music when it resumes (Ex. 3.2).



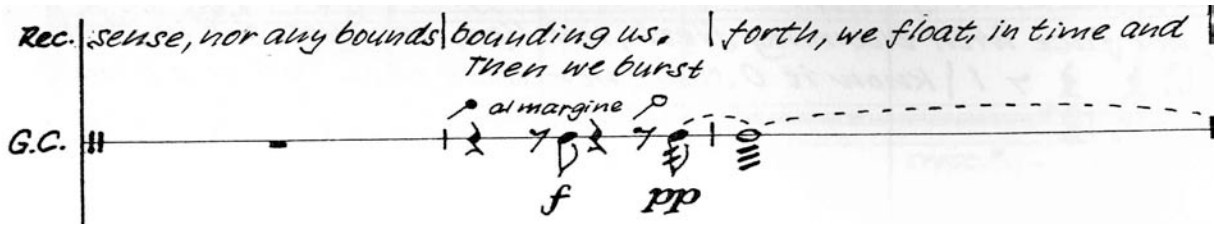
Example 3.2: Music resumes after unaccompanied recitation of the first stanzas (mm. 38-42)

[35] Walt Whitman, "Darest thou now o soul." *The Walt Whitman Archive*. Ed. Ed Folsom and Kenneth M. Price. 20 April 2009 http://www.whitmanarchive.org.

There is clear cohesion and synthesis between the lyrics and the music in the remainder of the first stanza. The lyrics are:

> Till when the ties loosen,
> All but the ties eternal, Time and Space,
> Nor darkness, gravitation, sense, nor any bounds bounding us.
>
> Then we burst, forth we float,
> In Time and Space O soul, prepared for them,
> Equal, equipt at last, (O joy! O fruit of all!) them to fulfil O soul[36].

The words "…ties eternal, time and space nor darkness…" are emphasized by the rising *glissandi* in measures 40-41, followed by the *tremoli* in the first and second cellos, while the third, fourth, fifth, and sixth cellos play *forte* and *fortissimo* half-notes. The *decrescendo* in measure 43 is followed by *subito fortissimo* in the cellos, leading to the first appearance of the bass drum in measure 44. That appearance comes right at the moment when the speaker is reciting the lyrics "then we burst," starting *forte* and then continuing *tremolo* in *pianissimo* (Ex. 3.3).

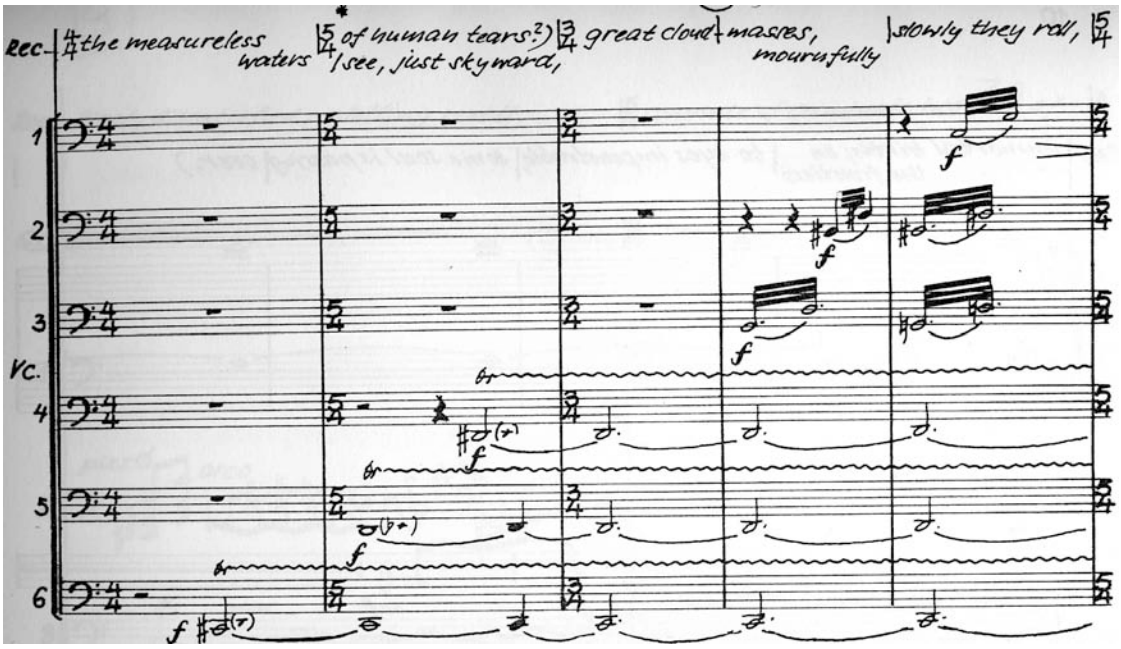


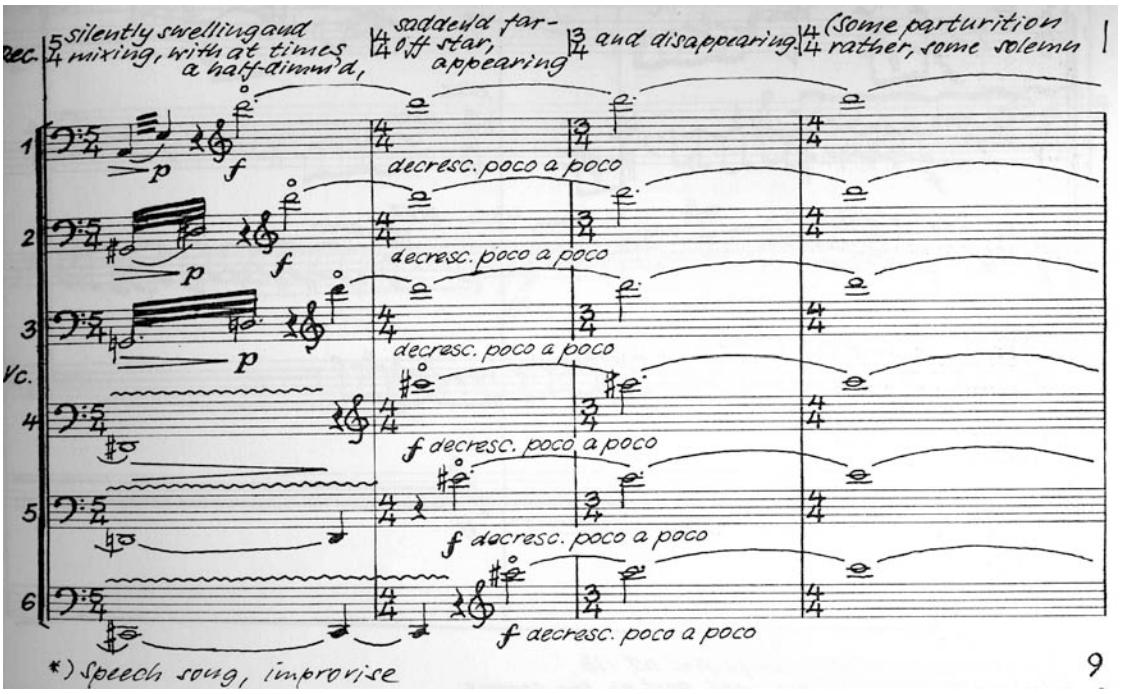
Example 3.3: Entrance of the bass drum (mm. 43-45)

After the lyrics of the first stanza have faded away, the second section starts in measure 51. As before, the music sets the tone for this part, with the cellos starting to pluck the strings behind the bridge at different times and in different order. The cello *pizzicati* continues as the first cello changes to *arco* in measure 54, creating an atmosphere of whispering. Kelemen then

[36] Ibid.

introduces fast passages with groups of four sixteenth-notes, and then quintuplets and sextuplets, played simultaneously by all six cellos. The flow of the musical material resembles the waves of the sea, the path of the clouds, and the openness of the sky. This is represented by *tremoli* played by the first three cellos in intervals of perfect fifths, and trills played by the fourth, fifth, and sixth cellos. A *decrescendo* leads to high long harmonics on the pitches d‴ and c‴ sharp (Ex. 3.4).





