

MUSIC – MOMENT – MESSAGE
Interpretive, Improvisational, and Ideological Aspects
of Petr Eben's Organ Works

Johannes Landgren

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Göteborg University
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CONTENTS

8	Acknowledgements
9	Introduction
9	I. Background
9	II. Material and Previous Research
10	III. Questions
11	IV. Methodological Considerations
11	IV.I. The Object
11	IV.II. The Temporal Perspective
12	IV.III. Intrinsic and Extrinsic
13	IV.IV. The Aesthetic Dilemma
14	IV.V. Explanatory Model
17	Chapter One – MUSIC
17	Life, Work, and Musical Language
17	1.1. Short Biography
19	1.2. Eben and the Organ
21	1.3. Musical Language – Introduction
22	1.4. Harmony
23	1.5. Theme/Melody
23	1.5.1. Gregorian Chant
24	1.5.2. Other Liturgical Traditions
25	1.5.3. Freely Derived Material
25	1.6. Rhythm
26	1.6.1. Folk Music
26	1.6.2. Ostinato Technique
27	1.7. Registration/Sound
27	1.8. Form and Structure
27	1.8.1. Traditional Forms and Contrapuntal Structure
27	1.8.2. Other Composers
28	1.8.3. Variation Technique
28	1.8.4. Modern Techniques
29	1.9. Jazz and Popular Music
29	1.10. Extra Musical Elements
29	1.10.1. Politics and History
29	1.10.2. Architecture and Visual Art
31	1.10.3. Literature
33	Chapter Two – MOMENT
33	Improvisation – Composition
33	2.1. Improvisation
35	2.2. Eben’s Views on Improvisation
36	2.3. Questions
36	2.4. Background to “Job”
37	2.5. Lyra Pragensis and the first fragments
39	2.6. Observations on “Job”

40	2.6.1. Movement No. 1: "Destiny"
43	2.6.2. Movement No. 2: "Faith"
46	2.6.3. Movement No. 3: "Acceptance of Suffering"
49	2.6.4. Movement No. 4: "Longing for Death"
53	2.6.5. Movement No. 5: "Despair and Resignation"
55	2.6.6. Movement No. 6: "Mystery of Creation"
59	2.6.7. Movement No. 7: "Penitence and Realisation"
61	2.6.8. Movement No. 8: "God's Reward"
65	2.7. The Improvisatory Process
65	2.7.1. Form/Structure
65	2.7.2. Thematic Development
65	2.7.3. Harmony/Melody/Rhythm
66	2.7.4. Articulation
66	2.7.5. Tempo/Rubato
66	2.7.6. Registration
67	2.8. The Musical Language
67	2.8.1. Harmony
68	2.8.2. Theme/Melody
69	2.8.3. Rhythm
69	2.8.4. Registration/Sound
69	2.8.5. Form/Structure
70	2.9. General Performance Implications
70	2.9.1. Articulation
70	2.9.2. Tempo/Rubato
70	2.9.3. Registration
71	2.10. Differences and Similarities – Conclusion
73	Chapter Three – MESSAGE
73	Ruling Principles in Eben's Music Making
73	3.1. Eben's Musical Ideology
77	3.2. The Musical Message
78	3.3. The Musical Drama and the Role of Improvisation
78	3.4. The Interrelation Between the Musical Language and the Basic Ideology
78	3.5. Harmony
79	3.6. Melody
79	3.7. Rhythm
80	3.8. Sound
80	3.9. Form/Structure
80	3.10. Conclusion
83	The CD Recordings
83	OP9102CD – A Composer Portrait
89	OP9301CD – Bittere Erde
93	OP9302CD – Te Deum
97	Facts about the Performers on the three CD Recordings

99	Appendix I
99	Four Biblical Dances: Beginning of First Movement
100	Appendix II
100	The Instruments
100	The Organs in Cesky Krumlov
102	The Organs in Cheb (Svaty Klara)
104	The Organs Chosen for the three CD Recordings
109	Appendix III
109	Music Example 33
109	“Job”: The First Sketches
122	Music Example 34
122	“Destiny”: The First Improvisatory Fragment (Lyra Pragensis)
125	Appendix IV
125	Speech in Darmstadt
129	Speech on the Occasion of Receiving an Honorary Doctorate
133	Literature and other Sources
133	Printed Material
133	Literature
135	Liturgical Material
135	Dictionaries
135	Non-Printed Material
135	Interviews
135	Speeches and Lectures
136	Music Editions and Recordings
139	Video and TV Productions

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Johannes Landgren

INTRODUCTION

I. BACKGROUND

My first contact with Petr Eben's music was in 1985, when I performed his organ cycle "Sunday Music." This piece made a tremendous impression on me, and I went on to perform his other best known compositions, "Okna" and "Laudes"; these works further fueled my interest, and, as my knowledge of Eben's music continued to grow, I felt the need to augment my intuitive approach to performance with further research. In June 1988, after three years of performing and studying Eben's music, I visited the composer in Prague. As I pursued my interest in his music, we continued to stay in close contact through letters, telephone calls and my frequent visits to Prague. In the academic year 1989-90, I performed Eben's complete organ music in a series of six concerts. I also directed and participated in a number of recitals combining Eben's organ music with works for choir. In 1993, I organized an "Eben-Symposium" which included numerous performances of his instrumental, vocal, and organ music, as well as recitals and lectures by Petr Eben himself.

This extensive interaction with Eben's organ works is reflected not only in the written part of this dissertation, but also in the three CD recordings which represent a sort of interpretive statement regarding this provocative and moving music. These recordings contain a cross-section from Eben's oeuvre: mostly organ works (some with other instruments), but also some related choir music (for further information see commentaries to the CD recordings: OP9102CD, OP9301CD, and OP9302CD). In preparing these performances and recordings I encountered interpretive problems and aesthetic questions which have provided a framework for this dissertation.

II. MATERIAL AND PREVIOUS RESEARCH

Because of its high quality and wide dissemination, Eben's organ music has been the focus of considerable scholarly attention. The first analytical study of Eben's organ works is found in C. Hermitte's dissertation of 1970. Janette Fishell's thesis (1988) *The Organ Music by Petr Eben* provides an overview of his organ works up to that date, and includes a musical analysis of the organ cycle "Faust," a work also treated at some length in Ch. Verhelet's dissertation of 1987-88. The organ cycle "Job" has been the subject for analyses by Sjoerd van der Meulen, Jürgen Kerz, and Christof Gans. A series of articles by Susan Landale, which appeared in "The American Organist" in 1979, provided biographical materials and offered short commentaries on his organ works.

However, none of these useful studies have examined the crucial relationship between improvisation and composition in Eben's music in detail. In addition, I have augmented this prior research with my own interviews with the composer, as well as leading Eben performers and scholars; such as Susan Landale, Janette Fishell, Kamila Klugarová and Jan Kalfus. My eight study trips to Prague, between 1988 and 1995, have included not only meetings and interviews with the composer, but trips to play and document (with photographs and recordings) important instruments in Prague, Cheb and Cesky Krumlov. Eben's written commentaries on a number of LP and CD recordings have provided valuable information. The

first-hand information received from the composer has also contributed greatly to this dissertation.

III. QUESTIONS

The initial problems I encountered when first studying Eben's music were, of course, primarily practical, related as they were to matters of performance, such as choice of tempo, registration and rubato. But I soon had to take into consideration the ways in which the performer of Eben's music could communicate its message to the listener. What are the significant features of Eben's musical language, and what is its basic identity and what extra-musical factors are embodied in his music?

Eben's music cannot be examined without also considering questions of musical judgement, the nature of art music and the interrelation between music and context. Eben's life and musical career are so entwined with the political events in Central Europe, that their relation to his music must also be explored. These matters are essential for a deeper understanding of Eben's music, not only for the performer, but for the listener as well. The exploration of these issues all contribute to the main focus of this dissertation: the interrelation between improvisation and composition in Eben's organ music. The following questions formed the guidelines for my investigation:

- What are the differences between compositions derived from Eben's improvisatory process and those which do not result from accumulated improvisations.
- Can these two ways of making music really be separated from each other?
- What are the basic factors which govern his improvisational style and the compositional process it serves, and how are these different from those works composed independently of improvisation?

Chapter 1 is devoted largely to an analysis of Eben's musical language and matters of interpretation. Questions of interpretation also arise in chapter 2, which involves a detailed analysis of the organ cycle "Job" and its pre-history in a series of related improvisations. The same chapter also investigates the symbiotic relationship between improvisation and composition in Eben's music, and how it might inform matters of interpretation. Furthermore, the concluding chapter discusses the interrelationship between Eben's musical language and the basic ideology which forms the ruling principles in Eben's music-making process. The appendix lists the source materials used in the dissertation and provides music examples of significant interest.

Although this dissertation originally had a practical orientation concentrating on matters of performance, these aesthetic and contextual considerations could not be arbitrarily excluded, since they continually transgress the artificial boundaries between theory and practice, the art work and its genesis and presentation. Thus my work has been a kind of "creative performance research." There is, I hope, a continual dialogue between the analytical aspects of this dissertation and their interpretive presentation on the three CD recordings. The CD recordings can, of course, be listened to independently but are also referred to directly in the text and are to be used in coordination with the written analysis. This dissertation is intended for both performers, listeners and scholars. I also believe that Eben's music might serve as a starting point for a discussion about the prevailing conditions of composition and perfor-

1 A complete list of works and recordings is to be found in the database at "Göteborg Organ Art Center" ("GOArt"), which will be accessible on Internet in the beginning of 1999.

mance and, in particular, might help to rehabilitate improvisation as a viable topic for both musical scholarship and creative expression.

IV. METHODOLOGICAL CONSIDERATIONS

IV.I. The Object

To be able to discuss the problems which arise when dealing with the analytical methods used in this dissertation it is necessary to describe the basic characteristics of the musical object which is the focus of the analysis.

A piece of music is characterized by certain intrinsic structures: harmony, melody, rhythm, sound, and form. Because the musical object is subordinate to the conditions of time, music can be described as a “temporal art” since the musical elements occur in a certain order, and the reception of these elements is governed by the same temporal conditions as those of the performance itself (regardless of the possibilities provided by modern hifi-equipment, where these conditions can be manipulated by the listener). Thus the reception of music is not directly analogous to the experience of looking at a painting, since in the latter case it is possible to choose in what order to observe the different details of the art object. With this distinction in mind, my discussion of the musical work treats it as a process rather than a static object.

To be able to describe this process a well-defined set of analytical tools is needed. These tools have to take in consideration the specific intrinsic structural elements of the music, as well as the contextual elements ruling its performance and reception. The chain of communication between composer, performer, and listener is a complex one, and although the piece of music necessarily consists of certain intrinsic structural relationships, its identity will change according to contextual conditions.

The nature of the musical work is, of course, dependent on the frame of reference from which it is considered, since the piece of music occurs at different stages: the moment of conception (composition), the moment of performance (interpretation), and the moment of listening (reception).

This process can easily lead the observer or listener to the mistaken conclusion that the object is exactly the same at all three stages. When dealing with musical analysis it is, however, necessary to define the perspective of the observer. The starting point for my analysis is the ruling principles of Eben's music making (see chapter 3) and therefore pursues an integrated perspective, which does not separate the points of reference of the composer, performer and listener. After discussing Eben's biographical and musical background, my analysis of his music will begin by examining these perspectives separately, but will return to the integrated discussion of composer, performer, and listener in the final chapter.

IV.II. The Temporal Perspective

For the interpreter and the listener, the temporal conditions governing a piece of music are identical (if the definition of “temporal conditions” is taken to mean the space of time during which the music is played or heard). For the composer, on the other hand, the situation is quite different, since he/she has the possibility to create music entirely without the temporal constraints inherent in musical performance. The time limits for the compositional process can be extended over a longer period of time, regardless of the actual length of the final composition. A composition with a duration of, say, three minutes might take from a few seconds to a number of years to compose. For “art music” in the Western world such a

drawn out, reflective process is not only possible, but regarded as normative. One can say, then, that the piece of music is composed “out of time.” One of the reasons for this procedure is perhaps the aim to reach as high a level of refinement and sophistication as possible. The compositional process is enacted in “real time” in performance.

So too the performer’s preparation of a piece occurs “out of time,” since this process can also be extended over a long period of time. Nevertheless, during the actual performance act, this process results in a musical performance “in time,” subordinate to the temporal conditions of the composition. The listener, then, is actually experiencing the music “in time.” Musical reception, however, can take into account the “out of time” aspect of the compositional and interpretive processes. In the case of the listener, however, the process is reversed, since the initial experience “in time” is transformed into a receptional process “out of time” subject to the transformations of memory, or the added insights attending a careful study of the score (which can, of course, be done before the performance as well). In this way reception of the musical work is also a process which takes place not only “in time,” but also resulting in a (sometimes extended) process “out of time.”

There is, however, an interesting difference between composition and improvisation. While the composer normally places himself “outside” of music’s temporal demands during the compositional act, this is, by definition, not the case in improvisation. In improvisation the composer and interpreter/performer are the same person, and the discreet stages of composition-performance-reception are conflated. This is true even when improvisation involves a substantial degree of preparation, as was the case in improvised “pre-history” of the organ cycle “Job” (see chapter 2).

IV.III. Intrinsic and Extrinsic

Because of the importance of contextual features in Eben’s music I have chosen to focus on both intrinsic and extrinsic elements² in his work. The definition of “intrinsic” versus “extrinsic,” however, is not self-evident. The intrinsic elements are defined as the inner structural components and interrelationships of the music and the smaller musical components creating these structures. It is important to note that the “intrinsic elements” are not identical with the score or the musical notation, which is a representation of the actual musical elements. Rather, the “intrinsic elements” are identical with the actual musical sound occurring “in time.”

The extrinsic elements framing the “reflective” compositional stage of the musical process are those factors such as thematic material, personal contacts, religious beliefs and political conditions which color the intrinsic elements of the musical object.

These extrinsic elements can be divided into two groups: non-musical extrinsic elements such as historical, political, and social considerations; specifically musical but still extrinsic (intertextual) elements, for example musical themes taken from sources outside the work itself. These extrinsically derived musical themes are gradually transformed into intrinsic elements within the new musical structure. Consequently the last group (extrinsic but still musical elements) is in a middle position. The identity of intrinsic and extrinsic elements within Eben’s music is described in chapter 1.

The identity of these elements is also reflected in the second (interpreter’s) and the third (listener’s) stages of this process. Nevertheless the starting point for the discussion of intrinsic

2 This analytical approach is partly derived from the book *Philosophy and the analysis of Music* by L. Ferrara, who concerning the terminology “intrinsic” and “extrinsic” refers to L. B. Meyer (Ferrara 1991: p. 4).

sis or extrinsic is the actual analysis of the music, as it is defined within the first stage of the process.

A purely intrinsic analysis would, of course, have been sufficient to describe the structure and its individual components of the musical work. It could even be a sufficient tool to define some of the more characteristic features of Eben's musical language. Aspects of sound, too, could be described with the help of a purely technical terminology, where elements such as the specific registrations could be defined and delineated. A purely intrinsic musical analysis might provide autonomous and objective definition of the music. But such an "autonomous," "objective" approach would, particularly in the case of Eben's work, preclude fruitful consideration of the contexts and meanings of music. And in any case such positivistic categories cannot be discussed coherently without referring to extrinsic elements and values. Even if the analyst chooses not to describe the extrinsic values of the music, it would be impossible to perform an analysis which can at all times remain unaffected by extrinsic values.

Furthermore, the tools chosen for any "intrinsic analysis" are necessarily located outside the piece and are adopted by subjective choice of the analyst himself. The extrinsic values of the reader or listener will also affect the actual reception of the analysis. This means that the analyst who wants to perform a purely intrinsic analysis, still must be aware of the fact that his analysis, whether he likes it or not, is affected by extrinsic values and contextual factors, dependent on his own presuppositions and previous experiences. Descriptions of social structures, a composer's (and listener's) religious background, political conditions, and other extrinsic factors can be decisive in the reception – both positive and negative – of the music under consideration.

On the other hand, a purely extrinsic analysis is insufficient as an analytical tool, since it does not say anything about the intrinsic structure of the music, and does not take into consideration the interrelationship between different musical elements and intrinsic harmonic, melodic, rhythmical, and formal features. An extrinsically focused analysis can easily degenerate into a manipulative description of the music devoid of any cogent reference to the musical structure itself: such a methodology runs the risk of reducing analysis to ideology. In my study of Eben's music, I have tried to encourage a dialectic between intrinsic and extrinsic elements.

IV.IV. The Aesthetic Dilemma

It might be argued that an intrinsically focused approach would make it easier to arrive at legitimate aesthetic judgements of music, since such an approach relies on clearly defined criteria of evaluation. This would presuppose that integration of intrinsic and extrinsic modes of analysis makes such judgements more problematic, since they would depend on a much wider – and perhaps more subjective – range of criteria. Such an argument, however, quickly confronts the question of whether there really are autonomous/objective tools available for the evaluation of intrinsic musical structures, or if the analytical tools themselves are always dependent on contextual factors. Since such "objective" tools are difficult, not to say impossible to develop, each analysis will, either explicitly or implicitly, reveal the perspective of the writer – his criteria of evaluation, which are derived from a given (and necessarily subjective) musical tradition.

If purely "intrinsic" and purely "extrinsic" approaches are insufficient tools for musical

3 "Objectivity is a myth" (Ferrara 1956/61:p. 9). See also Edström 1992, *The Place and Value of Middle Music*.

analysis, does this mean that thorough knowledge of the extrinsic values coloring the musical work is required of the interpreter or listener if he or she is to give an “ideal” performance or have a “legitimate” reception of the work? Let us assume that the values which affect a specific listener’s situation differ substantially from the contextual factors which were decisive for the composer. Such a disparity could result from historical distance, ideological and geographical dislocation, and any number of other factors. But, given this disparity, would it be possible for the music to communicate anything other than its own intrinsic musical structure? If we disregard the extrinsic, contextually related elements in this discussion, would it still be possible for the composer, the interpreter and the listener to describe and to receive the music in the same way?

If the contextual elements related to the piece are identical in the different stages of the process, the possibility exists for the listener to experience the music with the same perspective as that which formed the composer’s extrinsic elements of the music. If, on the other hand, the contextual elements are not identical, or even differ to a large degree, in the different stages of the process, the interpreter is facing a significant problem: Should he analyse the extrinsic, contextual elements of the composer’s situation (political, religious factors, etc.), or should he focus on the intrinsic musical structure (and, of course, on the technical problems connected with the act of performance)? As interpreter of the piece should he pursue an obedient and observant study of the score, which, given sufficient technical proficiency, will be sufficient to produce an “ideal” performance and reception of the music? A similar set of choices confronts the listener: He can choose simply to concentrate on the musical structures (while being aware of the contextual factors affecting his own reception and interpretation of the piece), or he can try to find out as much as possible about the composer, his background, and the aesthetic and political conditions under which he worked. To be overly reductive, it might be said the listener is faced with two choices: to reject the music as incomprehensible, or to outflank aesthetic barriers by finding out as much as possible about the contextual factors surrounding the work’s creation. Alternatively, the listener could examine the piece in depth using an entirely intrinsic approach, attempting to understand the work with the proper analytical tools.

This dichotomy between intrinsic and extrinsic seems to me arbitrary, and, in the case of Eben’s music, misleading. However, my aim in employing an integrated analytical approach has been to provide tools for treatment of both the intrinsic and extrinsic elements of Eben’s music. These will, I hope, serve not only the task of analysis itself but will aid those who are dealing with problems concerning the interpretation and performance of Eben’s organ music.

IV.V. Explanatory Model

The model forming the basis for the discussion of aesthetics and criteria of evaluation in this dissertation could be described as follows: The structural (intrinsic) elements in the musical work are principally the same in all three stages of the process (composition, interpretation, and reception). There are, however, some exceptions (related to the interpretive process) which are discussed later.

The contextual (extrinsic) elements: (social structures, spatial layout in performance, etc.) differ according to the various stages of the process. The question quickly arises as to whether

4 “In Nattiez’s semiology, this particular discontinuity takes the form of a denial that communication is a primary function of music” (Subotnik 1991: p. 170).

knowledge of the varying extrinsic elements in the different stages of the process can or should affect also the intrinsic values of the music. For example, let us say that the tempo in a specific composition is indicated by exact metronome indications related to the temporal aspects of the structure of the piece. Could then a performance be considered “authentic” which modifies the tempo on account of different acoustic conditions? This kind of change takes place between the first and the second stage of this process, since the choice of tempo is made by the interpreter/performer. It could be argued that this choice is primarily interpretive and therefore independent of the intrinsic values of the piece. But since the intrinsic values are heard only in the sounding music itself, and are not to be found exclusively in the score (which is merely a representation of the actual music), the interpretive decisions such as those concerning tempo not only affect the comprehensibility of the piece – that is, they bear directly on the listener’s reception of the work – but actually play an active part in the creation – or re-creation – of intrinsic musical structure.

In my discussion of Eben’s music I will try to show that extrinsic aspects affect the intrinsic elements in his oeuvre, because of the composer’s communicative urge and his espoused desire to let the receptional approach inform the actual creative compositional process. For example, does Eben adjust the harmonic structure to increase the listener’s comprehension of the piece, thus encouraging the receptional stage of the process? More broadly put: Should the creation of intrinsic musical structure be subordinate to the moment of reception?

As Eben himself has noted, there is a constant interplay between extrinsic and intrinsic elements in his music, and I believe that any discussion and analysis of his work should reflect this. Thus, in my definition and description of his musical language I have tried to show the connections between the first stage of the music-making process (composition) and the third stage (reception), as well as to examine the interpreter’s role in mediating between the two. In this discussion I have concentrated much of my critical energy on the relationship between the “improvisatory” and the “compositional” in Eben’s music. Improvisation cleaves to composition in Eben’s oeuvre since both as composer and improviser over his career he has maintained a constant awareness of the contextual conditions of performance and the importance of the receptional stage in the music-making process. Thus his improvisatory, communicative “insight” takes into consideration the conditions for the second and the third stages, and an analysis of this “insight” can lead perhaps to a clearer understanding of the relationship between composer, performer, and listener.

LIFE, WORK, AND MUSICAL LANGUAGE

1.1. SHORT BIOGRAPHY⁵

Petr Eben's musical life has been constantly threatened by political developments in his native Czechoslovakia, yet as he noted in an interview in 1988, these circumstances have encouraged his artistic growth:

Looking back at my own life, I see in it a very conspicuous paradox. Everybody who would look on it from the outside and see these almost 50 years of submission and lack of freedom would say: This is a catastrophic life for a composer. But my own view on it from the final period of my life is just an opposite one. It may sound very strange, but I could say that it was the best version as for my life, so also for my work.

(Petr Eben, Prague: June 1988)

Eben was born on the 22nd of January, 1929 in the East Bohemian village of Zamberk.⁶ When he was six years old, the family moved to Cesky Krumlov, a small medieval town in South Bohemia, where the family prospered, until the German occupation in 1938. Eben's father, Vilém, was a Jew, while his mother, Marie Ebenová (born Kahlerová) was a German-speaking Catholic. Because of his Jewish ancestry, Eben was prohibited by the Nazis from playing with other children, of non-Jewish origins. After the Nazis confiscated the Eben's radio, the family increased its own music making: performing trios – Eben's father playing the violin, his brother the cello – and piano duets. The Ebens turned to music both for pleasure,⁷ but more importantly, as a way to overcome the hardships of the Nazi occupation.

We were in the strange situation that if we wanted to have some music, we had to do it ourselves, so we played a lot: with my brother four hands on the piano all the Haydn symphonies, Beethoven symphonies, Schubert and Schumann. Then with my father we played violin sonatas, again by Schubert and Mozart and Beethoven. My brother also played the violoncello, so we played a lot of trios. These evenings were so wonderful when we, tired after quite a hard work (my father had to work in a quarry), heated the oven, and we all came together and played.

(Petr Eben, Prague: June 1988)

The non-Jewish residents of Cesky Krumlov, however, had not had their radios confiscated, and Eben was able to eavesdrop, once stopping outside an open window, listening to the music, and hoping that nobody would see him.

I had a real hunger for music. I remember when I once went to buy something, I suddenly

5 This *curriculum vitae* is based upon interviews with the composer and biographical literature referred to in the literature list.

6 Zamberk is situated approximately 45 km east of Hradec Králové.

7 Approximately 20 km south of České Budejovice. See also Kuklík (1992).

8 Born on the 8th of June, 1887, in Prague.

9 Born on the 19th of July, 1896, in Ustí nad Labem.

10 See for example Jonasson 1965: p. 68.

passed a window which was open. Some music came from the radio and I was really standing there beside the window, listening. It was the "Freischütz" by Weber and I was praying that perhaps the people in the flat wouldn't remark that I was standing there and say "go away." I was in such a way listening to it; really in the same way that a very hungry child would eat some bread. It was this hunger for music.

(Petr Eben, Prague: June 1988)

At the age of nine, in the year of the Nazi arrival in Cesky Krumlov, Eben began playing the organ in the town church, St. Vitus. During the war he often spent long periods practicing in the church, especially during curfew hours. Eager to discover new sounds, he experimented with different colors and harmonic textures, exploring new "soundscapes." During these years Eben's special affection for the organ was born and his talents for improvisation were nourished.

Eventually, Eben was expelled from school because of his Jewish parentage and was forced to work in a printer's shop. In his isolation, Eben's hunger for music grew. In the last year of the war, Eben was imprisoned along with his brother in a satellite concentration camp near Buchenwald. On Good Friday, 1945, Eben and his brother, along with many other prisoners, were taken to the shower in the main camp at Buchenwald; having heard rumors of how the Nazis had been gassing Jews, they waited for several minutes before the showers came on. It was only water.

This time in Buchenwald brought the most important minute of my life. Once we had to go to a delousing; we had to take off our clothes and we were led into a room with 20 showers. But we did not know what would come out of them. And so we stood with my brother, holding hands, waiting. In this moment, I had to realize if my life has some sense or if it is just bad luck that I was born in that time, in this family, in this country; and even more: I had suddenly to understand if death would be just a wall and nothing behind it, or if life would continue. During this minute, I felt very clearly that in case of something other than water would come out of the showers, it would be an entrance to a new life. That was such a strong perception, that I have it in my mind all the time of my life.

(Petr Eben, Prague: June 1988)

Although Eben's experience in Buchenwald molded his worldview, his thoughts on the concentration camp found direct musical expression in only one composition, the "Elegy" from the "Suita Balladica" for violoncello and piano:

I wrote the Elegy ten years after my drastic experiences in the Second World War. It was necessary to wait some time till I could again face these past events, and I wrote the dirge for all the dead people whose lives ended so tragically.

(Petr Eben, Prague: March 2, 1995)

After the war, Petr Eben returned to Cesky Krumlov, where he spent three happy years together with his family. In 1948 he moved to Prague, matriculating at Charles University, where he¹¹ studied piano with Frantisek Rauch (1948-1952) and composition with Pavel Borkovec (1950-1954). After receiving his diploma in composition and piano, he went on to work as a dramaturge for the state-run Czech Television. Although he found this job interesting, he took a teaching position at Charles University in order to devote himself more thoroughly to music.

¹¹ Czech pianist and composer (b. 1910).

¹² Czech composer (1894-1972).

I found that [my work as a dramaturge] was taking all my time, and then I would have stopped composing. In 1955 I was invited to teach at Charles University, first only piano and score reading, then later, musical forms and analysis of compositions and these sorts of subjects which are more related to composition. From this time I was teaching at Charles University.

(Petr Eben, Prague: June 1988)

The communist period, which began in 1948, brought Eben new difficulties. His cousin, who was a nun, was imprisoned and condemned for treason to nine years. In this time Eben's unconcealed religious conviction delimited very clearly the bounds of his civic and artistic possibilities. This situation made it impossible for him to become appointed for any employment of higher status within the university or within the cultural life of the former Czechoslovakia. But Eben strongly resisted the aesthetic coercion of the government's social-realist cultural policy. In spite of these threats to his artistic life, he managed to retain sufficient freedom to compose and perform, as well as occasionally travel outside the Eastern bloc. His opportunities for travel were largely due to the publication of his music outside of Czechoslovakia and the increasing interest in his music among Western musicians and publishers. The German publisher Karl Vötterle (director of Bärenreiter Verlag) and the French organist Susan Landale¹³ proved to be strong supporters, and the increasing respect and popularity of his music within Czechoslovakia gained him a number of foreign commissions, gave him the opportunity to make concert tours abroad, and allowed him to spend one year as a guest professor in Manchester, England (during the years 1978-1979).

With the fall of communism in 1989, Eben was appointed professor of composition at Charles University, and he was appointed chairman of the Prague Spring Festival in 1992. He retired in 1995 from his position at Charles University in order to devote himself more fully to composing and performing.

1.2. EBEN AND THE ORGAN

Although Eben never formally studied the organ, the instrument has played a crucial role in his musical development, and he has often noted his love of its expressive capabilities:

I had the opportunity to play the organ, because most of the men were in the military service. There was simply nobody to play the organ... At the age of nine I can remember that I didn't reach the pedals with my legs. As long as I played the keyboard it was fine, but in the moment when I lifted my hands I would just fall on the pedals. But then the legs grew and I could play the big organ in the St. Vitus Cathedral [in Cesky Krumlov]. There was a three-manual pneumatic organ, with quite a lot of colors. Sometimes I like this kind of organ. It is not bad; I spent long hours just sitting and improvising. I locked the doors and was quite alone with the light above the altar and a very small light above the organ (it was not allowed to switch the lights on because of the aeroplanes). So, it was all very dark and in this darkness I just felt the Gothic arches and all that beautiful architecture. I tried one color, one stop after the other and I started to mix the various stops and look for the different combinations. This was really for me a sort of discovery. Furthermore, I did not have the possibility to socialize with other boys because my father was a Jew. Consequently, we were partly separated from other people during the war. So, I really had my most wonderful and most happy moments at the organ. The organ really, till these days, was always for me an instrument of festivity, of something quite extraordinary, a dreamland where I spent hours and hours.

(Petr Eben, Prague: June 1988)

13 Susan Landale, born in Scotland, became a pupil of André Marchal in Paris in 1958. Since then she has lived in France, where she devotes her life to teaching and performing. She has recorded a substantial part of Eben's organ works (3 LP's – Lyrinx 031/33).

Given the formative influence of the organ, it is not surprising that the composition he submitted in 1954 for his degree at Charles University was his first organ concerto ("Symphonia Gregoriana"). His use of Gregorian chant was not without repercussions, but sacred melodies were not easily recognized by representatives of the Communist government, and to hide the religious sub-text, the piece was published under the secular title "Organ Concerto No. 1." Eben turned again to Gregorian chant in his next piece for the organ, the cycle "Sunday Music" (1958-1959). The opening two Kyrie movements were entitled Fantasia 1 and 2. The cycle was composed at a time when Eben and his relatives were severely persecuted for their religious beliefs and their refusal to join the Communist Party. His refusal to be constrained by musical censorship is also reflected in his next organ work, "Laudes," which also draws on Gregorian chant and its liturgical function. In all these works, as well as in the score of "Okna," these religious references are suppressed in the original publications. In the case of "Okna," a four-movement work for trumpet and organ, which is inspired by the "Jerusalem Windows" of Marc Chagall, the window names "Ruben," "Issachar," "Zebulon," and "Levi" (four of Israel's twelve tribes) are replaced with the titles "The Blue Window," "The Green Window," "The Red Window," and "The Golden Window." This was the only solution, since the overtly religious references would have been unacceptable to the authorities.

Eben also participated in a series arranged by the Lyra Pragensis, a group of actors, writers, and musicians critical of the communist regime. These events included readings of banned literature and poetry, as well as biblical passages, for which Eben supplied organ improvisations. Because of its popularity, the series was cancelled by the authorities, yet Eben kept his notebooks and continued to expand on some of the musical material first heard at the Lyra Pragensis readings in improvisations performed outside the country; these improvisations ultimately became the organ cycle "Job."

Eben also had a difficult relationship to the state-sanctioned Union of Composers, which criticized Eben's liturgically-oriented and religiously-based music, but the group was unable to disturb his aesthetic integrity. Eben's "Landscapes of Patmos" for percussion and organ (in 1985) was praised by one of the representatives of the Union, because he believed Eben had finally produced a truly secular work. Eben promptly informed him that the work was based on the *Book of Revelation*.

Other organ works demonstrate a similarly veiled reference to politically dangerous topics. Two days after the highly-publicized suicide by self-immolation of the student activist Jan Palach in 1969, a gramophone-record appeared, named "Where the World Ends." On the record Eben improvised on a traditional Czech hymn associated with Václav, the first Bohemian saint and therefore a melody with strong implications for national freedom. This improvisation later became the basis for the "Second Chorale Fantasy" (1972). Eben also used themes referring to Václav in "A Festive Voluntary" (1986) and "Two Invocations" (1988) for trombone and organ.

As in the triumphant close of the "Second Chorale Fantasy" and works such as "Rorate Coeli" (1982) for viola, Eben's music often demonstrates a relentless optimism, in spite of the oppressive political climate in which it was composed. This optimism was realized with the Velvet Revolution, after which Eben commemorated the country's political liberation with his triumphant "Prague Te Deum 1989."

Aside from his solo works for organ and those involving other instruments, Eben also uses

14 See literature list: Dehan, "Die Buntglasfenster Chagalls."

15 Petr Eben, oral introduction to a performance of "Landscapes of Patmos," May 28, 1993, Göteborg Cathedral.

the organ for accompaniment and as an addition to orchestral textures. Although I will not primarily focus on those works in which the organ plays a subsidiary role, it will nevertheless be useful to refer to some of these compositions and include them in the complete list of organ works at the end of this dissertation. In some of these works, the organ part is equal to that of the choir, as in the “Missa Adventus et Quadragesimae” (1952), the cantata “Bitter Earth” (1959),¹⁶ and “Spiritus mundum adunans” (1994).

Eben also uses the organ in his liturgical music, as in the “Ten Liturgical Hymns” (1960) which he augmented with short organ interludes in 1996 and the “Deutsches Ordinarium” (1965).

In the “Missa cum populo” (1982), Eben combines liturgical fragments (sung by the congregation) with more complex movements for mixed choir, the organ playing an important role along with percussion and brass instruments. Both the “Prague Te Deum” and the “Proprium Festivum” (1993) exist in two versions, one for brass and choir (with additional percussion in the “Te Deum”), the other for organ and choir. Among Eben’s later compositions for choir in which the organ plays an important role is the oratorio “Sacred Symbols,” also called “Saint Signs” (composed in 1993 for choir, organ, wind- and brass instruments).

1.3. MUSICAL LANGUAGE – INTRODUCTION

Eben’s musical language has undergone continuous change throughout his career, as is demonstrated by his two organ concertos, the “Sinfonia Gregoriana” of 1954 and the “Organ Concerto No. 2” of 1982. In its classic structure and clearly defined tonal centers, Eben’s first organ concerto shows the influence of his composition teacher Pavel Borkovec, yet demonstrates significant differences from his style in its cantabile melodic trajectories and its moments of intense expression. As Jaroslav Seda remarks in the preface to the 1954 edition of the first organ concerto:

It is strange that a compositional school of such rational personality as that of the school of Paul Borkovec, sober even unto austerity and endowed with a classical inner harmony, should produce Peter Eben, an artist of ardent sentiments and buoyancy of mind. It is true that contrasts attract one another: the strict teacher molded this talent into an attractive form in accordance with the most modern principles, and if mention is made, therefore, of Eben’s romantic creative type we do not think of any out-moded ideas nor of any dated gestures. From the beginning of his development, a richly melodic inspiration and a sanguine and full-bodied beauty of warm and impetuous musical ideas has sung in Eben’s creative work.

