

十二音的哀嘆： 錢內克《先知耶肋米亞哀歌》研究

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摘 要

錢內克是第二維也納樂派以外極早投入十二音列創作的作曲家。他的合唱曲《先知耶肋米亞哀歌》譜寫於 1941 到 1942 年間，當時他為了躲避納粹的迫害而流亡美國。在異鄉飽受焦慮與思鄉之苦的錢內克，在絕望而孤獨的情緒下，提筆創作了合唱曲《先知耶肋米亞哀歌》。先知耶肋米亞的哀嘆恰恰呼應了錢內克當時的心境。本篇論文主要探討這部作品的創作手法，重點特別聚焦於十二音列與卡農手法的研究。論文分成兩大部分。第一部分，藉由作曲家的生平與創作背景，說明他選擇這個聖經題材來譜曲的原因，並以此設定音樂分析的主要框架。第二部分，就這個框架深入總譜上的音樂實例，進行作曲手法的分析與綜合比較。本論文嘗試透過音樂分析進一步探討：錢內克如何運用中世紀的音樂素材，在十二音列技法上進行實驗，並以此打造出自己獨樹一格的音樂語言。

關鍵詞：錢內克、哀歌、十二音列、卡農、合唱

Lamento dodecafonico: A Study on Ernst Křenek's *Lamentatio Jeremiae Prophetarum*

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Abstract

Ernst Křenek has been one of the first composers to employ the twelve-tone technique, although he had not been associated with the Second Vienna School. Due to the persecution of avant-garde artists by the National Socialists, he went into exile and arrived in the United States in 1938. In the early 1940s, in a situation of deep homesickness, self-doubt, depression and isolation, Křenek wrote the composition *Lamentatio Jeremiae Prophetarum* (1941-1942) for chorus a cappella. The lament of the prophet Jeremiah obviously corresponded to Křenek's sentiments at the time. This article investigates the work's compositional structure with particular attention to his twelve-tone technique and his method of canon composition. The first part explores Křenek's selection of biblical texts in relation to his personal experience, thus creating the analytical framework for this study; the second part focuses on the analysis of compositional techniques with examples from the musical score. The author investigates the ways in which Křenek combined elements from Medieval and Renaissance music with the structural constraints of dodecaphonic composition to create a unique musical language which enlarged the possibilities of twelve-tone composition.

Keywords: Křenek (Krenek), *Lamentatio*, twelve-tone composition, canon, choral work

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Lamento dodecafonico: A Study on Ernst Křenek's *Lamentatio Jeremiae Prophetae*

Hsiu-Yin CHIU

Summary

The origins of twelve-tone composition in the United States can be traced back to the late 1930s when Ernst Křenek (1900-1991), driven into exile by the National Socialist régime, started to teach composition at Vassar College. The Austrian composer of Czech descent had been one of the most famous composers in the European musical world; his opera *Jonny spielt auf* (Leipzig 1927) had been performed throughout Europe and in 1929 had also been given at the Metropolitan Opera in New York. Starting from the early 1920s, Křenek's musical style had abandoned the harmonic patterns of late Romanticism and embraced the musical language of "Neue Sachlichkeit": after the year 1930 the composer had gradually turned to the technique of twelve-tone composition. His opera *Karl V* (Prague, German Opera House, 1938) has been the first opera to apply dodecaphonic compositional techniques to a stage work. Together with the composers of the Second Viennese School, Arnold Schoenberg, Alban Berg and Anton von Webern, Křenek counted among the pioneers of early dodecaphonic composition. Soon after his arrival in the New World, he published his *Studies in Counterpoint: Based on the Twelve-Tone Technique* (1940), the first textbook on the theory of twelve-tone composition, and the definitive work which paved the way for future generation of twelve-tone composers.

At first, life and work in America did not go well for Křenek. Because of the difficulty in adapting to the new environment, he had frequent conflicts with his colleagues and experienced frustration at work. His plan to introduce twelve-tone

composition into the curriculum of the music departments in American universities met with resistance from many conservative musicians in the United States. On the other hand, given the expanding power of Hitler, the annexation of Austria and the beginning of World War II, Křenek felt that the end of the world was imminent; he felt trapped in anguish, fear and self-doubts. In 1941, he started to work on *Lamentatio Jeremiae Prophetarum*, a composition for chorus a cappella based on texts from the Old Testament. In *Lamentatio*, the prophet Jeremiah (ca. 626-586 B.C.) grieves over the destruction of Jerusalem and laments the annihilation of his city. Křenek felt that his sentiments regarding the subjugation of Austria, the imminent destruction of Vienna and his destiny as artist in exile were perfectly echoed in the poems of Jeremiah. To a great extent, *Lamentatio* bespeaks Křenek's devout Catholic faith and his inherent affinity to European culture.