Example 3.4: Cohesion of music and lyrics (mm. 63-71)

It is no wonder, then, that the words that appear in measures 64-72 are:

> I see just skyward, great cloud-masses,
> Mournfully slowly they roll, silently swelling and mixing,
> With at times a half-dimm'd, sadden'd far-off star,
> Appearing and disappearing.
> (Some parturition rather, some solemn immortal birth;[37]

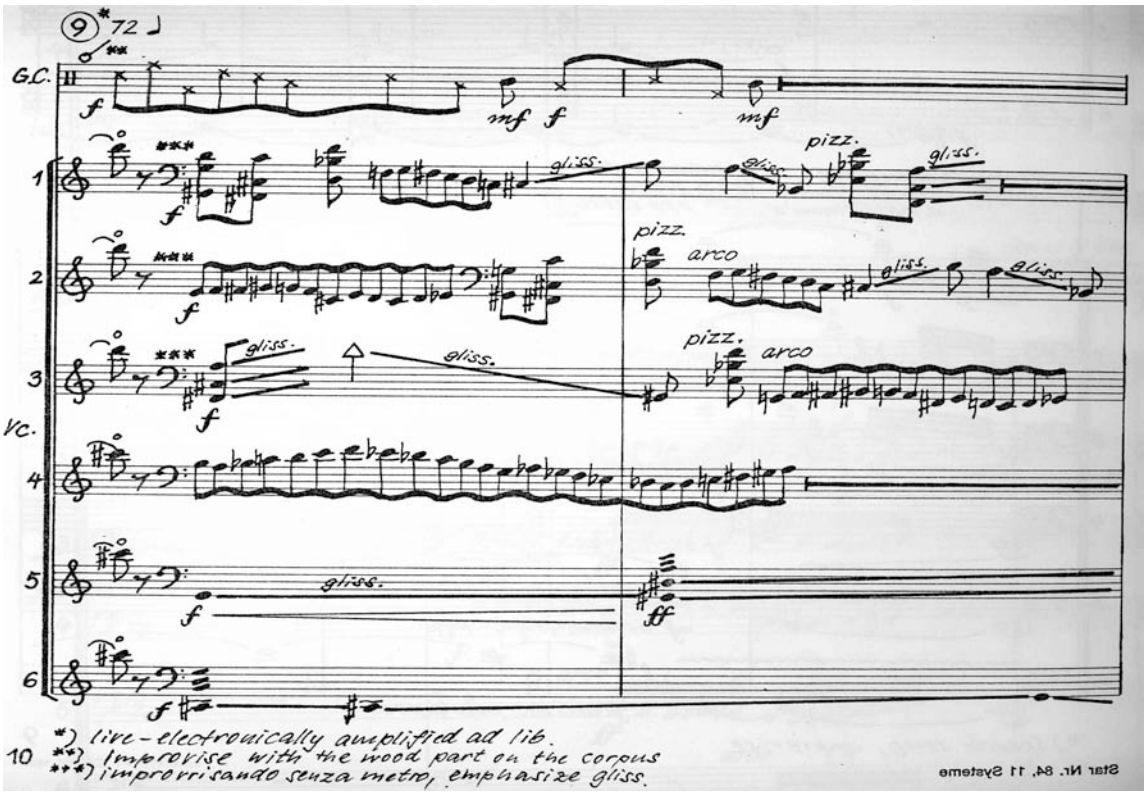
For this passage Kelemen asks the speaker to improvise what he calls the "speech song," a way of half-reciting and half-singing which ends in measures 72-75 with the words:

> On the frontiers to eyes impenetrable,
> Some soul is passing over.)[38]

After the long harmonics section, Kelemen introduces the third section of the piece with a combination of *glissandi*, *pizzicati*, and improvisational *glissandi* in the cellos, accompanied by

[37] Walt Whitman, "Whispers of heavenly death." *The Whitman archive*
[38] Ibid

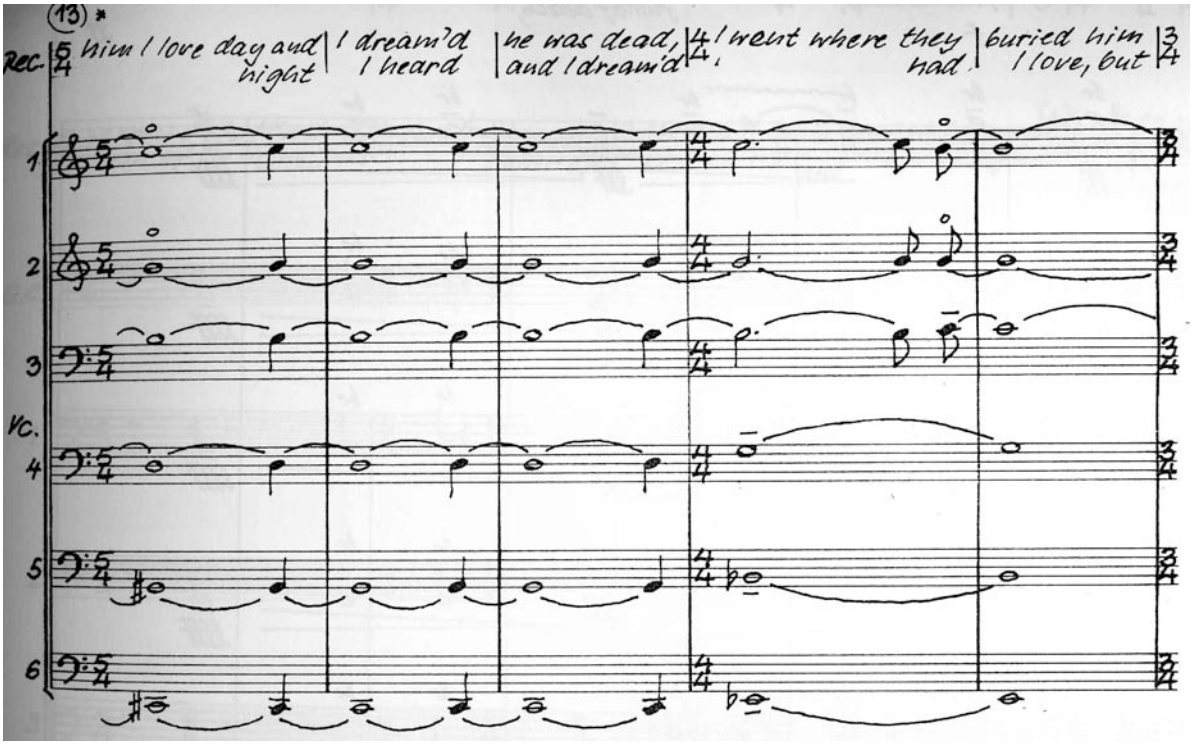
an amplified bass drum (Ex. 3.5). The drummer is directed to improvise with the wooden part of the stick on the side of the drum. Also, the music is to be played disregarding meter and with emphasis on the *glissandi*. These features in measures 76-77 are essentially those which prevail until the beginning of the fourth section in measure 106.



Example 3.5: Prevailing musical features of the third section (mm. 76-77)

The fourth section starts with new musical material. After the third section's prevailing *glissandi* and *pizzicati*, Kelemen calms down the character of the music in both rhythm and texture. The dynamics descend to *piano* and the cellos play long sustained notes ranging from the lowest C string in cello six, through the G and D strings, and finally in the higher range of the A string. The cellos sustain pitches of C sharp, G sharp, d, b, g, and c′′. While the cellos hold those

notes, the speaker is required once again to improvise in speech song and then gradually make the transition to normal speech (Ex. 3.6).



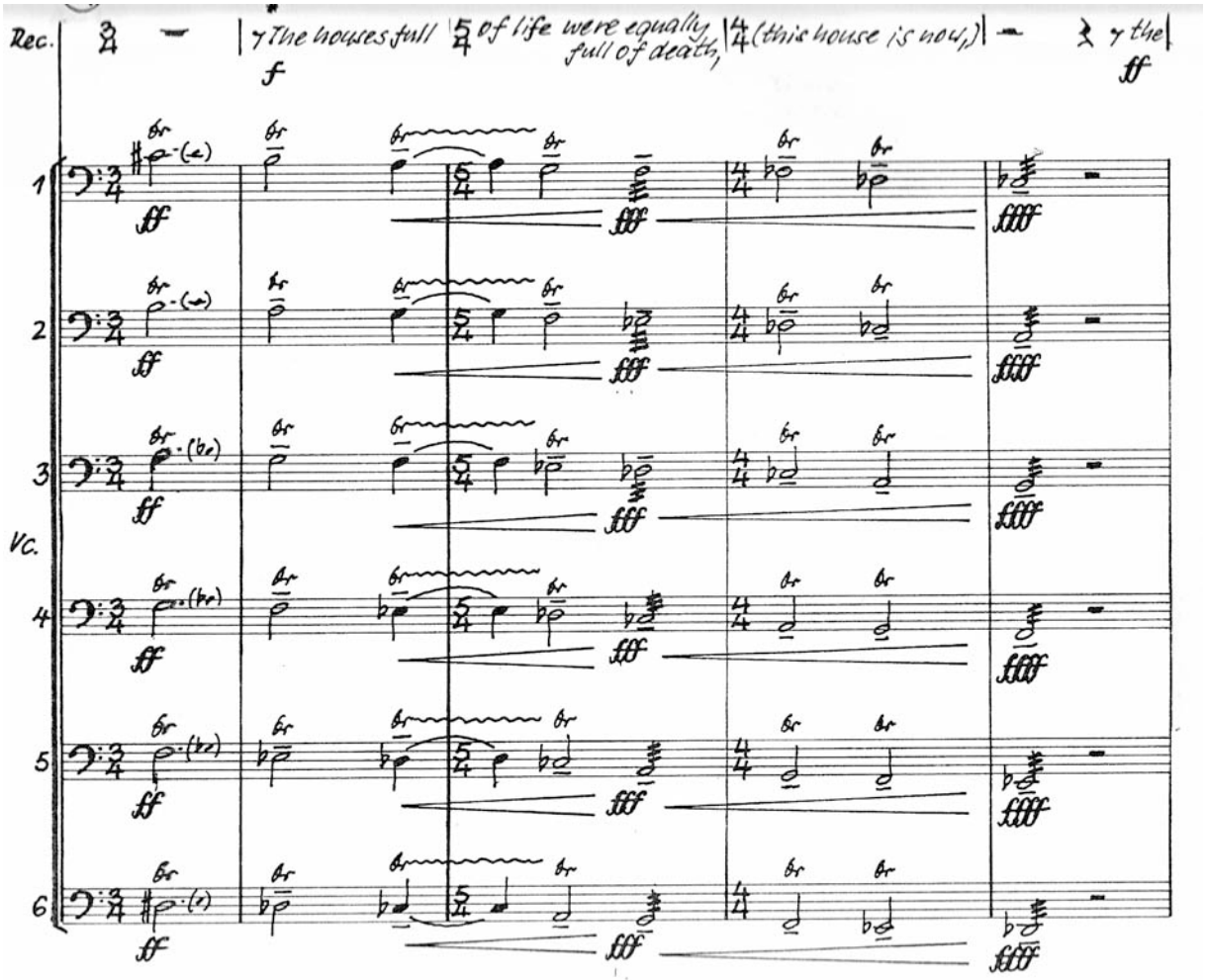
Example 3.6: Contains various sustained pitches in celli (mm. 107-11)