(Jaroslav Seda, comments in the preface to the edited score)

The “Organ Concerto No. 2,” with its bitonal clashes, compact structure, jarring rhythmic effects, and often disjointed melodic utterances, exhibits a much-expanded tonal language more strikingly modern in effect. The work’s rhythmic drive and ambiguous tonality are paradigmatic of Eben’s mature style.

These characteristics can also be heard in the “Four Biblical Dances” (Op9302CD), whose style is close to that of the second organ concerto, which I will use for the primary examples of Eben’s musical language, first providing a general overview of his compositional techniques, then following this with a discussion of the influences which molded them. The aural examples can be found in the three CD recordings enclosed with this volume. Composed between August 1989 and January 1992, the “Biblical Dances” were completed soon after the

¹⁶ The cantata also exists in a later version for choir and piano.

¹⁷ The first and the third movements of “Three Jubilations” for organ and brass are taken directly from “Missa cum populo.” The second Jubilation, the largest of the movements, was composed in 1987.

organ cycle "Job," which I will examine at some length in chapter 2.

The "Biblical Dances" are based on biblical texts, each of the four movements beginning with epigrams from 2 Samuel, the Song of Songs, Judges and John. (The page and bar numbers refer to scores cited in the bibliography. Further commentaries on the "Biblical Dances" can be found in the comments on the CD recordings.)

1.4. HARMONY

Eben's musical language is based primarily on bitonal and polytonal relationships, particularly in the layering of intervals and the juxtaposition of chords, which move in parallel or contrary motion. Eben gradually transforms the harmonic and intervallic relationships, yet these transformations are stabilized by his use of tonal centers, as can be heard in the following examples from the first of the "Biblical Dances," a set of unbroken variations:

- Page 1, bar 1: Theme 1 (The "Royal" theme) is announced with C as the tonal center, but by bar 7 it is presented in G (see Appendix I).
- Page 11, system 2, bar 3: Theme 1 reappears with C as the tonal center.
- Page 12, system 4, bar 3: Theme 1 with G as the tonal center.
- Page 15, system 3, bar 2: Theme 1 is again presented with C as the tonal center.

This oscillation between the tonal centers based on C and G articulates the structure of the piece and helps to connect individual variations. Eben often uses this kind of harmonic relationship in his organ works.

Eben frequently juxtaposes triads, or adds intervals on top of each other, altering these relationships through the course of a piece; these procedures, too, are governed by the prevalence of the tonal centers. These harmonic strategies are paralleled by rhythmic transformations, which increase in intensity over the course of a piece.

Example from the "Biblical Dances" on page 1: Theme 1 is presented in the soprano (right hand) with a triadic accompaniment in the left hand and pedal. At the second entrance of the theme, now in G, the chords forming the accompaniment become more insistent, and the rhythmic texture is intensified by the rising chromaticism of the bass-line (see Appendix I).

Music example 1:
"Biblical Dances," first movement (OP9302CD 5:0'00-5:0'34)

The fourth movement concludes with a vigorous "Dance-Toccata," with polytonal triads flashing between the right and left hand.

Music example 2:
"Biblical Dances," fourth movement (OP9302CD 8:4'57-8:6'12)

An even more striking example of these harmonic juxtapositions occurs at the beginning of the organ cycle "Laudes" (1964). Here the F-sharp octaves in the soprano confront the F major chord struck in the left hand and pedal; this relationship is inverted in the next bar, with the F in the soprano and the F-sharp chord, now transformed to minor, in the lower voices.

Music example 3:
"Laudes," first movement, bars 1 and 2 (OP9102CD 1:0'00-1:0'14)

The sustained chords at the opening of the first movement of "Laudes" intensify the harmonic clash. However, Eben divides the two tonal centers between competing ostinato pat-

18 The bar numbers refer to the score, published by United Music Publishers. The first page of the "Four Biblical Dances" can be found in Appendix I.

19 See, for example, Fishell 1988: p. 176.

20 The time codes coincide with those of the CD recordings enclosed with this volume.

terns; the two musical arguments function independently of each other, yet offer a mutual commentary. These ostinatos arrive at meeting-points before embarking on a new set of independent patterns. In the fourth movement of “Okna,” the organ makes use of an ostinato in B-flat major based on a Russian Orthodox hymn, while the trumpet comments with a plaintive, rhythmically irregular pattern gravitating towards G Dorian:

Music example 4:
“Okna” for trumpet and organ, fourth movement (OP9102CD 12:0’00-12:2’40)

Eben employs a similar harmonic approach in, for example, “Landscapes of Patmos” (OP9301CD) and the “Organ Concerto No. 2” and other works. The technique found in “Okna” is used earlier in the original improvisations for the Lyra Pragensis which later resulted in “Landscapes of Patmos.” Thus Eben’s use of the technique was first heard in his improvisations.

Other scholars have commented on the prevailing “tonal ambiguity” in Eben’s music. The harmonic instability is reinforced by his frequent alterations of the notes in the scale, a technique which can also be found in Czech folk music.²² The influence of Czech folk music and Gregorian chant is reflected in the modal character of his music, for example in the organ cycle “Laudes.”

Music example 5:
“Laudes,” movement no. 3. The thematic motif is
the Gregorian theme “Lauda Sion” (OP9102CD 3:0’00-3:1’11)

These harmonic and melodic techniques are occasionally inflected by methods loosely based on twelve-tone composition, as in the choir piece, “Ubi caritas et amor”:

Music example 6:
“Ubi caritas et amor” (OP9302CD 9:2’34-9:2’52)

1.5. THEME/MELODY

1.5.1. Gregorian Chant

Eben often draws on traditional sources for his thematic material, in particular Gregorian chant, and he has often stressed the crucial role Plain chant played in his early musical development:

I am sure that one of the three weird sisters who were standing at my cradle was singing a Plain chant for me. I must say, that the Gregorian chant touched an innermost string of musicality and spirituality. Passively, I did meet it as a child, when I went with my parents to the church. Actively, at the age of ten, when I began to play the organ during the mass. The Gregorian chant then remained the chief inspiration for my creative work. In the time of the Second World War, several times I visited the monastery Schlierbach; the monks invited me, not only to play the organ, but also to participate in their meals. They did not know that they also offered me the beautiful experience to listen to their singing of the chorale. In the end of the fifties, I had the incredible opportunity to be invited by a priest to Solesmes, although the official invitation was from the Paris Conservatory. The time I spent there was unforgettable for me and a great inspiration for many of my works. There are three features of Gregorian chant which are so attractive for me: Firstly the simple, and at the same time, the monumental unison, which in the present time is contrasting with the complicated language of modern music; secondly the lability of the harmony, which allows various possibilities, how to accompany the melody in my own style; and thirdly the rhythmic freedom, which is liberated from the iron dictate of the regular parts of the bar, which for centuries (from the time of the figured bass) dominated the rhythmical structure of the musical language. Just these qualities allow the possibility of the quotations, without disturbing the effect.

21 The theme is also used in Tchaikovsky’s 1812 Overture.

22 Fishell notes “the harmonic ambiguity of the Czech folksong” (Fishell, p. 32).

(Petr Eben, Prague: June 1988)

Other scholars have noted the importance of Gregorian chant in Eben's music, and its defining role in his musical style:

It is Petr Eben's employment of chant (Gregorian and occasionally Orthodox) which both sets him apart from other composers within Czechoslovakia and unites him with Roman Catholic composers like Messiaen.

(Janette Fishell: "The Organ Music of Petr Eben", p. 35)

"Laudes" is one of the finest examples of this pervasive influence of Gregorian chant.

Music example 7:
"Laudes," all four movements (OP9102CD nos. 1-4)

Both movements in "Due preludi festivi" as well as the final movement in "Landscapes of Patmos" are based on thematic material taken from Gregorian chant.

Music example 8:
"Due preludi festivi" and "Landscapes of Patmos," last movement
(OP9301CD nos. 6,7 and 12)

"Three Jubilations," "Salve Regina," "Ubi caritas et amor," and "Te Deum" are also based on Gregorian melodies.

Music example 9:
"Three Jubilations," "Salve Regina," "Ubi caritas et amor," and "Te Deum"
(OP9302CD nos. 1-4 and 9-10)

Although the religious element in his use of Gregorian chant is paramount, the political implications of aesthetic decisions such as these, taken as they were during a time of totalitarian oppression and intrusive censorship, should not be underestimated. The references to the Gregorian themes function as invisible signs, hidden from the outsider; this to some extent (as long as the religious titles were withheld) allowed the liturgical elements to infuse his musical language, transgressing totalitarian constraints.

There are, of course, practical and technical reasons for Eben's use of Gregorian chant. The modal nature of Gregorian chant allows Eben constantly to reinterpret the melodies with different harmonizations, and, as we shall see, its free and flexible metrical identity is ideally suited to Eben's highly rhythmical style.

Other strands within the Czech Catholic tradition find expression in Eben's music, as in his use of a Václav hymn in the "Two Invocations."

Music example 10:
"Two Invocations" (OP9301CD nos. 4 and 5)

As mentioned above, Eben also quotes two other Václav hymns in the "Second Chorale Fantasy" and in the variations on "Good King Wenceslas."

1.5.2. Other Liturgical Traditions

Eben has a generous ecumenical outlook, a tolerant attitude expressed in his own commentary to the choir piece "Ubi caritas et amor":

Ubi caritas et amor, Deus ibi est (where charity and love are found, so is God). This, for me, is the very kernel of all religion, an absolute criterion that makes it impossible to associate God to any religion that does not accept that His presence can also be found among the heretics.

(Petr Eben)

Music example 11:
"Ubi caritas et amor" (OP9302CD no. 9)

Eben also turns to the rich offerings of the Lutheran tradition, as in "Job," where he repeatedly quotes the chorale "Wer nur den lieben Gott läßt walten." As mentioned above, the Russian Orthodox liturgy provides material for the ostinato in the fourth movement of "Okna," while the same piece also clearly demonstrates Jewish influences.

Eben's use of Czech Protestant melodies can be heard in the second movement of the "Three Jubilations" where he quotes a chorale from the "Bohemian Brethren."²³

Music example 12:
"Three Jubilations," second movement (OP9302CD no. 2)

1.5.3. Freely Derived Material

In his freely derived melodies, Eben often takes inspiration from biblical texts, as in the "Four Biblical Dances," or combines his own thematic inventions with plainsong, as in "Mutationes" where he makes use of the theme "Veni Creator" in the first movement of the cycle.

In the first movement of the "Biblical Dances," the rising intervals of the "Royal Theme" depict King David dancing before the Arch of the Covenant.

Music example 13:
"Four Biblical Dances," first movement (OP9302CD 5:0'00-5:0'34)
(see also Music example 1)

In contrast with the Royal Theme, Eben gives the B theme an almost naive quality evocative of Hebrew folk music. His use of syncopation, varied rhythmic motion, and tritone relations reinforces the folk-like character of the melody.

Music example 14:
"Four Biblical Dances," first movement, the B theme (OP9302CD 5:1'19-5:1'37)

Eben makes use of two basic techniques in his elaboration of melodic material. The first is simply to quote exactly the material in the original state, re-harmonizing this material through the course of the piece, thus constantly changing the listener's perspective on the thematic content of the work. The second technique is to change and alter the material through gradual intervallic expansion, as in the first movement of "Laudes," where he treats the Alleluia from the Easter liturgy, constantly increasing the melodic range of the subject with each new entry until, finally, he presents it again in its original state at the close of the piece.

Music example 15:
"Laudes," the alleluia theme from the first movement (OP9102CD 1:2'00-1:4'08)

This kind of melodic metamorphosis is an important feature in Eben's musical language, and can be found in "Okna" (first movement) and in the "Four Biblical Dances" (third movement).

Music example 16:
"Okna," first movement (OP9102CD no. 9)

Music example 17:
"Four Biblical Dances," third movement, beginning and conclusion
(OP9302CD 7:0'00-0'56 and 7:5'28-6'10)

23 The Bohemian Brethren were an evangelical group influenced by the Czech religious reformer, Jan Hus. They produced a Czech translation of the Bible (Kralice Bible, 1588).

1.6. RHYTHM

Eben's music draws much of its energy from its rhythmic drive; many of his works are governed by a relentless beat, whose building intensity is often reinforced through the use of dynamic *crescendi*.

Music example 18:
"Four Biblical Dances," third movement, middle sections (OP9302CD 7:0'56-5'28)

1.6.1. Folk Music

In contrast to those works based on regular ostinato patterns, central European folk music has influenced Eben's frequent use of a steady, but continuously changing metrical pulse in which the rhythmic stress is constantly shifting; this influence can also be seen in his predilection for exotic time signatures, for example the lyrical dance theme in 7/8 of the second biblical dance.

Music example 19:
"Four Biblical Dances," second movement (OP9302CD 6:1'31-6:2'31)

Eben has remarked on the importance of folk music in his own development:

The second source of my inspiration [the first is Gregorian chant] is folk music. As the contemporary music is more and more complicated, it is necessary to return to the roots of music, the sap of them can guarantee us that the tradition will not dry up. The connection with folk music was for me a necessity, and I must say that in our country, there is a plentiful amount of beautiful melodies (Czech, Moravian, Silesian, and Slovakian). Therefore, I am thankful that I, as a student, could have the real experience with the folksongs in the villages of Silesia. I heard the songs just in the country where they did arise, sung by people whose forefathers created them.

(Petr Eben, Prague: 1988)

Like Bartók and Kodály, Eben had early contact with the folk music of his native land. During his years of study, he went for documentation trips to transcribe melodies from the living oral tradition in former Czechoslovakia. The Lombardic rhythm²⁴ that begins the first movement of *Laudes* makes reference to folk music studied by Eben.

Music example 20:
"Laudes," the beginning of the first movement (OP9102CD 1:0'00-1:0'35)

1.6.2. Ostinato Technique

In his most famous piece for the organ, "Moto Ostinato" from "Sunday Music," Eben combines an eager and penetrating ostinato with regular manual changes, creating an echo effect that energizes the ostinato itself. Such rapid manual changes also propel the final movement of "Laudes," where the echoes are intensified by the piece's gradual *crescendo*.

Music example 21:
"Laudes," fourth movement (OP9102CD no. 4)

Eben's use of polytonality complements the polyrhythmic structures frequently found in his music. Such compositional strategies often derive from his approach to improvisation; in the "Landscapes of Patmos," based on improvisations²⁵ with a percussionist, the organ moves in 3/4 against the bell's 4/4. The particular ostinato technique was a practical solution to difficulties created by performing conditions (the two instrumentalists could not see each other) and offered a sort of challenge to produce a unique musical structure.

24 The influences of folklore are also to be found in "Faust" (Fishell p. 170).

25 The improvisations were performed in 1969 but the piece was later composed (1985) as the result of a commission by the Bach-Gesellschaft, Heidelberg.

Music example 22:
“Landscapes of Patmos,” fourth movement (OP9301CD 11:1’03-11:2’43)

1.7. REGISTRATION/SOUND

The registration indications in Eben’s organ music are usually quite detailed; they demonstrate a keen awareness of the instrument’s possibilities, and exploit a wide range of colors, often specifying esoteric combinations of mutation-stops, reeds and flute stops. But these are not meant to be prescriptive, and Eben provides alternative registrations in case certain stops are not available to the organist. In building up registrations, even for his most rhythmically intense works, he is highly selective, avoiding crude masses of sound. These subtle gradations of color and dynamics are essential aspects of his expressive language, as in the two following examples from “Laudes.” In the first example, Eben combines the 16’ registration in the pedals with a high-pitched 2’ in the manuals.

Music example 23:
“Laudes,” second movement (OP9102CD 2:0’00-2’10)

Likewise, the third movement of “Laudes” demonstrates Eben’s ingenious use of color, particularly mutations heard very low in the compass.

Music example 24:
“Laudes,” third movement (OP9102CD 3:0’00-3:1’12)

1.8. FORM AND STRUCTURE

1.8.1. Traditional Forms and Contrapuntal Structure

Eben’s traditional musical training, which stressed classical forms and counterpoint, molded his mature style:

If I am looking back to the very beginning of my composing activity, it seems to me, that the use of classical forms (sonata, rondo, variation, etc.) was very important for my further development. Although I later left them, the sense of formal structure of the composition was always present in my works.

(Petr Eben, Prague: March 2, 1995)

In his earlier compositions, Eben occasionally makes use of sonata form, as in the “Piano Sonata” (1951), composed while he was still a student, and the last movement of “Sunday Music” (1958-59). In its five-part toccata structure, alternating free and fugal sections, the “Hommage à D. Buxtehude” takes inspiration from musical structures of the North German baroque tradition. The passacaglia in the fourth movement of “Job” (subtitled “Longing for Death”) makes reference to the long tradition of ground bass laments (for example the “Cruifixus” from the B minor Mass by J. S. Bach).

1.8.2. Other Composers

Eben sees himself as being influenced more by romantic ideals of musical expression than by classical ones, and he has noted the importance of late Romantic composers in his musical development.

Brahms is my great love from my youth. I played many of his piano compositions and also his Concerto in D minor, and I accompanied his songs. I like his music for its warmth, which is connected with deepness and virility. It is romanticism without sentimentality. I honor Mahler as the father of modern music. He is a composer who did choose a new way, not by creating rational constructions, but by using the tradition in an untraditional way, with sovereign musical feeling. His music speaks to me about his connection to nature, to God and also with a certain typical Jewish self-irony; he looks at the world with one smiling and one weeping eye.

(Petr Eben, Prague: June 1988)

Later composers have also made a great impression on him:

Olivier Messiaen is for me a model of modern contemporary composers. He has his own personal language, his specific sources of inspiration (Indian rhythms, bird songs, spiritual themes), and he also has his own modal system. But all this he used with a scientific consideration and spontaneous musicality. The music of Jehan Alain was a great surprise for me. I did not know his compositions and when I heard them, the style was so near to mine, that I had the feeling of composing it myself.

(Petr Eben, Prague: June 1988)

Eben also came in contact with the developments²⁶ of the Darmstadt School, and he was, of course, inspired by the greater Czech composers. Occasionally, he makes direct references to earlier composers; in "Desire of Ancient Things" there are allusions to Rameau in the first movement, while in the third there is a quotation from Chopin. "Hommage à Dietrich Buxtehude" and "Hommage à Henry Purcell" make similar references to old masters.

Music example 25:
"Desire of Ancient Things," movements no. 1 and 3 (OP9102CD nos. 5 and 7)

1.8.3. Variation Technique

Eben often uses variations to create large musical forms. He presents these in two ways: he either provides bridges between the movements, as in the "Versetti" and the last movement of "Job," or presents the variations as discrete entities, as in the partita "O Jesu, all mein Leben bist du."

1.8.4. Modern Techniques

Eben's music often reflects his predilection for traditional forms, and he has, to some extent, resisted modern developments:

When I started in the year 1950 to study composition, I was fascinated by the music of Janacek, Bartók, Stravinsky and Prokofiev, and in that moment, I was already in opposition to social realism. In the western countries perhaps mostly the second Vienna School was the center of interest for the composers. 1950 was actually the year, when in Darmstadt Messiaen's "Quatre études du rythme" (with the famous second one "Mode de valeurs et d'intensités") was first performed. The second étude with its total organization of not only pitch, but also of duration, dynamics and the attack of every tone, was accepted as a dogma and formed, for many years, the musical way of composers such as Nono, Boulez, and Stockhausen. I must say that none of these two directions (social realism and multiseriale style) could serve as the perspective for my own musical language. Perhaps the ideological persecution of the fifties forced the artist to express his own message, and the only demand was to be truthful. So, I wrote my music passionately concentrated on the spiritual content and the force of testimony, and in this sense, I think that the music was contemporary.

(Petr Eben, Prague: June 1988)

Eben has drawn on later 20th-century compositional techniques, for example in "Opponents" and "Ordo modalis," which show traces of minimalism. Although the use of serial techniques can be heard in one of the movements in "Faust" (the eighth movement, "Walpurgisnacht"), he has, in general, viewed the formalism of such techniques as a constraint on his rich melodic invention, and has purposefully avoided what he has seen as a limitation on his modes of artistic expression.

Eben sees himself as a modern composer, yet one who is not in the avant-garde. There has

26 Especially Dvorák and Smetana. See for example Honolka (1974).

27 See also Borum/Christensen 1977: p. 10.

been constant growth in his style and modes of expression, but he has always returned to traditional sources for thematic material and inspiration.

1.9. JAZZ AND POPULAR MUSIC

Eben has also been influenced by jazz and popular music; in his written commentary to “Laudes,” he relates the ecstatic cascades at the end of the third movement to jazz improvisation. These influences are also to be heard in the fugues in “Hommage à D Buxtehude,” “Regards to Marsy” (Prelude, Chorale and Finale for mixed voices and chamber ensemble), and in the blues-inflected chromatic bursts in the choir composition “Cantico delle creature.”

Music example 26:
“Cantico delle creature” (OP9102CD no. 8)

1.10. EXTRA MUSICAL ELEMENTS

1.10.1. Politics and History

28

As we have seen, political conditions are frequently reflected in Eben’s music, as is suggested by Eben’s suppression of the religious textual references in the original editions of “Laudes” and “Okna.” His choice of lyrics by Nobel laureate Jaroslav Seifert, a persistent critic of the communist regime, for the cantata “Bitter Earth” (1960) was in many respects controversial, since Seifert was at this time under severe pressure from the government. Likewise, the “Two Invocations” for trombone and organ are based on the story of St. Václav (St. Wenceslas), the first Bohemian martyr, and evoked strong feelings among a large part of the Catholic population, particularly after the dramatic suicide of student activist Jan Palach. Václav melodies are symbolic not only of this saint’s martyrdom, resonating as it does with themes of national identity, but also of Christ’s passion and the suffering of humanity in general.

Music example 27:
“Bitter Earth” and “Two Invocations” (OP9301CD nos. 1-5)

An act of thanksgiving for the end of more than 40 years of oppression, the “Prague Te Deum” is, of course, inseparable from Czechoslovakia’s political liberation.

Music example 28:
“Te Deum” (OP9302CD no. 10)

1.10.2. Architecture and Visual Art

Eben spent his life in beautiful towns and cities, inspired daily by the striking mixture of gothic and renaissance buildings in Cesky Krumlov, and the even more varied architectural features of Prague. This medieval influence is revealed both directly in his choice of texts (as for instance in the song cycle “Six Love Songs on Medieval Texts”) and his references to the trouvère tradition in his “Trouvère-Mass.” In spite of his special affection for Prague, it is Cesky Krumlov that seems to have had the greater impact on his image of himself as an artist:

(Cesky Krumlov) is a wonderful town. I think I was very much influenced by the partly gothic, partly renaissance architecture of the town. I really liked it very much. If you went there,

28 For a general political overview, see for example the books and articles by Dubcek, Havel, Klaus, Mlynár, and Seifert, referred to in the literature list.

29 See Janouch and Slavicková (1994 a, b, and c).

30 Seifert (1901-1986) received the Nobel Prize in Literature in 1984.

especially in winter when all was covered with snow, you could have the feeling that you really were suddenly 300-400 years behind this time. In some way it was very romantic. There I also became interested in medieval music.

(Petr Eben, Prague: 1988)

The architecture of Cesky Krumlov provided Eben with a seemingly eternal aesthetic standard (he describes this as "...die Beständigkeit künstlerischer Werte...") which helped bring into relief his own ideas on the nature of artistic values.

Ich [habe] irgendwie unterbewußt angefangen diese bleibenden Werten zu suchen.³²

(Petr Eben in a German-speaking TV-programme, recorded by the Czech national TV).

Eben has also declaimed the power of the capital city's architecture to encourage artistic expression:

Some places – they do not have to be big – stand out by their architecture. I am thinking of Kutná Hora, San Gimignano or Rothenburg. When we pay them a visit, we are entranced by their buildings. Sometimes, though, we sense a feeling of silent beauty. In the words of Schopenhauer, "architecture is frozen music."

And there are places – often small – that stand out through their festivals. I am thinking of Jirkov, Neerpelt or Llangollen. They are remarkable for the devotion with which their inhabitants take on the organizing of their local festivals. When the music sounds, these towns and cities show themselves to us as beautiful paintings without a frame, like bouquets of flowers without a vase. But there are places that combine both: the architecture which comes alive with the music during the festival, and the music which is enhanced by the resonance of the historical surroundings.

I think the Prague Spring Festival is one that offers this harmonious combination in rich measure. Its music has this year spread to 17 locations all over the city, all of them artistically significant. How magical the sound of the Gregorian chant at the Romanesque basilica of St. George or the Gothic church of St. Kliment, how majestic the Dvorak Concerto at the Rudolfinum, where the composer himself was once the conductor. Not many cities perhaps can offer such an authentic setting as that belonging to Mozart at the Bertramka or the Estates Theatre. Rossini's work will sparkle with gold at the Spanish Hall and the Prague Madrigalists' music will resound below the Baroque frescoes on the ceiling of the Knight's Hall. Enchanting as this satisfying concord of styles is at times, so is, in sharp contrast, American 20th century music played among the stone figures and vases of the Wallenstein Garden or Messiaen's organ work echoing below the soaring vault of the church of St. James.

Let then the music sound among the blossoming trees and let it flower, too, among the stone palaces and churches; let the neo-renaissance and the art nouveau of Prague's concert halls welcome in friendly embrace all the different kinds of music that will be heard there.

(Petr Eben in the preface to the 47th International Music Festival, Prague Spring 1992)³³

In the cantata "Pragensia," Eben expresses a similar sentiment, joining mixed choir with renaissance instruments, in an aural allusion to Prague's rich architectural and musical history.

Like architecture, visual art has also been a source of inspiration for Eben's music, and I have noted that "Okna" is inspired by four stained glass windows by Marc Chagall. For Eben, music making should always draw on the context in which the musicians find themselves, trying to connect the aural and the visual.³⁴ This visual element is also reflected in music for the stage, for example the ballet "Curses and Blessings," and his incidental music for

31 "Ein Portrait des Komponisten Petr Eben. Im Zauber von Böhmischem Krumau." Written and directed by Petr Kanka. Czech television, 1990-1992.

32 Ibid.

33 Petr Eben was the chairman of the festival committee in 1992.

34 These visual aspects of music making were emphasized in the seminar, "The Art of Improvisation," in Göteborg, May 1993.

Goethe's "Faust," later adapted for the organ.

1.10.3. Literature

Eben draws on a wide range of literary sources in his compositions. His use of texts by indigenous authors, such as Jaroslav Seifert, has been noted. He has also looked beyond the borders of his own country; in "Desire of Ancient Things" Eben sets poetry by the American, Arthur Symons.

Music example 29:
"Desire of Ancient Things" (OP9102CD nos. 5-7)
37

Other sources of literary inspiration include Kafka (the *Milena-letters* for piano), Goethe (*Faust*), and Rilke ("Six Songs on R. M. Rilke's Poetry" for voice and piano).

His Jewish and Catholic origins meet in the books of the Old Testament, whose texts provide the basis for "Okna" and the "Song of Ruth." The concerts sponsored by the Lyra Pragensis, also featured readings from the books of *Job* and *Esther*, on which Eben commented with his organ improvisations.

Music example 30:
"Song of Ruth" (OP9102CD no. 13)

The *New Testament* is another vital source for Eben, as is evident in "Landscapes of Patmos," which, as we have seen, is inspired by the *Book of Revelation*.

Music example 31:
"Landscapes of Patmos" (OP9301CD nos. 8-12)

Eben has also drawn on other religious writings; the choir composition "Cantico delle creature" sets a text by St. Francis.

Music example 32:
"Cantico delle creature" (OP9102CD no. 8)

Eben's "De nomine Caeciliae," for voice and organ, is based on a devotional text by the 15th century German monk, Thomas a Kempis. Eben's repeated employment of religious writings reflects his fundamental conception of the composer's task in which there is no real distinction between the secular and sacred; every musical work should be, in his words, "touched by eternity." As we shall see in the last chapter, the religious element is fundamental to Eben's musical creation, and it informs every aspect of his musical life.

35 The organ cycle "Faust" has been treated in analytical works by Fishell (1988), Kuhlmann (1989), and Verhelet (1987-1988).

36 "Desire of Ancient Things" was commissioned by the Westport Madrigal Singers, USA.

37 This has the same improvisatory origin as, for instance, the organ cycle "Job." The improvisations were recorded on an LP album in 1968 (Supraphon 0 18 0630 F).

38 "... vor allem ein Berühren der Ewigkeit," from "Ein Porträt des Komponisten Petr Eben. Im Zauber von Böhmischem Krumau." Written and directed by Petr Kanka. Czech television, 1990-1992.

Chapter Two – MOMENT

IMPROVISATION – COMPOSITION

Improvisation is a vital part of Eben's musical life; it is an activity that, in his case, takes much of its energy from context – architecture, visual elements, politics, and of course, religious feelings – and thus lies at the heart of his musical aesthetic. He is an exciting and thoughtful improviser and has been frequently recorded, both formally for radio broadcasts and LP's, and informally, by tape recorder, as was the case in the Lyra Pragensis performances. As noted in the previous chapter, several of these improvisations later provided the basis for published compositions, so that we have a kind of skeletal documentation of his compositional process, one that allows us to investigate the relationship between Eben's extemporaneous music making and his committing of music to the printed page. This chapter will focus on the organ cycle "Job," a work which is based on a series of improvisations spanning nearly twenty years.

2.1. IMPROVISATION

The phenomenon of improvisation could be defined as follows:

[Improvisation is] the creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between.

(The New Grove Dictionary of Music and Musicians)

The prevailing distinction between improvisation and composition is a relatively recent development in the history of music. As the historian of improvisation Ernest Ferand notes:

Erfinder und Ausführer einer Weise war meist ein und dieselbe Person, zugleich oft genug sein eigener Zuhörer, der beim wiederholten Vortrage seiner 'Komposition' an dieser immer wieder neue Änderungen vornahm.

(Ferand 1956: p. 5)

Improvisation and what we now call "interpretation" are, in this view, inseparable; spontaneous musical utterance, articulated in the context of oral traditions, has, throughout much of history, been an essential part of music-making.

Das spontane Erfinden, Gestalten, und gleichzeitige Ausführen von Musik ist so alt wie Musik selbst ... Auf den frühen Entwicklungsstufen sind Improvisation und Komposition gleichbedeutend und identisch.

(ibid.)

The composer and the interpreter were one and the same person, or at least working in close contact with each other. Even long after the advent of musical notation, the distinction between written music and spontaneous inflections of it was the norm, thus blurring the division between improvisation and composition:

Of all the elements of Baroque performance, ornamentation – particularly that which is not

indicated by the notation – is the one which is most alien to those modern views which regard the musical text as an immutable record of the music. However, it should be one of the most important considerations in any history of the music of this period, since it concerns the cross-over area between performance and composition.

(Butt 1994: p. 121)

Frederick Neumann defines the relationship between the score and improvisation, particularly in the 18th-century when “performers [had] license to make certain improvisatory additions to the written text,” as follows:

Improvisation [may be thought of as] any pitches sung or played that were not written in the score, whether done in impromptu spontaneity or prepared in advance.

(Neumann 1986: p. 179)

Ferland also makes a distinction between “absolute” and “relative” improvisation; since in different musical traditions there are, of course, varying degrees of spontaneity and preparation, both with respect to technical problems and musical structure.

This means that improvisation is a skill that can be practiced, just as it is possible to gain proficiency in the performances of written compositions. The American organ improviser Dr. William Porter argues for the pedagogical value of this when he states that: “Improvisation is a skill that can be learned.”³⁹

In his widely-disseminated “Schule der Choralimprovisation,” Hermann Keller articulates a similar point of view:

Improvisation ist Eingebung, sie entspringt der schöpferischen Phantasie, und die ist nicht erlernbar. Lehrbar und erlernbar aber sind die technischen Formen der Improvisation: erst Phantasie und Technik zusammen schaffen die Vorbedingungen für diese höchste und freieste Art des Musizierens! Der Weg dahin führt über Schulregeln, Verbote, selbst auferlegte Einschränkungen, so wie der Weg zur Beherrschung der Harmonik über die Gesetze und Regeln der Harmonielehre, der zur Melodik über die strenge Schule des Kontrapunktes führt. Lerne gehorchen!

(Keller 1939)

Marcel Dupré is one of the most significant figures in organ improvisation in the 20th century, and, like Ferland, he notes the centrality of the extemporaneous performance in music history:

For several centuries improvisation has held an important place in the Art of Music, and it has been practiced by a great many of the greatest composers. Händel improvised freely in his Concertos for Organ and Orchestra, and his scores for these Concertos carry numerous indications where the organist is expected to improvise cadenzas, etc. J. S. Bach was extraordinarily gifted as an improviser. At the keyboard he improvised 5 and 6 voice Fugues, double or triple, and Canons by Augmentation of surprising length with incredible ease. The “Musical Offering,” which we know to have been improvised in the presence of Frederick the Great of Prussia, is the most striking testimony for us of this almost superhuman fertility.

Even since the time of Händel and Bach, we know that Mozart, Beethoven, Mendelssohn, Chopin, Liszt and Franck were equally well known for their improvisations.

It does not surprise us to find that these great composers possessed the gift of improvisation, which, just as composition, is essentially a mental phenomenon.

But independently from inspiration and imagination, there is in improvisation a distinct profession to be learned, and a sense of strict discipline to be impressed upon students who

39 Dr. William Porter in an interview 1994: Naderi/ Mirhosseini, *The Queen of all instruments. A Documentary of the Göteborg International Organ Academy 1994*.

are future organists. After ten years of teaching improvisation and preparing examinations for the classes in improvisation at the Paris Conservatory, I have found it an undeniable truth that improvisation must be taught and must be learned according to the same principles and methods that are used in teaching virtuosity and technique (taken in the strongest sense).

(Dupré 1962: p. iii.)

The improvisatory process contains and presupposes a great deal of preparation and technical skill which provide the means for spontaneous musical expression, just as a stand-up comic must have a command of well-developed linguistic ability in order to achieve any measure of success in the performance.

2.2. EBEN'S VIEWS ON IMPROVISATION

Petr Eben posits three main prerequisites for improvisation: a sense of harmony, technical ability, and the skill to elaborate thematic material. The last two of these features are, according to Eben, easier to teach than the first. In the development of Eben's own sense for harmony, his extended access to the organ in St. Vitus Cathedral in Cesky Krumlov during the long hours of curfew during the war, no doubt played an important part in molding his mature talents as an improviser.

In Eben's case, the balance between fantasy and technique was achieved through the maintenance of the attitude towards the organ as an instrument "for pleasure," where he could, without restrictions, continuously search for new "soundscapes" and explore new musical terrain. Further, his activity as a church organist during the war allowed him the opportunity to improvise on Gregorian chant and to accompany congregational singing within the Catholic liturgy. The musical discoveries he made in the darkened church – his vast personal playground in sound – and the skill he developed while playing for the Mass, provided excellent, if often isolated, pedagogical encouragement for his vital improvisatory talents.

