

Melodien is a mid-period work for chamber orchestra which protests against what the composer saw as the excesses of serial composers, with chromatic melodies weaving about polyphonically and attractive tone colours.

Ligeti produced several works for wind quintet. *Six Bagatelles*, each with its distinctive character, are atmospheric pieces easy to approach.. They are in a more tonal medium, with more regular rhythms and more melodic content than most of his works. The Second Wind Quintet is also quite atmospheric. There are hints of Stravinsky's *Rite of Spring*. *Ten pieces for Wind Quintet* (1968) are just as distinctive and atmospheric. However they are not tonal - in fact at times they can be very dissonant. They are also less melodic, and the rhythm is less uniform. The texture is more varied too.

The Trio for horn, violin and piano was intended to be homage to the Brahms trio op. 40. It has all the discordance of the quartets, but is more restrained in tone.

Ligeti's *Aventures* and *Nouvelles Aventures* are for various combinations of instruments (including pipe organ) and voices. There are various instrumental noises, and there is shouting, humming and laughter. Ligeti uses his own language, so the words are unintelligible.

The Sonata for solo viola came much later than the cello sonata (in the early 1990s). It is in six movements. Some movements have echoes of Balkan folk music, played on the C string, with microtonal inflections. Two are to be played "with swing". There is also a toccata, a slow lament (interrupted by cries of despair) and a chaconne.

STOCKHAUSEN (1928-)

Stockhausen heard Messiaen's *Mode de valeurs* in 1951. From that he sensed the possibilities of pursuing serial techniques. This led to *Kreuzspiel* (1951) for oboe, bass clarinet, piano and percussion. The next year he produced a *Percussion Quartet* (1952). He went to study with Messiaen in Paris, and while there wrote *Kontrapunkte* (1952) for a ten instruments, a work which shows the influence of Webern. With Messiaen he developed Webern's extended serialism even further into *Total Serialism*, including dynamics and densities. This technique was used in the wind quintet *Zeitmasze* (1956). Here he was working with large groups of notes, rather than the small sounds that were common in much dodecaphonic music. Nearly every note was given its own dynamic and articulation markings. Rhythm and tempo are relative, being related to how quickly or slowly the performers can play the number of notes involved. After meeting John Cage Stockhausen began to concentrate in listening to sound events and hearing them in different ways, rather than in organising sounds to fit a predetermined pattern. From this came *Kontakte* (1960) for piano, percussion and tape. For some time he devoted himself to creating music on tape. However *Mantra* (1970) for two pianos and electronics marked a return to use of more conventional media. This one is fully notated, and is based on transformations of a melody.

C. FRANCE

There were several currents in French music in the early twentieth century:

- "Impressionism" had been popularised by Debussy and Ravel. It was fully developed in the first decade of the twentieth century.
- During the First World War impressionism gave way to "Neoclassicism". This was first heard in the music of Satie. After he attended the Schola Cantorum (1905-8), his style changed. Many features of this new style reflected the music of Mozart and Haydn. There were shorter phrases and thinner textures, with more attention to form, rhythm and articulation. Usually there were modern harmonies and accompaniment patterns, but old forms (e.g. ternary, sonata). The style was to be taken up by a group of younger composers. They were later called *Les Six*. It was also used by Russian composers, particularly Stravinsky, who had settled in Paris after the war.

Another influence was jazz, which Americans such as George Gershwin (who were coming over to study in France) were bringing with them.