It is clear now that the words prevail over the music. As seen in Example 3.6, the words are accompanied by soft sustained notes and, at places, silence. An example of this is found in measure 114, where the speaker is left solo until the return of instruments *fortissimo* with trills in measure 117. It is notable that the music in this entire section is very minimal, emphasizing the role of the words:

> Of him I love day and night I dream'd I heard he was dead,
> And I dream'd I went where they had buried him I love, but he was not in that place,
> And I dream'd I wander'd searching among burial places to find him,
> And I found that every place was a burial-place;[39]

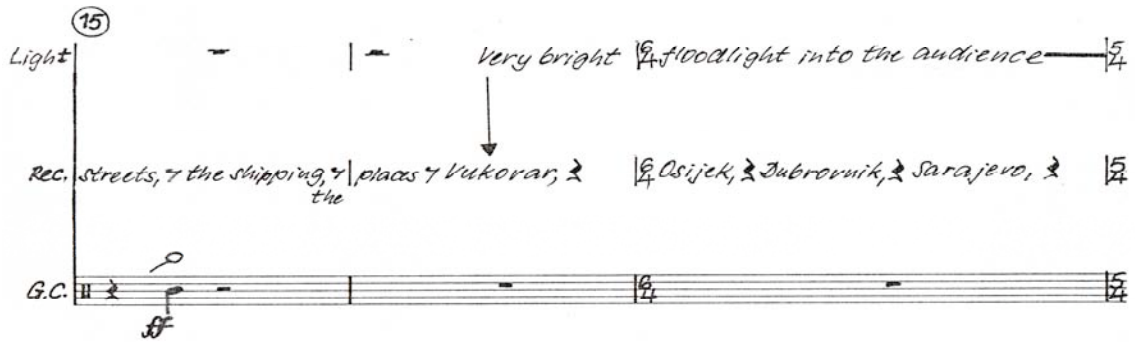
[39] Walt Whitman, "Of him I love day and night." *The Whitman Archive*

When the trills start in *fortissimo* in measure 117, the music takes over from the lyrics. Example 3.7 shows how Kelemen marks the dynamics through a *crescendo* via *fff* until *ffff* in measure 113.



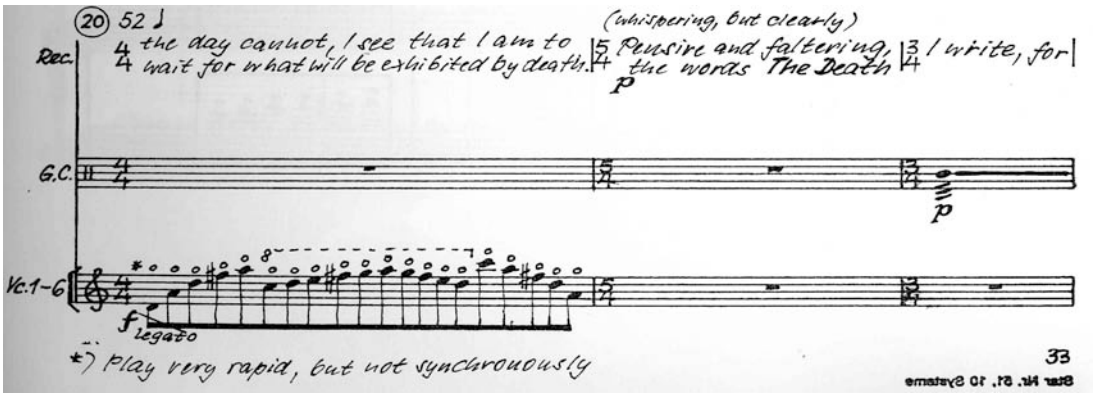
Example 3.7: The music takes over from the lyrics (mm 117-21)

Then, while the amplified speaker recites the words "the streets, the shipping, the places, Vukovar, Dubrovnik, Sarajevo…," Kelemen requires a very bright floodlight to be pointed into the audience, at the very moment when the speaker utters the names of the cities (Ex. 3.8).



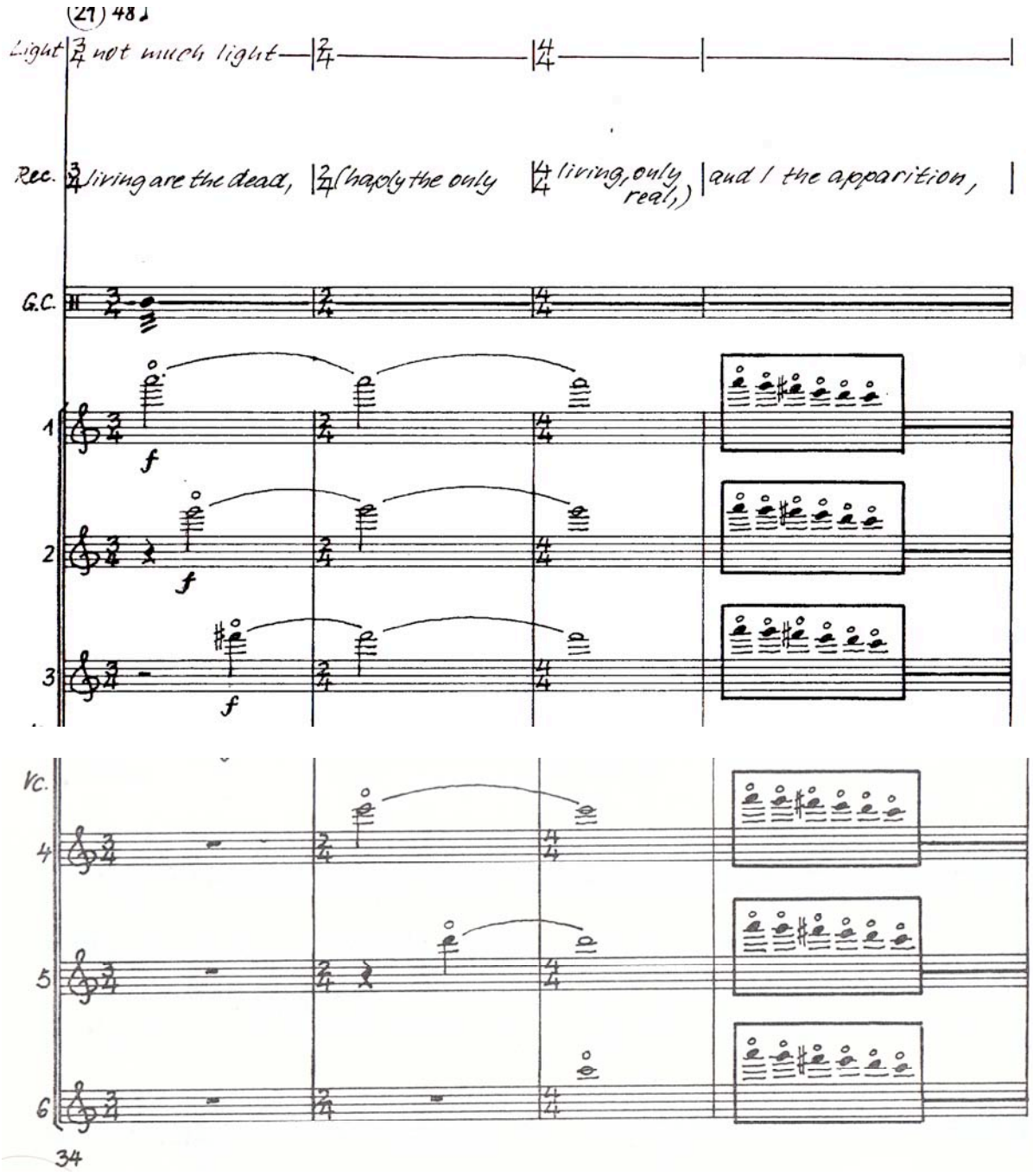
Example 3.8: Lyrics emphasized by a floodlight (mm. 122-24)