Eben also remarks on the issue of improvisation:

Die Improvisation ist eine uralte Kunst – sie stand schon an der Wiege der Musik. Noch ehe eine ungelenke Hand die erste Note gemalt hat, hat schon der Hirte irgendwo in einer Steppe einen Ton um den andern gesetzt auf seiner Flöte und seine Melodie gesucht. Noch lange bevor irgend etwas von den Gesetzen der Harmonie und der Formenlehre bekannt war, klagten die Frauen in improvisierten Trauergesängen um ihre Toten und der griechische Kyttharoid schlug die Saiten seines Instrumentes, wenn er bei den Agonen sein Epos vortrug. Aber alle Kunst strebt nach Vollkommenheit und sie bemüht sich, alles Zufällige zu verlassen und ihre definitive Form zu finden. So lange wird sie verschiedene Versionen ein und desselben Gegenstandes bearbeiten, bis sie die beste, die wahrhafteste, die überzeugendste entdeckt; sehr oft wird es wohl auch die kürzeste sein. Aber die muß schon fixiert werden, sie wird niedergeschrieben. Und so tritt in die Kunstgeschichte ein neues Element ein; neben unablässigen Veränderungen – plötzlich die kristallene Form, neben freier Improvisation – die kodifizierte Komposition. Für immer schon werden diese zwei Prinzipien nebeneinander stehen und um sie wird die ganze Entwicklung der Kunst oszillieren. Man findet dies nicht nur in der Musik: beide griechischen Philosophen, die im 2. Teil von Goethes Faust um das Geheimnis streiten, welche Gewalt am Steuerrad der Entwicklung steht, beide haben ihr Recht: Anaxagoras mit seiner "Knallkraft ungeheuer," diese Eruption, welche den Energiekern die Ladung der Improvisation bedeutet, und Thales mit seiner Auffassung der Natur als ordnende Kraft: "Sie bildet jegliche Gestalt und selbst im Großen ist es nicht Gewalt." Und so wird die ungezähmte, durch nichts eingedämmte Phantasie einen Pol bilden, der durch seine Natürlichkeit und Spontanität überzeugt, und die gediegene, ausgeglichene und durch

40 Eben mentioned these three factors in an interview in Prague: March 2, 1995.

41 Eben has noted that he developed his improvisatory skill (and especially his sense of harmony) from his organ and piano playing.

Niederschrift verankerte Ordnung den zweiten Pol, der durch seine Symmetrie und Architektur überzeugt. Zwischen diesen Polen wird das Kraftfeld liegen, in dem sich die Musikgeschichte abspielt und wer sie gut begreifen will, muß auch diese Polarität begreifen. Es gibt Abschnitte der Musikgeschichte, die mehr dem Ideal der Form nachgehen, und das ist der Klassizismus und alle Neoklassizismen. Und es gibt Epochen, die die feste Form als Fesseln empfinden und sie abwerfen in Namen der freien, ungebundenen Inspiration, und das ist der Romantizismus und alle Stilrichtungen, die unter seiner Fahne stehen.

(Petr Eben, Prague: March 1997)

2.3. QUESTIONS

Three basic questions have served as guidelines for this study of the relationship between Eben's finished compositions and his improvisations:

- A. What are the differences between the musical language of improvisation and that which is derived from a pure "compositional" process?
- B. How might Eben's own improvisations inform our performances of his written music?
- C. How might Eben's music bring more generalized aesthetic principles regarding composition and improvisation into clearer relief?

2.4. BACKGROUND TO "JOB"

As I have noted in the previous chapter, the "Second Choral Fantasy" and "Landscapes of Patmos" evolved from Eben's improvisations. Like "Landscapes of Patmos," the organ cycle "Job" originated during his performances sponsored by the Lyra Pragensis. The communist regime had banned the publication and sale of the Bible and censored books which had become symbolic of national identity and political liberation, such as those by the 15th century religious reformer Jan Hus, the 17th-century Czech writer Jan Komenský, and several contemporary authors – many of them dissidents. The only means of procuring this censored literature was through underground "Samizdat-copies," or through organized, and often clandestine, readings. Large-scale public readings of some of these works were organized by the Lyra Pragensis, which were ultimately banned by the authorities on account of their popularity and subversive implications. At these readings, held at various churches and auditoriums in Prague, the texts were delivered by Czech actors, often with musical interludes and background accompaniment. At one of these concerts, Eben improvised musical fragments to the readings of excerpts from Job read by the well-known actor Milan Friedl, and these performances were recorded on tape. These were crucial events in Eben's musical development, and he has often noted their importance:

Die Improvisation war für mich immer eine musikalische Aktivität, der ich mich gerne gewidmet habe. Inspiriert wurde ich von der darstellenden Kunst, so von der Literatur, besonders wenn ich zu vorgetragenen Texten spielen konnte. Am wichtigsten waren für mich die Orgelimprovisationen zu biblischen und spirituellen Texten, welche die Lyra Pragensis im Jahr 1968 aufführen konnte, als bei uns die Situation einer gesehnten Freiheit begann. Nach 20 Jahren konnten endlich unsere besten Schauspieler diese Texte in der St. Martins-Kirche vortragen und das Interesse der Zuhörer war so maximal, daß der Raum der Kirche viel zu klein war. Es erklangen viele Themen: die Bücher Samuels, der Könige, Ruth, Esther, die Psalmen, Hiob, die Apokalypse, das Labyrinth der Welt und das Paradies des Herzens von Jan A. Comenius und andere Texte. Ich hatte dort eine sehr gute, große Orgel und so war es für mich eine Freude, meine Musik diesen Themen zu widmen, da die Zuhörer für diese Konzerte sehr dankbar waren. Nach der Besetzung unseres Landes im August 1968 konnten wir nur noch

42 The author of *The Labyrinth of the World and the Paradise of the Heart*, Jan Amos Komenský (1592-1670), also known as Comenius, spent most of his life in exile. A progressive thinker and writer he became a symbol for freedom for the Czech people. Eben's improvisations on texts by Komenský are also derived from the Lyra Pragensis performances. Eben's composition based on these improvisations is soon to be published, and will be premiered at the Göteborg International Organ Academy 1998.

43 Carbon copies made with typewriters.

ein Jahr diese Programme fortsetzen und dann wurde alles wieder verboten. Für mich war diese Arbeit an der Musik allerdings auch dann noch sehr wichtig, da ich aus diesen Improvisationen einige Kompositionen schaffen konnte: das "Lied der Ruth," "Hiob" für Orgel, die Apokalypse als "Landschaft von Patmos" für Orgel und Schlagzeug und auch das "Labyrinth," welches ich momentan noch als Improvisationskonzert spiele.

(Petr Eben, Prague: March 1, 1995)

He continued to use these fragments in subsequent improvisations throughout the 1970's, and also in the Schleswig and Oxford performances which immediately predate the composition of "Job" itself.

"Job" was commissioned by the 1987 Harrogate International Festival with funds provided by Yorkshire Arts, and David Titterington gave its first performance in the Ripon Cathedral on August 11, 1987. Before each of the eight movements, there is a passage from Job, texts that also served as the point of departure for the Lyra Pragensis improvisations. In the preface to the printed edition, Eben comments on the genesis of "Job":

After the organ cycle Faust, I felt impelled to return to the same theme – the wager between Satan and God on the fate of a human being – this time in an Old Testament subject. Faust relied on his own human strength and failed; Job humbly accepted his misfortune and triumphed.

The book of Job interested me for three reasons: firstly, because of the social and theological revolution it represented in its time; until then every poor, sick or unfortunate being was regarded as forsaken and punished by God. Secondly, I was deeply impressed by the dramatic depth of this book, which gives men once and for all the key to overcome a trial of faith. Finally, I find this book extremely topical. It answers one of the most difficult questions on life asked to this day: why do good people suffer misfortunes? The book not only demonstrates the unimportance of personal sorrow in relation to world events, but it reveals God, who does not ask Job to approve his sufferings, but just to accept them, and, standing beside the unfortunate, He suffers and carries the pain with him, helping Job to overcome it.

I have divided this material, rich in contrasts, into eight movements, each of which expresses a theme based on a quotation from the book of Job.

(Petr Eben, comments in the score, edited by UMP)

2.5. LYRA PRAGENSIS AND THE FIRST FRAGMENTS

The Lyra Pragensis fragments of "Job" are more numerous than the movements of the published compositions. In the initial state, the improvisations consisted of 13-15 short movements (depending on how they are divided). Several of these fragments provided background commentaries of the texts, some were interludes; the main purpose of all the fragments was to illuminate and to illustrate the texts themselves. Eben was provided with the texts that would be read before the performance, and he wrote down themes and chord progressions inspired by the passages and spent some time in the days before the concert on the organ in St. Martin's, Prague, exploring the material. To give the reader an impression of these improvisations, I have transcribed the first fragment from the tape recording of the 1969 Lyra Pragensis performance. At the Schleswig and Oxford Improvisations, passages from Job were read, in German and English respectively, thus maintaining the programmatic element which marked the genesis of the work.

There are four main stages in the compositional process which produced "Job":

1. Lyra Pragensis (improvisation, 1969), 13-15 short fragments
2. The Schleswig Improvisation (improvisation, 1985), eight movements
3. The Oxford Improvisation (improvisation, 1987), eight movements
4. The final composition "Job" (1987), eight movements

Eben himself has not made a recording of the published composition, "Job." However, a number of organists have made recordings, and I have chosen the version performed by David Titterington, who premiered the work, for my discussions on the form of the piece as it is perceived aurally.

The following is a list of the recorded source materials of "Job":

The Improvised Versions

Tape recordings:

The first improvisatory fragments (Lyra Pragensis) Petr Eben, recorded in 1969)

Improvisation made on September 30, 1985 in St. Petri-Dom, Schleswig, Petr Eben

Improvisation made on July 23, 1987 in Christ Church, Oxford, Petr Eben

Recordings of the final composition⁴⁴

CD (31 0095-2) David Titterington (recorded in 1992)

Multisonic

LP (81 0924-1) Kamila Klugarová (recorded in 1989)

Panton

CD VCD 19080 Halgeir Schiager (recorded in 1993)

Victoria

CD Opus 7087-2 Andreas Kempin (recorded in 1994)

OPUS

CD 7023 Janette Fishell (recorded in 1995)⁴⁵

Pro Organo⁴⁶

CD SU3177-2 931 Thomás Thon (recorded in 1995)

Supraphon

Although I will focus on the Schleswig Improvisation, the Oxford Improvisation and the Composition, I will first describe the Lyra Pragensis fragments.

Lyra Pragensis Fragments

The larger part of the thematic material to "Job" is already present in the Lyra Pragensis fragments and is also to be found in Eben's sketchbook from that event. Nevertheless, it ought to be mentioned that the numbers of the written sketches do not correspond with the order of the fragments from the Lyra Pragensis improvisation as heard on the tape recording.

⁴⁴ For more detailed information on the recordings, see "List of Recordings" in the previously mentioned database at "Göteborg Organ Art Center," which will be accessible on the Internet in the beginning of 1999.

⁴⁵ This recording contains one movement of "Job" ("Longing for Death") and numerous other compositions by Eben (for more information see "List of Recordings" in the GOArt database).

⁴⁶ The record company "Pro Organo" is not the same company which has published a number of Eben's compositions.

Music example 33:
"Job": The First Sketches (see Appendix III).

- fragment 1: shows a thematic relationship to the final composition and its prior improvised versions, connections that are not always so evident in the other improvisations from the Lyra Pragensis performance.
- fragment 2: is based on the Lutheran chorale "Wer nur den lieben Gott läßt walten," and is related to the third movement of "Job."
- fragment 3: corresponds with the fifth movement of "Job."
- fragment 4: corresponds with the seventh movement of "Job." Unlike the previous fragments, which were interludes, this improvisation began as a background commentary and continued for a short time after the read passage had ended.
- fragment 5: shows some thematic relationship with movement no. 8 of "Job."
- fragment 6: is related to the sixth movement of "Job."
- fragment 7: provided the material for the middle part of the sixth movement of "Job."
- fragment 8: appears to be unrelated to the final composition.
- fragment 9: is based on the Gregorian hymn, "Veni Creator." This improvisation was simultaneous with the reading and is related to the seventh movement of "Job."
- fragment 10: is based on the descending chromatic figure also heard in the fourth movement of "Job."
- fragment 11: shows no thematic relationship to the final composition.
- fragment 12: treats a Czech hymn in long notes in the soprano accompanied by dissonant chords (with dissonance treatment). The fragment is not related to the final composition.
- fragment 13: is related to the first fragment.
- fragment 14: is related to the final movement of "Job," although in the improvisation, the theme is presented much more softly and slowly.
- fragment 15: continues to treat the thematic material of the previous fragment, but in a quicker tempo and with increased intensity, much closer in effect to its treatment in the last movement of "Job."

Just as there are not always obvious links between the fragments and the final composition, so too, the connections between the Lyra Pragensis improvisations and the subsequent ones at Schleswig and Oxford are sometimes indirect, although the thematic material is mostly the same. The formal and thematic relationships between the later improvisations and the final composition, however, are much more direct, and the movements correspond more closely between these versions, thus allowing for more specific discussions of form and performance practice.

The relationship between this first improvisatory fragment and the first movement of "Job" is a direct one as can be seen below:

Music example 34:
"Job": The first improvisatory fragment
(Lyra Pragensis – see Appendix III)

The fragment above can be compared with the final version of the first movement, as it is published in the UMP-edition (United Music Publishers) of "Job."

2.6. OBSERVATIONS ON "JOB"

What follows are written commentaries on the development of the organ cycle, through the Schleswig and Oxford Improvisations to the final composition. These observations are to be

read along with the UMP-edition of “Job.” My analysis will focus on those elements treated in my discussion of Eben’s musical language: structure/form, thematic elaboration, harmony and rhythm. I will also describe the differences in articulation, tempo, rubato, and registration between the three versions – aspects of performance which are inseparable from Eben’s methods of musical expression and often dependent on context, always crucial in Eben’s music. In using the recordings for my analysis, I hope to emphasize the phenomenological aspects of listening, particularly in the projection of form and the communication of expressive features in performance. Thus, the category⁴⁷ of “form/structure” uses measurements in minutes and seconds taken from the recordings; the use of bar numbers would have been too subjective, and rather confusing, in the case of the improvisations, since no score exists for them. In my analysis of the formal features of the final version, the time measurements refer to Titterington’s recording.

2.6.1. Movement No. 1, “Destiny”

The Schleswig Improvisation (subsequently referred to as SI), Movement No. 1

A1	Slow chordal section, introducing the Destiny theme in the pedal accompanied by manual chords	1’20
B1	Vigorous toccata-like chords introduce a second statement of the main theme passage	1’01
A2	Reappearance of the opening texture	0’19
B2	Short restatement of the toccata texture	0’27
A3	A coda which restates the main theme	0’16
		tot. time: 3’23

The Oxford Improvisation (subsequently referred to as OI), Movement No. 1

A1	Slow chordal section, introducing the Destiny theme, played in the pedal, accompanied by manual chords	1’14
B1	Destiny theme accompanied by fast toccata-like chords	1’02
C1	Short interlude	0’11
A2	Chordal section, this time with echoes	0’30
D1	Fragments from A and B textures are mixed. The pedal theme is accompanied by fast repeated chords	0’29
A3	Chordal section, with inflections from the B section	0’49
B2	Toccata-like passage without the Destiny theme	0’51
A4	Concluding chordal section treating the Destiny theme	0’26
		tot. time: 5’32

⁴⁷ The time measurements were not used as determining factors in my analysis, as they would divert attention from the improvisatory process.

⁴⁸ The general theoretical approach is the result of an extended search for applicable analytical tools. See for example Butt 1994: p. 122, Cook 1987: p. 7 and 67; Dunsby 1988: p. 3 and 11, Kruse 1995: p. 82, Lester 1989: p. 18, Lilliestam 1995: p. 13, and Middleton 1990: p. 172. The choice to regard music as a temporal process is further discussed in the introduction of this dissertation.

49

The Composition (subsequently referred to as C), Movement No. 1:

A1	Presentation of Destiny theme	1'02
B	Toccata-like passage with concluding echoes	1'02
C	Variation on the Destiny theme	0'19
A2	Chordal section using fragments from A1	0'55
		tot. time:
		3'18

- a. The time measurement of the CD is 3'21. Here the time measurement is taken from the moment of releasing the last chord (the same principle is used when measuring the improvisations).

50

Observations:

Form/Structure

- SI: The piece is in a clear, but asymmetrical A-B-A-B-A form, with the last three sections much condensed.
- OI: This is a more elaborate A-B-C-B-D-A-B-A structure with the insertion of transitions and fragmentary reiterations (as at D1).
- C: The form is a more symmetrical and concise A-B-C-A.

Thematic Elaboration

- SI: The Destiny theme is treated without overextended elaboration. In the A section the Destiny theme is treated in its original form (played in the pedal and accompanied by triads), while in the B section the Destiny theme is treated in the soprano, accompanied by vigorous toccata-like chords.
- OI: The Destiny theme is treated at some length with melodic extension and variation.
- C: The Destiny theme is treated with increased complexity, but the expansion is contained and more focused than in the Oxford Improvisation.

Harmony/Melody/Rhythm

- SI: The five-note theme itself is generated through wedge-like intervallic expansion and remains largely intact through the course of the improvisation. The movement is dominated by two main rhythmic patterns: the slow-moving chords and the rapid toccata texture. The polytonal harmonies diverge from and return to the piece's tonal center around C.
- OI: The theme is often altered rhythmically and melodically and treated in fragments. The polytonal harmonies are more varied and disjointed, as are the rhythmic textures.
- C: The harmonic, melodic and rhythmic elements are more homogeneous and the musical argument less discursive.

49 The measurements in minutes and seconds are taken from the recording by David Titterington.

50 I have used this method of organizing my discussion to make it possible not only to compare the three versions, but to follow a single performance (Schleswig, Oxford, the printed edition) from beginning to end. The comparison of versions of the same movement necessarily involves some repetition, but this is necessary if the possibility to read through one version of the piece is to be maintained. The following observations concerning the final composition refer to performance indications as they appear in the score, not to Titterington's interpretations of those indications. I have used Titterington's recording only as a means for establishing the duration of movements and describing their formal layout as it is experienced by the listener.

Articulation

- SI: The Destiny theme (heard in the pedal) is played *legato*, even in places where the later notation of the piece does not indicate any *legato*-slurs. Eben sometimes plays the theme with an overlegato, an effect that intimates the harmonic relationships, as in the overlap between G and E in the pedal at page 1, system 1, bars 11-12 [here after referred to as p1, s1, b11-12]. The manual chords are also played slightly more *legato* than what is later indicated in the score (see score p1, s1, b5 and 6), and the articulation is, in general, less consistent than in the score. In the opening chordal statement, the articulation gradually becomes more detached. The fast sixteenth notes (compare page 2) are also played quite *staccato*, beneath a *legato* statement of the theme. The final chordal section (compare p7, s1-3) is performed *legato*, a performance feature not represented in the score. The concluding chords (compare p7, s4, b3 and 4) are played with *portato*-like articulation, not as in the beginning where these two fragments began more closely connected.
- OI: The Destiny theme is played *legato*. The articulation in the manual chords is varied, with little rhythmic flexibility. The toccata-like sixteenth notes (compare p2) are rather detached, while the soprano theme (compare p2) is played *legato*, as is the fanfare-like fragment that intrudes at p4, s3, b1; in this bar, Eben connects both halves of the figure, where the score later indicates two short phrases. The concluding chords are performed completely *legato*.
- C: The score does not indicate anything concerning articulation of the first theme, but eighth notes are marked *portato*. The toccata-like chords on p2 are also free of articulation indications. Eben marks the triplets on p5 *portamento*, then asks for *legato* on p6. Thus the same motif is to be articulated in two different ways. The gradual tightening of the articulation helps to increase the intensity which leads to the final return of the slow manual chords (p6, s2, b3) from the opening of the piece.

Tempo/Rubato

- SI: The pulse in the opening measures of the piece is quite steady, emphatically so in the presentation of the Destiny theme, while the manual chords are played with more flexibility. Each statement of the manual chords begins rather hesitantly, then pushes forward, until a faster tempo emerges with a strict and decisive beat. When the opening texture returns at the end of the movement it is treated more strictly, with little rhythmic flexibility. Through the middle sections the tempo is insistent, the rhythmic drive relentless, always increasing in vitality.
- OI: Both the pedal statement of the theme and the manual chords are presented with little rhythmic flexibility, but the continuous rhythmic energy is very much in evidence, though Eben relaxes the tempo at the final cadence, as he does in the other versions of the piece.
- C: As he does in all the movements of the final composition, Eben provides specific tempo indications (*Andante* = 80 on the quarter note). Between the opening tempo and its return at the close of the piece, there is a *stringendo* (p1), a *più mosso* (p2) where the quarter note=100, and a second *stringendo* indication on p5. There is a steady tempo within each section, with little room for agogic alterations of the underlying pulse.

Registration

- SI: The Destiny theme is presented with 16' reeds and numerous foundations. The bold manual chords are played on a trumpet. In the toccata-like chords of the second section, Eben reduces the texture (compare p2), using high-pitched stops and mutations in order

to convey the pulse more clearly and precisely. In the B sections, Eben maintains the reed registrations both for the Destiny theme and the manual chords.

- OI: A solo 16' reed in the pedal introduces the Destiny theme, commented on by the manual trumpet. The brilliance and rhythmic vitality of the fast accompanying chords (compare p2 and 3) are stressed through the addition of bright upper work. Also in this improvisation, Eben plays the A sections on dominating reed registrations throughout the whole movement.
- C: The score provides two basic indications for registration. The first includes the reed-dominated texture of the opening section and the brilliant combinations of mutation stops for the toccata. The second combines eight and four foot foundations in the manuals and sixteen and eight foot foundations in the pedal; this registration is not heard in either improvisation since it is used in a section (C) which appears only in the final composition (p5, s3, b1ff).

2.6.2. Movement No. 2, "Faith"

The Schleswig Improvisation, Movement No. 2.

At the beginning of the passage read before the second movement of "Job," the Destiny theme is quoted directly from the first seven bars of the opening movement (as it would later appear in the final composition) after the words "... mit Namen Hiob" (whose name was Job).

A1	Two exclamatory ascending figures introduce the main theme	1'07
B1	Bitonal imitative section treating the main theme	1'33
C1	Destiny theme added to an imitative texture	0'50
C2	Destiny theme and the imitative texture, gradually slow down, leading to concluding chordal statement of the main theme of the second movement	0'35
		tot. time: 4'05

The Oxford Improvisation, Movement No. 2

As in the Schleswig Improvisation, the first theme is played directly after the reading of the words "whose name was Job."

A1	Monodic Gregorian melody alternates with threatening accompanimental chords	1'09
B1	Exclamatory ascending figure introduces the main theme of the second movement	1'29
C1	Imitative texture treating the main theme in cantus firmus. In this section the first entrance of the cantus firmus comes after 1'00, while the Destiny theme is quoted three times; at 1'50, 2'22 and 2'44.	3'01
D1	(B+C) The ascending exclamatory figures are combined with the imitative texture	0'36
A2	Coda in which the Gregorian theme returns, freely harmonized in four parts	0'28
		tot. time: 6'43

The Composition, Movement No. 2

A1	Monodic statement of the Gregorian theme, alternating with threatening chords in the left hand and pedal	0'48
B1	Ascending exclamatory figures introduce main theme	0'52
C1	Imitative texture treating main theme in cantus firmus. The first quotation of the c.f. is played at 0'17, while the Destiny theme is cited at 0'44.	1'51
A2	related directly to A1, but with the threatening accompaniment now preceding the Gregorian theme	0'34
		tot. time: 4'05

Form/Structure

- SI: The movement is divided into three parts, all closely related thematically.
- OI: This is a much more formally complex piece, the Gregorian melody and its accompaniment framing the highly-controlled contrapuntal argument of the middle sections.
- C: The structure here is clearly defined (A-B-C-A), the counterpoint controlled, and the form more focused, its constituent parts shorter in duration.

Thematic Elaboration

- SI: The main theme itself becomes the accompaniment to the Destiny theme, which appears near the end of the movement.
- OI: There are three themes: The opening Gregorian melody "Exultet iam Angelica turba caelorum,"⁵¹ the main theme of the second movement, and the Destiny theme. The themes themselves are not elaborated, rather they are commented on by the varied accompanimental features which act to reinterpret their identity. The Gregorian theme alternates with a turbulent figure in the lower parts, while the Destiny theme is accompanied with arching quarter note gestures, the left hand playing only thirds derived from the main theme of the movement.
- C: The three main themes of the Oxford Improvisation are here treated more precisely, again without melodic alteration; the formal features are more controlled and the contrapuntal commentary more carefully worked out. The final composition also shows some formal adjustments, as when the sequence of Gregorian melody followed by the threatening accompanimental figure is inverted at A2.

Harmony/Melody/Rhythm

- SI: The harmonic texture is rather sparse, as can be heard at the opening of the movement where the main theme is accompanied by chromatic passages, which gravitate towards the tonal center of the movement.
- OI: The thematic material is treated rather simply, while the movement as a whole is given to rhythmic and textural contrasts. The harmonies are more dense and ambiguous, leading to more distant tonal areas.

51 The melody is sung at the Easter vigil, in anticipation of the light of Easter, and is used here as a kind of commentary on the passage from the book of Job: "The Lord gave, and the Lord hath taken away; blessed be the name of the Lord." (Job 1:21)

- C: The simplicity of the melodic and harmonic language is similar to the Schleswig Improvisation, while the extremes of texture heard at Oxford are retained but presented in a slightly more contained manner.

Articulation

- SI: The opening exclamatory figures (compare p10 in the score) are very slightly articulated, sometimes with small breaks before the chord. The unison statement of the main theme (compare p11, s1, b2-3) is phrased without break, in contrast to the articulation marks that would later appear in the score. At the second unison statement of the theme (compare p12, s1 – p13, s2), Eben makes small breaks between the slurred falling thirds. The imitative section (corresponding to p12, s3 – p13, s2) is played *legato*, as is the pedal when it enters the contrapuntal framework (compare p13, s2, b4). When the Destiny theme appears in the soprano (compare p13, s4, b1 – p14, s1, b2), Eben plays in a closely connected manner, without the phrasing that he would later indicate in the print.
- OI: The Gregorian chant is rendered melismatically, as one long phrase (compare p9, s1, b1). The contrasting rhythmic fragments in the left hand are treated aggressively, markedly detached. The ascending exclamations (compare p10 *allegro*) are played smoothly, and lightly detached, with a small break before arriving on the chord that follows. The movement's main theme – heard in thirds in the left hand – (compare p10, s2, b2) is slurred, as is the exposed unison statement (compare p11, s1, b2-3). When the Destiny theme is heard in the soprano, it is played lyrically, in one long phrase.
- C: The contrast between the melismatic Gregorian melody, which opens the piece, and the threatening accompanimental figure, is emphasized by the slur over the first two bars, and the absence of a slur in the lower parts. Similar differentiations in articulation work to increase the textural contrasts that drive the piece.

Tempo/Rubato

- SI: The exclamatory figures (compare, for example, p10, s1, b1-2) are treated with a good deal of rhythmic freedom, which exploits the vast acoustics of the Schleswig Cathedral. When the main theme is presented in thirds (compare p10, s2, b2) the pulse becomes steady and persistent, enlivened by an almost imperceptible *accelerando*. The falling thirds of the unison statement (compare p11, s1, b2 and b3) are given a certain rhetorical freedom. The imitative section (compare p12, s2-4 – p13, s3, b1) begins rather hesitantly, but soon takes on a regular beat, which steadily increases in intensity until the arrival of the Destiny theme in the soprano (compare p13, s4, b1).
- OI: The Gregorian melody that begins the movement is played freely, a recitative-like quality that contrasts with the insistent rhythms of the ensuing accompaniment (compare p9). A modest *ritardando* in the conclusion of the Gregorian theme precedes the exclamatory fanfares, which are delivered rhetorically, with much rhythmic freedom. When the theme in thirds (compare p10, s2, b2) is played in the left hand, the tempo becomes quicker and steadier. At the second statement of the exclamatory figures the movement slows down, but the motoric rhythmic motion quickly returns with the re-entry of the main theme. The unison statement of the main theme (compare p11, s1, b2-3) is played freely, while the imitative section (p12, s3) is played more strictly. The Gregorian peroration is again delivered freely, relaxing into the final cadence.
- C: The Gregorian melody is marked "Tempo di corale gregoriano," which encourages rhythmic flexibility. No indication is given that exclamatory figures that follow are to be played freely, although their gestural quality might suggest as much: nor is the rhythmic

freedom of Eben's earlier improvisations inherent in the *allegro* marking (p10). However, the *allegro* marking seems to encourage the motoric effect which drives the following section, to which Eben adds the indication *poco a poco stringendo* (p13). The emphatic qualities of the close of the piece are underlined by the *pesante* and *ritardando* markings, and give way to the humble reiteration of the Gregorian melody that brings the movement to an end.

Registration

- SI: The opening exclamations (compare p10) are played with a powerful, yet transparent registration. The imitative section (compare p12-13) begins rather darkly with flutes, while the cantus firmus rises above with a clear and penetrating mutation combination. The imitative texture and the first entrance of the cantus firmus (compare p12, s4, b5) are played at a similar dynamic level, while the Destiny theme is given much greater prominence.
- OI: The solo Gregorian melody is played on a lyrical flute registration, overpowered by the turbulent accompanimental figure (compare p9, s1, b2). In the imitative section the flute registration (compare p12, s3, b1) is clearer and somewhat louder than in the beginning. The entrance of the main theme (compare p12, s4, b5) is given predominance through the addition of mutation stops. The Destiny theme (compare p13, s4, b1) is played on a powerful reed. The concluding registration of the Gregorian melody is ethereal in effect, its final statement, a distant echo of the opening.
- C: There are four basic registrations: Eben indicates that the Gregorian melody is to be played on flutes, its accompaniment alternating between Principal chorus (without mixture) on the Positive, and a trumpet on the Great; the exclamatory figures are to be played *tutti*; in the imitative section the accompaniment is given to the principals 8', 4', 2', the solo of the first theme to a mutation colored solo combination, while the Destiny theme is to be played on a trumpet or the cornet; the concluding melody is given to the voix celeste. These registrations span the spectrum of dynamic and color possibilities, emphasizing the turbulent contrasts of the piece, and its programmatic content (Job 1: 1-3 and 1: 6-21).

2.6.3. Movement No. 3, "Acceptance of Suffering"

The Schleswig Improvisation, Movement No. 3

A1	Slow chordal section	0'21
B1	The chorale "Wer nur den lieben Gott läßt walten" heard in solo half-notes, accompanied by flowing eighth note figures; predominantly two-part texture	1'40
C	Increased rhythmic vitality, with the chorale in triads	2'40
B2	Return of sparser, eighth note texture, slackening rhythmic energy	1'43
		tot. time: 6'24

The Oxford Improvisation, Movement No. 3

A1	Slow, chordal section	0'15
B1	Fast, virtuosic chords	0'10

A2	Slow chordal section	0'14
B2	Fast virtuosic chords (now softer)	0'05
C1	German chorale "Wer nur den lieben Gott läßt walten" accompanied by flowing eight-note figures	2'07
D	Chorale harmonized with triads; eighth note figure increases in intensity	2'45
B3	Fast virtuosic chords	0'14
C2	Chorale accompanied by flowing eighth notes with gradually decreasing pulse	2'54
		tot. time: 8'44

The Composition, Movement No. 3

A1	Slow chordal section	0'14
B1	Fast virtuosic chords	0'06
A2	Slow chordal section	0'13
B2	Fast virtuosic chords (this time very soft)	0'04
C1	German chorale "Wer nur den lieben Gott läßt walten" accompanied by flowing eighth note figures	1'35
D	Gradual <i>crescendo</i> , <i>stringendo</i> to climax	1'41
B3	Fast, virtuosic chords starting boldly, but gradually softening	0'11
C4	Chorale accompanied by eighth notes, pulse gradually slackening	1'29
		tot. time: 5'33

Form/Structure

SI: The opening chordal statement is repeated three times (compare p17, s1, b1-2). The bridge to the chorale section (B1) is relatively short, in comparison to the final composition. In the B1 section, the chorale is presented once, accompanied by flowing eighth notes. At C the texture thickens and the rhythmic intensity increases; the chorale melody provides the motivic material for the accompanimental figure. At the close of the piece, the B material returns with a complete presentation of the chorale.

OI: The structure is articulated through the insertion of bridges (the B sections) between the formal components of the Schleswig Improvisation. The rhythmic vitality of the B section (in thirty-second notes) contrasts strongly with the flowing textures of the opening chordal statement (A) and the chorale treatment (C), further delineating the formal layout of the work. In the C section there are two variations on the chorale, whereas it was presented only once in the Schleswig Improvisation. The vigorous rhythmic treatment of the chorale in the D section leads to the full chordal texture of the piece's climax.

C: The formal elements introduced in the Oxford Improvisation are retained in the final composition, but are condensed and the musical argument more focused in effect, bringing the structural features of the work into clearer relief.

Thematic Elaboration

SI: The movement is based on the chorale "Wer nur den lieben Gott läßt walten," and the

chromatic descent of the opening chords, from which the eighth note accompanimental figure derives. In the B section, the chorale is presented as a cantus firmus, without further elaboration. In the C section, the chorale is treated in fragments.

- OI: "Wer nur den lieben Gott läßt walten" is treated more at length in this improvisation, with an additional pass through the chorale in the C section, where it is quoted without alteration. The chromaticism of the opening chords foreshadows the accompanimental figures. The most marked additional features of the Oxford Improvisations are the virtuosic passages (the B sections) which articulate the formal layout of the piece.
- C: The new thematic material from the Oxford Improvisation is retained, but elements introduced there are trimmed: the second chorale variation in the C section is cut, and the climactic chordal texture of the D section is reduced in duration, but not in intensity.

Harmony/Melody/Rhythm

- SI: The rhythmic and melodic components are rather limited in range: the steady eighth note motion of the accompaniment (B section), which comes to dominate (in a more vigorous form) the C section, contrasts with the slower moving chorale melody. The chromatic bicinium texture of the B section gives way to a fuller texture in the C section, in which the chorale phrases are divided between the hands and are harmonized in triads against the flowing accompanimental figure, which is often inflected by the whole-tone scale. The rhythmic texture is rather homogeneous, the continuous eighth note motion predominating after the opening chords and leading up to the chordal climax of the piece.
- OI: The harmonic and the melodic language is here less consistently chromatic in effect, and Eben introduces more diatonic scalar motion in the accompaniment, and the harmonization of the chorale is tonally more stable. However, the rapid bursts of chords that form the B sections of this improvisation create a significant rhythmic contrast to the A and C sections. The impression of harmonic stability is confirmed at the final cadence, in A major, whereas Eben ended the Schleswig Improvisation with an ambiguous open fifth (A and E).
- C: The harmonic language is even more tonally centered than in the Oxford Improvisation. The chromatic element is less apparent in the D section of the composition and serves to stabilize the harmonic effect at the climax of the piece. As in the Oxford Improvisation, the movement concludes with an A major chord. The rhythmic contrasts of the Oxford performance are retained.

Articulation

- SI: The first chords in the movement are played *legato* as are the solo and accompanimental figures of the B section. Both the left hand (compare p21) and the right hand (compare p23, s1, b3) chorale chords in the C section are connected, but the slurring is inconsistent.
- OI: The articulation is in general more connected, although Eben's use of *legato* here is not pervasive. The virtuosic B section (compare p17, s2) is rendered with a vigorously detached touch.
- C: The first chordal statement is slurred, while the second is notated *portato*. The fast chords are notated without any specific indications regarding articulation. In the C section, Eben provides each line of the chorale with one phrase mark, while the accompaniment lacks articulation markings.

Tempo/Rubato

- SI: The opening chords are played freely, their execution adjusted for the large acoustics of the church (compare p17, s1, b1-2). In contrast, the B section is played strictly (compare p18-20), with a slight *accelerando* at the C section (compare p21-23). The final *ritardando* is quite lengthy, beginning in the penultimate phrase of the chorale (compare p25, s2, b3 – p25, s4, b3).
- OI: The opening chords are rendered with a steady beat, as are the fast virtuosic B section and the C section (compare p18, s2, b1 etc). The *stringendo* of the C section begins relatively late and happens quite suddenly (corresponds roughly with p21, s3, b1). The second C section is introduced with a rhapsodic eighth note bridge. The concluding *ritardando* is shorter although the movement itself is much larger in scope.
- C: Eben introduces new performance indications, which encourage an improvisatory approach to the virtuosic chords (see p17, *approssimativo*, p21 *poco a poco stringendo*, p23 again *approssimativo*). Eben writes out an expansive *ritardando* at the close of the piece by gradually lengthening the note values, and finally adding *poco a poco ritardando* four bars from the final cadence, thus calling for a performance reminiscent of the Schleswig Improvisation.