In Roman Catholic liturgy, the verses of the "Lamentationes" by Jeremiah form the readings for the first nocturn of the Matins during the Easter Triduum. Although Křenek did not intend the work to be used in liturgical settings, he built his composition on the structure of the Catholic divine office for Maudy Thursday, Good Friday and Holy Saturday. The work's three sections, *In Coena Domini*, *In Parasceve*, and *In Sabbato Sancto*, correspond to these three liturgical rites. Each of them begins with the incipit, "Incipit lamentatio Jeremiae prophetarum" or "De lamentatione Jeremiae prophetarum" which introduces the three lessons, and then ends with the line "Jerusalem, Jerusalem, convertere ad Dominum Deum tuum." The verbal text repeatedly expresses the sins of Jerusalem, the suffering and the punishment of God, but it also acknowledges the mercy of the Almighty and implores His mercy. Inspired by the conventions of notation for 15th- and 16th-century polyphonic music which had been developed in scholarly publications at the beginning of the 20th century, Křenek chose not to use bar lines throughout his work, a design which allowed more freedom to the rhythm and the accents of the verbal text so that music and words could be woven together more fittingly.

Lamentatio Jeremiae Prophetarum is usually characterized as a work of twelve-tone composition and written largely in accordance with its principles, but Křenek's use of dodecaphonic techniques features a greater flexibility than the works of the

Second Vienna School. While writing his score of *Lamentatio Jeremiae Prophetarum*, Křenek became deeply fascinated by studies of Medieval and Renaissance music which induced him to methodically employ compositional elements from Ancient Music within a dodecaphonic structure. He quoted melodic material from the *Liber usualis*, the book of commonly used Gregorian chants, and composed dodecaphonic melodic lines based upon the melodies of plainchant. The stepwise melodies interlaced with elements of Gregorian chant make the melodic lines more accessible to the ear of the listener, despite their underlying dodecaphonic construction. The primary tone-row employed in *Lamentatio Jeremiae Prophetarum* divides the twelve pitches into two hexachords, following the pitch organization according to the hexachordal modes which for more than a millennium had dominated the Medieval and Renaissance church music. The design and application of Křenek's twelve-tone rows differ profoundly from the theories and compositional practice of Arnold Schoenberg; consequently, his attempts in combining a dodecaphonic pitch structure with Medieval compositional techniques opened up new possibilities for twelve-tone composition.

Canonic techniques of composition have been commonly used by the composers of 15th- and 16th-century polyphonic music. In *Lamentatio Jeremiae Prophetarum*, Křenek frequently combined canonic structures with a dodecaphonic pitch organization. In the first and second movements, different forms of canon were used, from simpler forms of two-part and three-part canons to more complex ones such as the “canon cancrizans” and the “canon duplex perpetuus, per augmentationem et motu contrario”. In these canonic passages, the tone rows are combined in various ways; from the easiest way of combination, the horizontal combination of simultaneous tone rows, Křenek's dodecaphonic repertory extended to the construction of common pitches between various twelve-tone rows, or to a crossing-over of the pitch material from several rows. As the recurrent simultaneous use of tone rows in vertical form confirms, the composer did not limit his musical construction to the creation of a linear counterpoint, but paid much attention to the harmonic result of his dodecaphonic construction. In addition to the above-mentioned compositional techniques, Křenek's score used novel “rotation” and

“interpolation” techniques of the twelve-tone row, a technique which had been rarely used by his contemporaries, but which showcases Křenek’s perfect command of twelve-tone composition. The novel dodecaphonic experiments in his score, especially the various forms of rotation for hexachords, seemed at first glance in contrast with Schoenberg’s theories of dodecaphonic composition, but in retrospect have greatly contributed to the evolving grammar of twelve-tone composition.

Křenek’s *Lamentatio Jeremiae Prophetae* has often been perceived as an “autobiographical” work in that it traces the trajectory of his artistic considerations and spiritual aspirations, especially during the time of his exile. His experiments with unique musical techniques of dodecaphonic composition not only established him as a master of twelve-tone composition, but also set a new paradigm for a more liberal application of the rules of twelve-tone compositions. Ultimately, *Lamentatio Jeremiae Prophetae* has contributed to liberate dodecaphonic composition from the popular stereotype of being inaccessible.

Keywords: Křenek (Krenek), Lamentatio, twelve-tone composition, canon, choral work

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