The music subsides in measure 122 with one strike of the bass drum, thus leaving only the words and floodlight. The music recommences in measure 127 with a *pizzicato* chord in the fourth, fifth and sixth cellos, followed by a *col legno* chord in the first, second, and third cellos. The floodlight fades slowly until it is switched off in measure 125. The section ends in measure 143, as the rapid *vibrato* played *fortissimo* by all six cellos in measures 141-42 slows and quietens. Measure 144 continues in a fashion similar to that of the fourth stanza. In fact, measure 146 returns to the chord previously heard in measure 127. The novelty here is the ascending figure of harmonics in eighth-notes played alternately by different cellos, that is, in measure 149 by the second cello, in measure 150 by the fifth cello, and in measure 157 by all cellos in unison, with the remark by Kelemen that it should not be played synchronously (Ex. 3.9).



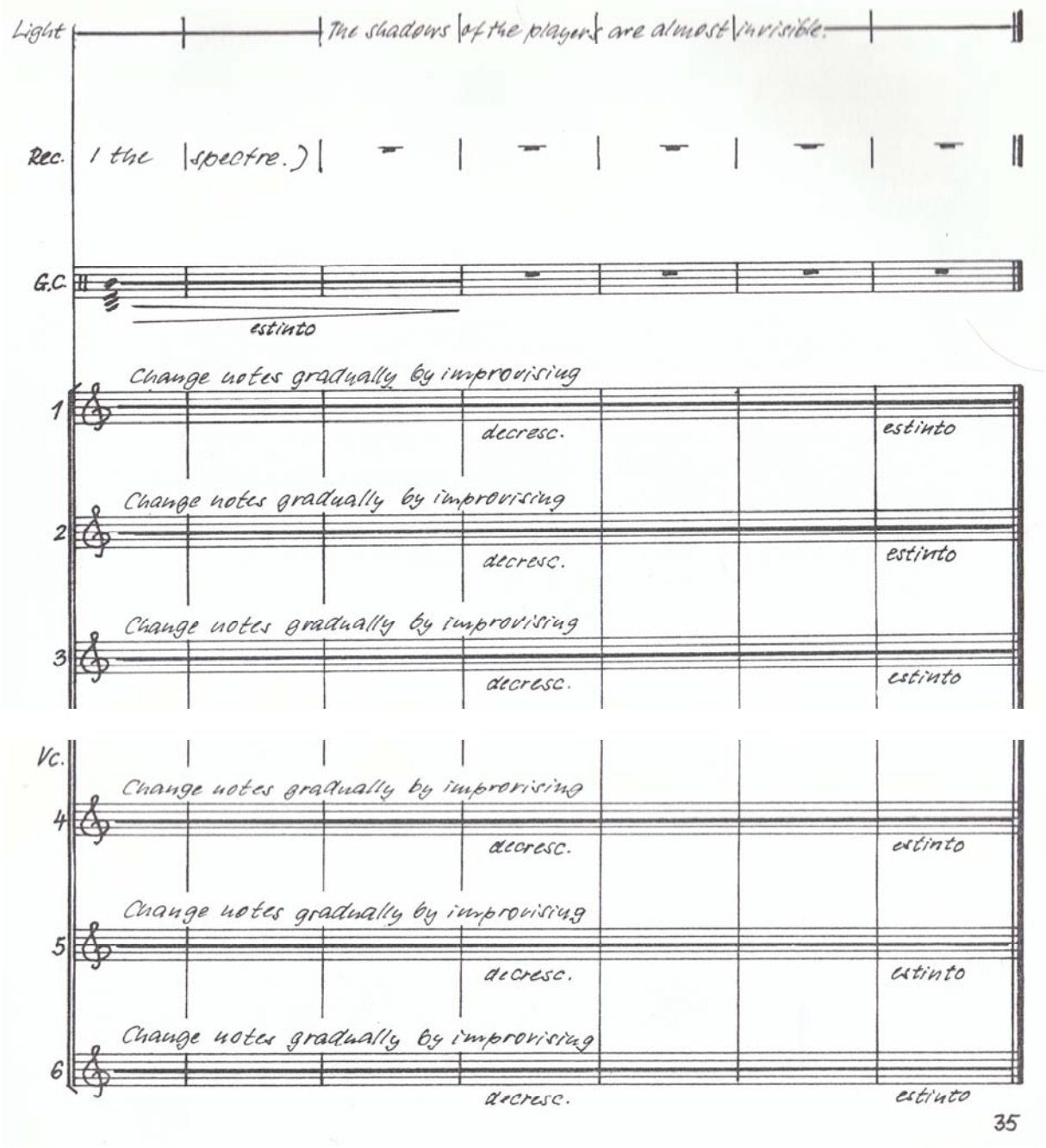
Example 3.9: New musical material designated by ascending harmonics (mm. 157-59

The last stanza begins in measure 158 and is the shortest of the six. The dynamic is very quiet, and the music minimal. The only exception is the *forte* in measure 160, the floodlight instructed to use "not much light," while the narrator recites the final words (Ex. 3.10).



Example 3.10: Final *forte* (mm. 160-63)

The shadows of the musicians and the speaker are almost invisible and the high pitches fade out slowly in the final *estinto* (Ex. 3.11).



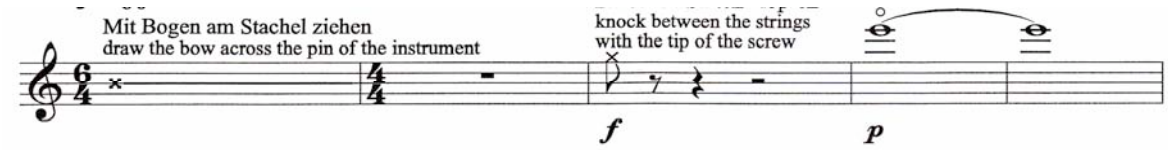
Example 3.11: The end of *Requiem for Sarajevo* (mm. 164-70)

MUSICA AMOROSA

Musica Amorosa, finished in 2004, is the only composition written by Kelemen for solo cello. Kelemen appears to have come full circle with this work, returning to, or perhaps making a final stand for, the archetypal concept and improvisational style used in his early compositions, such as *Changeant* and *Composé.* He had later superceded this style with the redefinition and greater control of *Drammatico*, and sophistication and multimedia of *Requiem for Sarajevo*. The stylistic return seen in *Musica Amorosa*, however, is made with a touch of irony. While *Musica Amorosa* refers to love-music, it is hard to see how any cellist performing it could agree with the title. Rather, it appears that, by designating such a title, Kelemen employed the central archetype of *mirum* to make a musical joke. *Mirum* denotes surprise, and Kelemen does indeed surprise the player. From its very opening, the piece contains passages and double-stops that are almost impossible to play, only to end with *desideroso* marked in the final two lines, requesting a performance driven by desire. For clarity, this piece shall be described as a single movement piece divided in four large sections, identified according to logical breaks. These breaks are a full measure of rest at measure 22, three beats of rest at measure 84, and a full measure of rest at measure 102.

The first section opens in 6/4 meter, with the tempo marked at quarter-note equals 60, meaning that the first note of the piece lasts for six seconds. This does not seem surprising until one takes a look at Kelemen's directions, which require this note to be played by drawing the bow across the endpin of the cello. Not only does this surprise the audience, for whom the sight of this technique is strange, but also any listener, as the sound that emerges is totally unexpected.

Measure 2, which follows in 4/4 meter, is a rest, thereby following six seconds of an unusual sound with four seconds of silence. Measure 3 contains just one eighth-note at its beginning, and that note is not a 'normal' note, but rather a knock between the strings with the tip of the screw of the bow. Furthermore, the next two measures feature just one whole note slurred over the bar line – a high e‴ played as a harmonic (Ex. 4.1).