Registration

- SI: The three chordal statements that open the piece are played as echoes (strong-weak-strong). The solo chorale melody is heard on a plaintive reed, accompanied by soft, clear flutes. In the C section there is a gradual addition of stops (compare p21-23). The final statement of the chorale is played on a solo flute, rather than the reed. However, Eben adds a four-foot flute before the second phrase of the chorale (another flute is added at a higher pitch).
- OI: The opening manual chords are played on a forceful registration which overwhelms the pedal. The fast virtuosic chords of the B section are played with an even more aggressive registration. For the solo chorale melody (C), Eben draws a tierce combination with tremulant, accompanied by softer flutes. He adds stops when the harmonic texture becomes thicker in the D section.
- C: The main difference from the improvisations in the final composition is Eben's choice of solo stops for the chorale melody in the C sections: Quintadena 8', Flute 4', with the tremulant and possibly with the Sesquialtera.

2.6.4. Movement No. 4, "Longing for Death"

The Schleswig Improvisation, Movement No. 4. Passacaglia form:

A	Chordal/thematic presentation of theme (2 variations)	0'46
B	Eighth notes (2 variations), short bridge to next variation	0'49
C	Triplets (1 variation), bridge to next variation	0'21
D	Sixteenth notes (1 variation), bridge to next variation	0'25
E	<i>Crescendo</i> section (chords, arpeggios) gradually towards climax ^a	2'07
F	Passacaglia theme treated in fragments (2 variations)	1'07

tot. time:
5'35

- a. This section consists of four "regular" variations, one fragmented variation, followed by a final "regular" variation.

The Oxford Improvisation, Movement No. 4. Passacaglia form:

A	Chordal/thematic presentation (2 variations)	0'40
B	Eighth notes (2 variations), a bridge to next variation	0'48
C	Triplets (1 variation), bridge to next variation	0'19
D	Sixteenth notes (1 variation), bridge to next variation	0'27
E	<i>Crescendo</i> section (chords, arpeggios, echoes) building towards climax	1'44
F	Passacaglia theme treated in fragments (2 variations)	0'56
		tot. time: 4'54

The Composition, Movement No. 4. Passacaglia form:

A	Passacaglia theme presented chordally (2 variations)	0'40
B	Eighth notes (2 variations), bridge to next variation	0'35
C	Triplets (1 variation), bridge to next variation	0'17
D	Sixteenth notes (1 variation), bridge to next variation	0'21
E	<i>Crescendo</i> section (arpeggios, chords, echoes, etc.)	2'56
F	Passacaglia theme treated in fragments	0'54
		tot. time: 5'43

Form/Structure

SI: The periodic structure of the passacaglia remains in place through much of the piece, but is elaborated freely, with small adjustments in the formal layout. In particular, the transitions between groups of variations of a similar texture are rhapsodic in effect, yet do not divert the relentless forward motion of the lament. The E section especially demonstrates the improviser's imperatives to pursue individual fragments and the possibilities they afford for motivic expansion. This freedom, of course, marks a departure from the stricter passacaglias of the 17th and 18th centuries.

OI: The passacaglia is here treated more strictly, with fewer rhetorical digressions; the formal features more stable, and the progress more steady. Eben introduces new variations on the Passacaglia theme: particularly apparent is the introduction of echo effects (compare with the score, p35, p46).

C: The final composition retains all of the elements of the Oxford Improvisation, but Eben introduces an arpeggio variation, perhaps in reference to J.S. Bach's Passacaglia in C minor.

Thematic Elaboration

- SI: The theme is presented in the soprano, harmonized homophonically, and makes reference to the long tradition of passacaglias with its chromatic descent through the fifth from G to C. The theme is subjected to rhythmic alterations which tend to obscure it, but the cyclic progress of the passacaglia remains undisturbed until the E section. For the most part, the theme is heard in its original key, but is transposed to other tonal centers, especially towards the end of the piece. In the last variation, the theme is heard in the highest octave of the keyboard, accompanied by a single disjointed voice.
- OI: The thematic material, as presented in the opening couplet, is taken wholesale from the Schleswig Improvisation. The rhythmic and textural profiles evident in the Schleswig performance also inform the variation technique of the Oxford Improvisation.
- C: The theme is subjected to the same range of variation techniques, but the modulations to other tonal centers (on B, D, and A) are more carefully planned. The variation technique is less concerned with virtuosity, but is instead more subdued and careful in effect.

Harmony/Melody/Rhythm

- SI: The opening chromatic theme is harmonized with bitonal combinations of triads with C as the tonal center. These vertical alignments slide down the chromatic scale in parallel motion with the soprano theme, with a free bass voice, providing widely-spaced contrapuntal commentary, which reappears throughout the piece even after the manuals become more active. The improvisatory character of the movement is perhaps most apparent at the close of the piece, where Eben cadences on an open fifth based on A, despite the fact that the tonal center had predominantly been around C.
- OI: The piece is marked by a gradually quickening rhythmic motion, and, in contrast to the sparse harmonic texture of the Schleswig Improvisation, the chords are relatively thick and the figuration more extroverted and virtuosic. In the echo part of the *crescendo* section (compare p34, s4, b2), not found in the Schleswig Improvisation, the pedal takes up the theme. The long pedal point on the low C (compare p28, s3, b4) in section B emphasizes the tonal center of the movement, which is here more firmly established and is confirmed with the final cadence in C, rather than A (the Schleswig Improvisation).
- C: The material is largely unchanged from the Oxford Improvisation, but the texture is thinner, yet more varied. In the echo part of the *crescendo* section, Eben omits the pedal.

Articulation

- SI: The chords of the opening statement of the theme are played *portato*, and are grouped in two-bar phrases (compare p27, s1, b1-4). In the *crescendo* section (E) the articulation of the chords gradually become more staccato-like and aggressive. The eighth notes in section B (compare p27, s3, b3) and the triplets in section C are played *legato*. In section D, the running sixteenths are presented in one endless phrase, without the breaks that are written into the final score (compare p29, s3, b2-3). The articulation is highly varied, and Eben treats the individual variation figures with a high degree of individuality.
- OI: The opening chords are played *portato*. When the melody is heard in the right hand (p3, s3, b3), it is played *legato*, as is the interlude (p28, s3, b2-3) and, with a few exceptions, the right hand sixteenth notes (p29, s3, b1). The jagged, rhythmically profiled unison motif (p33, s2, b1) is also performed quite connectedly, a phrasing later contradicted by the score. The articulation of the short notes of the final variation is rather detached, but less so than the left hand accompanimental figure.
- C: The first section is notated with *portato* indications and marked *pesante*. The right hand

eighth notes (B), triplets (C), and sixteenth notes (D) are marked *legato*, while the triplets (p31, s4, b2 etc) are to be played *staccato*. The echoes on p35 are notated without any articulation indications, although they were played detached in the Oxford Improvisation. The theme in the concluding variation is marked *portato*, while the commenting fragments are notated *staccato*.

Tempo/Rubato

- SI: The chordal statement of the opening theme (compare p27, s1, b1) is grouped in two measure units and is played in a declamatory style with the upbeats never exactly regular; this rhythmic freedom soon gives way to a more regular passacaglia beat, allowing little opportunity for tempo fluctuations, except in the *crescendo* sections. At the final statement of the theme, the texture thins dramatically, giving the impression of a slower beat, and Eben slows considerably into the final cadence.
- OI: The opening chords are played with a steady pulse, although the upbeats are still treated freely. Eben introduces a gradual *accelerando*, particularly evident in the sixteenth note variation in section D (compare p29, s3, b1). When Eben reaches the unison variation in section E (compare p33, s2, b1), the tempo has become noticeably faster than at the opening. After the dynamic climax in section E, the tempo eases again, remaining steady until the final *ritardando*.
- C: Eben marks the piece *Moderato* (the quarter note equals 88) and calls for an *accelerando* like that heard in the Oxford Improvisation *insensibilmente poco a poco stringendo* (p28, s2), the progress of which is calibrated by periodic metronome markings.

Registration

- SI: Eben draws a dismal registration of thick foundations, and even the softer registrations are quite dense, contrasting with the clarity of the solo combinations (sections B,C,D). The massive *crescendo* in section E includes both reeds and mixtures. The final section (compare p38, s1, b5) is preceded by a gradual *diminuendo*, which differs significantly from the composition where the full registration arrives on a caesura, and after the break, the registration is reduced to a single stop. The concluding statement of the theme and the *staccato* accompanimental figure (section F) are played on a soft flute registration.
- OI: The opening chords are played with a clear and forceful registration (p27, s1, b1), which might well have been a mistake, which he reduced significantly in the second variation (compare p27, s2, b2). The solo eighth notes of section B (compare p27, s3, b3 and p29, s3, b1) are given prominence with a transparent mutation registration. The jagged unison variation (p33, s2, b1) is delivered on aggressive reeds. In the echo section (compare p34, s4, b2), the dynamic contrast is audible but not extreme. After the climax of the *crescendo* section (E), there is a break, after which Eben continues on a single flute stop. In the concluding section (compare p38, s1, b5), the two parts are played on separate manuals (unlike the Schleswig Improvisation) and the left hand is much softer than the right hand (p38, s1, b5).
- C: The gravity of the theme is matched by Eben's suggestions for opening on a thick combination of eight-foot stops. In sections B, C, and D, Eben asks that the solo lines be played on transparent combinations with a mutation, that is the type of registration used in both improvisations. During the *crescendo*, both mixtures and reeds are to be added, and in the concluding variation (section F), he calls for a soft flute.

2.6.5. Movement No. 5, "Despair and Resignation"

The Schleswig Improvisation, Movement No. 5

A1	Cluster in the right hand, theme (3 notes) in the pedal alternating with two-part contrary motion figure in the left hand	1'38
B	Accompanimental figure becomes main thematic material	1'19
C	Second theme accompanied by ostinato figure	0'48
A2	Return to opening texture	0'34
		tot. time: 4'19

The Oxford Improvisation, Movement No. 5

A	Cluster in the right hand, theme (3 notes) in the pedal alternating with two-part contrary motion figure in the left hand	1'38
B	Accompanimental figure dominates	1'16
C	Short bridge	0'14
D	Second theme accompanied by ostinato figure	2'11
		tot. time: 5'19

The Composition, Movement No. 5

A1	Cluster in the right hand, theme (3 notes) in the pedal alternating with two-part contrary motion figure in the left hand	0'57
B1	Accompanimental figure dominates	0'36
A2	Cluster in the right hand, theme in the pedal, sixteenth note accompaniment in the left hand	0'41
B2	Accompanimental figure dominates	0'41
C1	Second theme in soprano accompanied with ostinato figure	1'03
C2	Second theme, now treated in pedal	0'31
C3	Second theme, again in soprano	1'03
		tot. time: 5'32

Form/Structure

SI: This is a concise movement which treats two themes, clearly divided into four sections (A-B-C-A), demonstrating a large degree of motivic unity.

OI: There are two main differences between this movement and the Schleswig Improvisation: a short bridge is added after the B section; and, significantly, Eben does not return to the A material to conclude the piece. The middle section is characterized by rhythmic, ostinato-like accompanimental figures (with echo effects), while a lyrical section in 6/8 closes the improvisation.

- C: The formal layout of the movement is more complex than both improvisations. The first half is taken up by the A and B sections and their varied reprises. The second half of the movement treats the lyrical second theme in 6/8 in three sections of equal length. In the beginning, the clusters are combined with a pedal theme and moving fragments. The cantus firmus is added already in the B section. Like the Oxford Improvisation, the final composition does not return to the A theme at the end of the movement.

Thematic Elaboration

- SI: The disjointed thematic material presented in the pedal has a chromatic quality that is taken up by the sixteenth note accompanimental figure. This chromatic material also influences the lyrical C section, in both the second theme itself and the ostinato figure which accompanies it.
- OI: The motivic possibilities of the opening bars are pursued more comprehensively here, particularly in the B section where the accompanimental figure is treated with a more far-ranging chromaticism, and the fast chordal figures, which refer back to the opening cluster, are denser and more vigorous.
- C: The main difference with the Oxford Improvisation is that the lyrical second theme is here treated at some length, including on appearance as a cantus firmus in the pedal.

Harmony/Melody/Rhythm

- SI: The vigorous rhythmic motion of the middle section offers an extreme contrast to the ensuing lyrical theme. This motoric rhythmic quality of the B section reinforces the chromatic forcefulness of the thematic material. The harmonic structure is primarily based upon chromatic contrary motion (compare p41, s1, b3 in the left hand).
- OI: Eben allows the chromaticism of the opening bars more scope in the subsequent sections. Otherwise, the melodic and rhythmic features of the piece are little changed from the Schleswig Improvisation.
- C: The rhythmic features of the various sections are more clearly delineated than in the improvisations. The increased chromaticism of the Oxford Improvisation is retained in the final composition, and the lyrical second theme is treated more expansively.

Articulation

- SI: The opening pedal theme is played *staccato*. The thick manual chords are closely connected with breaks between the groups of clusters (compare p41, s2, b2). The chromatic contrary motion of the accompanimental figure (p41, s1, b3) in the left hand is generally played *legato*, but Eben gradually opens the touch as the harmonic tension increases.
- OI: The pedal theme (p41, s1, b2) is played *staccato*, while the chromatic accompanimental figure and the clusters are performed *legato*. Here again, Eben plays the contrary motion figure increasingly detached as the rhythmic intensity grows, while in the lyrical D section, he resumes a closed, *legato* approach.
- C: The slurs and *staccato* markings heard at the opening of the improvisation are present in the score, although the sixteenth note accompanimental figure is left without articulation markings (for example, p41, s1, b3 in the left hand). The rhythmic echoes (p45) are also without articulation indications, although Eben plays it quite detached in the previous improvisation. Eben's *legato* performance of the entire 6/8 section is indicated in the score.

Tempo/Rubato

- SI: The entire improvisation has a steady beat, with a slight *accelerando* when the sixteenth note figure comes to dominate the texture (p42, s3, b3). This forward energy suddenly breaks off, and he resumes a more relaxed beat for the lyrical section with some rubato gestures (C).
- OI: The treatment of tempo is essentially the same as in the Schleswig Improvisation, although the rubato fluctuations in the lyrical section are less pronounced here.
- C: Eben provides two tempo indications (with metronome markings): one for the opening cluster texture and one for the sixteenth note accompanimental figure. He oscillates between these two tempos through the course of the piece, thus the tempo of the lyrical sections is related to the opening. There are also some indications of broad tempo fluctuations, as at the *poco più largamente* (p43).

Registration

- SI: The opening pedal theme emerges from the distant cluster, while the sixteenth note accompanimental figure (p41, s1, b3) is heard on a flute registration. In the B section, the registration gradually becomes more aggressive (p42, s3, b3). In the final section of the piece, Eben returns to the opening registration.
- OI: The dynamic difference between the opening cluster and the pedal theme is here less pronounced (p41, s1, b1-2), while the sixteenth note figures are much louder (p41, s3, b1). In the B section, the registration becomes more aggressive and is made clearer through the addition of biting upperwork (p42, s3, b3). The echo effects are quite extreme, the second manual much softer than the first. The bridge (C) is played on a muted flute, which introduces the lyrical D section, where the two voices played by the right hand are heard on a clear, soft registration, with an 8' combination as a background.
- C: The sixteenth note accompanimental figure in the first section is played on a separate flute, although in the improvisations Eben remains on the same manual. For the *crescendo* of the B section, no specific stop indications are provided.

2.6.6. Movement No. 6, "Mystery of Creation"

The Schleswig Improvisation, Movement No. 6

A1	Chordal theme (A), alternating with a lyrical B theme	1'34
A2	The B theme treated in two-part imitation	0'57
B	The C theme in soprano, accompanied with ostinato pattern	2'08
A3	The B theme unaccompanied, then with soft echoes from the ostinato pattern	0'36
		tot. time: 5'15

The Oxford Improvisation, Movement No. 6

A1	Chordal theme (A), alternating with the B theme played lyrically	2'04
A2	The B theme treated in two-part imitation	0'55
B1	Bridge treating the first phrase of the chorale "Wer nur den lieben Gott läßt walten"	0'31

B2	Theme derived from the chorale	0'57
C	The C theme in soprano, accompanied with ostinato pattern	1'58
A3	The B theme unaccompanied, played twice	0'43
		tot. time: 7'08

The Composition, Movement No. 6

A1	Chordal theme, alternating with the B theme played lyrically	0'43
A2	The B theme treated in two-part imitation	0'40
A3	Chordal theme	0'16
A4	The B theme in two-part imitation	0'10
B1	Bridge treating "Wer nur den lieben Gott"	0'16
B2	Theme derived from "Wer nur den lieben Gott"	0'26
C	The C theme in soprano, accompanied with an ostinato pattern	1'48
A5	The chordal A theme, first loud, then softer	0'18
A6	The B theme unaccompanied	0'17
		tot. time: 4'54

Form/Structure

- SI: The three A sections juxtapose the chordal A theme and the lyrical B theme. The steady A material surrounds the agitated central ostinato section.
- OI: The structure is more complex, since new thematic material (e.g. "Wer nur den lieben Gott läßt walten") is introduced and is treated at greater length. The opening chords and the lyrical second theme are heard four times in alternation. Unlike the Schleswig Improvisation, where Eben lets go of the left hand chords so that the second theme is heard without accompaniment, here the background chord carries through beneath the second theme (compare p51, s1, b4-5). The last solo (p59, s4, b4-5) is played twice: the first time with the accompanying chord in the left hand, then a second time solo, unaccompanied.
- C: The piece's structure is very clear (A-B-C-A), with the opening A section articulated into smaller sections, where Eben treats themes A and B separately.

Thematic Elaboration

- SI: The chordal theme appears only in the beginning of the movement, but the lyrical B theme returns at the conclusion of the piece. In the B section, the C theme remains intact and is not subjected to Eben's favored techniques of thematic development.
- OI: The opening thematic material is taken up from the Schleswig Improvisation as is the ostinato and the C theme. Here, though, he again introduces "Wer nur den lieben Gott läßt walten" (see movement no. 3), using the first phrase of the chorale as a bridge, then modifying the thematic material and treating it at some length.
- C: The thematic material of the Oxford Improvisation is taken up in the composition, but the individual themes are treated with much more brevity.

Harmony/Melody/Rhythm

- SI: The harmonic structure of the A section has polytonal features, as is evidenced by the opening chord which juxtaposes D-flat major and A minor. The rhythmic profile of the B theme is treated contrapuntally at A2. The harmonic texture of the B section is densely chromatic, anchored by the persistent G tonality of the ostinato. The clear chromatic features of this movement seem to be reminiscent of "cluster" technique. The rhythmic contrasts between the A and B sections are extreme: the A section has a hesitating, almost mysterious character, while the B section is accurate and precise, governed as it is by the driving ostinato.
- OI: The harmonies in the B and C sections are even thicker and more violent in effect than at Schleswig. The rhythmic contrasts between the calm A section and the rhythmically vital C section are even more striking than in the Schleswig Improvisation. At the end of the B2 section, Eben strongly emphasizes each beat of the ostinato. After the climax of the C section, a distant chord remains (not heard in the Schleswig Improvisation), forming the distant background for the return of the lyrical B theme (p59, s4, b1-5).
- C: The harmonic texture is reduced and is more like that of the Schleswig Improvisation, although Eben retains the chorale-fantasy section on "Wer nur den lieben Gott" from the Oxford performance. The rhythmic extremes of the C section and the concluding A section are as striking as in the Oxford Improvisation.

Articulation

- SI: The beginning of the movement (compare p51, s1, b1) is rendered *legato* (with a few breaks where the chords shift position) and the pedal is played detached. When the lyrical B theme is treated imitatively (p51, s1, b4 and p51, s2, b4), both voices play the melody in one long *legato* phrase. The ostinato (p54, s2, b1) is performed with a vigorous *staccato*, while the soprano melody above is played entirely *legato*, without breaks between the phrases as would later be marked in the score. Through the ostinato, the *staccato* becomes gradually more aggressive, increasing the dramatic effect of the dynamic climax. When Eben returns to the second theme at the close of the improvisation (p59, s4, b4), he plays it *legato*, while echoes of the *staccato* chords are audible in the distance.
- OI: The opening articulation is much like that of the Schleswig Improvisation, as is the unbroken phrasing of the imitative section that follows. In section B1, where Eben fantasizes on the first phrase of "Wer nur den lieben Gott," he connects the thematic units into one long phrase (compare p52, s4, b2). The concluding sections are also quite *legato*.
- C: Eben provides the opening theme and the intervening lyrical theme each with a single long slur (p51). But when the lyrical theme is treated imitatively, he writes *legato* and abandons the phrase marks. The *marcato* indication on page 53 seems less an articulation indication than a reference to the dynamic differences between the two manuals. At the ostinato (p54), he clearly differentiates between the accompaniment (*staccato* marks) and the solo line, dividing the melody into long phrases which are not separated in the improvisations.

Tempo/Rubato

- SI: Both the opening chords and the lyrical B theme are treated expressively. A recitative-like solo of the B theme introduces the imitative section which is played strictly. The ostinato pattern (p54, s2, b1) is performed with a relentless, driving beat, with a barely perceptible accelerando. When the B theme returns it is played even more freely.
- OI: The mysterious atmosphere of the opening chordal statement is enhanced by a slight ru-

bato (p51, s1, b1). The following B theme is played rhetorically, with even greater freedom, until the beat becomes steadier at the beginning of the imitative section (p51, s2, b4). There is also a slight *stringendo* in this section (p53, s2, b2), which continues towards the agitated ostinato where the beat becomes completely regular until the chordal climax. The improvisation concludes with a return of the lyrical B theme, played even more freely than in its first statement.

- C: The first chords are notated *Largo* (with a metronome indication of 64), and the lyrical qualities of the B theme are confirmed by Eben's indication that they should be played *rubato e recitativo*. Even though Eben plays the section treating "Wer nur den lieben Gott" with a gradual accelerando, he does not indicate this in the score (p53). However, his expressive performances of the concluding section are reflected in his indications for both *ritardando* (p59, s4) and *rubato recitativo*.

Registration

- SI: The opening chords are played on a soft string registration. The lyrical B theme (p51, s1, b4) is heard on a reed with tremulant. In the imitative section (p51, s2, b4), the right hand plays on a solo reed, while the left hand is on soft 8' foundations; these registrational contrasts work to increase the contrapuntal clarity. The ostinato (p54, s2, b1) is played on a dense foundation registration, while the solo is given to a bright mutation registration. Eben plays crescendo throughout the ostinato section, increasing the dramatic effect, and the climax is followed by a gradual diminuendo. The final statement of the lyrical theme is given to a solo flute (probably with the swell box closed). The echoes of the ostinato remain softly in the background.
- OI: The opening chords are played on a soft string registration, but unlike the Schleswig Improvisation, the lyrical B theme is taken by a solo flute (p51, s1, b1-5). In the imitative section, the right hand plays on a solo flute while the left hand plays on a string registration, both much softer than in the Schleswig Improvisation. The short chorale fantasy on the first phrase of "Wer nur den lieben Gott" features foundations 8' and 4'. At B2 (p53, s2, b2) the solo is given to Principals 8', 4' and a 2' flute, followed by the penetrating registration of the ostinato-section (p54, s2, b1) which he quickly softens at the entrance of the right-hand solo (p54, s3, b1). At the end of the section, there is a massive *crescendo* (many more stops are added than in the Schleswig Improvisation) which culminates with shocking chords. When the chords heard at the beginning return after the *crescendo* (p59, s4, b1), they are played on a soft string registration; the final solo is played on an 8' flute alone.
- C: The opening chords are to be played on strings, while the solo is given to an 8' flute. In the imitative section, Eben confirms the contrapuntal independence of the voices by assigning them to different eight-foot colors (quintadena versus flute). The subsequent registrations are similar to those heard in the Oxford Improvisation. For the solo heard above the ostinato figure, Eben recommends a mutation combined with a reed and a quintadena.

2.6.7. Movement No. 7, "Penitence and Realisation"

The Schleswig Improvisation, Movement No. 7

A	Main theme + pedal ostinato + chordal commentary	2'22
B	Treatment of the "Veni Creator"	3'04

tot. time:
5'26

The Oxford Improvisation, Movement No. 7

A	Main theme + pedal ostinato + chordal commentary	1'33
B	Main theme, first in a bicinium texture then accompanied by toccata-like fragments	0'49
C	A held cluster, followed by a toccata-like passage	0'37
D	Treatment of "Veni Creator"	3'15
		tot. time: 6'14

The Composition, Movement No. 7

A	Main theme + pedal ostinato + chordal commentary	1'26
B1	Held cluster, followed by toccata-like section	0'08
C	Two-part section	1'00
B2	Alternation between clusters and toccata-like texture	0'55
D	Treatment of "Veni Creator"	2'53
		tot. time: 6'22

Form/Structure

- SI: Clearly divided into roughly symmetrical halves, this is, in formal terms, one of the simpler movements. In the opening section, the ostinato elements are introduced early on, at the first entrance of the pedal (compare p61, s1, b4). A short bridge leads to the introduction of "Veni Creator," heard in the tenor in the left hand, which, after 1'05, becomes an accompaniment to a solo line derived from the Gregorian melody. This section provides a peaceful conclusion, contrasting the active first half of the piece.
- OI: The structure is more complex than in the Schleswig Improvisation: Eben introduces a percussive toccata-like section treating the opening theme into the first half of the movement which alternates between a series of clusters and a bicinium (p63, s4, b1). In the second half, which treats "Veni Creator," the solo line is introduced almost immediately.
- C: The symmetrical structure of the piece is essentially unchanged from the Oxford Improvisation.

Thematic Elaboration

- SI: The basic elements of the improvisation are the first theme (compare the beginning of the movement in the final score), the pedal ostinato, the chordal commentary and, in the B section, the Gregorian melody "Veni Creator," introduced by a rhapsodic solo line.
- OI: The thematic material remains intact from the Schleswig Improvisation, however, Eben also sets the opening theme in a bicinium and in fragmentary toccata-like texture. His treatment of "Veni Creator" is roughly the same length as in the Schleswig Improvisation, although, as noted above, the solo is introduced earlier, making the cantus firmus less prominent.

- C: Here the toccata-like texture frames the bicinium, and, in contrast to the Oxford Improvisation, the toccata itself is broken up more frequently by the held clusters.

Harmony/Melody/Rhythm

- SI: The most prominent rhythmic feature of the opening is the ostinato pattern heard in the pedal; the melodic ambitus of the ostinato gradually becomes wider as the piece gathers intensity. While the opening section is polytonal, the second half of the piece is stabilized by the harmonic implications of the cantus firmus, “Veni Creator,” and is more tonal, which gives the piece a rather antique cast, confirmed by the final cadence to an open fifth (b natural – f sharp).
- OI: The harmonic texture of the first half of the movement is generally thicker than in the Schleswig performance, and the rhythmic elements are more marked. As in the Schleswig Improvisation, the harmonies are often colored by the diminished fifth (a flat to d), but Eben fills in the tritone skeleton with many more pitches. The tension inherent in these harmonies gives way to the lyrical, soothing character of the final section, and the modal flavor of the Plainsong again allows Eben to cadence rather ambiguously (from a tonal point of view) on an open fifth, this time e – b natural.
- C: Eben thins out the harmonic texture of the Oxford Improvisation, and in the concluding section, he treats “Veni Creator” more transparently, emphasizing the modal character of the theme.

Articulation

- SI: The first theme is played *legato*, against the pedal ostinato’s sharp *staccato* articulation. The chords (compare p61, s3, b2) are played *legato*, except when shifting positions. The soothing second section is played smoothly with little articulation.
- OI: The performance of the opening is similar to the Schleswig Improvisation. Even the quick figures that conclude the bicinium (not part of the Schleswig performance) are played entirely *legato*, while the toccata-like figures are detached (p65, s4, b2). When the opening theme appears in the pedal beneath the toccata texture, it is played *legato* (p67, s3, b1). The “Veni Creator” section is performed smoothly, as in the Schleswig Improvisation.
- C: The score differs from Eben’s improvised versions of the piece, primarily in that the toccata-like figures (p63, s1, b3) are not provided with articulation marks. Later (p66) these figures are even grouped in long phrases not heard in the improvisation. In the bicinium, the articulation, with slurred sixteenth notes alternating with *staccato* eighth notes, is far more detailed than in the Oxford Improvisation (p63, s4, b1).

Tempo/Rubato

- SI: The tempo of the opening is steady, the regular flow continuing through the rest of the first section. The “Veni Creator” section is played rather lyrically, with small rubato gestures appropriate to the relaxed atmosphere.
- OI: The opening is played similarly to the Schleswig Improvisation, and the newly-introduced toccata provides a contrast to the less hectic tempo of the first section. In contrast to the first half of the piece, which is performed with a steady beat, Eben’s treatment of “Veni Creator” allows him to make small agogic gestures in the second half of the movement.
- C: The steady tempi of the first half of the piece are underlined by Eben’s clear tempo indi-

cations, and the placid character of the concluding lyrical section is appropriately marked *andante*; it does not, however, contain any suggestions for rhythmic fluctuations.

Registration

- SI: The first theme (p61, s1, b1) is played on a soft reed registration, while the pedal ostinato is heard on a 16' registration, with a prominent reed. In the second section the dynamic difference between solo and accompaniment, both played on soft 8' stops, is quite small.
- OI: The opening theme is here played on a soft flute registration, while Eben draws a powerful 16' reed for the pedal ostinato. In the bicinium section (p63, s4, b1), the right hand plays on light flute stops (8' and 2' stops with a mutation registration on the top), while the left hand solo in the same section is heard on a soft reed registration. The manual registration in the toccata section (p67, s3, b1) is very strong and clear (without reeds), while the solo in the pedals is played on powerful reeds. In the closing section (p68, s1, b2), the accompaniment is played on soft strings, the solo on an 8' flute.
- C: Eben recommends a Krummhorn for the opening theme (the registration heard in the Schleswig Improvisation). The toccata-like texture alternates between a plenum registration and an echo on 8', 2', 1 3/5', which is not heard in the improvisations. In the “Veni Creator” section, Eben recommends that the solo line be played on an 8' flute and the accompaniment on a Salicional.

2.6.8. Movement No. 8, “God’s Reward”

Variations on the Bohemian Brethren hymn “Kristus, priklad pokory”

The Schleswig Improvisation, Movement No. 8

A	Introduction with motivic material derived from the hymn tune	0'56
B	Variation 1: hymn tune in the soprano accompanied by the opening motivic figure	1'12
C	Variation 2 (p80, s3): hymn tune in soprano, harmonized with triads, accompanied by florid ostinato figure in left hand (and chordal treatment as in composition p81, s3)	0'58
D	Variation 3: hymn tune in soprano, first two phrases ornamented with <i>tirata</i> , last phrases treated with arpeggios (p74, s3)	0'37
E	Variation 4: chordal statement in the right hand, accompanied by fast passages in the left hand – similar texture to C (compare p80, s3), leading to chordal climax	1'41
		tot. time: 5'24

The Oxford Improvisation, Movement No. 8

A	Introduction with motivic material derived from the hymn tune (as score in the beginning)	1'28
B	Variation 1: hymn tune in the soprano accompanied by the opening motivic figure, followed by short bridge (see score p72, s1)	1'26
C	Variation 2: hymn tune presented homophonically (pp, gradually increasing to mp)	0'46
D	Variation 3: hymn tune in the soprano, accompanied by the opening motivic figure + long bridge	1'15
E	Variation 4: hymn tune in soprano, first two phrases ornamented with <i>tirata</i> , last phrases treated with arpeggios, followed by short bridge (p74, s3)	0'40

F	Variation 5 (p80, s3): chordal statement in the right hand, accompanied by fast passages in the left hand	0'38
G	Variation 6: fanfare-like (dactylic rhythm) toccata section	0'37
H	Variation 7: hymn tune in soprano ornamented with <i>tirate</i> – similar to the first half of E – concluding with majestic chordal statements	0'55
		tot. time: 7'45

The Composition, Movement No. 8

A	Introduction with motivic material derived from the hymn tune	0'41
B	Variation 1: hymn tune in the soprano accompanied by the opening motivic figure, followed by short bridge	0'58
C	Variation 2: homophonic treatment of hymn tune provide accompaniment to a lyrical theme in the soprano	0'32
D	Variation 3: hymn tune in soprano, phrases 1 and 2 ornamented with <i>tirata</i> , third phrase treated with arpeggios, phrase 4 with <i>tirate</i> (p74, s3)	0'29
E	Variation 4: develops the third phrase of the hymn tune, heard in soprano, accompanied by flowing broken chords, followed by short bridge	0'25
F	Variation 5: toccata-like variation, treating the second phrase of the hymn tune	0'30
I	Variation 6: fragments of the hymn tune treated with angular rhythmic dialogue between manuals and pedal	0'28
J	Variation 7: chordal statement in the right hand, accompanied by fast passages in the left hand followed by unison bridge (p 81, s 3)	0'44
K	Variation 8: fragments of the second and last phrases of the hymn are treated in right hand chords, while the left hand plays fast scalar motions	0'34
L	Variation 9: hymn tune is treated with cascading accompanimental figure, combined with Gregorian theme "Vere dignum"	0'33
M	Coda: theme in unison, concludes with a triumphant chordal statement of hymn tune	0'36
		tot. time: 6'30

Form/Structure:

SI: The improvisation is in unbroken variation form, and the hymn tune is always present. After the insistent eighth note introduction (A corresponds to p71), the hymn is presented unadorned in the soprano above the continuing motivic texture of the lower parts (B, p72, s1, b3). At C the background rhythmic motion increases to sixteenth note triplets against the slower moving hymn tune (p80, s3, b1); this variation concludes with a syn-copated chordal dialogue between the right and left hands (p81, s3). At D the texture thins again, and the soprano is heard first ornamented with *tirate* and then above rising arpeggios divided between the hands. For the final variation, Eben returns to a texture similar to that of C, but concludes with a majestic chordal statement of the theme with virtuosic rhetorical interludes between the phrases, in a style reminiscent of J. S. Bach's so-called Arnstadt Chorales.

OI: Eben retains all the variation elements of the Schleswig Improvisation, except for E, but

adds a homophonic statement of the theme (C), a toccata-like variation (G), followed by the final variation in which he returns to the *tirata* figure ornamenting the hymn tune, concluding the piece with a chordal statement of the last two phrases.

- C: The variations added in the Oxford Improvisation are here omitted, but the last one is replaced by an exuberant virtuosic texture (p83, s4, b1) where he introduces the Gregorian theme "Vere dignum." He adds a coda (M, p85, s3, b2), in which a *tutti* unison is followed by chordal bursts preparing the final cadence.

Thematic Elaboration:

- SI: The Bohemian Brethren hymn "Kristus, prikklad pokory," is always heard in its entirety in E Phrygian, without transposition.
- OI: Eben subjects the theme to a greater degree of rhythmical and melodic alteration, but still without transposition.
- C: Eben introduces several transpositions of elements of the theme: in variation E, he transposes the third phrase down a half-step; in F the second phrase is heard in B-flat Phrygian (i.e. a tritone away); in I he treats fragments of the hymn in D Phrygian; in L the theme is heard in G Phrygian, so as to harmonize the Gregorian melody centered on E-flat.

