

Anthony Newcomb

Agencies / Actors in Instrumental Music: the Example of Mahler's Ninth Symphony, Second Movement

The particular subject of this essay is based in a broader concern with instrumental music as a form of narrative. «Narrative is used here as it is used by some philosophers of history (e.g., Paul Ricoeur, Paul Veyne, Hayden White), psychologists (e.g., Jerome Bruner), and critics of dance and film (e.g., Seymour Chatman).¹ This use includes many phenomena beyond *diegesis*, or verbal narrative having a narrator (a voice separate from those of the characters and the author). It includes not only drama and film, but also dance, mime, painting, comic strips, and other media in which our culture attempts to present a series of human actions and to bind them together into a story, or a meaningful transformational pattern. To understand music as narrative in this sense means to understand it as presenting not only image or affect, but also action or process related in some fashion to other actions or processes that we experience in the rest of our life. Since most music is an action designed by one (or more) human being(s) — as opposed to a storm or the fluctuation of the tides, for example — to understand it as an action is to understand it as a human action and to question why it is that it behaves in the particular way it does.

Analogies between music and verbal language fail in many aspects. But to admit this need not deny to music the ability to communicate meaning of a referential sort — that is, meaning reaching beyond the world of its own syntactic operations. To be sure, a careful understanding of these syntactic operations is a primary requirement for the analysis of the referential meaning of music. But for many listeners past and present, musical meaning reaches beyond these operations to make connections by analogy or metaphor with other realms of their experience, where the binding together of human actions into coherent and meaningful patterns, or narratives, is a fundamental activity in the leading of their lives.

In a recent article, I have exemplified, using Mahler's Ninth Symphony as a whole, the way in which a particular kind of referential meaning can arise through the interaction of typical musical plots (that is, conventional patterns of musical actions, such as sonata form) and the typical plots of a given culture, as embodied in its religions, secular myths, and other widespread fictional artifacts.²

The present essay pursues a question developed especially by Fred Maus from an issue raised in a fundamental book of 1974 by Edward T. Cone.³ If instrumental music is understood as embodying or re-presenting a narrative — a human-designed series of actions and events — who is acting or being acted upon? If one chooses drama as a reasonably analogous form of narrative, who is/are the *dramatis personae* in instrumental music? How does one locate or construct these fictional agents? Like Maus, I am concerned particularly with what is different about the operation of agency, or the identification and definition of characters, in music as opposed to literature, drama, film, or painting. How does the attentive and prepared listener construct from the musical happenings an idea of musical agent or agents participating in the action? Where in music does one locate the characteristics of this agent or agents?

I shall call these characteristics *attributes*, to avoid the double meaning of the word «characteristic», also meaning «full of character». These attributes may be attached (by anthropomorphizing) to individual human agents, to groups or classes of people, or even to non-human concepts or forces as agents. For example, the human attributes suggested by characteristic musical styles (e.g. military music) and the connotations of these styles may be attached to broader social groups. Musical attributes may be attached by metaphorical transfer to non-human concepts or forces as implied musical agencies in instances such as the innumerable storm or sunrise pieces in opera or symphony or the Sword or the Tarnhelm motives in the *Ring*, or even the forest imagery behind Sibelius's *Tapiola*.⁴

1 Paul Ricoeur, *Temps et récit*, vol. 2, Paris 1984; a brief synopsis is «Narrative Time», *Critical Inquiry*, Vol. 7/1 (1980), pp. 169-90; Paul Veyne, *Comment on écrit l'histoire*, Paris 1971; Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century Europe*, Baltimore 1973; idem. *The Content of the Form*, Baltimore 1987; Jerome Bruner, «The Narrative Construction of Reality», *Critical Inquiry*, Vol. 18/1 (1991), pp. 1-21 and *Actual Minds, Possible Worlds*, Cambridge, Mass 1986, ch. 2; Seymour Chatman, *Story and Discourse*, Ithaca, N.Y. 1978, and *Coming to Terms*, Ithaca, N.Y. 1990, esp. chs. 1, 2, 5).