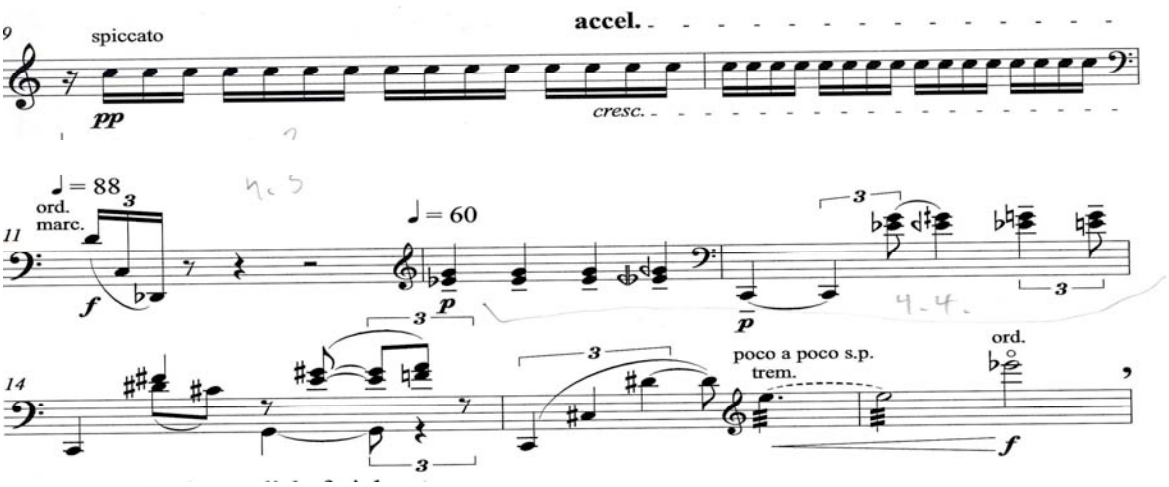


Example 4.1: Opening of *Musica Amorosa* (mm. 1-5)

The very next measure contains a sixteenth-note, with the difficult figure of g″ flat leaping down to an eighth-note f′, a stretch of a minor ninth, played with the wooden part of the bow, that is, *col legno batute*. Additionally, the player must observe the dynamic of *mezzoforte* for the upper note and *piano* for the lower note (Ex. 4.2).

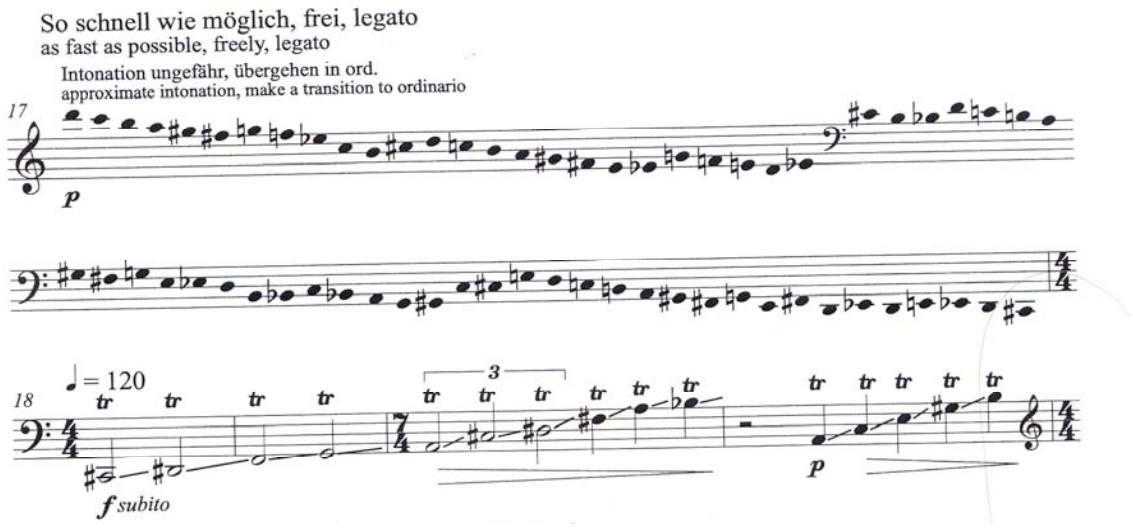
Example 4.2: Awkward leap in different dynamics (mm. 6-8)

Finally, in measure 8, some notes in the ordinary fashion appear, but in ascending combinations of trills and *glissandi* starting from d′, e′, f′ sharp and g′, and ending in a repetitive display of c″, starting *pianissimo,* growing louder and accelerating toward measure 11, where this section ends *fortissimo* with a short figure of a sixteenth-note triplet. This triplet involves challenging string crossings from the top to the bottom string, ending on D flat on the C string (Ex. 4.3).



Example 4.3: Technically challenging triplet and quarter-tone double-stops (mm. 9-16)

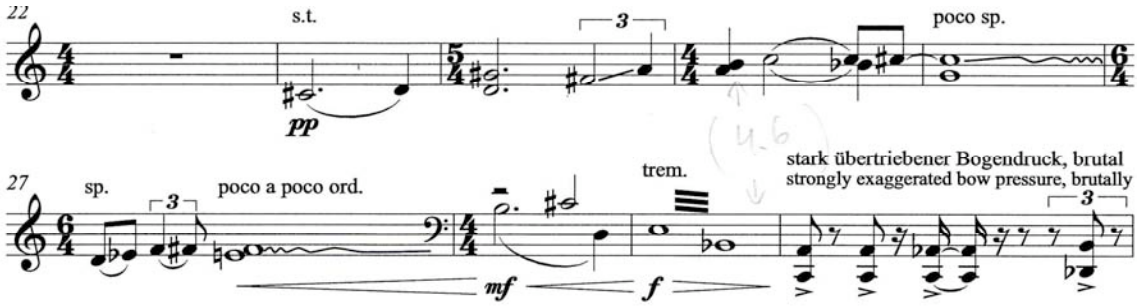
As we saw in *Drammatico*, the interval of the major/minor third is an important structural figure in Kelemen's style. The appearance of the major third in measure 12 therefore indicates that this is an important moment in the opening of the piece, the first appearance of a musical element that is tonal. Since his early works, Kelemen used quarter-tones, and this is no different in *Musica Amorosa*. Measure 12 features a flat-three quarter-tone and a flat quarter-tone on the fourth beat, and measure 13 includes a sharp quarter-tone and a flat-quarter tone on the third beat (Ex. 4.3). As seen in Example 4.4, measure 17 brings another unexpected moment, as the notes are out of the ordinary meter and marked to be played as fast as possible. Also, the notes are to be played with "approximate intonation" (Ex. 4.4).



Example 4.4: Passage featuring approximate intonation and high speed (mm. 17-21)

This first section ends in measure 21 with similar motivic figures from measure 8.

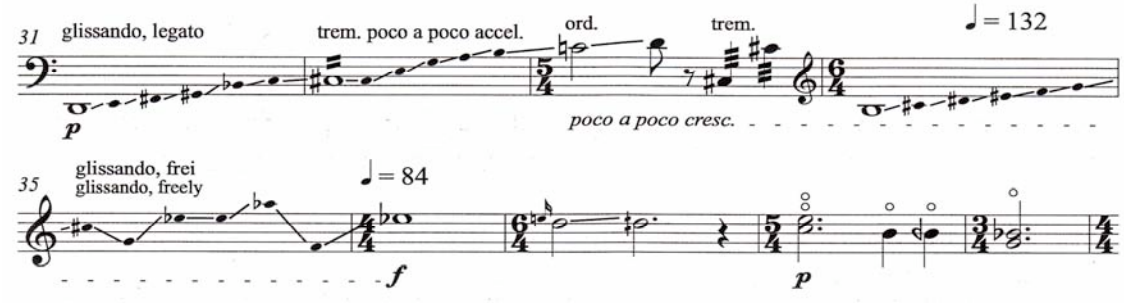
The second section starts *sul tasto* and *pianissimo* (Ex. 4.5). This part differs from the first section by virtue of its use of other intervals, such as major seconds, tritones, and intervals of major/minor sixths.