Harmony/Melody/Rhythm

- SI: Through the entire introduction (compare p71), there is a pedal point on E, establishing the tonal center of the piece. The Phrygian atmosphere is encouraged by Eben's harmonization of the melodic cell derived from the opening of the hymn in parallel fourths which emphasize the minor second. The rhythmic intensity increases in C and D and slows at the end. The theme itself is treated with a good deal of rhythmical alteration, as at C where the running ostinato in the left hand provides the framework for the metrical variations in the hymn tune. The final Phrygian cadence brings the cycle to a close on an E major chord.
- OI: The most prominent difference with the Schleswig Improvisation is the greater degree of rhythmic variation. Eben also increases the harmonic density. The final cadence seems to be heading for a Phrygian ending, but the E major chord (with a suspension on the fourth) resolves to A major; this marks one of the most striking differences with the previous version, offering a less ambiguous, and more optimistic, conclusion to the cycle.
- C: Since Eben treats the theme in other keys in the final composition, the harmonic ambitus of the piece is greater, and the chordal textures more sparse than in the Oxford Improvisation. The polytonality is also more far-reaching because of the thematic development, and his treatment of the modal themes (the hymn tune and the Gregorian melody) is more harmonically adventurous than was his treatment of "Veni Creator" in the preceding movement of "Job." As in the Oxford performance, Eben concludes the piece in A major, but not with a Phrygian cadence; instead the final chord is preceded by a harmony centered on A-flat, retaining some of the ambiguity with which the Schleswig Improvisation finishes. The homophonic texture which interrupts the growing intensity in the Oxford version (variation C) is omitted in the final composition, where the forward motion thus continues without break; and the fanfare-like toccata of Oxford variation G is replaced with broad cascades which produce a less hectic pace and a general expansion of the beat towards the conclusion of the piece.

Articulation

- SI: Eben's off-beat slurred articulation of the opening follows the indications found in the

score (compare p71, s1, b1 etc). At B (p72, s1, b3) the accompanying chords are played *non legato*, but he slurs the interludes between the phrases of the hymn as he had in the introduction (compare p72, s2, b2-3). The florid left-hand figures at C (p80, s3) and the *tirate* and *arpeggi* at D (compare p74, s3, b1 and p75, s1, b2) are played *legato* with some small phrasing breaks. Also the accompaniment to the *tirate* in the D section (p74, s3, b1) is quite connected in both manuals and pedals. When the texture of C returns in the E section, the chords are played more detached (compare p81, s4, b1).

- OI: The variations common to both the Schleswig and Oxford Improvisations are treated similarly. However, the C section (new to Oxford) is played lyrically, an affect that contrasts with the vigorous articulations preceding it. In the G section, also introduced first in Oxford, Eben plays the dactylic rhythms quite fiercely.
- C: The most interesting aspect of Eben's articulation marks is that in the B section the accompanimental figures which continue between the phrases of the hymn are not slurred, although in the improvisations they are played as are the chords in the introduction. In the I section, new to the composition, Eben calls for highly profiled articulations in the rhythmic dialogue between manuals and pedals. In K Eben slurs the right hand triads, while they are played detached in the improvisations.

Tempo/Rubato

- SI: The tight motivic construction of the introduction is rendered with a steady beat from the outset. The growing rhythmic intensity is accompanied by a very slight accelerando. There is little rubato in Eben's performance here, except in the end, where the chordal statement (E) broadens considerably. It is important to note that Eben makes no hesitations between the movements when he adds stops, because, as he has often stressed, the player must not diffuse the forward rhythmic motion of continuous variations.
- OI: The relentless beat of the opening two sections relaxes at C, where Eben introduces a more contemplative chordal variation, after which the forward energy returns. A long, gradual accelerando leads to the final section, where Eben slows the tempo even more than in Schleswig.
- C: Since Eben cut out the less vigorous variations heard at Oxford, he is able to increase the tempo throughout the course of the piece. Thus, the eighth note motion of the introduction is to be played *allegretto* (quarter note=92), and already in the bridge to the B section, he calls for a *poco stringendo* and *poco più mosso* (quarter note=104); there is no relief from this forward progress, as the note values continue to increase. Only at the *maestoso* (K) does the beat broaden, but the general effect is not as expansive as at Oxford.

Registration

- SI: In the introduction, there is not much dynamic difference between the two manuals. The gradual addition of foundation stops between the first four variations fills out the ever-broadening sonority, with the solo voices (as at B) played on more prominent foundation combinations. In the beginning, the *crescendo* is achieved through the addition of foundation stops (with increasingly higher pitch). The addition of reeds before E comes suddenly, a penetrating effect that brings the cycle to a close.
- OI: As at Schleswig, the dynamic difference between the two manuals is slight, although there is significant contrast in the colors of the opposing forces. Already in the introduction, Eben introduces higher-pitched stops, in comparison with the Schleswig Improvisation where he relies on dense foundations. The solo (compare p72, s1, b3) is brought out with mutations. The main difference in comparison with the Schleswig performance

is that the increasing dynamic tension is interrupted at the C section which is played on soft 8' stops. When Eben adds stops between the sections, he draws on upperwork, but as at Schleswig, he saves the reeds for the concluding variations (beginning at F).

- C: Since the restrained C section of the Oxford Improvisation is not included in the score, the long-range dynamic expansion of the movement goes unimpeded from the introduction to the concluding chordal statement. In contrast to his earlier performances, Eben calls for the addition of reeds already at F (halfway through the movement).

2.7. THE IMPROVISATORY PROCESS

2.7.1. Form/Structure

In general, the movements of the Oxford Improvisation show considerable expansion over the Schleswig versions, as the time measurements in the tables demonstrate. The individual movements of the composition, however, show much closer similarities in duration to the Schleswig Improvisation. Movements 4 and 5 (and to some extent movement no. 7) are exceptions to this pattern of expansion at Oxford and refinement in the composition. Many of the formal additions invented in the Oxford Improvisation are retained in the composition, so that the structural layout is more complex, even while the duration of the movements decreases. Of course, within some of the movements (3, 4, 7 and 8) particular aspects of the formal expansion developed at Oxford carry over into the composition.

2.7.2. Thematic Development

The thematic material first heard at the Lyra Pragensis concerts in 1969 provides the basis for the longer improvisations at Schleswig and Oxford, so that the essential character of each movement has remained in place in every stage of the process, from initial dramatic background to published score. When comparing the Schleswig and Oxford Improvisations, the thematic elaboration of the latter is much more expansive (except in movement no. 4). The final composition, however, is much more detailed, and the thematic material more carefully contained and directed, although such a statement should in no way be taken as a negative critical judgment on some of the unique musical utterances heard at Oxford in 1987. The clearest examples of this process (expansion/refinement) can be found in movements number 5 and 7.

2.7.3. Harmony/Melody/Rhythm

The musical language traces a similar trajectory, with the complexity and expansive fantasy of Oxford providing additional features for the final composition, but ones which are carefully focused without depriving them of the energy that springs from their improvisatory origins.

2.7.4. Articulation

As can be heard on the tape recordings, Eben's normative touch is *legato*, and he does not rely on articulation for the shaping of melodic lines but uses it more as a rhythmical tool. This is true of both the Schleswig and the Oxford Improvisations, and this approach to organ playing can also be heard in the recordings of the Lyra Pragensis performances. This is not to say that his touch is uniform, but rather that there is a great variety in the articulation and in the nuanced shadings between his *legato* playing and his use of *staccato*. In fact, the vari-

52 See music examples in Appendix III.

ations in his own playing, at least in the improvised versions of “Job,” generally show a much wider range of articulation than could be gleaned from the final score. For example, he plays thick chordal textures both quite detached and sometimes attempts to play them as *legato*⁵³ as possible, although this results, of course, in slight separation between the chords. The length of different phrases differ somewhat between the improvisations and the score. Fast rhythmical passages are generally played quite detached, even where the score later indicates a slur. When no phrases are marked, one can, following Eben’s improvisations, assume *legato* performance of lyrical melodic lines, although there are exceptions to this rule. When the notes have a rhythmic significance – as in fast motoric passage work – Eben often plays them slightly detached.

2.7.5. Tempo/Rubato

A steady pulse and rhythmic vitality are the hallmarks of Eben’s playing. He sometimes increases this rhythmic intensity with accelerandos; many, but not all, are notated in the final score. He departs from this energetic approach in lyric sections (for example the “Veni Creator” section of movement 7) and declamatory passages (such as the beginning of movement 2) and offers freer, rhetorical readings of the chordal beginnings of some movements (movements 4 and 6).

2.7.6. Registration

Both the improvisations and the score witness Eben’s inventive registrational practice, which offers a great variety of combinations and coloristic effects. Although, when compared with the score, the improvisations contain more block registrations. This approach necessarily results from the exigencies of improvisations, where various combinations must be deployed quickly and without the possibility of shadings as careful as those that can be indicated in the score. Still, the registrations heard in the improvisations demonstrate a great sensitivity to the possibility of the organs. Eben is thorough in his preparations before improvisation concerts,⁵⁴ and he is often careful not to overload the texture, although, as mentioned above, his improvisations show more frequent use of large block registrations than do the scores. However, even in the hard-driving ostinatos he often seeks transparent registrations, so that the rhythmic intensity does not become a sort of bludgeon.

Some general features in Eben’s “orchestration” of the improvisations could be formulated as follows:

- There is a use of power and a great variety in the contrasting colors and dynamic potential.
- Melodic lines are focused through the use of different solo registrations, thus underlining the lyrical identity of the basic thematic material.
- There is frequent use of foundation registrations.
- Delicate single registers directly respond to rhythmical impulses.
- Mutation registrations are used in different combinations, creating a transparent sound.

What is striking in the score is the detailed information concerning the choice of sound; Eben reduces the somewhat thick texture of the block registrations of the improvisations to an even more detailed and transparent soundscape.

53 Of course the articulation nuances are dependent on the acoustics of the churches where the improvisations were performed.

54 For example, Eben spent considerable time preparing his registrations for his improvisation concert at the Göteborg Eben Symposium, 1993. He was particularly careful to preserve a certain clarity in larger registrations.

2.8. THE MUSICAL LANGUAGE

How does the musical language heard in the improvisations and crystallized in the final composition compare with those of Eben's style outlined in chapter 1?

2.8.1. Harmony

The most pronounced harmonic feature of Eben's music is its adventurous polytonality from the first solo organ cycle "Sunday Music" (1958-59) to "Job" and beyond. However, these two cycles are less harmonically complex than "Laudes" (1964), where Eben's mathematical transformation of the thematic material gives rise to a more varied tonal language. Before "Laudes," Eben's organ music moves increasingly towards harmonic expansion and complexity, while afterwards there is a tendency to seek out more stable, although still polytonal, terrain. Thus, "Sunday Music" and "Job" (composed thirty years apart) show more stylistic similarities than do "Job" and "Laudes." The Lyra Pragensis improvisations of 1969 already evince this trend back towards the more stable polytonal language of "Sunday Music." This long-term development in Eben's style, from controlled polytonality to harmonic complexity and back towards restraint, is mirrored in the improvisatory process which culminated in "Job." Thus, the Oxford Improvisation is more harmonically complex than the Schleswig Improvisation or the final composition. Within Eben's polytonal practice, it is the thematic material that governs the tonal centers of individual works. The stability of these tonal centers is to some extent threatened during the middle stages of the compositional/improvisational process (for example in the Oxford version), only to be secured once again when the piece is written down in the score. This dialectic between improvisation and composition is emphasized by Eben himself:

Auch die Improvisation soll wenigstens teilweise eine formale Struktur haben. Bei der Komposition wird natürlich viel präziser mit Motiven, Themen, mit dem Projekt der Modulationen und der Tonalität und mit der genauen Konzeption der Form gearbeitet. Dies ist bei dem Improvisieren nicht erreichbar; oft wird das Ostinato benützt, die Begleitung der Themen wiederholt sich ohne genügende Kontraste und das freie Spielen kann oft ein geplantes Projekt der Form und der Tonalität nicht realisieren.

(Petr Eben, Prague: March 1, 1995)

Eben seems to demand more harmonic and thematic unity from the final composition than he does from the improvisation, laying particular emphasis on tonal schemes and intelligible formal construction.

Eben's use of Gregorian melodies, whose modal identities often resist strong tonal closure, has also been a major factor in molding his harmonic language. This kind of tonal ambiguity is also evident in those pieces which do not treat Gregorian themes, as in the last movement of "Job" where the improvisations conclude with a Phrygian cadence to E major, while the composition moves to A major.

2.8.2. Theme/Melody

Although the final compositional layer which might be thought to conclude the improvisational process involves, as one would expect, a refinement and focusing of the musical argument, Eben nonetheless maintains high standards for the art of improvisation, bristling at the disingenuous attitude of some players who, as he puts it, care little for preparation: "Improvisieren... ich gehe hin und was mir einfällt das werde ich einfach spielen..." (Eben, Prague: March 1, 1995). I have noted above the careful way in which Eben plans his registration for improvisation concerts, but even more important, perhaps, is the essential melodic ma-

terial, which in the case of Job, he wrote down in his sketchbook before the Lyra Pragensis performance. For Eben, music, whether improvised or committed first to the score, can have little persuasive power without coherent and convincing thematic material:

Die Kreativität ist ein geheimnisvoller Prozeß, dessen Umstände immer neu sind, manchmal mehr oder weniger günstig. Bei der Vorbereitung zu meinen Improvisationen in der Martinskirche waren die Umstände die besten, die ich mir vorstellen konnte. Die biblischen Texte, zu denen ich improvisieren sollte, haben mich persönlich sehr angesprochen. Dabei wußte ich, daß diese Konzerte nicht oft wiederholt werden, die Kritik wird sie ignorieren und niemand wird meinen Stil analysieren. Zwei Tage vor dem Konzert, in dem dunklen Raum der Kirche, las ich die Texte, welche mit solch einer Kraft ansprachen, daß ich auf die Inspiration nie warten mußte. Es genügte mir kurze Motive aufzuschreiben, manchmal recht viele, mit denen ich dann den ganzen Abend arbeiten konnte. Als ich nach einigen Jahren die kleinen grauen Heftchen wieder durchblättere, mußte ich bestätigen, daß manche dieser Motive sehr kraftvoll waren. Das war schon der erste Schritt zu der Komposition einiger dieser Werke von dem damaligen Repertoire, das ich wählte und ihnen die feste Form gegeben habe.

(Petr Eben, Prague: March 1, 1995)

Eben uses the same methods of thematic invention in preparation for both his improvisations and compositions. Thematic material in Eben's music always comes first and is, in this sense, outside the realm of improvisation as such. The mathematical expansion of thematic cells, therefore, is seen both in "composed works," such as "Okna" and "Laudes," as well as in "accumulated compositions" based on improvisation such as "Job." As I have already noted, this kind of thematic expansion and its implications for formal development are allowed more space during some phases of the improvisatory process (e.g. the Oxford performance). However, an important difference between the results of the improvisatory and the purely "compositional" processes is that in the latter the transformation and exploration of thematic material is more complex (especially in "Laudes") than is the case in those works descended from improvisations. Thus; in the improvisations, the pre-composed thematic material is rarely subjected to the searching expansion and melodic distortions that it undergoes in the "written compositions"; more often the thematic material remains intact throughout an improvised performance. Finally, it should be noted that Eben always begins composing his organ works at the instrument, thus to some extent, the improvisatory approach informs his "composed works" as well. In Eben's music there is a constant interplay between fantasy and composition, between the inspirations of the moment and their refinement in written form.

The underlying importance of thematic material also goes to explain Eben's frequent use of Gregorian melodies, which helped form his musical aesthetic from early on; the eternal quality of Plain chant makes it an ideal basis, in Eben's view, for improvisation as both a generating motivic feature and as a powerful communicative tool accessible to the listeners, even those without religious background. In "accumulated compositions" based on improvisations (for example "Job" and "Landscapes of Patmos") as well as "composed works" ("Sunday Music," "Laudes" and "Biblical Dances"), Gregorian chant not only functions as a means for organizing the musical structure of a piece, but can, for those familiar with the religious meaning of Plainsong, introduce programmatic elements.

2.8.3. Rhythm

Rhythmic vitality is an essential aspect of both Eben's improvisatory style and his compositional language, and he makes frequent use of both regular ostinatos and more irregular, metrical configurations.

Examples of irregular rhythmic patterns:

The beginning of “Symphonia Gregoriana,” “Four Biblical Dances” (movements 1 and 2), “Job” (p4, s4, b2 – p5, s2, b2 and p23, s4, b3)

Examples of steady, driving ostinatos:

“Sunday Music” (movements 3 and 4), “Laudes” (movement 2), “Four Biblical Dances” (movement 4 – the concluding toccata) and “Job” (p2, s1, b3 – p4, s4, b1 and p54, s2, b1 – p56, s1, b1)

As one might expect, Eben uses ostinato patterns more frequently in his improvisations, and these are then reflected in the shape of the final composition. In almost every movement of “Job” there are ostinato-like figures, while there are more irregular rhythmic configurations in the “composed works.”

2.8.4. Registration/Sound

The importance of differentiated registrations to Eben’s musical expression cannot be overstated. A comparison between the indications for registrations in the “accumulated compositions” and the “composed works” demonstrates Eben’s demands for a range of highly colored registrations in both. But, as his improvised performances make clear, the registrations found in the final scores of the “accumulated compositions” (as well as in the “composed works”) are not meant to be prescriptive, rather must be adjusted to the possibilities afforded by individual instruments and performing circumstances. Eben has a basic pool of registrational combinations which is very much connected with the so-called universal organ; these instruments are equipped with numerous mutation stops and 8' colors, as well as penetrating plena and a battery of reeds. Thus, the most prominent aspects of Eben’s color combinations are the gapped registrations and his frequent use of mutations. Interestingly, the instrument on which he learned to play in Cesky Krumlov, was a late romantic organ built by Heinrich Schiffner in 1908, which was dominated by foundation stops. Eben’s esoteric sensibility and his registrational practice are very much formed by the possibilities of universal organs such as the instrument at Cheb (built by Rieger-Kloss in 1974) where he composed “Okna” and a number of other works.

2.8.5. Form/Structure

It is with respect to form that the biggest differences between the “composed works” and intervening layers in the improvisatory process can be seen. For instance, the structure of “Laudes” and “Four Biblical Dances” is clearer and more condensed than is the case with the expansive tendencies so evident in the Oxford Improvisation. But of course, the improvisatory explorations of Oxford are focused in “Job,” so that the final form of this “accumulated composition” is more similar to “Laudes,” for example, but with some of the formal developments of the improvisatory accumulations retained.

2.9. GENERAL PERFORMANCE PRACTICE IMPLICATIONS

The kinds of differences observed between Eben’s improvisations and the final score are confirmed by the composer’s other organ works and lead to the following performance guidelines:

2.9.1. Articulation

The general rule would be that a smooth *legato* prevails in melodic phrases, while the rhythmic passages are played more detached.

Music example 35:
"Four Biblical Dances," beginning of movement no. 2
(OP9302CD no. 6:0'00-1'07)

The recitative-like solo figure which begins is provided with phrase marks, yet when the lyrical theme enters (s2, b4; for edition, see literature list), there are no slurs indicated. Still, this line should be performed with a singing *legato* which matches the lyrical character of the theme. The angular theme that follows the lyrical section is rendered with a highly profiled articulation, in which the sixteenth note upbeat contrast with the slurred falling figure (p17, s3, bar 4; time code 6:1'07). This highly varied approach to articulation also emphasizes the differing characters of the right hand melody (p18, s2, b2f) and the syncopated left-hand accompaniment.

Music example 36:
"Four Biblical Dances," movement no. 2
(OP9302CD no. 6:1'31)

2.9.2. Tempo/Rubato

In Eben's performance of ostinatos he relies on a steady beat which often edges almost imperceptibly ahead. In lyrical sections, Eben uses small agogic gestures to mold melodic lines and to point out cadenzas, but in general his use of rubato is quite restrained.

Music example 37:
"Four Biblical Dances," movement no. 3
(OP9302CD no. 7)

Here the light, rhythmical character of the dance gradually transforms itself into a threatening and dramatic affect. This transformation is enlivened with a slight *accelerando*. At the end of the movement, the introductory dance texture returns as a dirge, a reference to Jephtha's daughter's lament on her imminent death. The treatment of the rhythm in this movement is rather strict, emphasizing the dance-like character and underlining the dramatic *crescendo* effect in the middle section.

2.9.3. Registration

The registrations I have used in my recordings are based primarily on suggestions found in the editions, which derive, as I have noted, from Eben's exposure to the universal organ. As is the case with articulation, dynamic contrast play an important part in creating the dramatic effects so important in Eben's music (see music example no. 37, above), where massive crescendos and powerful registrations bring the transparent mutation combinations and distant strings into relief (see Appendix II for the specifications of some important instruments relating to Eben's organ compositions, for instance the organ in Cheb).

In the second movement of the "Biblical Dances" (see music example no. 36, above), I have chosen to play the lyrical theme (6:1'31) on a reed, another common registration heard in Eben's performances. The *staccato* theme (6:1'07) is played lightly and transparently on a mutation combination.

2.10. DIFFERENCES AND SIMILARITIES – CONCLUSION

Petr Eben's musical language has undergone continuous developments over the course of his career. The musical discourse of both "accumulated" and "written" reflect the stage of Eben's development, in which they were performed and composed. Thus, the Lyra Pragensis impro-

55 See preface to the edition (United Music Publishers).

56 Eben composed many of his organ compositions at Cheb.

visations demonstrate marked similarities with “Okna,” while the Schleswig and Oxford performances have more in common with the “Biblical Dances,” so that the differences between compositions and improvisations produced at a given phase of his career are smaller than those between improvisations from early and late in his development. In other words, the constitution of Eben’s musical language is not primarily a question of whether the music is derived from improvisation but how it relates to his contemporaneous style. But while Eben’s musical language has been continuously shaped by his surroundings, it is decisive that his creative life has always been governed by his unwavering aesthetic outlook that music should always serve a function and communicate meaning to the listener.

Chapter Three – MESSAGE

RULING PRINCIPLES IN EBEN'S MUSIC MAKING

Improvisation and the mysterious inspirations which attend its successful execution lie at the heart of Eben's musical ideology. Improvisation is perhaps the most unmediated form of musical discourse, one which, particularly in Eben's case, draws on context and is constantly influenced by the unique circumstances of individual performance: the organ, the audience, the church, and, as was the case in the Lyra Pragensis concerts, the political and social atmosphere. The power of improvisation, both as a generating compositional tool and as a medium for communicating meaning to an audience, plays a central role in Eben's view of his mission as a composer. For Eben, music must communicate something to its audience – it must have a message. This view of the musical act is consistent with his own recollections of the Lyra Pragensis concerts:

Ich muß wieder sagen, daß ich eigentlich damals diese Abende, diese Konzerte [Lyra Pragensis], als eine wichtige Botschaft angesehen habe, und ich habe mich darüber sehr gefreut. Und aus diesem Grund habe ich dort eine Zeit gearbeitet...

Ich muß gestehen; ich glaube wirklich das war, so zu sagen, das Honorar, das ich von oben bekommen habe, weil ich sonst kein großes hatte, aber daß der liebe Gott und der heilige Geist mir dann wirklich eine ganze Reihe von guten Themen haben einfallen lassen. Ich konnte da wirklich nur zwei Tage vor dem Konzert hinkommen. Und da hatte ich den Text vor mir und es kamen wirklich Einfälle, die für mich sehr wichtig waren. Und diese Einfälle habe ich dort notiert, aber nur die Themen und Motive.

(Petr Eben, Prague: March 1, 1995)

My task in this chapter will be to outline the nature of Eben's aesthetic beliefs and to examine the ways in which they have molded his mature musical language and what implications they may have for the performance practice of his works.

3.1. EBEN'S MUSICAL IDEOLOGY

It is imperative to Eben that music must convey some meaning, and each creative act must somehow move the listener:

For me music should in some way have a function to serve people.

(Petr Eben, Prague: 1988)

Even when the musical discourse is complex and employs modern compositional techniques, his view is that it should be expressively meaningful.

Daß wir... mit dieser zeitgenössischen Sprache wirklich eine Botschaft ausdrücken können.

(Petr Eben, Prague: March 1, 1995)

What Eben refers to as the "serving function of music" [die dienende Funktion der Musik] (Petr Eben, Prague: March 1, 1995) provides the basis for his view of the composer and the performing musician. That music can only serve its audience in context means, for Eben,

that composition is not a creative act of an isolated musician nor is performance separable from its surroundings; but rather, music making in general is the result of a creative interaction between composer, interpreter and listener.

But if music is to be able to attain this function it must, in Eben's view, serve not only the audience, but, more importantly, God. This is a reciprocal relationship in Eben's view, for artistic creation – a witnessing of the role of the Holy Spirit in the invention of the thematic material for the *Lyra Pragensis* improvisations – would not be possible without the spiritual element. In his music, then, Eben seeks to communicate not only to his audience but to God as well; the underlying message is communicated through the ever-present spiritual dimension of his music. For Eben there is no conflict between the imperatives of individual artistic expression (itself pervaded by religious belief) and the necessity of comprehensibility to listeners. Thus the "serving function" seems to be an expression of a symbiosis between Eben's religious beliefs and a necessity to communicate this faith, where the artistic activity and the urge for technical perfection work in the service of musical communication. In the preface to "Laudes," Eben formulates his musical "Credo" as follows:

Our century is full of ingratitude – ingratitude to people around us, to the world and above all to the Creator himself. Everyone hears demands, complaints, discontent and rebelliousness, but nowhere is there a trace of gratitude. So perhaps the most pressing concern of art must be to praise, because otherwise "the very stones will cry out."

(Petr Eben's commentary to "Laudes")

"Laudes" becomes the symbol of man's reflection of the artistic perfection as it is embodied in the creation of the world and in the cosmic proportions of the universe, which are represented in the numerical proportions evident in the formal structure of "Laudes." The "serving function" of music and the creative potential of the art are always subordinated to the Creator of the universe.

In "Laudes" Eben uses Gregorian chant for much of thematic material, since its liturgical origins provide the perfect medium for conveying this message.

Music example 38:
"Laudes," movement no. 4 (OP9102CD no. 4)

The piece reflects Eben's Christian faith and his belief in Christ's victory over death; but this message is not meant to exclude those outside the faith, but rather would be recognizable to them as well, since it presents an archetypal narrative of struggle and triumph. Thus, his message is not confined by its religious inflections, even though the spiritual pervades his music. Eben is an inclusive musical evangelist (see also Eben's commentary to the enclosed CD recordings).

What is perhaps most striking in Eben's work is that this communicative element informed his music even during the long period of his career when political conditions might have been expected to limit his ability to convey meaning to his audience. The notion of music as message was both a means for asserting artistic independence from the state and offer a spiritual alternative to an enforced secularism. Of course, in contrast to novels and poetry, the nature of musical discourse made it easier for Eben to thwart attempts to censor his work; this was especially the case with his improvisations which, because they are not written down, are perhaps the most de-stabilizing of musical acts. Thus, during the communist era, Eben saw his music as offering the public a message which was not sanctioned, or even allowed by the state:

In den 40 Jahren ohne Freiheit konnte man verschiedene Dinge überhaupt nicht offen sagen. Das bedeutete also, man konnte sie weder in der Zeitung lesen noch im Fernsehen sehen oder im Radio hören. Die Kunst hat die Möglichkeit gehabt diese Dinge auszudrücken, und von allen Bereichen der Kunst hat gerade die Musik, glaube ich, die größte Möglichkeit gehabt, weil sie nicht so intensiv wie z.B. die Literatur und die darstellende Kunst zensuriert wurde. Schon von Anfang an haben wir das eingesehen. Wir hatten daher die Möglichkeit, mit unseren Kompositionen die Menschen anzusprechen und ihnen eben das zu bringen, was zu dieser Zeit überhaupt nicht möglich war.

(Petr Eben, Prague: March 1, 1995)

The interplay between composer and listener further encouraged his musical ideology, and his thoughts on the period demonstrate both the importance of giving music a message and of having that message understood. Eben has remarked on the symbiotic relationship between the composer and the listener, particularly during periods when artistic freedom is severely curtailed:

Am wenigsten konnte die Zensur in die Musik eingreifen, und so war es gerade die Aufgabe der Komponisten, die unterdrückten Botschaften wenigstens in ihren Tönen auszudrücken. Und es war unglaublich, wie dankbar die Zuhörer für jede Andeutung waren, wie hellhörig sie für jedes Wort oder jeden Ton aus den verbotenen Bereichen waren. So führte diese Situation zu einer anderen Richtung: Musik als Botschaft.

(Petr Eben, "Aufstieg"; lecture in Darmstadt: December 2, 1993)

Eben's basic ideology remained intact after the Velvet Revolution in 1989, and since then his artistic beliefs could be expressed more freely and openly.

Eben's aesthetic principles immediately suggest comparison with earlier views of the composer, which prevailed before the 19th century, where the music was meant to serve a specific purpose, or even a certain patron, where the musical act was subordinated to the function that the act was meant to fulfill. Thus, there may be a tendency by modern musicians and critics to dismiss Eben's ideas as encouraging the composer to be subservient to the demands of the listener, not to mention the demands of the marketplace. This conception of artistic expression was given paradigmatic formulation by Arnold Schoenberg when he argued that:

Those who compose because they want to please others, and have audiences in mind, are not real artists. They are not the kind of men who are driven to say something whether or not there exists one person who likes it, even if they themselves dislike it. They are not creators who must open the valves in order to relieve the interior pressure of a creation ready to be born. They are merely more or less skilful entertainers who would renounce composing if they did not find listeners.

(Arnold Schoenberg, as quoted in "Music, Imagination, and Culture" by N. Cook, p. 182)

The romantic search for "inner truth" and cultic conceptions of an ideal musical genius which is utterly free from debasing, extra-musical interference was encouraged by notions of autonomy; music became a way of exploring the inner, psychological universe, an introverted, and even solipsistic, view of musical creation which sought to eradicate interaction between artist (the composer), the art work (the music) and the receiver (the listener). "Adjustments" in the musical structure, derived from the listener's perspective, were thought to compromise the aesthetic values. This meant that the communicative aspect and the use of extra-musical references were severely denigrated.

After the Second World War (primarily through the influence of the "Darmstadt School") the arbitrary criterion of autonomy, coupled with the urge to reach an objective truth, were seen by many as a necessary antidote to the manipulative nationalistic tendencies in music-

making, most notably the cynical, propagandistic views on music held by the Nazis.

Conditions for composers in Western Europe were, however, quite different from those of their contemporaries in the countries of the Warsaw Pact, where prevailing aesthetic beliefs, and indeed political life in general, opposed notions of artistic autonomy. Here the regulating force at all levels of music making (as well as in the other arts) was the state-enforced social realist cultural policy, which assigned aesthetic value according to the utility of an art work with respect to the “people” (as defined by the state). In other words, the criteria which served as aesthetic standards for the acceptance of an artist or composer in Western Europe were, conversely, reasons enough for rejection or even persecution behind the Iron Curtain.

Eben was of course aware of the influences from the “Darmstadt School” and recognized its valuable contributions to musical life after the war:

Wir haben uns immer bemüht, auch wenn es bei uns schwer zu erreichen war, die anderen Autoren – zum Beispiel auch die zweite Wiener-Schule und dann natürlich auch Bartók, Stravinskij und so weiter – alle diese Sachen zu kennen und davon zu wissen und damit auch sozusagen umzugehen. Aber der Effekt sollte nicht der sein, daß wir uns präsentieren, sondern daß wir die zeitgenössische Sprache haben und mit dieser zeitgenössischen Sprache wirklich eine Botschaft ausdrücken können.

(Petr Eben, Prague: March 1, 1995)

I think there was a very strong and big difference in the fifties, where you could find that whilst Darmstadt and the whole modern music was going to only the Webern or Post Webern directions, here was the real contrary, and you had to write this music which was for the masses, where they really wanted you to write in a very harmonic style.

(Petr Eben, Prague: June, 1988)

Although he did not directly reject those developments associated with the Darmstadt School, they did not accord with his own aesthetic principles, based as they were on service to the listener.

And in any case, Eben’s views on music militate against the by-now hackneyed view of artistic autonomy: “art for art’s sake.” Concepts of autonomy, originality, and heroic refusals to compromise one’s own artistic values have been used as reductive factors in adjudicating aesthetic value since the 19th century. So that to admit an affinity for your listener has often been seen as a sort of compromise.

Yet Eben is by no means a panderer, as he has noted in his description of the composition of what would become his most widely-played organ cycle, “Sunday Music”:

It is written in the fifties and that was a time, where in our country, the church was persecuted. The priests, the religion and also the organ was not very much liked, because it was the instrument which was bringing spiritual ideas. So, the government didn’t like the organ as an instrument, and they even forbade all organ concerts. So, nobody was writing for the organ, because there was no chance to perform the work. But for me the organ was, and still is, an instrument which brought me such a lucky time in my youth, where I could forget all the troubles of the war, so I wanted to write for the organ. I did not consider if the composition would be performed, or not. I simply felt I must write it. I was very astonished that this work, which I thought would be lying on my table and nobody would play it, suddenly became the most well-known composition and was performed in all the states and in very many countries of the world. This work is recorded on a lot of CD’s and gramophone records, so sometimes you never know how a composition will finish. The 3rd movement, “Moto Ostinato,” is something which has a spiritual character. It is in the rhythm where my idea of the content was that it should be a sort of a battle between good and evil; a medieval battle, where one row of the soldiers are coming in a strict order. So it is very strict in the form, from an apocalyptic view.

(Petr Eben, Göteborg: May 28, 1993)

His desire to communicate a message, then, does not, in his view, conflict with his artistic integrity. If a musical work is to be based on artistic “truth” it must derive from freely expressed personal creativity, but, if the semantic content of musical expression is to be retained, this creativity will necessarily seek intelligibility, and attempt to offer a comprehensible musical object to the listener.

For Eben, the desire to compose is not in this case an act of pleasing others but represents an inner necessity, itself activated by religious belief. Eben’s sincere love of composing and his humanitarian outlook are the determining factors in his aesthetic credo: a musical altruist, he seeks to communicate his own love of humanity – and God’s – by remaining true to himself. He is, above all, a Christian composer, and it would be impossible, in his view, to pursue an arcane and elitist musical course and still be able to communicate something to his audience through his work. The fulfillment of the “serving function” is not dependent on the popular success of a work but the degree that it communicates God’s love to the listener.

3.2. THE MUSICAL MESSAGE

The often indefinite aspect of music allows it, in Eben’s view, to function spiritually:

Nicht nur ein Text oder ein gewähltes musikalisches Zitat hat die Fähigkeit eine Botschaft zu überreichen, sondern die Musik selbst ist eine Kunst, deren Abstraktion der Spiritualität nahe ist und sie ausdrücken kann.

(Petr Eben, Prague: March 1, 1995)

The communicative function is, then, related to a spiritual reality, where the status of music is not reduced to the delivery of simple semantic units, but attempts to convey a more global religious belief, something like a universal affect (such as that expressed in the move from struggle to triumph in the fourth movement of *Laudes*) which is itself determined by these beliefs.

In his speech at Darmstadt (see Appendix IV), Eben emphasized that the dramatic experiences of his life and his religious faith have had a substantial impact on his music making:

Ich bin weder Philosoph, noch Theologe und Theoretiker nur im Bereich des Musikhandwerks, und so kann ich mich an diesem Gesprächskreis nur als Komponist beteiligen. Als ich mir die einzelnen Themen des zur Diskussion vorgeschlagenen Gesamtprozesses durchlas, wurde ich mir bewußt, daß gerade die Elemente “Wandlung und Aufbruch” einen Cantus Firmus in meinem Werk bilden, der in vielen Kompositionen ziemlich markant ausgedrückt ist. Und als ich darüber nachdachte, wie ich zu dieser Thematik kam, traten mir vier wichtige und ausschlaggebende Momente in meinem Lebenslauf vor die Augen, welche diese beiden Elemente mit sich brachten und so meine Kompositionen beeinflussten.