2 «Narrative archetypes and Mahler's Ninth Symphony», in *Music and text: critical inquiries*, ed. Steven Paul Scher, Cambridge 1992, pp. 118-36.

3 Fred E. Maus, «Music as Drama», *Music Theory Spectrum* 10 (1988), pp. 65-72; Edward T. Cone, *The Composer's Voice*, Berkeley, CA 1974.

4 The reverse operation is also widespread. Attributes pertaining to materials in the physical world are so commonly attached to music by metaphorical transfer that we are no longer aware of the metaphor — attributes such as square (phrase structure), dense (texture), or distant (tonal structure).

My concern is with the operations by which one locates and identifies these musical attributes and with their relationship to implied agencies, especially human agencies. I would propose, as a starting point for discussion, that the listener who (consciously or unconsciously) interprets music in this way follows a procedure that could be laid out schematically roughly as follows:

1) The selection of musical attributes that we might call «characteristic» (in the sense of «full of character»). This involves contrasting the way the musical gesture behaves with the way such gestures should behave in the normative world of a particular musical style. The «character» of these musical attributes may be located in various musical elements — for example, in instrumentation, tempo, texture, interval vocabulary, metric design, rhythmic motive or style, or harmonic support.

2) The interpretation of these musical attributes as attributes of human character or behavior, in those instances where the attributes suggest human agency (as opposed to, for example, a storm or a magic helmet).

3) The combination and recombination of the human attributes in various configurations, as parts of a plausible human agent or agents.

4) These agents may then be understood as actors in the unfolding of a plausible series of actions and events — including, of course, the development of new attributes and combinations of attributes as part of a transformational process — which is one's narrative understanding of the section, movement, or piece.

Steps 2) through 4) above are the heart of the operation as I propose it. Memorable performers seize especially on step 2). They decide on the kind of agent or agency that they want to project, and they project it by the highlighting and coloring of certain musical attributes in a passage. This agent and these attributes may change from performance to performance. The reflective listener, on the other hand, may play the same game especially with steps 3) and 4), inventing plausible agents by forming configurations of musical attributes and constructing with them a plausible narrative.

It is my contention that human agency is represented in a distinctive musical fashion in these unattached, and in that sense abstract, attributes — unattached, that is, to any specific human simulacrum, including any specific musical instrument or player (save perhaps in the case of concertos).⁵ While representational painting, literature, drama, film, dance, and so on are forced to attach attributes to specific human figures (human simulacra) and to specify many ancillary details of these figures, music is not forced to do so. In music the listener is left free to isolate and interpret musical attributes and to combine and recombine them to construct plausible agencies, among them human agents. The absence of any specific human simulacrum on music's stage, so to speak, is a distinctive aspect of the narrative activity as it operates in music. Just as music can present thematic generality (for example, what I have called an archetypal plot) without having to attach it to any specific situations or settings, so it can present shifting constellations of attributes without having to attach them to specific (fictional) human figures.⁶

The result is that *musical* attributes — for example, attributes of instrumentation, tempo, interval vocabulary, metric design, rhythmic motive or style, and harmonic support — can recombine or shift so as to produce unexpected transformations in the cluster of metaphorically or anthropomorphically interpreted human attributes making up a character or agency. One presumed agent, a unified combination of musical attributes, can even unobtrusively take on musical attributes from another presumed agent that one thought to be very distant, thus producing surprisingly rapid, oblique psychological shifts in the configurations of human attributes that make up a human agent. Wagner was the master of this.