Example 4.5: Start of the second section (mm. 22-30)

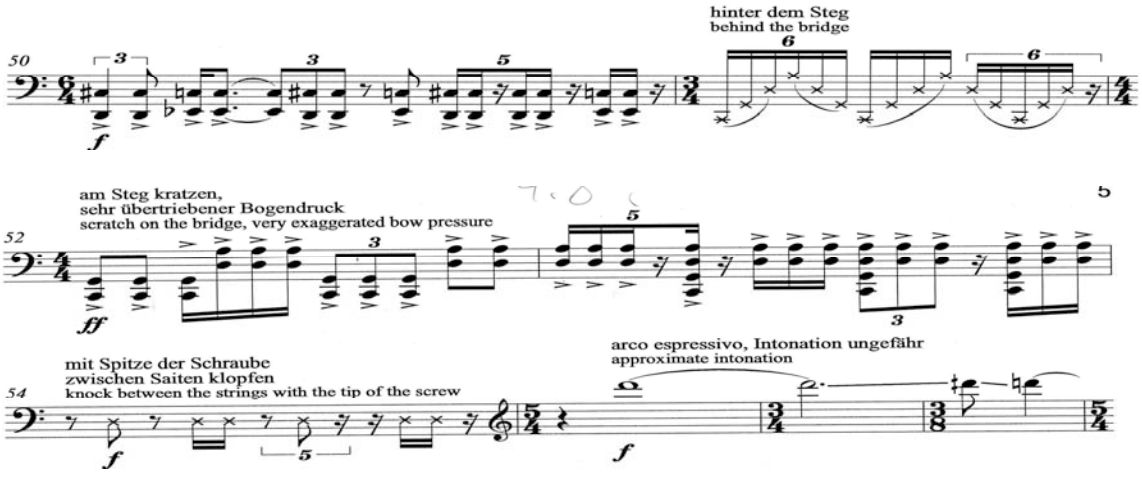
The following measures (mm. 31-38) contain various *glissandi* patterns, combined with *tremoli*. Measure 38 bears a resemblance to measure 12, featuring a double stop in the interval of major

third, and then on the fourth beat descending for a quarter-tone, only to result in the another major third double-stop in the following measure (Ex. 4.6).



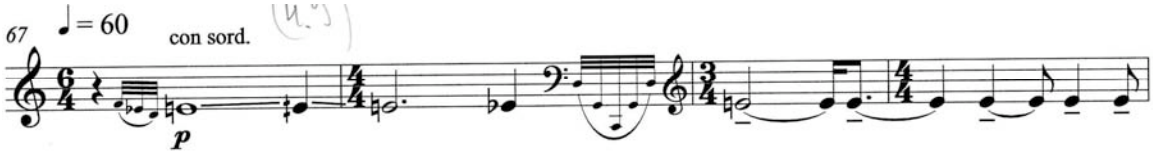
Example 4.6: *Glissando* pattern (mm. 31-39)

The piece continues with more unexpected musical material. This is evident in measure 48, where the low range of the C string provides the base for the *detaché* combination of sextuplets and septuplets, followed by *forte* double-stops in measure 50 (Ex. 4.7). Furthermore, the next three measures contain completely unusual timbres and effects. In measure 51, notes are played behind the bridge and by scratching on the bridge with exaggerated bow pressure.



Example 4.7: Music to be played behind the bridge and then scratched on the bridge with exaggerated bow pressure (mm. 50-57)

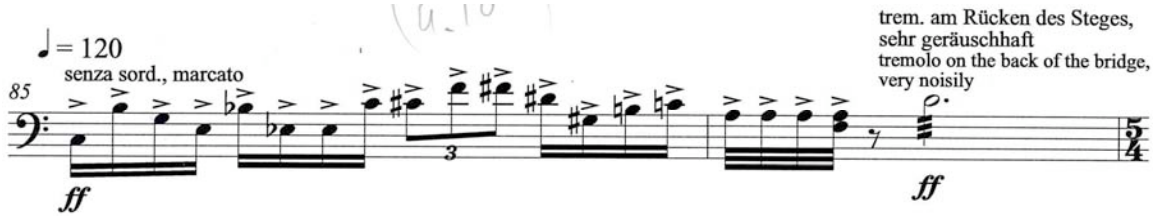
There are some similarities with the first section in measure 54, but this time several notes as opposed to one note, are knocked between the strings with the tip of the screw. The similarities are also showcased in measures 57-82 with the use of quarter-tones, *glissandi,* and a very wide *vibrato*. There is also a contrast in the dynamics between the passage from measure 50, which contains *forte*, followed by *fortissimo*, and again *forte*, and the entrance at measure 67, marked *piano* and for the first time muted (Ex. 4.8).



Example 4.8: Similarities with the section in measure 54 (mm. 67-70)

An interval of an augmented octave occurs in measure 82, recalling its abundant use by Kelemen in *Drammatico.*

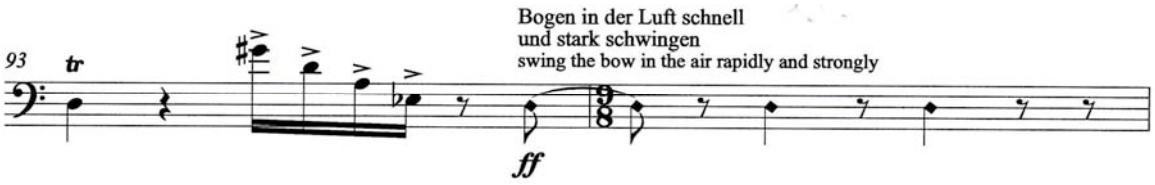
The third section of the piece begins with the technically difficult passages of measures 85-94 (Ex. 4.9).



Example 4.9: Beginning of the third section (mm. 85-86)

The first sequence ends in a very noisy *tremolo* on the back of the bridge in measure 86. The following measure starts differently but with elements from the previous run at measure 85. The successive trills of measure 88, combined with harmonics *glissandi,* do not make things easy for

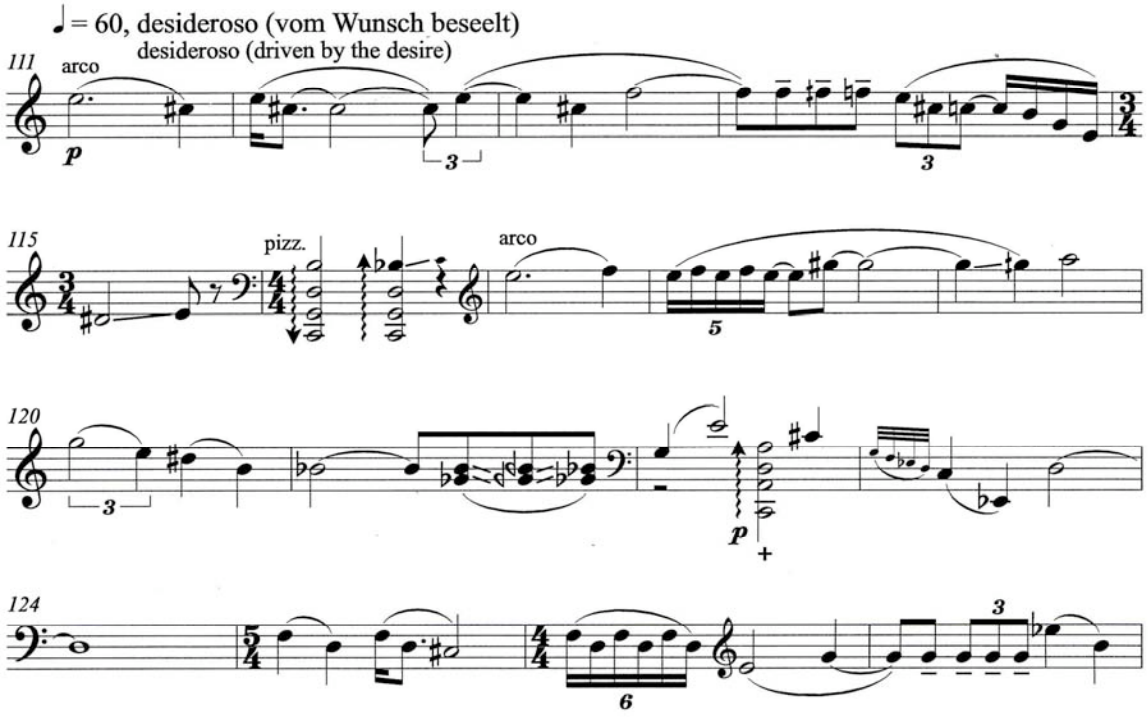
the performer. Perhaps the best irony in this composition is found in measures 93-94 where the player is instructed to "swing the bow in the air rapidly and strongly" (Ex. 4.10).



Example 4.10: Musical irony (mm. 93-94)

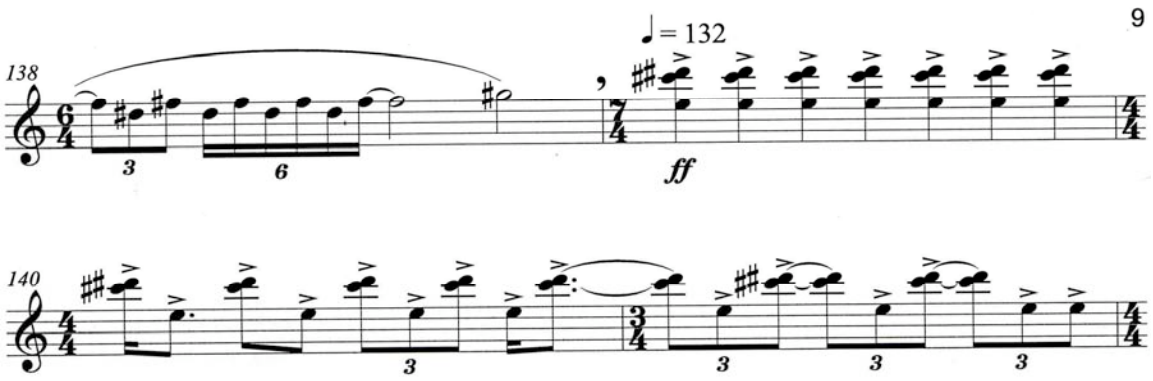
This is followed by the figure from the first section in measure 17 (Ex. 4.4). This time, the passage is not entirely without meter, being interrupted with four sixteenth-notes in ¼ meter in measures 96, 98, and 100. The interruptions become progressively more widely spaced. The section ends with the tempo much slower than earlier at quarter-note=120.