Ich will Ihnen nun also durchaus nicht mein Curriculum vitae schildern, sondern nur von diesen vier Momenten sprechen und von ihrem Zusammenhang mit einigen konkreten Werken...⁵⁷

(Petr Eben, “Aufstieg,” Lecture in Darmstadt: December 2, 1993).

For Eben, music is always of its time and should reflect its surroundings, and separation of life and work is convenient fallacy.

⁵⁷ Here he refers to four important events: An experience from Zamberk at the age of four, the German occupation, an experience from Buchenwald and the oppression from the year of 1948. See Appendix IV.

3.3. THE MUSICAL DRAMA AND THE ROLE OF IMPROVISATION

The graphic and plastic art we perceive in quite another way than music. We can look at the picture without a time limit. But music is bound with time...

(Petr Eben, Prague: March 2, 1995)

Eben emphasizes the identity of music as a temporal art, a process subordinated to the conditions of time, the contexts of performance. The awareness of this temporal process is, for Eben, an important feature of music-making, whether dealing with improvisation, composition or interpretation. Because improvisation is a form of musical creation which comes into being in "real time," the creative act itself is synchronic with its reception by the listener.⁵⁸ Eben believes that the improviser is constantly interacting with his surroundings through intuition, and that the inspirations of the moment are facilitated by preparation of thematic material and registrations. But in the performance itself, the process of music making is subordinated to the same temporal conditions as those of the listeners. This improvisatory approach is related to Eben's basic ideology where the communicative aspects and the listener-oriented function are essential parts of the music making process. In this way, the actual creation of music "in time" is a natural consequence of this awareness, since the "serving function" is dependent on all contextual aspects.

3.4. THE INTERRELATION BETWEEN THE MUSICAL LANGUAGE AND THE BASIC IDEOLOGY

Eben's belief in the communicative power of music does not, however, mean that he has a prescriptive view of musical style:

Wenn ich von der Botschaft der Musik spreche, meine ich durchaus nicht, daß diese in einem traditionellen Stil sein sollte; das, was aber diese Musik beeinflussen muß, ist der geistliche Inhalt und die Zuwendung an die Zuhörer.

(Petr Eben, Prague: March 1, 1995)

Rather, his is a metaphysical approach in which religious belief and artistic integrity will allow him to make his message comprehensible. And although his musical language is complex, particularly in its far-reaching polytonal features and his methods of thematic development, it is nonetheless accessible. This should not be taken to mean that his musical language is a debased form of expression, a surrender to public approval. I have already noted how his musical style did not receive the approval of the Czech Composers Union. Further, he was among the few leading international composers who did not adopt serial techniques, although some of his thematic inventions, particularly in the 1960's, were somewhat influenced by these procedures. His is a unique voice, and his resistance to modern trends is a reflection both of his artistic independence and his musical ideology – the need to communicate with his listener.

3.5. HARMONY

Because Eben believes that the function of music should be oriented towards the listener, his use of bi- or polytonality seems to be a choice founded in part on the demands of comprehensibility. Bitonality is certainly more accessible than complex serial structures (even for a

⁵⁸ See further discussion in Kruse 1995: p. 40.

very trained listener). However, his oeuvre spans a wide range with respect to tonal complexity.

Eben's harmonic practice, at its most complex in "Laudes" and tending towards more stability in "Sunday Music" and "Job," is ideally suited to his collaborative improvisations with other instruments. In such cases, bitonality results from the conditions of music making, so that the compositional practice is inseparable from the instrument on which the work was conceived. Polytonality seems, in Eben's case, to be inseparable from context, and Jürgen Kerz notes the improvisational origins of his tonal practice:

"Diese Art bitonale Klänge zu erzeugen weist ebenfalls auf einen improvisatorischen Charakter hin."

(Jürgen Kerz, *Der Orgelzyklus Hiob von Petr Eben – Eine Analyse*, Düsseldorf: 1990.)

The generative harmonic principles of Eben's art spring from the contexts of performance, so that the communicative ideology that activates his musical language is a product of the symbiotic relationship between audience and musician, creation and reception.

3.6. MELODY

Eben's use of already existing thematic material relates directly to his communicative aesthetic. In this way, thematic material of liturgical origin becomes recognizable (to both listeners who identify and those who do not identify with the religious source) when it returns at later stages of a movement. Intelligibility governs his approach to thematic material; the delivery of this material also helps Eben organize coherent formal structures. Repetition and recognition play an important role in his compositional practice:

I think that for the form and structure of the composition it is necessary to work with motives or themes. Also for the listener it is a help in understanding the music. Therefore, I think that the a-thematic style is not near to my conception.

(Petr Eben, Prague: March 2, 1995)

Eben's method of mathematical transformation of the thematic material also seems to be quite comprehensible, since this technique retains the shape of melodic figures, so that even in altered form they can, on their return, be recognized by the listener. This kind of developing variation is controlled by the harmonic flow between tonal centers, themselves determined by Eben's polytonal language. Form and relatively stable harmonic backgrounding of the thematic material provide a kind of rhetorical basis for the communicative act, a framework for the coherent utterances of his vast melodic talents.

3.7. RHYTHM

The irrepressible energy of many of Eben's organ works, delivers its message by pure insistence. The elemental rhythmic quality of much of his music to a large extent explains its accessibility: witness the enduring appeal of his most famous organ composition, "Moto Ostinato," a piece which, according to Eben, evokes a battle between good and evil, that is to say is pervaded by religious belief. The rhythmic vitality of his music also draws inspiration from Czech folk music, but more significantly it derives from his improvisatory style, as in his frequent use of ostinato patterns and the birhythmic structures of "Job," originating from the Lyra Pragensis performances. In these concerts, Eben exploited rhythmic energy to depict the texts, for example, in the fragment which would become the sixth movement of "Job," where the ostinato dramatizes the biblical passage: "When the Lord answered Job out

of the whirlwind.”⁵⁹ The link between the rhythmic motif and the pictorial element is a consequence of the rhetorical and communicative approach, which is a ruling principle in Eben’s improvisational aesthetic and in his ability to enact vibrant musical dramas.

3.8. SOUND

Although the registrational indications that Eben provides in the scores are often very detailed, he is also extremely sensitive to the qualities of individual instruments and aware of differing performing conditions. Eben not only includes alternative registrations, but encourages the performer to adapt these detailed visions to match the instrument on which his music is to be performed. This is also true of his tempo indications:

The advice given as to the stops to be used should be read only as suggestions, depending of course on the organ in question. They are merely intended as indications of my thoughts on the mood of individual passages. Nor are the given metronome markings meant to be adhered to too strictly, since they too may have to be adjusted according to the acoustics of the building in which the organ is to be played.

(Petr Eben: Preface to “Hommage à Henry Purcell”)

3.9. FORM/STRUCTURE.

The structure of Eben’s music is generally clearly articulated, and the rhetorical disposition of the movements are coherently presented to the listener. As Eben has noted, it is essentially through form that musical meaning is communicated, particularly by means of repetition. For this reason, many of his compositions show a symmetrical structure and rely for their cogency on the recall of prior material. Without well-considered formal layout, itself dependent on his methods of thematic elaboration, Eben would not, in his own view, be able to convey universal affects to the listener. As noted in the first chapter, his temperament tends toward the romantic, but his highly individual style is anchored by tonal centers and clear formal configurations. Without form there can be no communication, in Eben’s view. Thus, his formal structures (variations, passacaglias, and clearly organized narrative movements) are related to his belief in the serving function of music.

3.10. CONCLUSION

As I have argued in the previous chapter, Eben’s musical language does not demonstrate significant differences between the “accumulated” compositions based on improvisations and the primarily “composed” pieces of music. Rather, the similarities between these two types of works overshadow the differences in formal layout and thematic elaboration. However, the actual differences remaining might be related to the different conditions and extra-musical contexts which inhere in Eben’s instrumentally-idiomatic approach, his constant adjustments to his surroundings and immediate influences, which often affect the compositional process directly. Eben describes this contextual approach as well as the importance of extra-musical factors in his account of the composing of “Okna”:

As I view works of art in various fields, I always feel very strongly that all art is one; an ecstatic expression of the reality around us and in us and at the same time a constant struggle to capture something more, something behind that reality. Every expression, musical, literary, or visual, is merely one element of this one art, whether it be expressed by brush, chisel, words or tones...

I wrote this cycle of the windows because the Gallery of Cheb asked me to compose

59 Job 38:1

something for a series of compositions inspired by fine arts. In this moment I thought about the Chagall Windows which I had seen on slides, maybe ten years before. I could see the windows before my eyes. I had the image of them so in my head, that I was really fascinated by them. Then I went to the library and there I could get a book, where they were printed in colors. So I just put the book on the organ when I wrote it, and had the book there, with the picture, and then I just made the copy.

(Petr Eben, Prague: March 2, 1995)

This quotation illustrates the importance of surroundings for Eben's musical invention and the direct relationship between his art and extra-musical factors. For Eben, there is no such thing as "the music itself"; the autonomous art work is for him a myth.

Petr Eben's aesthetic concept, where the definition of "music as message" and "the serving function of music" are regulating forces, could, of course, be controversial. Eben's views on the meaning of composing and musical creation are generally, and to a large extent, formed by his dramatic experiences at the end of the Second World War. Expecting imminent death in the shower at Buchenwald, sixteen-year-old Eben suddenly was forced to reconsider the nature of life and the reasons for his own existence. This experience only strengthened his urge to compose and to communicate his powerful beliefs to others. As a result, the individual creative process is, for Eben, always encompassed by the larger gift of God's creation:

In a sense of artistic creation that must be connected to some humble recognition of its ancillary function. This means neither composing only on liturgical texts, nor a swift and obedient reaction to political events. What I am speaking of is the endowing consciousness that is to be found in Teilhard de Chardin's writings. The creation of the world is never finished, but continues in an ever more splendid way, and we can help it toward completion with every honest deed.

(Petr Eben)⁶⁰

Consequently; in both sacred and secular contexts, Eben's music is an act of making visible or audible a new aspect of God's creation. Even where sacred elements (Plain chant, biblical programs) are not used, his music evokes universal affects, recognizable hermeneutical structures which communicate a moving message to the listeners, independently of their religious beliefs. Eben's concept of music making might be described as a "Laudes-ideal" where praise is defined as the aim to create art that ranges beyond all possible dogmas and acts of political coercion. The ultimate optimism of Eben's richly creative music draws, not only on faith and the urge to communicate that faith, but on the vibrant inspirations of audience, architecture, biblical texts, folk music, Gregorian chant and the endless resources provided by good thematic material, in his view, a gift of the Holy Spirit. It is not surprising, in light of Eben's musical ideology, that improvisation offers him a profound and energetic means of musical service, and that the act of composing is equally a product of context, experience, and faith.

The title of this dissertation reflects my attempt to convey the nature of Eben's **MUSIC**, as a product of his life and faith, and his belief in the temporal and contextual aspects framing the **MOMENT** of performance in which the "serving function of music" delivers its **MESSAGE**.

60 Quoted by Jan Dehner in "Contemporary composers 1992," edited by St. James Press, Chicago/London.

OP9102CD – A COMPOSER PORTRAIT

Laudes⁶¹

1. Largo 5'44
 2. Allegro solenne 4'00
 3. Fantastico 5'12
 4. Gravemente 6'14
- Johannes Landgren, organ

Desire of Ancient Things⁶²

5. On an Air of Rameau 4'00
 6. By the Pool 3'17
 7. A Tune 1'54
- The Rilke Ensemble
Gunnar Eriksson, conductor

8. Cantico delle Creature⁶³ 5'06

The Rilke Ensemble
Gunnar Eriksson, conductor

Okna⁶⁴

9. Blue Window 3'51
 10. Green Window 5'18
 11. Red Window 4'52
 12. Golden Window 4'56
- Paul Spjuth, trumpet
Johannes Landgren, organ
Elisabeth Arkstedt Siljebo and Per Högberg, assistants

13. Song of Ruth⁶⁵ 5'51

Helena Ek, soprano
Johannes Landgren, organ
Elisabeth Arkstedt Siljebo, assistant

Total: 60'15

61 Recorded in Filipstad Church: Jan. 18, 1991 and Feb. 4, 1991.

62 Recorded in Lundby Church, Göteborg: June 8, 1991.

63 Recorded in Lundby Church, Göteborg: June 8, 1991.

64 Recorded in Filipstad Church: Jan. 19, 1991.

65 Recorded in Lundby Church, Göteborg: July 5, 1991.

Production: AudioProdukter

Producer and Recording Engineer: Bo Hansson

Recorded: Jan. 18 and 19, 1991; April 2, 1991; June 8, 1991; and July 5, 1991

Mastering: AudioProdukter

Separate Distribution: Opus 3/AudioProdukter

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Comments

Laudes

Eben writes: "The basic idea for this composition springs from the realization that our century is full of ingratitude – ingratitude to people around us, to the world and above all to the Creator himself. Everyone hears demands, complaints, discontent and rebelliousness, but nowhere is there a trace of gratitude. So perhaps the most pressing concern of art must be to praise, because otherwise 'the very stones will cry out.' Hence 'Laudes.'

From this inward program the piece achieved its distinctive form, which is the same for all four movements; despite hints of a triple position, all the movements are basically divided into two parts, consisting of the introductory atmosphere and the song of praise engendered by it. Each movement has a different starting point: amazement at the divine majesty in the first movement; an element of burgeoning mysticism (reminiscent of electronic sounds) in the second; a dramatic turmoil and anxiety in the third; and a sombre, fateful searching – permeated by the spectre of depression – in the final movement.

Every movement is based thematically on a Gregorian chorale. In the second part of the first movement we hear (softly at first) the Alleluia sequence for Easter, the intervals of which are compressed into small leaps of a second. At every repetition of the theme the intervals are enlarged according to exact mathematical proportions until they reach 'chromatic sixths and sevenths.' At the climax, the theme, in its original form, is heard in the pedal.

In the introduction to the second movement, a theme from the Doxology (Gloria Patri – Glory be to the Father) is presented by the double pedal with a sombre registration. In the second part, the song of praise bursts forth, accompanied towards the end by a rumba rhythm in the pedal.

The third movement opens with the hymn 'Lauda Sion Salvatorem,' in modal vein. The trumpet solo towards the end of the movement imitates a kind of jazz improvisation.

The quotation in the fourth movement comes from 'Hinkmar's Songs of Praise,' with the Easter tune "Christus Vincit" presented in a fragmented structure (*fortissimo* in the pedals and *pianissimo* in the manuals). With every repetition the theme becomes clearer, more distinct and more confident of victory. The cycle ends with a toccata on the theme of 'Christus Vincit'."

Desire of Ancient Things

Eben comments: "I wanted to write three madrigals for mixed choir, which were commissioned by the 'Westport Madrigal Singers,' USA. Having in my mind the sound and the repertoire of a madrigal choir, I was looking for a more introverted subject, which would be in some way connected to the past, from which most of the repertoire of a madrigal choir is drawn. I was very impressed by three poems by Arthur Symonds, written at the very end of the last century. They express a romantic nostalgia for lost times and worlds, which is quite

a familiar feeling nowadays: a longing for quietness, for unspoiled nature and unspoiled minds. This is expressed by the title of the cycle, drawn from the first poem: *Desire of Ancient Things*. The music expresses this romantic mood (there is even a quotation from a Chopin Prelude), viewed, of course, through a 20th century musical style.

The first madrigal, 'On an Air of Rameau,' begins in this nostalgic mood; one could even feel the sound of an old harpsichord somewhat out of tune. The second section introduces a quotation of Rameau from the harpsichord piece 'La Villageoise,' which is sung with half-opened vowels and creates a contrast to the expressive question of the men's choir 'Pallid lovers, what unforgotten desires once whispered are retold in your whisperings?'

From the five strophes of the poem 'By the Pool' only the 2nd and the 4th are the main choral settings, the first being an introduction, the 3rd an interlude and the 5th the coda. The introduction has a written-out aleatoric technique and shall create an impressionistic sound as of an aeolian harp, into which the men's choir enters with its theme. After this complicated sound, the 2nd verse brings a very different color of a clear simplicity and is moving in a warm piano nuance.

After the nostalgia of the first madrigal and the landscape-lyric of the second, the third madrigal enters with a dramatic character, using the words 'a foolish rhythm turns in my idle head,' set with strong accents and dynamic contrasts. This rhythmical passage becomes a background to which the soprano addresses the listeners with that wonderful thought of the poet: 'Why is it when love, which men call deathless, is dead, that memory, men call fugitive, will not die?' In the middle section and to the words 'Yet I hear the tune,' a melody of one of the Chopin preludes is quoted but after three bars, there is suddenly an abrupt change to the afflicted and bitter words 'in my lonely bed,' after which comes the reprise of the initial rhythmical passage."

Words

On an Air of Rameau

A melancholy desire of ancient things
Floats like a faded perfume out of the wires;
Pallid lovers, what unforgotten desires,
Whispered once, are retold in your whisperings?

Roses, roses, and lilies with hearts of gold,
These you plucked for her, these she wore in her breast;
Only Rameau's music remembers the rest,
The death of roses over a heart grown cold.

But these sighs? Can ghosts then sigh from the tomb?
Life then wept for you, sighed for you, chilled your breath?
It is the melancholy of ancient death
The harpsichord dreams of, sighing the room.

By the Pool

I heard the sighing of the reeds
In the grey pool in the green land.
The sea-wind in the long reeds sighing
Between the green hill and the sand.

I heard the sighing of the reeds
Day after day, night after night;
I heard the whirring wild ducks flying,
I saw the sea-gull's wheeling flight.

I heard the sighing of the reeds
Night after night, day after day,
And I forgot old age, and dying,
And youth that loves, and love's decay.

I heard the sighing of the reeds
At noontide and at evening,
And some old dream I had forgotten
I seemed to be remembering.

I hear the sighing of the reeds:
Is it in vain, is it in vain
That some old peace I had forgotten
Is crying to come back again?

A Tune

A foolish rhythm turns in my idle head
As a wind-mill turns in the wind on an empty sky.
Why is it when love, which men call deathless, is dead,
That memory, men call fugitive, will not die?
Is love not dead? yet I hear that tune if I lie
Dreaming awake in the night on my lonely bed,
And an old thought turns in the wind on an empty sky.

(Arthur Symons)

Cantico delle Creature

Eben writes: "This early Italian text by St. Francis is one of the first examples of Italian poetry. It has inspired many composers with its great abundance of contrasts.

My setting of 'The Song of the Sun' is not grandiloquent but rather suffused with a cheerful liveliness which comes close to the original, humble character of the poem.

Following an introduction, evocative of plainsong, the presentation of the main theme of the song of praise mingles with a typical Italian *Tarantella* rhythm and a touch of blues. Through its form (Introduction-A-B-C-A-B-D Coda), the piece reflects the differing characters of the various elements addressed in the song: a vigorous song of praise to the sun, the tranquillity of the moon and the stars, the lament of the wind, the flames of fire, the heaviness of the earth and the drama of death."

This work was commissioned for a European choral festival for young people in Neerpelt, Belgium, where it was a required piece for the international choral singing competition.

Words

Altissimo, onnipotente, bon Signore,
tue so le laude, la gloria et l'honore
et onne benedictione.

Laudato si, mi Signore,
cum tucte le tue creature,
spetialmente messer lo frate sole,
loqual è iorno, et alumini noi per lui.

Et ellu è bellu e radiante
cum grande splendore de te, Altissimo,
porta significatione.
Laudato si, mi Signore,
per sora luna e le stelle,
in celu l'hai formate,
clarite, pretiose e belle.
Laudato si, mi Signore,
per frate vento et per aere nubilo

et sereno et onne tempo,
per loqual'alle tue creature
dai sustentamento.
Laudato si, mi Signore, per sora acqua,
la quale è molto utile
et humile et casta.
Laudato si, mi Signore per frate focu,
per lo qual'ennallumini la nocte
et ello è bello et iocundo,
et robustoso et forte.
Laudata si, mi Signore
per sora nostra matre terra,
laquale produce diversi fructi
con fiori et herba.
Laudato si, mi Signore
per sora nostra morte corporale
dala quale null'homo vivente
po skappare.
Laudate et benedicite mi'Signore
et rengratiate, servitelo
cum grande humilitate.
Altissimo!

Okna (Stained Glass Windows after Marc Chagall)

Eben writes: "The title of this cycle can be taken symbolically: the window as a source of light, the window as a direction of view from the twilight of the room to the sky, with the clouds sailing in it, a direction away from the concrete reality around us to the world of imagination.

But the direct stimulus for both title and subject came from the experience of a work of visual art. This cycle of four pieces was inspired by the discovery of Chagall's stained glass windows. The power of vividness of his wonderful creation irresistibly evoked in me the festive sound of the organ, to which the intensity of its refulgent colors added the metal of the trumpet.

The Blue Window (Ruben) surges on the tossing waves of the sea, with fishes in the water and birds in the air, all in one continuous ascending movement. After Water: the Earth.

The pastoral image of **the Green Window** (Issachar), glows softly like a subtle oriental tapestry. Chagall's contented donkey, with its human mien, lies in a pasture surrounded by the flowers and vines of plenty. This is an oriental pastorelle.

The Red Window (Zebulon) – one of those unbelievably violent sunsets over the sea, with two gaily colored fishes leaping through the air in a dramatic arc, a symphony of blazing reds.

The Golden Window (Levi) is the most liturgical image. As a tribute to Chagall, born in the Russian town of Vitebsk, this window combines the painter's Russian and Jewish origins. It is based on a hymn from the Russian Orthodox liturgy which is always sung by a male choir; this sound is expressed by the organ's 8' Principal stop. To this the Trumpet adds chorale elements of the synagogue songs, superimposing on the Orthodox chorale the velvet tones of its Judaic beauty. In the second part, the piece moves on towards the more brittle and metallic colors of the Occident. The color, gold, is that of a solemn and joyous festival, all is plunged into the glare of light with candle flames, candlesticks, a cup of fruit and other liturgical objects.

The specific method of composition is partly prompted by my experience of the difficulties of combining various instruments with the organ (due to the lag of the organ tones, the

66 Alexander (1978), p. 13.

distance of the soloist from it and the dispersion of the acoustic source), and this led to what is mostly a free rhythmic structure for both parts, meeting at the crossways of syrrhythmic places but quickly resuming the adventure of their separate melodic ways.”

In discussion, Petr Eben has mentioned that each movement is connected Old Testament texts:

- First Movement: Genesis 49:3-4
- Second Movement: Genesis 49:14-15
- Third Movement: Genesis 49:13
- Fourth Movement: Deuteronomy 33:9-10

“Lied der Ruth” (from the Book of Ruth, 1:16-17)

Eben comments: “ ‘Lied der Ruth’ is based on one of the most enthralling texts anywhere in the Old Testament. It is a song, a Hohenlied, of steadfastness – a promise of fidelity even unto death.

‘Wither thou goest, I will go! Thy people shall be my people, and thy God my God. Where thou diest, will I die’

These words, understandably enough, have served as a wedding song in all ages and have inspired many composers right down to our own times. What touches me most about this text is the fact of the words uttered, not by the girl to her lover, not by the wife to her husband but by the daughter to her mother-in-law. This makes the surrender even more unselfish.

The words inspired me with an archaic ‘da capo aria,’ in which I found it natural to combine the classical melodic formation with contemporary elements.

The dominant characteristic of the melody is the tonal sequence from the minor third via the major third to the augmented fourth.”⁶⁷

Words

Wo immer Du hingehst,
dahin will ich auch gehen.
Und wo du bleibst, wo immer du wohnest,
dort bleibe ich mit dir, dort werde ich wohnen.
Dein Volk ist mein Volk
und dein Gott ist mein Gott.
Wo du auch stürbest, wo immer du stirbst,
dort sterbe ich auch.
Wo du findest dein Grab,
in derselben Erde, die dich aufnimmt,
begraben will ich sein, in ihr nur sei auch mein Grab.
Mir soll geschehen, was Gott mit mir vorhat.
Er strafe mich schwer, sollte etwas Anderes,
denn der Tod mich von dir scheiden.
Nur der Tod scheide zwischen mir und dir.

⁶⁷ Translated by Roger Tanner.

OP9301CD – BITTERE ERDE

Bittere Erde⁶⁸

1. Das Lied der Frauen und Männer 4'36

2. Das Lied vom Heimatland 5'07

3. Das Land der Armen 6'22

Musica Vocalis

Magnus Kjellson, organ

Johannes Landgren, conductor

Magnus Gilljam and Lars-Ove Eriksson, assistants

Two Invocations⁶⁹

4. Part 1. 5'10

5. Part 2. 5'54

Lars-Göran Carlsson, trombone

Johannes Landgren, organ

Elisabeth Arkstedt Siljebo and Helene Mossberg, assistants.

Due preludi festivi⁷⁰

6. Festivo I 1'43

7. Festivo II 1'54

Patrik Wirefeldt, recitation

Johannes Landgren, organ

Elisabeth Arkstedt Siljebo and Per Högberg, assistants.

Landscapes of Patmos⁷¹

8. Landscape with Eagle 3'31

9. Landscape with the Eldest 3'55

10. Landscape with Temple 6'22

11. Landscape with Rainbow 2'43

12. Landscape with Horses 7'10

Per Karlsson, percussion

Johannes Landgren, organ

Helene Mossberg and Per Högberg, assistants

Total: 56'17

Production: AudioProdukter

Producer and Recording Engineer: Bo Hansson

Recorded: October 7, 1992; March 21 and 22, 1994; and May 4, 1994

Mastering: AudioProdukter

Separate Distribution: Opus 3/AudioProdukter

68 Recorded in Fjärås Church, Oct. 7, 1992.

69 Recorded in Oscar Fredrik's Church, Göteborg, March 21, 1994 and March 22, 1994.

70 Recorded in Oscar Fredrik's Church, Göteborg, May 4, 1994.

71 Ibid.

Comments

Bittere Erde

Eben comments: "Bittere Erde was composed in 1960 and was originally intended as a work for mixed choir and organ. It turned out, though, that the organ as an instrument caused some performance difficulties, and therefore, it was suggested that I should transcribe the organ score for the piano in the published version. The lyrics are taken from Jaroslav Seifert's collection of poems *Verlöscht die Lichter*, which the poet wrote when his country was threatened at the beginning of the Second World War. Its genuine patriotism expressed the feelings caused by the situation in a very direct way and raised it to an acclaimed expression of love for the nation. The structure of the cantata is inspired by the title of the first poem *Das Lied der Frauen und Männer*. In the first movement, the male and female sections perform independently of each other until the middle of the movement when the contraltos and tenors join in a lullaby. At the end of the movement, the whole choir unites in a coda full of strength and power. The central *legato* lullaby should sharply contrast the accentuated *staccato* and the aggressive rhythms of the rest. The second movement is sung by the women's voices. The only contribution from the men is a baritone solo (which can alternatively be sung by a group of men). This structure indicates the intimate character of the words, which should sound like a peaceful and humble confession. Formally, the movement can be considered as a prelude to the ostinato rhythm (alternating between quarter notes and half notes) of the *saraband*. In the middle of this section, the rhythm sung by the mezzo-soprani should ring out like a bell. The real message of the movement comes out in the last four bars when the waltz goes over from the minor to the major from 'so schwer' to 'so schön' while the soloist (or group of men) sings a humble confession. Even the third movement is built on a contrast between the male and female choirs. This time the men have a longer section, which in the first three phrases expresses anger and dissatisfaction with the prevalent destitution. The women are first introduced in the fourth phrase when the men are singing a long rising melism, extolling patriotism. They start with simple, short, soft invocations, which prepare for the final chorus where the whole choir unites in a powerful fortissimo."

Words

1. Das Lied der Frauen und Männer

Worte, voll Schärfe und Klarheit halten die Wacht, Worte, und wenn sie euch fragen: "Wer seid ihr?" Dann sollt ihr sagen: "Nehmt euch in Acht!" Es fliesse niemals wieder Blut, nie wieder Blut.

Die Mütter ziehen die Söhne für anderes auf, für and're schönere Dinge pflegen sie ihr Kind und wiegen auf ihrem Schoss.

Und fragt euch jemand: "Wer seid ihr?" Antwortet ihm, und fragt jemand: "Wer seid ihr?" saget mit Schärfe und Klarheit: "Wir stehen hier."

2. Das Lied vom Heimatland

So schön, wie die Blumen auf dem buntbemalten Krug ist die Erde, die dir Heimat soll sein. So schön, wie die Blumen auf dem buntbemalten Krug, so süß, wie ein Brotlaib, den die Schneide deines Messers zerteilt.

Oftmals ratlos, oft verzweifelt hast du Rat nicht gewusst. Immer wieder suchtest du die Heimat, deine Heimat, deine reiche Erde voll Schönheit, wie der Frühling arm im kahlen Steinbruch.

So schön, wie die Blumen auf dem buntbemalten Krug, so schwer, wie die eigene Schuld, die so unaufhörlich auf uns lastet. Zuletzt im Grab berührt sie deine Schläfen, fallend dröhnend ihre Schollen nieder, schöne Heimat.

3. Das Land der Armen

Süsse Trauben pflückt' ich nie, der Wein gehörte nicht mir, aus stillen Gärten strömte fremder Blüten Duft. Und hat man mich gefragt, wovon wir Armen träumen, nur bitt'res Lachen schallt' als Antwort mir entgegen. Süsse Trauben pflückt' ich nie, der Wein gehörte nicht mir, nie war er mein.

Korn hab ich nie gesäht, klaubte auch keine Ähren, wenn auf dem Feld erdröhnte der Maschinen Lärm. Ich sog den Duft nur ein, wenn sie an mir vorbei für die And'ren trugen Brot. Und aus des Flusses Sand kein Gold ich siebte heraus und keinen Edelstein fand ich vor meinem Haus. Du, Erde, gabst mir nichts, wofür ich sagen könnte: was ich gewollt, ich fand, und dafür habe Dank, denn aus des Flusses Sand kein Gold ich siebte heraus.

In dieser schweren Zeit bist du trotz alledem mein eigen Heimatland und bist mir mehr, als den Anderen und bleibst mein Schicksal. Ich weiss, du riefst nach mir, du warst mir stets vor Augen. Zur Waffe griff ich schnell, denn du warst in Gefahr, in dieser schweren Zeit du schönes Land, du bist ganz mein.

Für deiner Kiesel Glanz, für deiner Blumen Flammen, für Schierling und für Mohn, der blüht am Wegesrand, wir geh'n und schützen dich. Doch wenn der Atem stillsteht, dann spende uns den Saft, der alle Schmerzen heilt, dazu der Kiesel Glanz und deiner Blumen Schönheit.

(Jaroslav Seifert, German interpretation: Adolf Langer)

Two Invocations

Petr Eben's "Two Invocations" for organ and trombone was composed in 1988. The two movements have a common musical theme. In the first, the sequence A-B-C-D-C-B-A is used; but, in the second, the C and D are raised a semitone. The thematic material is based on a hymn, Svaty Václavé, which describes Saint Wenceslas and his martyrdom for the people, a martyrdom that has a deep symbolic value for the Czech people, partly because of its associations with the Crucifixion and self-sacrificing love, and partly because of the death of the student Jan Palach in St. Wenceslas' Square in Prague. (This latter has also inspired Eben's "Second Chorale Phantasy" for organ along with other works.) Eben has two other compositions for the combination of brass and organ, "Okna" for trumpet and organ and "Three Jubilations" for two trumpets, two trombones and organ. There is also a brass quintet, "Fantasia Vespertina" for trumpet and piano, "Duetti per due Trombe" for two trumpets and "Vox Clamantis" for three solo trumpets and symphony orchestra. In several other works including his "Te Deum," "Missa cum Populo," "Proprium Festivum" and the oratorio "Sacred Symbols" (also called "Saint Signs"), the brass section is prominent.

Due preludi festivi

These were originally improvisations honouring Pope Paul's visit to Prague in 1990. The thematic material in both of the preludes is taken from plainsong. The first is based on "Ecce sacerdos magnus" and the second on "Ideo jure jurando." The two movements are both dedicated to Kamila Klugarová.

Landscapes of Patmos

Eben writes: "The combination of organ and percussion is one of the ensembles in which the organ can display the whole richness of its sound with no restriction to the softer stops. A duo for this combination has long tempted me, and I am grateful and honoured by the commission from the 'Heidelberger Bachverein' which allowed me to undertake such a work.

On imagining the sound effect of this combination, an atmosphere both festive and dramatic came to mind. This in turn led me to the Book of Revelation, but I soon became aware of the difficulties of expressing all the richness of its contents in a few movements for two players. Therefore, I narrowed my horizon to some single images from the Apocalypse – hence the title 'Landscapes.'

These events and symbols, which are inspired by the abstract and expressed pictorially are diffused by the music into an analogical representation rather than pictorial.

The main, solemn movement, 'The Temple' is placed centrally – the third of five movements. Two shorter movements frame it, both sharing the same thematic material and having as their subjects symbols that are close to the throne, i.e. 'The Elders' and 'The Rainbow.' The outer 'animal' movements – 'The Eagle' and 'The Horses' – provide the dramatic elements to the work. Only in the last movement have I used two plainsong quotations: the fateful Horses are characterised by the descending 'Dies Irae' motif which eventually gives way to the redeeming 'Victimae Paschali' at the end of the Finale, which, with its ascending melody, appears almost as an inversion of the falling 'Dies Irae' melody.

As for the percussion instruments, my choice has been determined by my appreciation of the difficulties, all too often encountered, of finding suitably spacious organ galleries – often approached by narrow winding staircases – therefore, I refrained from using bulky instruments such as the timpani, vibraphone and marimba.

The three main movements concentrate on three contrasting timbres: the first, the drum head with tom-toms and drums; the third on metallic sounds with the tam-tam, cymbals, bells and glockenspiel; and the last on wooden sounds with temple-blocks and the xylophone. In the other movements the color-range is mixed."

OP9302CD – TE DEUM

Three Jubilations⁷²

1. I: Preludium super "Asperges me" 1'28
 2. II: Chorale 7'36
 3. III: Postludium super "Ite Missa est" 3'33
- Paul Spjuth and Börje Westerlund, trumpet
Lars-Göran Carlsson and Peter McKinnon, trombone
Johannes Landgren, organ

4. **Salve Regina**⁷³ 2'20
The Varberg Chamber Choir
Johannes Landgren, conductor

Four Biblical Dances⁷⁴

5. The Dance of David before the Ark of the Covenant 6'39
 6. The Dance of the Shulamite 5'56
 7. The Dance of Jephta's Daughter 8'17
 8. The Wedding in Cana 6'12
- Johannes Landgren, organ

9. **Ubi Caritas et amor**⁷⁵ 5'27
The Varberg Chamber Choir
Johannes Landgren, conductor

10. **Te Deum**⁷⁶ 9'12
The Varberg Chamber Choir
Musica Vocalis
Paul Spjuth and Börje Westerlund, trumpet
Lars-Göran Carlsson and Peter McKinnon, trombone
Roger Carlsson, percussion
Johannes Landgren, conductor

Total: 56'45

Assistants:
Elisabeth Arkstedt Siljebo and Helene Mossberg
Production: AudioProdukter
Producer and Recording Engineer: Bo Hansson
Recorded: March 21 and 22, 1994
Mastering: AudioProdukter
Separate Distribution: Opus 3/AudioProdukter

72 Recorded in Oscar Fredrik's Church, Göteborg: March 21, 1994.

73 Recorded in Fjärås Church: March 23, 1994.

74 Recorded in Oscar Fredrik's Church, Göteborg: March 21, 1994 and March 22, 1994.

75 Recorded in Fjärås Church: March 23, 1994.

76 Ibid.

Comments

Three Jubilations

The first and last movements are included in the choral work "Missa cum Populo" that was commissioned in 1982 by the French Radio for the Avignon Festival. The Mass was originally intended for mixed choir, organ, brass and congregation. The organ work "Versetti" was also taken from this Mass. The first movement of "Three Jubilations" is a prelude whose thematic material is the plainsong "Asperges me." The second movement is the climax of the work. Its thematic material is built on two quotations, the first from his "Liturgical hymns" from 1960 for choir in unison, contralto and organ referring to the heavenly city of Jerusalem, the second from the Bohemian Brothers' songs. The third movement is built on a theme from the end of the Mass, "Ite missa est." As the title "Three Jubilations" suggests, the work is completely in accordance with the songs of praise jubilation of the Mass.