If it is true that musical agency is made up of a fluid, composite constellation of attributes, can one then have any distinct opposition of separate agents in textless instrumental music? Are not all oppositions within the same personality — or at least potentially so? Might this be why music's agents are so complex and powerfully suggestive, especially for the nineteenth century, with its masks, its *Doppelgänger*, and eventually its multiple-personality disorders? One might in fact understand the nineteenth-century passion for cyclical works as a symptom of its fascination with the same persona seen behind various masks, or followed through various transformations.⁷

I do not believe the question of single versus multiple agencies in music can be answered globally. In some pieces, we interpret the shifting and recombination of attributes as a representation of the interaction of personality traits *between* human agents (for example, in Tchaikovsky's *Romeo & Juliet*); in some pieces we interpret

5 Cf. Joseph Kerman, «Representing a Relationship: Notes on a Beethoven Concerto», *Representations* 39 1992, pp. 80-101. Tone poems with a soloist or soloists, such as Strauss's *Don Quixote*, form an interesting case in the illustration of the flexibility and indeterminacy of musical agency. While at times the solo cello «plays» the character of Don Quixote, at other times the attributes — or, as we say by metaphorical transfer, the moods — of the Don move with dizzying agility from place to place in the orchestra.

6 See Newcomb, «Narrative archetypes». The (seeing) of constellations in the heavens is one quite close analogy for this activity. We take unattached, unconnected points of light and combine them into coherent visual patterns — coherent in the sense that they can be understood as conforming to some item in our fund of culturally learned visual schemata.

7 «Dabei bleiben die Mahlerischen Themen insgesamt wie Romanfiguren kennbar, noch als sich entwickelnde mit sich selbst identischen Wesen... Impulse treiben sie an, als gleiche werden sie zu anderen, schrumpfen, erweitern sich, altern wohl gar... Nichts darin wird von der Dynamik ganz verzehrt, nichts aber bleibt je, was es war. Zeit wandert ein in die Charaktere und verändert sie wie die empirische die Gesichter.» Theodor W. Adorno, *Mahler. Eine musikalische Physiognomie*, Frankfurt/M. 1960, pp. 100-101. The fascination with the novel, he asserts, is a symptom of the same thing.

it as *within* the same personality (most interpretations of Beethoven's *Coriolanus*, James Webster's recent interpretation of Brahms's *Tragic Overture*).⁸ Liszt's *Faust Symphony*, first movement, shows the difficulty in making even this between/within distinction. Are the interactions and transformations of musical attributes here taking place among elements of Faust's own personality, as the title of the movement might imply, or do they represent Faust's personality in interaction with Gretchen/the feminine/love (Theme 2), with Mephistopheles/instability/evil (Introduction), and with a general social agency that one might call public acclaim/pomp/self-importance (Closing theme)? Music can and often does leave these questions unresolved.

To summarize, then: Agency in music is not locatable in any *one* musical attribute. An agent in instrumental music (if one cares to construct one) is (usually) not locatable in the trumpet, or the harmonic progression, or the intervallic pattern of the melody. It lies in the momentary combination in a musical phrase of several musical attributes, which can subsequently migrate and recombine with unparalleled fluidity. This indeterminacy of the location of attributes is distinctive to musical agency.⁹ What is suggested in such a process is the ambiguity, changeability, and multivalence of the personalities of many of us, and of the situations in which we find ourselves. Music may be better able to suggest this than any other narrative medium.

I should emphasize that the conceiving of instrumental music as a form of narrative does not *necessarily* entail the identifying or constructing of distinct agencies therein. The actions and events can, in my experience, remain purely musical ones and still imply referential narrative patterns, stories, or plots. In other words, one can skip directly from step 1) to step 4) in my proposed series of steps. But the more «characteristic» the music, especially in its ways of behaving, the more the construction of referential agencies (i.e., agencies from outside the world of musical syntax) is suggested to the listener, especially the listener brought up with nineteenth and twentieth-century cultural habits. A piece such as Berlioz's *Symphonie fantastique*, for example, seems to force one to invent referential actions and agencies, even if one did not know of the presence of a program (or various programs). And Wagner's leitmotivic system does in fact force one to convert musical attributes metaphorically to human ones and to attach these attributes to specific human agencies and situations in at least some cases.