In the fourth and final section, Kelemen sets the tempo at quarter-note 86, *piano*, and in a melodic pattern that is in complete contrast to the previous section. *Sul ponticello tremolo* brings another change in timbre in measure 104, combining with *pizzicato* chords to set the tone for measure 111. In this measure, Kelemen starts to build the melodic line around the interval of a minor third. The whole section from measures 111 to 131 revolves around this interval, creating a rare tonal part of the piece (Ex. 4.11). Although one cannot say that there is a clear presence of tonality, the major and minor thirds give a far different impression from that of the "free," or atonal, passages.



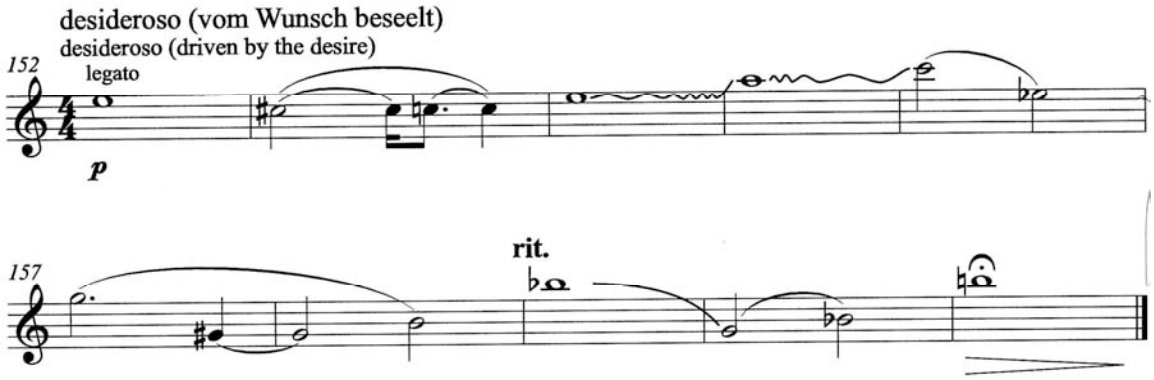
Example 4.11: Rare tonal moments (mm. 111-27)

In measure 132 the ascending *tremolo* and *glissando* in the double-stop e-c′ is replaced with the double-stop G-e flat. Measure 134 starts *fortissimo* with challenging chords that abruptly stop in measure 135. Next comes a *piano* whole note in high f′′ with a "sharp-edged quarter-tone." Again, in measure 138 (Ex. 4.12), there is a display of the interval of a major third, making a connection with the similar use of thirds in measures 111-30. A very difficult and repetitive run starts in measure 139 with the faster tempo designated as quarter-note 132. A series of the same chords of e′′-c′′′ sharp-d′′′ sharp subsides in measure 143, and this is followed by the alternation of three chords in the same repetitive style as that of measure 132. The three chords are f sharp-g sharp-a; A sharp-B-d; B flat-c sharp-d. The final chord is divided; the lower notes are plucked with the left hand while the upper notes end in the heights of the A string.



Example 4.12: Series of the same chord played in a rhthymically varied pattern (mm. 138-41)

The very end is marked *piano* and to be played in a style "driven by desire," bringing back similar material from measure 111. The end is a variety of intervals of major and minor thirds, ending the piece with a hint of major/minor mode (Ex. 4.14).



Example 4.13: Closing measures with a hint of major/minor mode (mm. 152-161)

Overall, it is clear that the fundamental structural archetype in *Musica Amorosa* is that of *mirum*. The element of surprise is present in all four sections. In the first section, it is the constant appearance of something that the listener does not expect. In the second section, it is the well balanced alternation between various timbres, *glissandi*, *tremoli* and different dynamics. In the third section, it is a combination of measures with meter and others without. In the last part, it is the display of smaller sections with some tonal elements as opposed to the other

sections that are completely atonal and repetitive. While Kelemen clearly used the archetype-like compositional technique, he did not leave the impression, as in *Changeant*, that there was nothing else besides archetypes. In this regard, Kelemen strengthened the composition's structure with the use of major/minor-third intervals and quarter-tones, an approach he developed since first testing it in *Drammatico*.

CHAPTER 4

CONCLUSION

Four compositions by Milko Kelemen featuring the cello as the main instrument, *Changeant*, *Drammatico*, *Requiem for Sarajevo*, and *Musica Amorosa*, have been examined, and they give an overview of Kelemen's style.

In his book *The New Music*, Reginald Smith Brindle argues that "music is the child of its social environment, which in its turn is molded by the major events of world history."[40] Furthermore, events in the twentieth century, such as two major world wars, the invention and use of the atomic bomb, and man's first landing on the moon, shaped the development of music as never before. The possibility of immediate destruction of both the Earth and humankind, as well as expanding horizons beyond this planet, made enormous impact on the development of the avant-garde. This thesis can be seen clearly in Milko Kelemen's life and works. He was born in the social environment of the Yugoslav monarchy, lived through WWII, saw the establishment of the fascist quisling, the Independent State of Croatia, and came of age in yet another, very different, social environment, the Socialist Federal Republic of Yugoslavia.

In addition to the historic and geo-political influence of events in the twentieth century, one must take into account the musical scene and its historic development. New Grove's Dictionary of Music gives the following short history of the development of the music scene in Croatia:

[40] Reginald Smith Brindle, *The New Music*, (Oxford: Oxford University Press, 1987), 1.

> The 20th century was an extraordinary period of increasing professionalism and creative diversity, with radical turning points in 1916 and 1961. Compensation for the lack of a mature musical nationalism in the 19th century, and a counterbalance to Zajc's rather bland internationalism, came in the work of a well trained generation of composers born in the 1870s and 1880s, some inclining to late Romanticism and modernism (Blagoje Bersa, Franjo Dugan, Josip Hatze, Dora Pejačević), some to the use of folklore (Antun Dobronić, Ivan Matetić-Ronjgov). These two streams persisted until the 1960s, represented by such later composers as Fran Lhotka, Krešimir Baranović, Krsto Odak, Bozidar Širola and Jakov Gotovac (folklore idioms) and Josip Štolcer Slavenski, Bozidar Kunc and Ivo Parać (international styles).
>
> After the first Zagreb Biennale for Contemporary Music (1961) came a period of pluralism. Some composers never abandoned tonality (Boris Papandopulo, Ivan Brkanović, Stjepan Šulek, Bruno Bjelinski, Andjelko Klobučar), others began to evolve (Milo Cipra, Natko Devčić, Branimir Sakač), and still others were immediately associated with the radical avant garde (Milko Kelemen, active in Germany, Ivo Malec, working in France, Stanko Horvat, Ruben Radica, Dubravko Detoni, Igor Kuljerić, Davorin Kempf). Younger composers, born between the 1940s and 1960s, were educated within the avant-garde atmosphere and have introduced a postmodern sensibility; they include Silvio Foretić (living in Germany), Marko Ruzdjak, Frano Parać, Berislav Šipuš, Mladen Tarbuk and Srdjan Dedić.[41]

This article briefly illustrates the stylistic development of the most prominent composers of twentieth century Yugoslavia, and later Croatia. Milko Kelemen is mentioned as one of the pioneers of the radical avant-garde, but there is no mention of how he changed and developed his style.

Since his early days, Kelemen was surrounded by music. Due to his youth he could not have fully understood those turbulent years during the Kingdom of Yugoslavia, yet he was influenced by them by virtue of going to school in that system and growing up in that society. During WWII, his father suffered false accusations from the partisan movement of collaborating with the Nazis.[42] Life was hard, and famine, poverty, and the near breaking apart of his family played a large role in shaping young Kelemen. It is also notable that Kelemen wanted to break

[41] Stanislav Tuksar and Grozdana Marošević, "Croatia." In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/40473 (accessed on February 26, 2009).
[42] See Chapter 1, page 9.

free from any authority, whether his first music teacher, or later the Communist Party. Kelemen started his college years while WWII was still raging. His teacher, Zaun, was under government scrutiny after the war. Kelemen realized that the 'people's regime' was not really the regime of all people. Perhaps due to these events, Kelemen developed strong political beliefs that would be reflected in his later works, such as his opera *Under the Siege*, the opera-ballet *Apocalyptica*, the multi-media *Requiem for Sarajevo*, and the tone poem *Salut au Monde.*

Kelemen's style of composition is divided into three periods. The first period, 1954-68, is his early period. It is characterized by the use of folklore elements such as modes associated with the regions in Croatia. These elements are the Dorian, Phrygian and Mixolydian.