Salve Regina

Settings of this hymn are usually meditative, but Eben interprets it rather differently. The words are filled with temperament and expressive emotion. It starts with a stormy and devoted greeting to the Queen of Heaven. In the middle section, the voices plunge down into the depth of the valley of tears, from which a cry for help, "advocata nostra," rises like a fanfare. Towards the end, the women's voices use the initial theme to accompany the men who take up the old plainsong melody. Finally, the powerful fortissimo breaks off and the initial theme is used once again with the words "O dulcis virgo Maria" in pianissimo.

Words

Salve, Regina, mater misericordiae; vita, dulcedo et spes nostra, salve.
Ad te clamamus, exsules filii Evae. Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.

Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.
Et Iesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.
O clemens, o pia, o dulcis Virgo Maria.

Four Biblical Dances

Eben writes: "After the tragic and rather more introverted mood of my organ cycle 'Job,' I wanted my next cycle to be less severe in mood. As it is the rhythmic element of the organ that has always inspired me, I have chosen the rarely used genre of the dance. The organ as a church instrument led me to keep its sacred characteristics, so I therefore chose dances which appear in the Bible.

1. The Dance of David before the Ark of the Covenant

And David rejoiced before the Lord with all his might; and David was girded with a linen ephod. So David and all the house of Israel brought up the Ark of the Lord with shouting and with the sound of the trumpet.

(2 Samuel 6:14-15)

This movement contains two sharply contrasting themes. The first expresses the solemn and royal character of the dancer which is represented by a trumpet fanfare. There follows a passage with rhythmically accentuated chords which leads to a second theme, a melody which suggests oriental dances and bears some resemblance to the Hebrew folksong. It depicts David's spontaneous dance in undignified attire which was the cause of his wife Michal's mock-

ing indignation. The final part of this movement combines the two themes; many times, however, the royal theme is interrupted with variations of the dance melody.

2. The Dance of the Shulamite

Dance, dance, maid of Shulam, let us watch you, as you dance!

(Song of Songs 6:13)

This is the only lyrical movement of the cycle in which the beautiful bride from the 'Song of Solomon' is portrayed. A dreamy introduction, also influenced by the Orient, and a brief call to the dance written in the unusual seven-eight time signature, proceeds the intimate theme of the Shulamite played on the flute.

3. The Dance of Jephta's Daughter

And Jephta made a vow to the Lord: "If You give the Ammonites into my hands, whatever comes out of the door of my house to meet me when I return will be the Lord's and I will sacrifice it as a burnt offering." When Jephta returned to his home in triumph, who should come out to meet him but his daughter, dancing to the sound of tambourines. She was an only child. When he saw her he tore his clothes and cried, "O my daughter! You have made me miserable and wretched, because I have made a vow to the Lord that I cannot break."

(Judges 11:30-31, 34-35)

This is the most dramatic movement of the cycle. It opens with a dance by the maidens in which the organ imitates small percussion instruments such as the tambourine. The extended dance is interrupted by a threatening theme. A dramatic chord presages a tense and menacing development as the distant sound of the trumpets announces the approach of Jephta's army and the dramatic meeting between Jephta and his daughter, which is represented in the music by prominent pedal solos and turbulent passage writing. Jephta's tragic vow to sacrifice the first person he meets at his house, if he is victorious, is revealed. The final part of this movement begins with his daughter's lament on her imminent death, and references to some of the earlier dance melodies are transformed into funeral music.

4. The Wedding in Cana

And the third day there was a marriage in Cana of Galilee.

(John 2:1)

Although a dance is not mentioned in the holy scriptures at this event, I cannot but imagine that with so much good wine there would not have been some dancing. After a brief introduction, the movement begins with a joyful invitation to dance. A lively interlude leads to a wedding march for the trumpet and the movement concludes with a cheerful dance-toccata."

Ubi caritas et amor

Eben comments: "This five-part antiphon for mixed choir was commissioned in 1964 for the Heinrich Schütz Festival in West Berlin. It bears the subtitle 'In memoriam Johannes XXIII.' 'Ubi caritas et amor, Deus ibi est' (where charity and love are found so is God). This, for me, is the very kernel of all religion, an absolute criterion that makes it impossible to associate God to any religion that does not accept that His presence can also be found among the her-

etics. It is one of the simplest and happiest movements that I know. The work begins with a quotation from a plainsong hymn in the male section. The Gregorian melody melts into a more modern musical idiom with chords built on fourths, chromatics etc. The form is effectively a rondo (ABACAB), in which the changing moods of the words are respected. The cries 'exultemus' and 'iucundemur' come as fanfares in the contralto and tenor parts. The expression of love 'et ex corde diligamus' becomes a deeply felt lyrical choral melody. The prayer for unity is expressed in a large unison section, while the uncertainty of the 'iurgia maligna' is expressed with a polyphonic jumble that leads on to the cry 'cessent lites,' praying that the quarrelling should cease. The work ends with a triumphant final chorus, which finishes up on a double fourth chord – 'In a peace that is infinite and will last eternally'."

Words

Ubi caritas et amor Deus ibi est.
Congregavit nos in unum Christi Amor
Exsultemus et in ipso iucundemur.
Timeamus et amemus Deum vivum
Et ex corde diligamus nos sincero.
Simul ergo cum in unum congregamur,
Ne nos mente dividamur, caveamus.
Cessent iurgia maligna, cessent lites,
Et in medio nostri sit Christus Deus,
Simul quoque cum beatis ideamus
Glorianter vultum tuum Christe Deus.
Gaudiam, quod est immensum atque probum
Saecula per infinita saeculorum.

(In Coena Domini ad Mandatum Versus, ca 450)

Te Deum

Eben writes: "During the last forty years, we in Czechoslovakia (this commentary was written by the composer before the nation was divided [comm. JL]) have had no good cause for singing a 'Te Deum.' What I wrote in 1950 was a bitter 'Missa Adventus et Quadragesimae,' a mass for Advent and Lent which most accurately expressed our feelings, those of a people fighting for freedom and faith, those of a Church fighting for existence.

When, in 1989, we suddenly achieved the freedom so long denied us, the Gregorian melody of the 'Te Deum' hymn – with its joyfully ascending *ductus* – just swelled up in my soul, and, despite all the turbulence accompanying the revolutionary period, I managed to compose the 'Te Deum' over New Year, 1990, as an act of thanksgiving for all that had happened. For the main theme I used the first two phrases of the Gregorian plainsong, each of which is followed by a refrain-like response in a contemporary musical language. This juxtaposition is important to me as it symbolizes the reconciling of historical traditions and contemporary reality within the Church. For the same reason, in the Prelude and Interlude, the wind play two further quotations from the 'Te Deum' plainsong, creating a similarly contrasting effect.

The text of the 'Te Deum' presents the composer with one basic problem: where to find moments in this hymn of constant praise which allow respite from the jubilation. My solution was to choose the 'Sanctus' – which can be understood in terms of divine dread and therefore be set at a low dynamic level – and the two pleas, 'Te ergo quaesumus' and 'Fiat misericordia tua,' which are further intended to contrast with the powerful song of praise through their intimate warmth.

Within the framework of the text I was, of course, also concerned with the expression of individual moods; the praise of the angels with high female voices accompanied by a trum-

pet ('Tibi omnes Angeli'), the drama of death ('Tu devicto mortis aculeo' – 'When Thou hadst overcome the sharpness of death') and the severity of the Last Judgement ('Iudex crederis esse venturus' – 'We believe that Thou shalt come to be our Judge.')

The "Te Deum" was first performed in Prague on April 20, 1990, at a concert given in honour of Pope John-Paul II on the eve of his visit to St. Mikulas' Church. The work was performed by members of the Prague Wind Ensemble and the Prague Philharmonic Choir conducted by Lubomír Mátl.

Words

Te Deum laudamus: te Dominum confitemur. Te aeternum Patrem, omnis terra veneratur, Tibi omnes angeli, tibi caeli et universae potestates: tibi cherubim et seraphim incessabili voce proclamant: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra maiestatis gloriae tuae. Te gloriosus Apostolorum chorus, te prophetarum laudabilis numerus, te martyrum candidatus laudat excercitus. Te per orbem terrarum sancta confitetur Ecclesia, Patrem immensae maiestatis; Venerandum tuum verum et unicum Filium; Sanctum quoque Paraclitum Spiritum. Tu rex gloriae, Christae. Tu Patris sempiternus es Filius. Tu, ad liberandum suscepturus hominem, non horruisti Virginis uterum. Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum. Tu, ad dexteram Dei sedes, in gloria Patris. Iudex crederis esse venturus. Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti. Aeterna fac cum sanctis tuis in gloria numerari. Salvum fac populum tuum, Domine, et benedic hereditati tuae. Et rege eos, et extolle illos usque in aeternum. Per singulos dies benedicimus te; et laudamus nomen tuum in saeculum, et in saeculum saeculi. Dignare, Domine, die isto sine peccato nos custodire. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te. In te, Domine, speravi: non confundar in aeternum.

Facts about the Performers on the three CD Recordings

Lars-Göran Carlsson is member of the "Göteborg Symphony Orchestra" and active as trombone soloist and chamber musician.

Helena Ek studied at the School of Music, Göteborg University. As a singer, she has taken a special interest in Medieval, Renaissance and Baroque music and has tended more to specialize in the performance of early music.

Per Karlsson was educated at the Ljungskile Folkhögskola and at the School of Music, Göteborg University. He is active as a music teacher and freelance percussionist.

Magnus Kjellson has studied organ playing at the School of Music, Göteborg University and at the Sweelinck Conservatory in Amsterdam.

Paul Spjuth studied trumpet playing at the School of Music, Göteborg University, under Bengt Eklund. Following graduation in 1983, he joined the Århus Symphony Orchestra, but after only a year he returned to Göteborg and the Symphony Orchestra there. He is also much in evidence as a chamber musician and he gives regular church recitals.

The Brass musicians **Paul Spjuth**, **Börie Westerlund**, **Lars-Göran Carlsson** and **Peter McKinnon** along with the percussionist **Roger Carlsson** are all members of the Göteborg Symphony Orchestra. They are also active as soloists and chamber musicians.

The choir **Musica Vocalis** was started in 1976 as "Göteborg's Youth Choir" and consists of thirty singers. It has worked through the years with a broad repertoire including stage productions.

The **Rilke Ensemble**, Göteborg, was founded in 1980 by **Gunnar Eriksson**, partly to create a form of "individual choral singing," perhaps a vocal sinfonietta – that is, a group in which full use will be made of each individual member's expressive potentials and vocal capacity. Another inherent idea is that of working in close collaboration with composers. The Rilke Ensemble takes its name from the German-speaking poet Rainer Maria Rilke, one reason for

the choice being that, at an early stage in its career, the group worked with Sven-Eric Johanson's setting of Rilke's "Duino Elegy No. 7."

Founded in 1976, the **Varberg Chamber Choir** consists of twentyfive singers from Varberg and the vicinity. The choir's repertoire stretches from the renaissance and baroque periods to modern choir music. The choir has had many successful concert tours and carried away the first prize at Prague Days of Choral Singing.

Johannes Landgren studied solo organ and organ improvisation at the School of Music, Göteborg University, under Henrik Cervin, Erik Mohlin and Mats Åberg. He qualified as church organist in 1985, received his soloist diploma in 1987 and took his choir leader's examination in 1990. He currently teaches the organ at the School of Music, Göteborg University.

FOUR BIBLICAL DANCES:
Beginning of First Movement

Risoluto ♩ = 104

I.
poco f

II.
poco f

stacc.

stacc.

THE INSTRUMENTS

The Organs in Cesky Krumlov

Eben's first contact with the organ took place in Cesky Krumlov. For Eben the organ was a "playground" for new discoveries and a creative resource for the invention of new soundscapes. The most important of the organ instruments in Cesky Krumlov, regarding the influence on Petr Eben's organ playing, was the main organ in the **St. Vitus Church**. The instrument was built in 1908 by Heinrich Schiffner, Prague.

Specification

I	II	III
Principal 16'	Principal 8'	Gemshorn 8'
Principal 8'	Bourduna 16'	Salicett 16'
Doppelflöte 8'	Fugara 8'	Vox celestis 8'
Gamba 8'	Hohlflöte 8'	Aeoline 8'
Gedeckt 8'	Quintadena 8'	Gedeckt 8'
Dolce 8'	Harmonica 8'	Flöte Harm. 8'
Trompette 8'	Zartflöte 8'	Oboe 8'
Octav 4'	Clarinette 8'	Dolce 4'
Fugara 4'	Octav 4'	Flöte Trav. 4'
Flöte 4'	Hohlflöte 4'	Mixtur 2 Fach
Cornett 3 Fach	Octav 2'	
	Mixtur 4 Fach	

Ped

Principal 16'	Trompette 8'
Violon 16'	Doublett 2 fach
Subbas 16'	
Bourdon 16'	
Dolce 16'	
Flötenbass 8'	
Cello 8'	
Posaune 16'	

In the same church, there is an older historical instrument. This organ was originally situated in St. Jost Church but was moved to St. Vitus Church in the end of the 18th century. It is in very bad condition and needs to be restored.

In the Castle of Cesky Krumlov there is a small organ in the **Château Chapel of St. George**. Without doubt, Eben came in contact with this organ, especially during the years between the war and the start of his studies in Prague. The organ was built in 1750 by Bedrich Semrád.

Specification

Coppel maior 8'

Coppel minor 4'

Principal 4'

Octav 2'

Quint 1 1/3'

Mixtur

The pedal was added in 1890 and consists of one open 8' stop.

In the **Monastery Church** of Cesky Krumlov, there is an interesting instrument of historical significance. It was built in 1682 by Nicolaus Christeindl (from Ceske Budejovice) and it was restored (to some extent) in 1826. Eben also had the opportunity to play on this instrument, the oldest (still in use) organ in South Bohemia.

Specification

HV (second manual)

Coppel maior 8'

Salicional 8'

Coppel minor

Portunal (open flute)

Violetta (spitzflöte)

Principal 8'

Octav 4'

Super Octav 2'

Quint

Quindecim

Mixtur (4 ranks,
with a third)

RP

Coppel maior 8'

Flautraver 4'

Principal 4'

Octav 2'

Quint

Mixtur 2 ranks

Ped

Subbass 16'

Octavbass 8'

Violonbass 16'

Bourdonbass 16'

Sup.octav 4'

The Organs in Cheb (Svaty Klara)

Eben composed a substantial part of his organ works at the main organ in Svaty Klara, Cheb, because it was difficult to get enough time at the better organs in Prague, and many of the instruments in Prague were in a very bad state. The best way of getting peace and quiet and

a sufficient amount of time at the organ was simply to go to Cheb, where Eben knew the organist, Jiri Vachuda, and where there was a suitable instrument for his compositional task.

The main organ in **Svaty Klara** in Cheb was built by Rieger-Kloss (Opus 3425) in 1974.

Specification

I. manuál, hlavní stroj, 58 kláves i tónu, C-a³

1. Pommer kryty 16'
2. Principál 8'
3. Flétna trubicová 8'
4. Salicionál 8'
5. Oktáva 4'
6. Flétna zobcová 4'
7. Superoktáva 2'
8. Pístala sumivá 2-3x2 2/3'
9. Cink 1-3x1 1/3'
10. Mixtura 4-5x1 1/3'
11. Trompeta 8'
12. II-I
13. III-I
14. Dulcián JS 16'
15. Trompeta JS 4'

II. manuál, positiv, 58 kláves i tónu, C-a³

16. Kryt 8'
17. Kvintadena 8'
18. Principál 4'
19. Flétna vretenová 4'
20. Oktáva 2'
21. Flétna pricná 2'
22. Kvinta 1 1/3'
23. Superoktáva 1'
24. Seskvialtera 2x2 2/3'
25. Akuta 4x1'
26. Roh zakriveny 8'
27. Tremolo
28. III-II
29. Hoboj JS 8'

III. manuál, zaluziovy stroj, 58 kláves i tónu, C-a³

30. Principál 8'
31. Flétna kopulová 8'
32. Viola 8'
33. Principál maly 4'
34. Roh nocní 4'
35. Nasard spicaty 2 2/3'
36. Flétna lesní 2'
37. Tercie 1 3/5
38. Syrinx 1'
39. Mixtura 4x1'
40. Cimbál 2x1/4'
41. Salmaj trubicová 8'
42. Tremolo
43. Dulcián JS 16'
44. Hoboj JS 8'
45. Trompeta JS 4'

Pedál, 30 kláves i tónu, C-f¹

46. Principál 16'
47. Subbas 16'
48. Pommer kryty trsm 16'
49. Oktáva 8'
50. Flétna spicatá 8'
51. Superoktáva 4'
52. Flétna chorálová 4'
53. Flétna plochá 2'
54. Bas sumivy 3x5 1/3'
55. Mixtura 5x2 2/3'
56. Pozoun 16'
57. Trompeta 8'
58. Salmaj 4'

Pomocné funkce

66. Vypínac crescenda
67. Vypínac spojek crescenda
68. Vypínac jazyku (generální)
69. Vypínac mixtur
70. Vypínac 16' hlasu manuálových
71. Tremolo - Jazykový sbor
- Vypínace jednotlivých jazyku
- I Trompeta 8'
- II Roh zakriveny 8'
- III Salmaj trubicová 8'
- P Pozoun 16'
- P Trompeta 8'
- P Salmaj 4'

59. I-P	JS Dulcián 16'
60. II-P	JS Hoboj 8'
61. III-P	JS Trompeta 4'
62. Dulcián JS 16'	
63. Dulcián JS 8'	
64. Trompeta JS 4'	
65. Hoboj JS 2'	

The second organ in “**Svaty Klara**” was built by Rieger-Kloss (Opus 3424) in 1974. This organ was used when composing “Mutationes.”

Specification

Pedál	I. manuál, hlavní stroj, 58 kláves i tónu, C-a3	II manuál, zaluziovy stroj, 58 kláves i tónu, C-a3
1. Burdon 16'	3. Kryt 8'	7. Flétna Spicátá 8'
2. Flétna basová	4. Principál 4'	8. Kopula 4'
	5. Flétna pricná 2'	9. Oktáva 2'
	6. Mixtura 3-4x 11/3'	10. Alikvoty 3-4x 4/5'
		11. Cimbál oktáv. 2x 1'

Spojky II-I, I-P, II-P.

Most of Eben's organ works have been recorded.⁷⁷ The instruments chosen for these recordings are mainly of a “universal” organ type which feature mechanical action, gravity, power and a great variety of aliquot stops. As is clearly demonstrated above, though, there are significant differences between the organs which Eben encountered during his childhood, and the organs where he composed a substantial part of his organ works.

The Organs Chosen for the three CD Recordings

Specification of the main organ in **Filipstad's Church**. The organ was built in 1981 by Grönlunds Orgelbyggeri AB, Gammelstad, Luleå, Sweden.

Specification

Huvudverk	Öververk	Svällverk
Principal 16'	Gedakt 8'	Borduna 16'
Principal 8'	Kvintadena 8'	Principal 8'
Spetsflöjt 8'	Principal 4'	Rörflöjt 8'
Oktava 4'	Hållflöjt 4'	Salicional 8'

⁷⁷ A list of recordings (as well as a list of works) will be available from the “GOArt (Göteborg Organ Art Center) Database” in the beginning of 1999.

Rörflöjt 4'	Waldflöjt 2'	Voix céleste 8'
Oktava 2'	Kvinta 1 1/3'	Oktava 4'
Cornett 3-5 ch	Sesquialtera 2 ch	Gedaktflöjt 4'
Mixtur 6-7 ch	Scharf 4 ch	Nasat 2 2/3'
Cymbel 3 ch	Dulcian 16'	Blockflöjt 2'
Trumpet 16'	Krumhorn 8'	Ters 1 3/5'
Trumpet 8'	Tremulant	Larigot 1 1/3'
		Siffelöjt 1'
		Mixtur 4-5 ch
		Bombarde 16'
		Trumpet 8'
		Oboe 8'
		Tremulant

Pedal

Untersatz 32'	Couplers: ÖV/HV, SV/HV, SV/ÖV, HV/P, ÖV/P, SV/P
Principal 16'	Tracker action and mechanical stop actions
Subbas 16'	8 free Setzer combination
Oktava 8'	ÖV and SV enclosed
Gedakt 8'	Tutti and "Reeds off"
Oktava 4'	Automatic general cancel
Nachthorn 2'	Double touch on all couplers and combinations
Mixtur 6 ch	
Kontrabasun 32'	
Basun 16'	
Trumpet 8'	
Trumpet 4'	

Specification of the main organ in **Fjärås Church**. The organ was built in 1974 by Olof Hammarbergs Orgelbyggeri, Göteborg.

Specification

HV I	SV II	Ped
Borduna 16'	Rörflöjt 8'	Subbas 16'
Principal 8'	Salicional 8'	Principalbas 8'
Flûte Harmonique 8'	Violin Principal 4'	Gedaktbas 8'
Gamba 8'	Flûte octaviante 4'	Oktavbas 4'

Oktava 4'	Kvinta 2 2/3'	Pedalmixtur IV
Rörflöjt 4'	Waldflojt 2'	Basun 16'
Oktava 2'	Ters 1 3/5'	
Kornett III	Scharf III	
Mixtur V	Zinka 8'	
Trumpet 8'	Tremulant	

Couplers: I/P, II/P, II/I

Cymbelstjärna

Free and fixed combinations

Register Swell

Tracker action and electric stop action

Specification of the main organ in **Oscar Fredrik's Church**, Göteborg. The organ was built in 1969 by Olof Hammarbergs Orgelbyggeri, Göteborg.

Specufication

HV II

Gedaktpommer 16'
Principal 8'
Gedakt 8'
Oktava 4'
Spetsflöjt 4'
Kvinta 2 2/3'
Oktava 2'
Cornett III-IV
Mixtur VI-VIII
Trumpet 8'

RP I

Gedakt 8'
Principal 4'
Koppelflöjt 4'
Valdflojt 2'
Larigot 1 1/3'
Sesquialtera II
Scharf IV
Rankett 16'
Regal 8'
Tremulant

SV III

Borduna 16'
Principal 8'
Rörflöjt 8'
Fugara 8'
Voix celeste 8'
Oktava 4'
Traversflöjt 4'
Nasard 2 2/3'
Blockflöjt 2'
Oktava 1'
Mixtur IV
Cymbel III
Fagott 16'
Skalmeja 8'
Tremulant

Ped

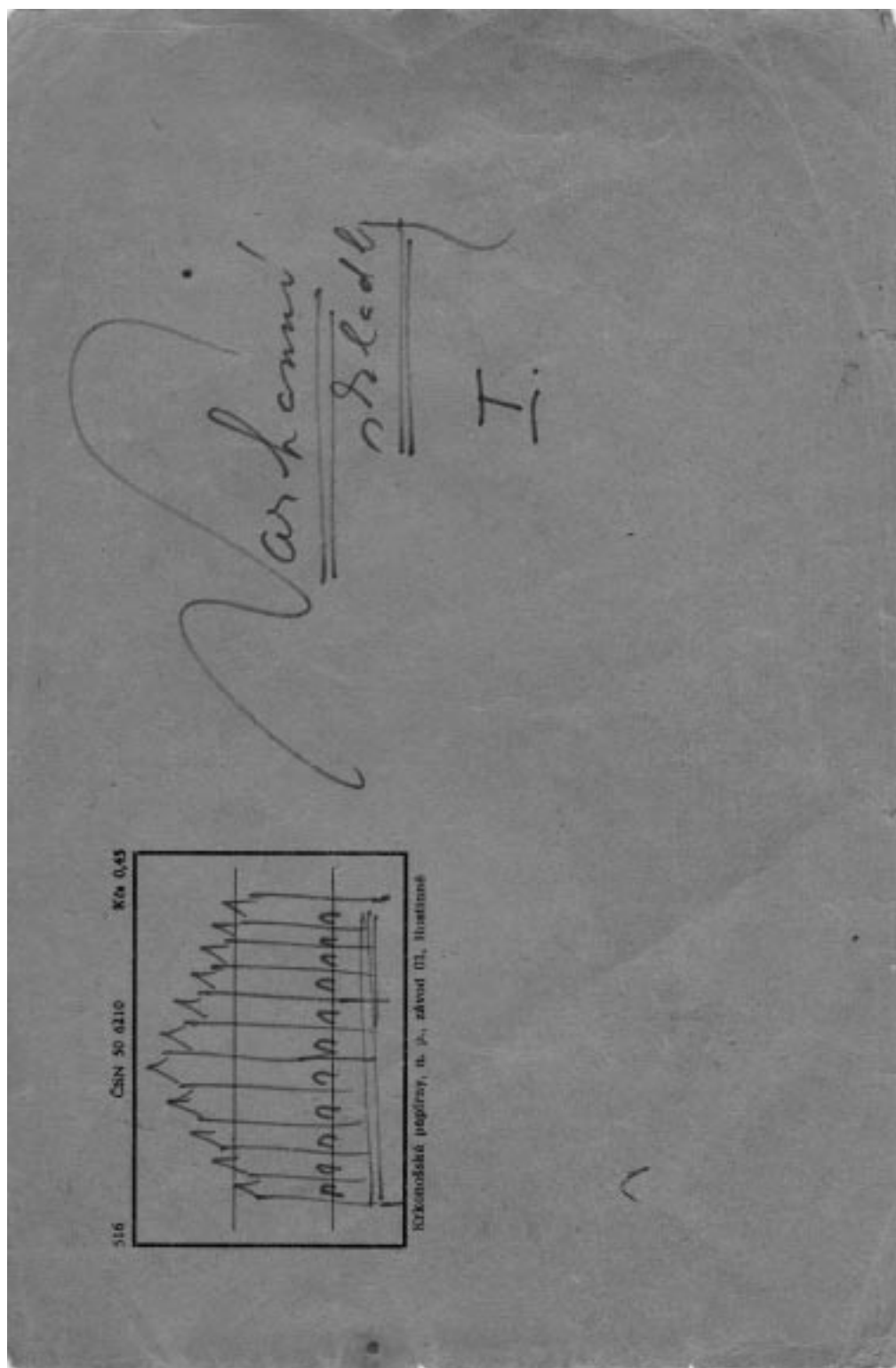
Principal 16'
Subbas 16'

Couplers I/P, II/P, III/P, I/II, III/II
Three free combinations + tutti

Kvinta 10 2/3' Tracker action, electric stop action
Oktavbas 8'
Gedakt 8'
Oktava 4'
Gedaktpommer 2'
Mixture V
Kontrabasun 32'
Basun 16'
Trumpet 8'
Zink 4'

Appendix III

Music Example 33 – “Job”: The First Sketches



7
 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845.

25) 2-5, 9, 14, 17, 22 (34, 35, 44) 51, 52, 55, 64.

[4]

[3]

Handwritten musical score on a single page, featuring a system of staves with musical notation and a large bracketed section labeled "5".

The score is written on a single page, featuring a system of staves with musical notation. The notation includes various notes, rests, and dynamic markings. A large bracketed section is labeled "5" in the top left corner. The score is divided into two main parts, labeled "I" and "II", with a "FINALE" section at the end. The notation is dense and includes many accidentals and ties. The page is numbered "3" in the top right corner.

Handwritten musical score on a single page, featuring a system of staves with musical notation and a large bracketed section labeled "5".

The score is written on a single page, featuring a system of staves with musical notation. The notation includes various notes, rests, and dynamic markings. A large bracketed section is labeled "5" in the top left corner. The score is divided into two main parts, labeled "I" and "II", with a "FINALE" section at the end. The notation is dense and includes many accidentals and ties. The page is numbered "3" in the top right corner.

Handwritten musical score on a single page, featuring a series of staves with musical notation and a sequence of numbers written above the first staff.

The sequence of numbers is: 1-4, 6, 7, 15, 32, 35, 36, 40-43, 51, 54, 55. Above the numbers 15, 32, 35, and 36, the word "Allegro" is written. Above the number 55, the word "Soprano" is written.

The musical notation includes various notes, rests, and dynamic markings. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The notation is written in a cursive, handwritten style. The score is divided into sections by vertical lines, and the numbers are written above the first staff, corresponding to specific measures or groups of measures.

At the bottom left of the page, there is a small box containing the number 6. At the bottom right, there is a small box containing the number 5.

Handwritten musical score on two staves, labeled (5) and (7a).

Staff (5): The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, bold, handwritten "7" is visible in the upper left corner of the staff area. The score is divided into sections by vertical lines, with some sections labeled with Roman numerals (I, II, III, IV). The notation is dense and complex, featuring many accidentals and ties.

Staff (7a): The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, bold, handwritten "7a" is visible in the upper left corner of the staff area. The score is divided into sections by vertical lines, with some sections labeled with Roman numerals (I, II, III, IV). The notation is dense and complex, featuring many accidentals and ties.

6] 4, 14, 19, 32, 35, 36, 44, 52, 54

Crax. 6

Vyp. Crax.

The musical score is written on a grand staff with two systems. The first system has a treble clef and a key signature of one flat. It contains two staves, each with a treble clef. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The second system has a treble clef and a key signature of one flat. It contains two staves, each with a treble clef. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and a small diagram at the top left.

Handwritten musical score on a page numbered 17 in the top left corner. The score is written on ten staves, organized into two systems of five staves each. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

On the left side of the first system, there is a boxed number "110" and a list of numbers: "2, 10, 14, 16, 21, 33, 45, 46, 50, 51, 53, 54". Below this list, the Roman numeral "III" is written. The first staff of the first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, including eighth and sixteenth notes, and rests. There are also some markings that look like "I" and "II" above the staves.

The second system of staves continues the musical notation. It includes a boxed "X" on the left side. The notation is more complex, with many notes and rests, and some markings that look like "I" and "II" above the staves. The page is filled with handwritten musical notation, including notes, rests, and dynamic markings.

Handwritten musical score for a piece titled "Zal. (Inter.)". The score is written on ten staves, with the first staff labeled "Violoncello" and the second staff labeled "Violoncello". The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ppp*. The score is divided into sections by brackets and includes a section labeled "Duetto". The tempo is marked "Allegro". The score is written in a cursive, handwritten style.

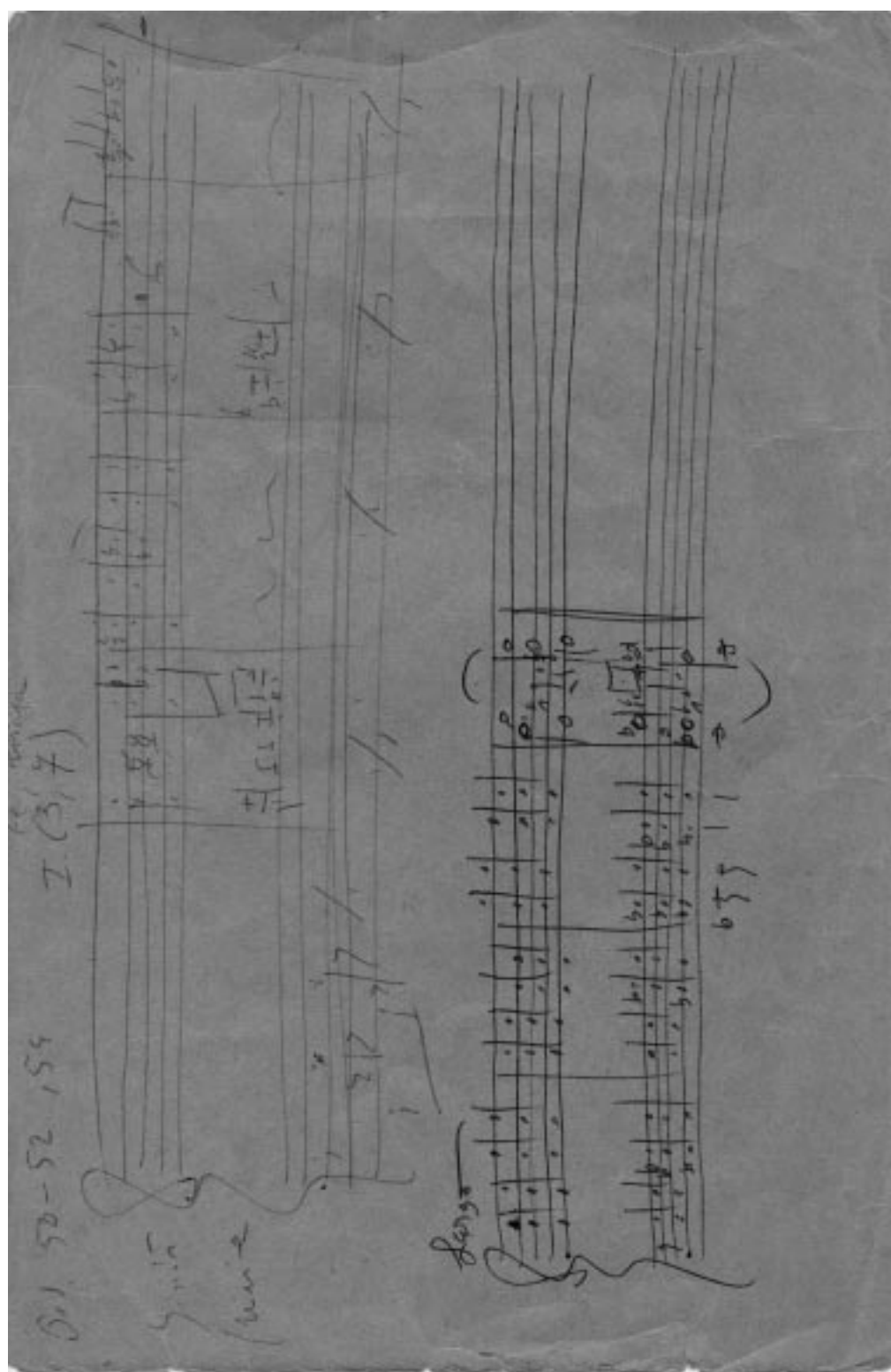
Handwritten notes and markings include:

- Violoncello
- Violoncello
- Allegro
- Duetto
- pp
- ppp
- Handwritten numbers: 1-4, 10, 14-24, 23, 30, 32-44, 50-57
- Handwritten circled text: "Circ. 6"
- Handwritten text: "Zal. (Inter.)"
- Handwritten text: "Violoncello"
- Handwritten text: "Violoncello"
- Handwritten text: "Duetto"
- Handwritten text: "pp"
- Handwritten text: "ppp"
- Handwritten text: "Handwritten numbers: 1-4, 10, 14-24, 23, 30, 32-44, 50-57"
- Handwritten text: "Handwritten circled text: 'Circ. 6'"
- Handwritten text: "Handwritten text: 'Zal. (Inter.)'"
- Handwritten text: "Handwritten text: 'Violoncello'"
- Handwritten text: "Handwritten text: 'Violoncello'"
- Handwritten text: "Handwritten text: 'Duetto'"
- Handwritten text: "Handwritten text: 'pp'"
- Handwritten text: "Handwritten text: 'ppp'"



Handwritten musical score, page 24, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppp* (pianississimo). The score is divided into measures by vertical bar lines, and some measures contain complex rhythmic patterns or ornaments. The page number 24 is written in the top left corner.