I shall now try the operations proposed above on a specific musical instance, and one of considerable extension. I have chosen this example because it seems to insist to a marked degree on the presentation of musical agencies.¹⁰ I say this primarily because of the highly characteristic nature of the musical material (cf. step 1) above), but I find some support in the words that Mahler puts in the place normally reserved for conventional tempo indications (themselves often originally indications of human attributes). At the beginning of the movement he wrote *etwas täppisch und sehr derb* (somewhat clumsy and very sturdy, earthy, or coarse). Over the entrance of the horn a few measures later he wrote *keck* (cheeky, impertinent, bold). Theme A (see the formal chart, or narrative summary, in Table I) he labeled *schwerfällig* (ponderous). At a particularly significant moment later in the movement, to which I shall return (mm. 180ff.), he wrote *flott* (snappy, stylish, chic).

I propose here to demonstrate that specifically musical attributes can combine to project quite precise human attributes of character, and that these attributes can combine into quite complex musically represented personalities, or agents. I shall begin on the local level at the beginning of the piece. The opening measures, I assert, project the human attribute «clumsy in a rustic way». (Like many so-called «expressive» characteristics, this is a way of behaving rather than a mood or emotion.) This human attribute is embodied in several musical attributes: the downbeat double drones in the lower strings, bringing echoes of bagpipe music, perhaps via the Haydn symphonic trios that were still very much part of symphonic concerts in Mahler's time; the repeated downbows (instead of grouped up and down bows) in the violin parts of Theme A, which Mahler marked «like fiddles»; the assembly of a tune (Theme A) and, as the section proceeds, of countermelodies out of commonplace fragments of the diatonic scale in various concatenations, and the combination of these fragments in a counterpoint that is rough at best; the simple harmonic support; the generic reference constituted by the tempo and rhythmic style of the moderate-tempo *Ländler*.¹¹

The separate human attribute *emphaticness* (again a way of behaving) is suggested by many of the same musical attributes (the repeated down bows, the pounding double drones), in combination with others: for example, the opening upward rush of the strings and the *sforzando* answer of the wind band in the introductory phrase, the *keck* fanfares of the horns accompanying the first instance of Theme A. I understand this as an example of the same musical attributes combining with others into different constellations, in order to suggest differing human attributes.

The musical attributes that I have listed so far are independent of ordering or progression in time. They are complemented by one of the most subtle of the musical attributes suggesting the human attribute rustic: the un-

8 James Webster, «Brahms's *Tragic Overture*: The Form of Tragedy», in *Brahms: Biographical, Documentary, and Analytical Studies*, ed. Robert Pascall, Cambridge 1983, pp. 99-124.

9 See Maus, «Music as Drama», with the difference that what I call attributes — the first step in the location of musical agencies — remain musical, while in Maus's analysis of the opening of Beethoven's Op. 95 they become immediately independent virtual characters, or human-like agents.

10 I use the abstract form «agencies» rather than «agents» here in order to leave open the question as to whether the agencies are individuals, social classes, or natural forces. The word «agents» may imply human individuals.

11 One may hear an intertextual reference here to the Scherzo of Beethoven's *Pastoral symphony* as well, which projects a similar human attribute through a similar constellation of musical attributes.

gainly, inelegant, asymmetrical, additive phrase structures of this opening section, which continually either fall short of or run beyond (proper), well-behaved, four- and eight-measure phrases. This musical attribute is dependent on ordering and progression through time. Another such ordering-dependent attribute, another musical way of behaving, is the tendency in Dance A to begin loudly and emphatically only to fail to reach closure or a proper goal — a tendency to peter out. Combined with emphaticness and the tendency to repeat fragments of (musical) clichés, this forms a musical constellation suggesting the human attribute of loud-mouthed insecurity and bluster.