Kelemen's avant-garde period was from 1967-82.[43] In this period, Kelemen lived in both France and Germany. Not only did he study with two prominent teachers, Messiaen and Fortner, but many of his colleagues were important representatives of the avant-garde, including Berio, Boulez, Nono, Kagel, and Stockhausen. The experience of living outside Yugoslavia helped Kelemen understand the extent of stagnation in the music scene in his homeland. Also, it demanded that Kelemen understand and accept different opinions, made difficult by his somewhat fiery and rebellious personality. Kelemen himself described how his initially strong opposition to the Darmstadt group evolved to the point where he was able to select and use parts of its approach in his own compositions. The ability to import several compositional techniques and create from them his own eventually became one of Kelemen's most distinctive features.[44]

Kelemen's most notable invention was the use of archetype-like composing. In the psychological theories of Jung and Otto, the archetype is something that humanity carries in its subconscious, and which can be dragged out into consciousness whether in psychoanalysis or in

[43] R. Lück and K. Kos, "Kelemen, Milko." *Grove Music Online. Oxford Music Online*.
[44] M. Kelemen, *Svjetovi zvuka*, 111.

art. In music, however, it can be applied to improvisation. In short, it is a method of composing by putting on paper anything that comes to mind. One may argue that, in this kind of composition, it is not possible to clearly identify the archetype; however, Kelemen emphasized that the archetypes are not meant to be taken into account as programmatic elements. Rather, they are the feelings, notions, or images that come out of the subconscious. Since the subconscious varies from person to person, understanding and showcasing archetypes are naturally very personal processes. It is even possible for others to interpret archetypes differently from what the composer had in mind. Kelemen's intention was to differ from his colleagues of the Darmstadt group, who believed in total serial technique and highly organized composing. In contrast, he wanted to break from any known pattern, though he did not completely exclude conventional and known compositional techniques. The most important compositions linked to this period in Kelemen's career are *Composé*, written in 1966, and *Changeant,* completed in 1968. These two compositions are in direct reaction to the style of the Darmstadt group. Furthermore, they are the first written in Kelemen's new improvisational style.

The latest stylistic period in Kelemen's work began in 1983 and is marked by his usage of major and minor thirds as well as quarter-tone augmented and diminished octaves. The combination of these intervals with the previous concept of archetypes characterizes the final development of his style. Although Kelemen did not exclude other known techniques -- on the contrary, he is known for using "any number of contemporary techniques with the use of archetypal or exotic material as a means of expression" -- his compositional style remained unique, formed from subconscious elements rather than derived from previously known techniques of composition. [45]

[45] R. Lück and K. Kos, "Milko Kelemen," *Oxford Music Online*.

Evident throughout Kelemen's latest opus is his keen interest in universal values such as freedom, love, and brotherhood. His interest in such themes had been growing since he left Yugoslavia and found himself in a democracy allowing freedom of speech, human rights, political opposition, and pluralism of opinions. Compositions such as *Requiem for Sarajevo,* which is an homage to the victims of the brutal conflicts in the 1990s in Croatia and Bosnia and Herzegovina, carry a message against injustice, the horrors of war, and institutionalized human oppression. This passion for freedom is also seen in Kelemen's conception of the Zagreb Biennale Festival: not only did he create a massive festival featuring prominent international artists, but he focussed it on avant-garde music, thus injecting new energy and ideas into Yugoslavia's cultural life. As stated on the Biennale's official website:

> The Music Biennale Zagreb was a platform for contemporary music detached from any form of convention; thus it was not a classic festival, but rather a possibility and a necessity to confront, re-examine and disclose the reasons, style or experience of a new and distinct world-view. Of course, this view was not the only one, or unambiguous, but its language could be easily identified. At the same time, the contemporary music scene of the period included composers like Igor Stravinsky, Benjamin Britten and Dmitry Shostakovich, to name just a few, as well as many other composers considered masters of 20th century music, most of whom attended the Biennale. Those experiences were the gift of a certain moment which cannot be anticipated or repeated, due both to the composers' contrasting creative positions and their productive rapport, or lack thereof, with young composers full of uncompromising spirit. Although some of those composers subsequently, often in hindsight, expressed doubts about 'their' period of the avant-garde, the Biennale years of the 1960s and 1970s encouraged and sublimated the very essence of the entire international contemporary music scene, and made a significant and profound impression on various fields of creative activity.[46]

Kelemen's role was not just founding and presiding over the Zagreb Biennale. Together with the other organizers, he initiated a project to build a new state-of-the-art concert hall, and he helped find financing for it. After he left the position of president and artistic director of the Biennale, he changed the nature of his participation in it, turning to the roles of composer and

[46] Croatian Society of Composers, "About MBZ." *Music Biennale Zagreb* (official website), http://mbz.hr/eng/o_mbzu, (accessed February 22, 2009).

conductor. Kelemen himself admitted that he was somewhat relieved when he stepped down from his organizational role. After all, he is a composer and the Biennale provided a natural venue to present his newest works in his home country.

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APPENDIX 1

GLOSSARY AND TABLE OF SYMBOLS FOR *CHANGEANT* : ENGLISH TRANSLATION FROM ORIGINAL GERMAN

1. Dauer eines Tones [Tone duration]
2. Kurze Werte [Short values]
3. Rhythmisch regelmäßige Tonfolge [Regular rhythmic series of tones]
4. Rhythmisch unregelmäßige Tonfolge [Irregular rhythmic series of tones]
5. Sehr schnell spielen [Play very fast]
6. Allmählich beschleunigen [Speed up gradually]
7. Allmählich vertlangsam [Slow down gradually]
8. Wiederholen derselben Note [Repeat the same note]
9. Toncluster (weiße Tasten) [Sound cluster (white keys)]
10. Toncluster (weiße und schwarze Tasten) [Sound cluster (white and black keys)]
11. Toncluster (schwarze Tasten) [Sound cluster (black keys)]
12. Langsames Vibrato (Tonoszillation), ein Viertelton Unterschied [Slow vibrato (tone oscillation), a quarter-tone difference]
13. Schnelles Vibrato (Tonoszillation) [Fast vibrato (tone oscillation)]
14. Einen Viertelton auf- und abrücken [Move for a quarter-tone up and down]
15. Viertelton höher [A quarter-tone higher]
16. Viertelton tiefer [A quarter-tone lower]

17. Streicher [Strings]
18. Harfe: am Tisch, Mitte, Nagel am Tisch, Nagel in der Mitte [Harp: on the table, middle, nail on the table, nail in the middle]
19. Schlagzeug: Trianglshlegel, Trommelschlegel, harter Filzschlegel, weicher Filzschlegel, Xylophonlöffel, Jazzbesen, mit Fingern, Holzhammer [Percussion: triangle stick, drumstick, stronger stick, softer stick, xylophone spoon, jazz brush sticks, with fingers, wooden hammer]

APPENDIX 2

ORIGINAL EXPLANATION OF ARCHETYPES BY MILKO KELEMEN, IN CROATIAN

1. NADMOĆNO (majestas) – sve što je najveće snage, jačine, moći, gigantsko, ono što tlači, masa, prašuma, more itd. – to je kategorija količine.
2. SILOVITO (energicum) – ono što zanosi, odvlači za sobom, zapjenjena stihija, slap vode što se ruši, duboki ponori, visoki tornjevi, žar strasti, vjernost nekoj ideji itd. – to je faktor sugestivnosti.
3. ZAMAMLJIVO (fascinans) – ono čudesno, očaravajuće, osjetilno, nešto od čega nismo kadri odvratiti pažnju, puteno, sve podatno (krzno, svila), toplina zimi itd. – to je kategorija pozitivne osjećajne kvalitete.
4. GOSPODAREĆE (sanctum) – sve priznato, što vrijedi, što je uobičajeno, sankcionirano, svaka tradicija, svaki običaj, svaka moda, crkva, religija, običajni zakoni, političke stranke, umjetnički smjerovi, psihičke epidemije itd. – to je kategorija nadmoćne većine.
5. OSOBITO (mirum) – sve što je odvojeno od JA, zagonetno, začuđujuće, neobično, strano, višeznačno, neprozirno, sve što izaziva divljenje, čuda prirode, čuda Kristova itd. – uzbudljivost čuđenja ili zadovoljenje znatiželje.

6. ZASTRAŠUJUĆE (tremendum) – sve što izaziva jezu, nepoznata opasnost, prijetnja, osjećaj napetosti, jaguar se svakog trena može propeti, oluja, pomračenje sunca, kometi itd. – duboki pogled prema arhajskom (postati plijenom nečeg nevidljivog).