Music Example 34

– “Destiny”: The First Improvisatory Fragment (Lyra Pragensis)

The musical score is written for piano and reed, consisting of four systems of three staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as dynamics, articulation, and tempo markings.

System 1 (Measures 1-5): The piano part begins with a *ff* (fortissimo) dynamic. The reed part enters in measure 4 with a *ff* dynamic and a *plenum* marking. The reed part features a series of eighth notes and a final half note. The piano part provides a harmonic accompaniment with chords and moving lines.

System 2 (Measures 6-10): The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The reed part is silent in this system.

System 3 (Measures 11-15): The reed part re-enters in measure 11 with a *ff* dynamic. It plays a series of eighth notes and a final half note. The piano part continues with its accompaniment.

System 4 (Measures 16-20): The piano part features a *mf* (mezzo-forte) dynamic and a *poco acc.* (poco accelerando) marking. The reed part is silent in this system.

21

ff

mf poco acc.

26

ff

mf poco rit.

32

ff

37

42

ff

SPEECH IN DARMSTADT

Zum Thema "Aufstieg" – Wandlung und Aufbruch /Eröffnung neuer Lebensmöglichkeiten/ (Petr Eben, Darmstadt: 1993)

"Ich bin weder Philosoph, noch Theologe /und Theoretiker nur im Bereich des Musikhandwerks⁷⁸ /, und so kann ich mich an diesem Gesprächskreis nur als Komponist beteiligen. Als ich mir die einzelnen Themen des zur Diskussion vorgeschlagenen Gesamtprozesses durchlas, wurde ich mir bewußt, daß gerade die Elemente "Wandlung und Aufbruch" einen Cantus Firmus in meinem Werk bilden, der in vielen Kompositionen ziemlich markant ausgedrückt ist. Und als ich darüber nachdachte, wie ich zu dieser Thematik kam, traten mir vier wichtige und ausschlaggebende Momente in meinem Lebenslauf vor die Augen, welche diese beiden Elemente mit sich brachten und so meine Kompositionen beeinflussten.

Ich will Ihnen nun also durchaus nicht mein Curriculum vitae schildern, sondern nur von diesen vier Momenten sprechen und von ihrem Zusammenhang mit einigen konkreten Werken.

1/ Eines meiner ersten Kindheitserlebnisse im Alter von 4 Jahren, welches einen so starken Eindruck auf mich gemacht hatte, daß ich es heute noch lebendig vor mir sehe, war der Anblick auf ein Pferd, das auf einer vereisten Abhang-Straße in meinem Geburtsort niedergefallen war. Ich konnte beobachten, wie viele Leute zusammenkamen, aber trotz all ihrer großen Bemühungen versuchten sie vergeblich, das Tier wieder auf die Beine zu stellen. Nun erinnere ich mich genau, daß ich bis zu diesem Moment immer geglaubt hatte, daß die Erwachsenen alles meistern können und plötzlich begriff ich mit Erstaunen zum erstenmal, daß auch ihre Möglichkeiten und Fähigkeiten begrenzt sind und daß es wohl noch eine stärkere Instanz geben muß.

2/ Noch drastischer und schwerwiegender war für mich als 9-jährigen Jungen der Tag der Okkupation des Sudetenlandes, in dem ich lebte, im Jahre 1938. Bis zu diesem Umbruch war unsere Familie hochgeschätzt, und ich wurde vom Klassenlehrer sogar übertrieben verwöhnt, nicht nur, weil ich gut gelernt habe, aber hauptsächlich aus servilen Gründen, da mein Vater Schulinspektor war. Dann kam er als Jude sofort um seinen Posten und über die Nacht, also wirklich von einem Tag zum anderen, änderte sich ganz plötzlich das Verhalten meiner ganzen Umgebung, des Lehrers, der Mitschüler und der Nachbarn im Hause. Nur mein geliebter Wolfshund vom Nachbarhaus kam immer noch mit wedelndem Schwanz auf mich zu, aber ansonsten waren die Beziehungen der Mitmenschen sofort kühl und abweisend geworden, was für mich damals ein unverständlicher und unerklärlicher Schock war. Und so merkte ich sehr markant, wie unzuverlässig die menschlichen Verbindungen sind, und gleichzeitig konnte ich (intuitiv, nicht rationell) fühlen, wie unverändert das Verhältnis zu Gott blieb und dies brachte mich näher zu ihm und auch zur Kirche, welche da-

78 This passage was added afterwards – in handwriting

mals auch der einzige Ort war, wo ich mich würdig und gleichberechtigt fühlen konnte.

3/ Meistens sind die Wandlungen eher durch negative Erlebnisse bewirkt, die sich aber im Nachhinein als positiv erweisen, eben deshalb, weil sie den Menschen zum Aufbruch in die wahre Richtung des Lebens führen. Diese Erfahrung hatte ich auch im KZ mit 16 Jahren, wo ich außer vielen verschiedenen Erlebnissen besonders eine Minute erlebt, welche ich als vielleicht die wichtigste in meinem Leben betrachte. Wir wurden, gerade am Karfreitag 1945 in ein Gebäude zur Entlausung geschickt, wo wir noch nie waren, mußten unsere Kleider ausziehen und kamen in einem Raum mit zwanzig Duschen. Nun wußten wir aber nicht, ob die Entlausung bloß ein täuschender Vorwand war und ob wir aus den Duschen Wasser oder Gas zu erwarten hatten. Wir faßten uns mit meinem Bruder an den Händen und warteten. Und in dieser Minute des Wartens stand ich plötzlich vor der Frage, ob das Leben einen tieferen Sinn hat, oder ob es einfach nur Pech war, in diesem Lande, zu dieser Zeit und in dieser Familie geboren zu sein. Und hauptsächlich vor der Frage, ob der Tod wohl nur eine Wand ist, hinter der nichts mehr zu finden ist, oder ob das Leben weitergeht in einer anderen Form. Mit 16 Jahren wären diese Fragen nie so eindringlich vor mir gestanden und auch die Antwort, die sich in mir sehr klar erhob, bevor das Wasser zu fließen anfang, wäre in mir in diesem Jugendalter nie so eindringlich gegenwärtig gewesen. Ich werde später erwähnen, wie diese Erfahrung das Finale des Oratoriums *Apologia Sokratus* beeinflusst hat.

4/ Nach der Befreiung hatten wir nur eine ganz kurze Zeit das Gefühl der Freiheit, denn schon im Jahr 1948 waren wir wieder unter dem Druck, diesmal der Kommunisten. Und mein 4. Erlebnis war der Beginn der grausamen Totalität in den fünfziger Jahren. Ich hatte mein Studentenzimmer einer illegalen katholischen Gruppe regelmäßig zu ihren Zusammenkünften verborgt; in der Gruppe arbeitete meine Cousine, die schon 6 Jahre KZ in Teresienstadt hinter sich hatte. Dann wurde diese Gruppe von der Geheimpolizei entdeckt und die Mitglieder wurden zu 12 Jahren Gefängnis verurteilt. Ich war gerade 2 Monate nach meiner Hochzeit und wurde zu einem achtestündigen pausenlosen Verhör gerufen und dies stellte mich noch klarer und markanter in die Opposition gegen das Regime und führte mich zu der bewußten Tendenz, diese Haltung auch dauernd in meinen Kompositionen auszudrücken.

Bevor ich nun von einigen Kompositionen sprechen würde, möchte ich vorher noch auf den grossen kulturpolitischen Unterschied in den verschiedenen Ländern hinweisen. Selbst in den Oststaaten war die Unterdrückung und eine gewisse Toleranz oft auf verschiedenen und sogar gegensätzlichen Gebieten vertreten. Der größte Unterschied aber war natürlich zwischen dem Westen und Osten. Ulrich Dibelius zitiert in seinem Vortrag "Erfahrungen mit Klang und Stille" Caudwell, der von zwei entgegengesetzten Richtungen in der zeitgenössischen Musik spricht; eine, die sich den Zwängen des Marktes unterstellt und in eine Kommerzialisierung und Vulgarisierung bis zur Bedeutungslosigkeit mündet. Die andere, welche sich dem extrem entgegenstellt und das Kunstwerk mehr und mehr für das einzelne Individuum aufnimmt und so zur Sprachlosigkeit drängt, daß die Werke bloß noch zu privaten Phantasien werden und auch zur Bedeutungslosigkeit führen.

Die Parallele zur Kommerzialisierung war bei uns der politische Gehorsam, die Servilität zum Regime in den Titeln des Werkes aber auch im Stil, der zum Sozialistischen Realismus führte, welcher naiv-traditionell, banal und völlig wertlos war. Aber der Gegensatz führte nicht zum Individualismus und zur Isolation. Jeder Künstler der sich gegen das Regime stellte, war sich bewußt, daß gerade die Kunst die einzige Möglichkeit bietet, dem Publikum Wahrheiten vorzulegen, die öffentlich nie gesagt werden durften und das Publikum war auch bereit und später fast "geschult", zwischen den Zeilen zu lesen. Am wenigsten konnte

die Zensur in die Musik eingreifen, und so war es gerade die Aufgabe der Komponisten, die unterdrückten Botschaften wenigstens in ihren Tönen auszudrücken. Und es war unglaublich, wie dankbar die Zuhörer für jede Andeutung waren, wie hellhörig sie für jedes Wort oder jeden Ton aus den verbotenen Bereichen waren. So führte diese Situation zu einer anderen Richtung: Musik als Botschaft.

Nun möchte ich einige Kompositionen erwähnen, bei welchen die Elemente der Wandlung und des Aufbruchs das eigentliche Programm bilden.

So schrieb ich in den fünfziger Jahren mein erstes Orgelwerk, die "Sonntagsmusik"; in der es mir besonders in den letzten zwei Sätzen darum ging, den Kampf des Guten gegen das Böse auszudrücken im Moto ostinato als ein Bild einer mittelalterlichen Schlacht, in der die einzelnen Heerscharen in fester Ordnung gegeneinander rücken, eine Gruppe nach der anderen in strengem Rhythmus; und das Finale beginnt mit einem entfernten Schlachtgetümmel, in der eine Trompetenfanfare erklingt, der sogenannte Sammelruf, welcher die Überlebenden nach der Schlacht um den Trompeter scharf; dies alles natürlich nicht realistisch, sondern eher apokalyptisch gesehen. Und nach diesen dramatischen Situationen erklingt am Ende das Zitat des gregorianischen "Salve Regina" als Symbol des Sieges des Guten über das Böse.

Für mein erstes Oratorium wählte ich den Text Platons "Apologia Sokratus," in der griechischen Originalsprache. Ich stellte aus einigen Passagen des Textes drei Sätze zusammen, "von der Tugend", "vom Bösen" und "vom Tode". In diesen Texten stellt Sokrates zwar das Gute über die Begriffe von Leben und Tod, trotzdem aber drückt er seine Unsicherheit und Ungewissheit aus, indem er beide Möglichkeiten andeutet: den Tod als dauernden Schlaf ohne jeglichen Traum – und auch diese Version nimmt er sehr positiv an, oder den Tod als Überleben und Begegnung mit grossen verstorbenen Persönlichkeiten, was ihn natürlich noch mehr begeistert. Trotzdem stellt er beide Perspektiven nur gleichrangig nebeneinander. Diese Ungelöstheit der Alternativen – verständlich vor dem Eintritt Christi in die Welt – wollte ich, besonders nach meinem erwähnten Erlebnis im KZ, eindeutig zur Ansicht des Glaubens an das Leben nach dem Tode führen, und so endet das Oratorium mit dem Zitat des gregorianischen Osteralleluias des Hymnus "O filii et filiae." Und dies ist also wieder in diesem Werk der Aufstieg nach den Wandlungen.

Nun habe ich einen Orgelzyklus, in welchem Wandlung und Aufbruch das ausgesprochene Programm bilden, und dies sind die "Laudes." Ich schrieb sie aus der Erkenntnis, daß in unserem Jahrhundert nur Unzufriedenheit, Kritik, Vorwürfe und Auflehnung herrscht, von Dankbarkeit aber keine Spur. Und so sagte ich mir, daß es wohl die Aufgabe der Künstler ist, dankzusagen, sonst würden die Steine rufen, wie es in der Schrift heisst.

Die formale Konzeption aller vier Sätze sind eine Zweiteiligkeit, und zwar immer eine Ausgangssituation, die in jedem Satz verschieden ist (einmal festlich, einmal geheimnisvoll, das dritte Mal dramatisch, im letzten Satz depressiv, und immer mündet die Musik aus diesen Anfangsatmosphären in den Lobgesang. Jeder Satz arbeitet mit einem gregorianischen Zitat, das allerdings oft modal verwandelt ist.

Für das Holland-Festival hatte ich einen Auftrag für ein Ballett mit Chor und Orchester. Ich wählte dafür ein etwas ungewöhnliches Thema, dessen Titel allerdings schon selbst den Kontrast des Subjekts dieses Vortrages erwähnt: "Maledictiones et Benedictiones," ("Flüche und Segenssprüche"). Die Texte, die ich aus volkstümlichen Quellen, aber auch aus der Literatur Europas zusammenstellte, sind aus der Zeit von 3000 Jahren vor Christi bis in die Gegenwart und erklingen in 13 Originalsprachen.

Ich wollte mit dieser Komposition zeigen, wie die Menschen aller Zeiten und Nationen die

menschlichen Grenzen überschreiten, und dies im göttlichen Prinzip in den Segnungen und in der dämonischen Richtung bei den Flüchen. Ich beginne mit den Segenssprüchen, aber Segnungen nur von materiellen Dingen, wie Boden, Früchte, Ernte.

Im 2. Teil verfielen diese Segnungen auf Abwege, wie z.B. Segnungen von Gewalt und Waffen. Dies führt zum 3. Teil, welcher zuerst negative, dann groteske und zuletzt magische Flüche vertont.

Der 4. Teil bringt die Gegenbewegung, den Versuch des Einzelnen, sich gegen das Böse zu stellen und die Flut der Flüche zu unterbrechen, und alles mündet in den 5. Teil, die Segnungen, diesmal aber spiritueller Art.

Einen ähnlichen Verlauf hat der Liedzyklus "Lieblose Lieder." Ich hatte vorher einige Zyklen von Liebesliedern geschrieben, aber als ich um mich so viele Trennungen sah und schmerzliche Verhältnisse, fühlte ich die Notwendigkeit, dies auszudrücken, und zwar durch zwei Solostimmen: Alt und Bratsche, (ohne Klavierbegleitung), welche die herbe Leere dieser menschlichen Unverbundenheit symbolisieren. Hier verfolgte ich eine Gradation der abweisenden kühlen Beziehungen, beginnend mit der Beschreibung der strikten Trennung im Gedicht "Die Wand" des polnischen Dichters T. Różewicz; das 3. Lied bringt – im Text desselben Dichters – den heftigen Streit beider Partner, das 4. Lied vertont den magischen Text des ungarischen Dichters Endre Ady "Wenn wir uns als Tote begegnen" und der Gipfel des Zyklus ist ein drastisches Gedicht der russischen Dichterin A. Achmatová, das mit einem schrillen Ausruf "Sei verflucht" endet. Aber ich hätte diesen Zyklus nie geschrieben, wenn ich nicht überzeugt gewesen wäre, daß die Möglichkeit besteht, welche die Menschen wieder zusammenkommen läßt, die Hoffnung, daß sich die Versöhnung einstellen kann und so endet dieser Zyklus mit einem tschechischen Gedicht von V. Nezval, welches nach dieser Steigerung von der Abweisung bis zum Hass am Ende den Aufbruch zur Liebe ausdrückt. Der Titel heißt "Wehmut" und spricht davon: "Wenn dich die Sehnsucht erfüllt, dann komm..." und das Lied endet: "ein neuer Tag bricht an, – du kommst".

In der Zeit nach der Besetzung unseres Landes im August 1968 schrieb ich als eine Art Botschaft für die Hörer ein Orchesterwerk "Vox Clamantis." Nach dem ganz kurzen Auskosten der Freiheit war die Depression und Enttäuschung unseres Volkes unsagbar groß. Wir kamen uns wirklich wie in einer Wüste vor, nirgends gab es seine Hilfe zu erwarten. Darum beginnt das Stück mit einer Atmosphäre des Rufens, das in der ferne verklingt; nach einigen dramatischen Flächen des Orchesters erklingt in den Endpassagen das Zitat unseres ältesten Chorals als Symbol der Hoffnung, daß unser Volk auch diese tragische Situation überleben wird. Zu diesem Aufstieg in den Endpassagen führen auch meine beiden Orgelzyklen "Faust" und "Hiob." Bei "Hiob" ist die plötzliche Lösung des tragischen Schicksals ja schon durch die Schrift selbst gegeben. Bei der Faust-Thematik bricht in den vulgären Walzer der Walpurgisnacht (vorletzter Satz des Zyklus) mit zerschmetternder Macht im Pedal der Choral "Aus tiefer Not" ein, welcher im Pedal-Solo an das letzte Gericht mahnt. Aber im Epilog erklingt dieser Choral dann in einer hohen Lage über tiefen Akkorden, wie eine aufsteigende Seele über dem Abgrund der Welt.

Zum Schluß möchte ich noch ein Werk erwähnen, in welchem der Gegensatz der beiden Situationen durch mehrere Faktoren ausgedrückt ist. Im letzten Satz der "Landschaften von Patmos" mit dem Titel "Landschaft mit Pferden" (für Orgel und Schlagzeug) beginnt eine dramatische Atmosphäre der Vernichtung, symbolisiert durch das Zitat "Dies irae." Aber am Ende mündet dieses absteigende Motiv plötzlich in eine aufsteigende Inversion, das "Victimae paschali laudes." Hier bringt also der Text der Zitate, die Motive selbst und der Rahmen der Komposition, in welcher diese Zitate eingesetzt sind, den sogar vielseitigen Kontrast.

Ich habe noch einige weitere meiner kompositionen gefunden, in denen wir diese Konzeption entdecken könnten. Aber es ist natürlich völlig unmöglich, einer solchen Struktur mechanisch zu folgen. Sofern ich dieses Modell zum Aufbau einer Komposition benützt habe, war es immer eher unterbewußt – und so bin ich diesem Symposium dankbar dafür, daß mir dieser Zusammenhang einiger Lebenserfahrungen mit dem Inhalt meiner Kompositionen und ihrem formalen Grundriss zum ersten Mal richtig bewußt wurde.”

SPEECH ON THE OCCASION OF RECEIVING AN HONORARY DOCTORATE

Ansprache bei der Verleihung des Ehrendoktorates der Karlsuniversität am 18. Januar 1994.

Erlauben Sie mir, Ihnen eine suggestive Situation meines Lebens vor kurzer Zeit zu beschreiben. Es war zwei Tage vor dem Tode der Mutter meiner Frau, welche trotz ihres hohen Alters bis zu dem letzten Augenblick das zeitgenössische Geschehen und die Arbeit ihrer Kinder und Enkelkinder unablässig verfolgte.

Die ganze Familie versammelte sich um ihr Bett, zufälligerweise lauter Menschen, die sich mit Kultur oder Wissenschaft befaßten. Da ihr Gehör schon sehr schwach war, reichte sie uns Papier und Bleistift und wollte, daß wir ihr aufschreiben, was Wichtiges jeder von uns erlebt hatte. Wir standen still um sie, aber niemand wollte nach dem Bleistift greifen, obwohl einer ein Buch herausgegeben hatte, einer hatte Filmaufnahmen hinter sich, einer gab ein erfolgreiches Konzert, einer hatte eine Komposition beendet. Aber in diesem Augenblick war alles so gering, so unwesentlich – im Hinblick zu der Ewigkeit, daß das Blatt unbeschrieben blieb.

Diese Situation kam mir intensiv in den Sinn, als ich eine so unerwartete und hohe Auszeichnung bekam und Papier und Bleistift in die Hand nahm, um zu formulieren, was Bedeutsames ich in meinem Leben getan hatte und womit ich diese Ehre verdient haben könnte. Ähnlicherweise wäre auch dieses Papier leer geblieben, doch die Aufforderung dieses Augenblickes führt mich doch dazu, etwas über mein Leben und meine Arbeit zu sagen.

Mein Leben war voller Paradoxen. Aufgewachsen in einer Art musikalischer Wüste führte mich dies zu meiner eigenen musikalischen Aktivität. Ausgestoßen aus dem Schul-Kollektiv fühlte ich die Stärke des Zusammenlebens unserer Familie; inhaftiert während des Krieges und den Tod ganz nahe vor Augen habend, erlangte ich den Glauben an das Leben, und die Kollision mit dem vergangenen Regime drängte mich schon in meinen Studentenjahren dazu, mir eine klare Konzeption zu bilden, wie im künstlerischen Bereich, so bei dem Verhältnis zum Staat. Und so brachte mir das erlebte Böse immer etwas Gutes.

Um bei den Paradoxen zu bleiben: es war ein Magengeschwür, das mich im Jahr 1955 aus der Funktion eines Dramaturgen des Fernsehens in die Arme der Karlsuniversität trieb. Wenn ich von dieser Umarmung spreche, so denke ich dabei nicht an eine konkrete Fakultät, sondern an Karls Alma Mater. Auch wenn ich während der langen 35 Jahre nicht zu ihren bevorzugten Kindern gehörte, so war sie mir trotzdem nie eine Stiefmutter. Als wesenhafter Liebhaber der Menschen, der ohne menschliche Kontakte nicht leben könnte, fand ich dort viele stille und tiefe Persönlichkeiten, deren Freundschaft die Qualität meines Lebens beeinflusste.

Die Tatsache, daß ich während dieser Jahren nicht ausgesprochen verfolgt wurde, sondern nur auf verschiedene Art beschränkt wurde, ließ mir den Raum für die Entfaltung zweier Hauptrichtungen meiner Aktivitäten: die pädagogische und die kompositorische. Ich habe immer mit Begeisterung unterrichtet; soweit ich meine Studenten etwas gelehrt habe, so

muß ich gestehen, daß ich dabei auch selbst viel gelernt habe.

Was die zweite Richtung meiner Aktivität anbelangt, die Komposition, so war sie seit meiner Kindheit von einem besonderen Instrument beeinflusst. Ich kann dabei nicht eine Szene aus dem Buch "Das Labyrinth der Welt und das Paradies des Herzens" von J.A. Komen-sky-Comenius vergessen. Alle Menschen durchschreiten das Tor des Lebens; dort steht ein Greis, welcher das Schicksal symbolisiert. Einem jeden gibt er ein Blättchen, auf dem geschrieben steht: du wirst regieren, du wirst dienen, du wirst kämpfen, du wirst richten...

Ich glaube, daß bei einigen Komponisten zu ihrem Beruf auch noch das zugehörige Instrument beigeordnet war: bei Chopin das Klavier, bei Vejvanovsky die Blechbläser, bei Hugo Wolf die menschliche Stimme; bei mir war es ohne Zweifel die Orgel. Ich kam zu ihr schon im Alter von zehn Jahren, und dies sogar als Regenschori (in der Zeit, als alle Organisten eingerückt waren). Nun bewegt sich aber jeder Organist in zwei Bereichen: einerseits interpretiert er fertige Kompositionen, andererseits improvisiert er. Und ich muß gestehen, daß mich die Improvisation fasziniert hat; es ist eine freie Bewegung im Raum einer unbegrenzten Phantasie. Und es ist der Anfang jeglicher Musik überhaupt. Aber alle Kunst strebt nach Vollkommenheit, sie bemüht sich, alles Zufällige zu verlassen und ihre definitive Form zu finden. So lange wird sie die verschiedenen Versionen ein und desselben Gegenstandes bearbeiten, bis sie die beste, die wahrhafteste, die überzeugendste entdeckt; sehr oft wird es wohl auch die kürzeste sein. Aber diese muß schon fixiert und niedergeschrieben werden und muß sich umwandeln in ein endgültig-gefaßtes Werk. Und auf diesem Weg gelangte ich auch selbst zur Komposition.

Der Mensch kennt natürlich auch das Szenarium seines Lebens nicht, denn dieses ist – wie ich mir vorstelle – vom Regisseur "von oben" projiziert. Soviel ist aber sicher, daß meine Erfahrungen und Erlebnisse aus meiner Kindheit und dazu der Kontakt mit der Orgel, dem Kirchenchor und dem gregorianischen Choral, mich dazu ausgestattet haben, daß ich mit in den späteren produktiven Jahren dem damaligen Aschenbrödel der Musik-Genres widmen konnte, und zwar der geistlichen Musik. Gerade sie hatte die Möglichkeit, den Hörern Inhalte und Botschaften zu überreichen, welche in den anderen Gebieten der Kunst die Zensur nie durchgelassen hätte.

Improvisation und Komposition bildeten also zwei Pole meiner künstlerischen Tätigkeit. Es ist aber interessant, daß diese beide Prinzipien auch in meine pädagogische Arbeit eingetreten sind. Am Lehrstuhl der Musikwissenschaft habe ich Formenlehre unterrichtet, Stile des 20. Jahrhunderts, Analyse von Kompositionen. Meine Aufgabe war, den Studenten die klare Struktur und Logik der Musikwerke entdecken zu lassen und zu veranschaulichen. So bin ich mit ihnen in das Labyrinth eingetreten, das ich gut kannte und von dem ich genau wußte, wo der Ausgang zu finden sei. Heute unterrichte ich Komposition an der Akademie der musischen Künste. Ich trete mit meinen Schülern in das Labyrinth ein, in dem wir gemeinsam umherirren und wir wissen nie, ob der Ausgang, den wir wählen, der richtige sei. Hier ist also nötig, auf Improvisationsart zu lehren.

Diese beiden Begriffe, Improvisation und Komposition, durch nichts eingedämmte Phantasie und strenge Ordnung, die Folge steter Veränderungen und die feste, kodifizierte Form, dies ist nicht nur der Ausdruck einer Dualität in der Welt der Musik; es sind Prinzipien, um die die ganze Entwicklung der Kunst oszilliert, und so scheint es mir, daß beide griechischen Philosophen, die im zweiten Teil von Goethes Faust um das Geheimnis streiten, welche Gewalt am Steuerrad der Entwicklung steht, beide haben ihr Recht: Anaxagoras mit seiner "Knallkraft ungeheurer", dieser Eruption, welche den Energiekern, die Ladung der Improvisation bedeutet, und Thales mit seiner Auffassung der Natur als ordnende Kraft "Sie bildet

regelnd jegliche Gestalt und selbst im großen ist es nicht Gewalt.“

Vielleicht stellen wir uns manchmal die Frage, wie weit hat wohl Gott improvisiert? Der Blick auf die unglaubliche Vielseitigkeit der Natur nötigt uns fast zu dieser Vorstellung. Gleichzeitig aber finden wir ein dichtes Netz von gegenseitigen Verhältnissen und Abhängigkeiten, welches alle diese Dinge in eine überraschende Ordnung verbindet. Ebenso vielseitig ist auch das menschliche Leben; auch in ihm hat die menschliche Phantasie den Raum und der Mensch ist gezwungen zu improvisieren und muß auf die verschiedensten Situationen, Zufälle und unerwartete Umstände reagieren. Wenn aber der Mensch nur in dieser Lebens-Improvisation verharrt, dann besteht die Gefahr, daß solch ein Leben in ein Chaos einmündet. Und so ist der Mensch dazu berufen, die Ordnung zu bringen und hineinzutragen in das andauernd drohende Chaos, wie von außen, so von innen.

Zum Ende dieser Ansprache möchte ich zum Anfang zurückkehren. Vor mir liegt zwar ein beschriebenes Blatt, aber die Unsicherheit bleibt. Aber es ist auch die Hoffnung vorhanden, welche in einem so tröstenden Satz aus dem Buch des Predigers nun gerade in meiner Vertonung vom Studentenchor der Karlsuniversität gesungen wurde. Der Satz lautet: „Vade ergo et comede in laetitia panem tuum, quia Deo placent opera tua“, d.h. „Gehe hin und esse dein Brot in Freude, denn Gott gefallen...“ und jetzt würde ich mich nicht trauen, die Worte „opera tua“ so aufzufassen, daß ich sagen würde „das Opus eins bis einhundertvierundsechzig“! Der Mensch soll unzufrieden sein mit seinem Werk, es ist aber möglich, zufrieden zu sein mit seiner Arbeit und zu hoffen, daß sie Gott gefällt.

Der Vorbote dieser Freude ist für mich die beglückende Tatsache, daß die „opera mea placent Universitati Carolinae“! Und dafür möchte ich ihr und allen ihren werten Persönlichkeiten meinen tiefen Dank sagen.

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Petr Eben: Compositions cited, referred to or used in the interpretive process.⁷⁹

Organ Solo

Sunday Music (1958-59)	31' ^a	Prague: Supraphon
Laudes (1964)	23'	Prague: Panton, London: UMP ^b
Ten Chorale Overtures (1971)	20'	Kassel: Bärenreiter ^c
Two Chorale Fantasies (1972)	12'	Leutkirch: Pro Organo
Small Chorale Partita (1978)	5' 30	Vienna: Universal
Faust (1980)	45'	London: UMP
Mutationes ^d (1980)	19'	Vienna: Universal
Verseti (1982)	8' 30	Vienna: Universal
A Festive Voluntary (1986)	7'	London: UMP
Hommage à Dietrich Buxtehude (1987)	7' 30	Mainz: Schott
Job (1988)	45'	London: UMP
Four Biblical Dances (1992)	25'	London: UMP, CHF ^e
Due preludi festivi (1990)	5'	Leutkirch: Pro Organo
Momenti d'organo (1994)	13'20	Leutkirch: Pro Organo
Amen – es werde wahr (1994)	5'30	Wolfenbüttel: Mösseler ^f
Hommage à Henry Purcell (1995)	11'40	Mainz: Schott
Interludes to Liturgical Hymns (1996) ^g		Kassel: Bärenreiter

a. The time measurements are generally derived from a combination of the information from the Lists of Works referred to in the literature list, and the measurements made when performing the pieces.

b. United Music Publishers, London

c. Part of the collection "Choralvorspiele für den Gottesdienstlichen Gebrauch IV" Ausgabe 5484

d. For one or two organs

e. For the recording the the handcopied version edited by the Czech Music Fund (CHF) was used.

f. Part of a collection with 9 different compositions by different composers over the German Chorale "Vater unser im Himmelreich."

g. Can be performed together with "10 Liturgical Hymns."

79 For a complete list of works: See GOArt Database which will be accessible in the beginning of 1999.

Organ and other Instruments:

Symphonia Gregoriana (Concerto no. 1 for Organ and Orchestra, 1954)	48'	Prague: Panton
Okna (for trumpet and organ, 1976)	16'	Prague: Supraphon
Organ Concerto no. 2 (for Organ and Orchestra, 1982)	24'	London: UMP
Rorate coeli (Fantasy for viola and organ, 1982)	6'	Vienna: Universal
Landscapes of Patmos (for percussion and organ, 1985)	22'	London: UMP
Three Jubilations (for brass and organ, 2 tpt, 2 trb, 1987)	12'	London: UMP
Two Invocations (for trombone and organ, 1988)	10'	London: UMP

Organ and Choir/Organ and Solo Voice:

Missa Adventus (for male choir or unison choir and organ, 1952)	15'	New York: Lawson a Gould
Bitter Earth (for mixed choir and organ, 1959)	15'	Prague: Panton
Liturgical Hymns (for unison choir or solo voice and organ accompaniment, 1960)	Kassel: Bärenreiter	
Deutsches ordinarium (1965)		Leutkirch: Pro Organo
Song of Ruth (for solo voice and organ accompaniment, 1970)	5'	Vienna: Universal
Missa cum Populo (for mixed choir, congregational singing, brass instruments and organ, 1982)	22'	Heidelberg: Süddeutscher Musikverlag
Te Deum (for mixed choir, brass and percussion or mixed choir and organ, 1989)	9'	Mainz: Schott
De nomine Caeciliae (for solo voice and organ, 1994)	6'30	Leutkirch: Pro Organo
Sacred Symbols/Saint Signs (for mixed choir, childrens choir, soli, brass, wind instruments, percussion and two organs, 1993)	30'	Mainz: Schott
Proprium Festivum (for mixed choir and brass or choir and organ, 1993)	31'	Mainz: Schott
Spiritus mundum adunans (for mixed choir and organ, 1994)	3'	Vienna/Munich: Doblinger
a. The ten hymns can be performed separately, or as a cycle with organ interludes composed in 1996 (see above). Therefore no exact time measurement is given.		

Orchestral Compositions

Vox Clamantis (1969)	13'	Prague: Panton
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Choral Compositions

Ubi caritas et amor (1964)	7'	Kassel: Bärenreiter
Trouvère Mass (1968)		Pro Organo
Cantica Comeniana (1970)		Heidelberg: Süddeutscher Musikverlag

Pragensia (1972)	25'	Prague: Supraphon, Kassel: Bärenreiter
Salve Regina (1977)	2'30	Kassel: Bärenreiter
Regards to Marsy (1980)	12'	
Desire of Ancient Things (1984)	8'	London: United Music Publishers
Cantico delle Creature (1987)	5'30	Kassel: Bärenreiter

Chamber Compositions

Suita balladica (for violoncello and piano, 1955)	25'	Prague: Czech Music Fund
Duetti per due trombe (for two trumpets, 1956)	10'	Mainz: Schott
Ordo modalis (for oboe and harph, 1964)	10'	Prague: Czech Music Fund
Fantasia vespertina (for trumpet and piano, 1967)	4'	Mainz: Schott
Brass Quintet (1969)	13'	Prague: Supraphon
String Quartet (1981)	22'	Prague: Supraphon
Opponents (for clarinet, piano, and percussion, 1985)	12'	Prague: Czech Music Fund

Compositions for Solo Instruments:

Sonata in D Flat for piano (1951)	24'	Prague: Czech Music Fund
Tabulatura nova (1979)	11'	Mainz: Schott
Mare nigrum (1981)	11'	London: Boosey and Hawkes
Sonata for Harpsichord (1988)	12'	Leutkirch: Pro Organo

Instructive Compositions:

Orff's School(1966)	Prague: Supraphon
An adaption of Orff's Schulwerk	
Coauthor: Ilja Hurník	

Recordings of "Job":⁸⁰

Fishell, Janette (1994)	Indiana: Pro Organo Studios (CD)
Kempin, Andreas (1994)	Wiesbaden: Melisma (CD)
Titterington, David (1991)	Prague: Multisonic (CD)
Schiager, Halgeir (1993)	Oslo: Viktoria (CD)
Klugarová, Kamila (1989)	Prague: Panton (LP)
Thon, Thomás (1995)	Prague: Supraphon (CD)

⁸⁰ A complete list of recordings (as well as a complete list of works) will be available through the "GOArt (Göteborg Organ Art Center) Database," accessible in the beginning of 1999.

VIDEO AND TV PRODUCTIONS

Kanka, Petr (1990-1992), *Ein Portrait des Komponisten Petr Eben. Im Zauber von Böhmischem Krumau*, Prague: Czech Television

Naderi, Ali/ Mirhosseini, Korosh (1995), *The Queen of all instruments. A Documentary of the Göteborg International Organ Academy 1995*, Göteborg: Vårvinden Pannhuset/ Göteborg University

Reif, Oskar (1993), *Gen – 100 cechu dneska*, Prague: Czech Television