A striking example of the tendency to peter out is the end of the entire first section, which incorporates an additional musical attribute that gives the strong impression of multiple agencies: the tendency of phrases and sections to succeed each other by interruption, rather than as a decorous succession of properly completed thoughts in orderly succession. At the local level, this is present even in the high degree of instrumental and dynamic contrast in the introductory phrase (mm. 1-7, a contrast underplayed in most modern performances). It is implicit in the entire first section in the continuing tendency of the main theme (mm. 8ff.) to peter out, only to be cut into by something else (usually some form of one of the introductory motives) that reactivates it. This way of behaving gets its fullest embodiment so far in the joint between dance A and dance B (m. 90, cf. Table I). The vehemence of the dynamic and instrumental contrasts — both at the joints between sections in a movement-type that is inherently sectional, and on the detail level between phrases within sections — seems constantly to suggest interruption. If we do not have more than one agent here, we certainly have one very volatile and divided one.¹²

With the interruption/eruption of dance B, there is a sudden leap in the level of harmonic complexity — no more the diatonic simplicity of dance A. And a new characteristic style is invoked by the rhythmic style and the tempo of dance B: the style of the waltz. This brings with it resonances of the sophisticated urban world, an instance of a characteristic musical style (itself a combination of musical attributes) referring not to an individual human agent, or even an individual human attribute, but rather to a group or social class, a constellation of human attributes, and even an implied setting.¹³

Space does not permit me to continue to locate characteristic musical attributes and suggest their combination into constellations implying human attributes in Dance B, even in such a sketchy fashion as I have tried to do in Dance A. I want, however, to stress two elements in Dance B. The first is the transfer of one musical attribute into another constellation, where its effect (and *Affekt*) is quite different. I point this out in support of the more general assertion that a human agency, even its various human attributes, is not locatable in any single musical attribute or in any single musical location. The melodic motive (y), the descending stepwise third first introduced in the winds in mm. 3-4, reappears at the head of dance B (mm. 90-91) as part of a very different constellation of musical attributes. Likewise, some musical aspects of what I have called the emphaticness of dance A are carried over into dance B (the pounding successive downbeats; the repeated down bows in the violins). Their presence here suggests in this instance some answer to the question as to whether we have different aspects of a single agent in both dances or two different agents. In spite of the interruption at m. 90, we may have to do with the same agent, whose abrupt change of mood, it is implied, is caused by exterior social forces, forces represented most obviously by the connotations inherent in the characteristic style of the waltz.

The second element in Dance B that I want to stress is the transformational sequence that these constellations of musical agencies pass through in the course of the section, suggesting character transformation in the implied agent. The musical location here is metrical style, and involves what I have called the ungainly, asymmetrical, additive phrase structures of dance A, which is still present in the first statement of Dance B.

Musical example I shows the first stage and a later stage in this transformation.¹⁴ If one considers the upper-voice motive of m. 90 to be a downbeat-accented beginning motive on the level of the (implied) four- or eight-measure phrase, and the rhythmically more active motive of m. 92 to be an unaccented, or upbeat motive on the same level, one sees that the downbeat, beginning motive recurs at intervals of 3, then 2, then 1 measures. Moreover this irregular phrase meter is contradicted by the occurrences of the motive in the lower voice. In the later occurrence of Theme B¹ (mm. 260ff.), the phrase structure of the theme is smoothed out into two balancing four-measure units, the first now in regular, if cross-slurred (waltz) down and upbeats and using the beginning motive. The second, upbeat four-measure unit uses consistently in the inner voice a smoothed out version of the upbeat motive. This smoothing out of the phrase structure into four-measure units recurring in down-up, strong-weak alternation gives the later occurrences of the theme what I have called (in the essay cited in n. 2) their con-

12 Natalie Bauer-Lechner describes a similar rapid and multifarious changeability of personality in Mahler himself. See *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, ed. Herbert Killian, Hamburg 1984, p. 50, cited in Hermann Danuser, «Explizite und faktische musikalische Poetik bei Gustav Mahler», in: *Vom Einfall zum Kunstwerk*, ed. by Hermann Danuser and Günter Katzenberger, Laaber 1993, p. 87. Hans Heinrich Eggebrecht makes a similar point about Mahler's musical personality in *Die Musik Gustav Mahlers*, München 1982, see esp. ch. 1.

13 Cf. the similar but more emphatic use of the waltz with the same significance in Charpentier's *Louise*, an immensely successful opera that Mahler had recently conducted in Vienna. See Henry-Louis de La Grange, *Gustav Mahler*, 3 vols., v. 2 *L'âge d'or de Vienne*, Paris 1983.

14 My methods of rhythmic-metrical analysis here owe much to the work of Arnold Feil, especially *Studien zu Schuberts Rhythmik*, München 1966, and *Franz Schubert: Die Schöne Müllerin, Winterreise*, Stuttgart 1975.

Theme B^I (m. 90)

Theme B^I (m. 260)

Example 1

fident and sophisticated step. This increase in sophistication is reinforced by the crystallization of the harmonic movement down by major third from tonic note to tonic note, as heard in the opening four-measure phrase. In the same essay I point out the function of this progression, inherently disorienting because moving by equal intervals, as a symbol of loss of center and of alienation from the Arcadian world of the initial theme in movement one.

The main theme of dance B runs more and more vigorously forward until the interruption and brief transition that leads to dance C (mm. 208-17, cf. Table I). I shall focus on this sectional joint because of what it suggests about whether we have single or multiple agencies in the movement, as a rapid transformation, transferral, and recombination of musical attributes happens across a major sectional articulation. As we approach the articulation, the waltz agency (Mahler's indication *flott* appears in here, m. 197) is proceeding with increasingly confident and rapid steps (phrase structure and tempo). Then a low *D* interrupts brusquely in the heavy artillery at the bottom of the orchestra. The waltz motives reassert themselves; again they are interrupted; there is another repetition of the same rapid process. The waltz material then breaks apart, the tempo slows suddenly down, and the melodic motive of the descending sixth borrowed from the waltz material turns around. Slowly, effortfully the motive rises chromatically to position itself for the sighing fall from the 3rd to the 2nd scale degree that begins the slow *Ländler* of dance C — in an explicit, nostalgic reminiscence of the opening theme of the first movement of the symphony and of the repeated, effortful recoveries of the innocent stability of that theme there.¹⁵

What agency motivates this low *D* and its successors? As I interpret what I hear here, enough musical attributes are transferred from the previous two sections to imply once again, in spite of the brusqueness of the interruption and the rapidity of the transition, that a single agency under different aspects is acting in all three dances, that the interruption here is from within the same personality. 1) The falling whole-tone motive from the third to the second scale degree is common to all three dances in this movement and the main theme of movement one. 2) The appearance of the initial motive (*y*) from the introduction of this movement (with transformed meaning because of the other musical attributes surrounding it) in the violas and horns. 3) The inversion and transformation of a bit of motivic material from dance B (the sixth in the violas) as an explicit musical process in the transition between the two dances. 4) The use of the head of Theme A as counterpoint.

If this is an abrupt shift in mood within a single agent, who or what instigates the transformation? (This question is asked within the framework of the fictional world of this piece, as we would ask it within the fictional world of a novel or play — that is, without having direct recourse to a real or implied author.) Is it something inside our protagonist sensing that the increasingly orgiastic rush of Dance B is getting out of hand and looking back nostalgically on a past state? Or is it a separate agency — for example, a friend shocked at our protagonist's behavior, or an accident, or some material threat —, an external agency violent enough to cause him to pause and to realize suddenly the distance travelled from where he had been even at the beginning of this movement, to say nothing of where he had been at the beginning of the first movement.

I do not see that this music gives any information by which to resolve these questions in any definitive way. And I see this as a positive quality of musical narrative, not a lack. An advantage of musical narrative is that the abstract situation, with its dilemmas and conundrums, can be presented with a high degree of specificity and individuality — the attributes here are full of quite specific individual character¹⁶ — without having to answer the

15 In the article cited in n. 2 above, I develop an interpretation of the meaning that accrues to this opening thematic material, or constellation of musical attributes, in the course of the first movement.

16 In a forthcoming article, to be published as part of the Taft Memorial Lectures delivered at the University of Cincinnati in December 1993, I have examined in detail how the musical properties of the transition to and beginning of dance C in this movement can be understood as the embodiment of a quite specific and complex attribute of human emotional life: nostalgia. I do this in order to

questions asked above, without having to attach the specific-abstract situation to any particular situation in the world of real life. This specific and individuated presentation of an abstract situation is a possibility unique to musical narrative.

Table I: Mahler, Symphony IX, movement 2: an outline of events

Dance A (a moderate-tempo Ländler)

Introduction: (motives y & x: an opening gesture and a cadence)

Theme A: (7 measures [not 8], closing with x as cadence)

Introduction & Theme A repeated in varying combinations, including a small central section in IV, and a following series of repetitions, eventually disintegrating without a cadence (cf. end of movement)

Brusque interruption of *Dance B* (a faster Waltz) (m. 90)

Theme B: at first a somewhat awkward tune (*Theme B*^I — cf. Music example I), it gradually straightens out metrically to a (well built) 8-m. waltz tune (*Theme B*^{II}). (m. 148ff.)

Dance A, Introduction (motives y & x) interrupts, but without breaking the hold of Tempo B (mm. 168ff.). After 4 attempts to find a proper cadence

Theme B^{II} interrupts (m. 180) and proceeds to accumulate speed and a new merry-go-round trumpet tune. (In here Mahler writes *Flott*)

Brusque interruption of a low D (m. 208); brief transition and motivic transformation.

Dance C (a slow Ländler) (mm. 217ff.)

Theme C: a nostalgic recall of the third degree-to-second degree falling whole step of movement 1, with a counterpoint made up of bits of *Theme A*

A mid-section made up of motive x and bits of *Theme A* from *Dance A*, but at the slow tempo of *Dance C*;

The start of a return of *Theme C*, which loses its way to the cadence and is

Brusquely interrupted by *Dance B* (m. 260)

Theme B^I: a new version, now a (well-built) 8-m. tune plunging down the circle of thirds, which runs through a series of increasingly fast and orgiastic repetition-variations (cf. mm. 180 ff.)

Brusque and insistent interruptions by low C (mm. 317ff.); brief transition (cf. mm. 208ff.)

Dance C (mm. 332ff.): as before, fails to find a cadence, drifts to a complete stop (fermata);

Dance A, with *Introduction* intervenes (m. 368). Several failed attempts to stabilize a proper cadence are followed by fragments of *Theme A*. These are gradually infected by motives of *Theme B*^I, accompanied by a gradual acceleration towards the tempo of *Dance B*. The previously interruptive low notes of mm. 208 & 323 appear, with the accompanying gesture of the rising sixth, but these fail to stabilize on a pitch or to slow the tempo (mm. 405-21). Instead of the expected move to *Dance C* (as at mm. 208 & 323) we get

Dance B: Theme B^{II} takes over completely (mm. 422ff.). Again (cf. mm. 180ff.) it gets faster and faster. After a cadence parallel to that at m. 304 (m. 514), the material of *Dance C* attempts to intervene, but cannot slow the tempo or break through the noisy textures. It lasts for only 6 measures.

Brusque interruption by *Dance A* and Tempo I (m. 522). Fragments of motives x & y from the *Introduction* and of *Theme A*, now heavily colored by the minor mode and by motivic inflections from *Theme B* drift through the disintegrating textures of the movement, which expires, exhausted by the repeated interruptions and confrontations.

(University of California at Berkeley)

contradict the frequently held position among philosophers and aestheticians that music is capable of presenting — or, as I prefer, embodying — only quite simple expressive characteristics, such as sad and happy, and incapable of individuating and discriminating more complex ones, such as nostalgia.