CHAPTER 4

Hearing Early Modern Music Through the Contemporary

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Abstract: This chapter focuses on how contemporary music practice interacts with early modern[1] aesthetics. Two projects, in which Georg Philip Telemann's solo fantasias are interspersed with contemporary techniques and repertoire, serve as case studies. Firstly, the flutist Felix Renggli commissioned new pieces from 11 contemporary Swiss composers, to be inserted in between Telemann's *12 Fantasias for Solo Flute*. Secondly, violinist Aisha Orazbayeva performed a set of Telemann's *Solo Fantasias for Violin* using extended techniques pioneered by Salvatore Sciarrino in his 6 caprices. In this text I use these two different approaches as case studies for how early modern music, exemplified by Telemann, can be communicated to a modern audience without relying upon the concept of historically informed performance, but instead communicates through the operation of semiotics in performance.

Keywords: Telemann, fantasias, performance, early modern, contemporary, semiotics

Introduction

The past two decades have produced an increasing number of different contexts in which performers build on both early modern and high modernist aesthetics. This text makes a comparative analysis of two specific artistic projects and discusses their similarities and differences regarding

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1   Although the music of Georg Philip Telemann is perhaps more widely understood and referenced as a part of the Baroque period, I am for the sake of this anthology using the term *early modern* even though it is a wider period and its boundaries are subject to debate.

the relationship between old and new, and how they shape a modern audience's perspective on the early modern. The first one is Renggli's *Fantasia Telemania*, in which he commissioned eleven Swiss contemporary composers to let Telemann's *12 Fantasias for Flute Without Bass* serve as the inspiration for a short solo piece. The second one is Orazbayeva's merging of Telemann's *12 Fantasias for Violin Without Bass* with "techniques […] used in works by composers including Luigi Nono, Salvatore Sciarrino and Helmut Lachenmann" (Orazbayeva, 2016). In this text I want to look at how two different approaches to contextualising Telemann's solo instrumental music can communicate to a modern audience, operationalised in two steps.

First, I seek to explain what subject positions each of these two approaches establishes. My method here is guided much by Eric Clarke's work on listening and subject position in music as written in *Ways of Listening* (2005), which I will develop within a post-structuralist framework. This means looking at "the way in which characteristics of the musical material shape the general character of a listener's response or engagement" (Clarke, 2005, pp. 91–92), as opposed to simply discussing any subjective responses more or less detached from the material. Clarke uses the term subject position to address the listening experience of certain tracks on recordings, while I investigate the artistic projects in their entirety, but focus on the related recordings. My use of the term "musical materials" thus refers not primarily to the compositional features of Telemann's fantasias, nor is it limited to questions of any performance practice that can be considered "authentic". Rather, as stated in the preface to this anthology, I am looking for ways of re-contextualising the musical work and will do so using a semiotic approach as a baseline. This procedure can be described in three steps. On the outset, I assess the semiotics of the recorded performances, asking how certain features of the musical material are signified by the performers. Following from this, I use Clarke's terminology to investigate which perceptual effects these signs produce. Finally, I examine which subject positions these perceptual effects create.

My general approach to discussing early modern performance in light of high modernist aesthetics is furthermore inspired by Mieke Bal's project in which she investigates the relationship between early modern visual aesthetics and selected contemporary artists. In *Quoting Caravaggio* she

argues that "wilfully anachronistic" quoting of the early modern is a form of critical engagement with past aesthetic ideals that "makes the conditions and implications of the merging of the [past and present] more visible" (Bal, 1999, p. 5). Her argument is not only that early modern aesthetics inform contemporary aesthetics, but also that contemporary quotations of the early modern change the way we perceive the early modern. In this text I shed light on how the two case studies engage with Telemann's solo fantasias in a manner that is similar to what Bal describes. I argue that the two projects are not only relevant and interesting because they provide creative examples of how early modern and high modernist music can fuse together, but also that they performatively change the way we listen to early modern music. My use of "performative" here is not related simply to describing music as an art form of which performance is an integral component. The term "performative" is problematic in its own right. Morten Kyndrup argued even in 2006 that the term has become somewhat overcharged with definitions and usages, and that it is "not clear which status it has, and thus which shifts and object fields it actually pertains to. In other words: How is the term distinctive? What can and will it do, and what can't, and won't it do?"[2] (Kyndrup, 2006, p. 38, my translation). Robin Rolfhamre discusses, in chapter 2 of this anthology, several approaches to how the term "performativity" can be meaningful in a musicological context. By asking which subject position the two above mentioned artistic projects establish, I subscribe to a use of performativity based on "iterability" and "citationality". Jacques Derrida argues in the essay "Signature Event Context" for an understanding of the term "iterability" as a double gesture that simultaneously means repetition (from the modern etymology of *iter* meaning "once again") and alteration (based on the term's original etymology from Sanskrit *itara* meaning "other") (Derrida, 1982, p. 315). This provides a way to understand the two artistic projects in this text as "performative", in the sense that they both repeat early modern aesthetics while changing them at the same time.

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2   "… ikke helt klart hvilken status og dermed bevægelsesinteresse og genstandsomrade, det i grunden har. Eller anderledes formuleret: på hvilken måde er begrebet distinktivt? Hvad kan det og vil det, og hvad kan det og vil det ikke?"

In this text, I import this sense of *doing* when discussing the semiotics of early modern music on the one hand, and contemporary expressions on the other. By way of subject positions, I ask what early modern and contemporary aesthetics *do* to one another as artistic artefacts, and by doing so I expand ever so slightly Mieke Bal's concept of quoting. I perceive this to be a fruitful interplay with early modern music, taking into consideration how much creativity is needed to fill the gaps of missing knowledge on early modern performance practice, as for instance argued by Daniel Leech-Wilkinson in *The Modern Invention of Medieval Music* (2002). Leech-Wilkinson speaks of an "interaction of past materials with present imaginations" as a "legitimate way of using historical materials", and this sentiment is deeply characteristic of the following sections in this text.

The explicit references to Clarke's subject positions, as well as Bal and Derrida, involve adopting a post-structuralist approach to studying semiotics. Clarke places less emphasis on the authority of the composer and focuses on the interpretant, which in this text includes both the performer and the listener. As such, we can speak of a composer-function much in the same way that Michel Foucault outlines the characteristics of an author-function in his essay *What Is an Author?* (1969/2000). In the essay, which in itself is a response to Roland Barthes' essay *The Death of the Author* (1967/1977), Foucault argues that the author is an entity constructed by the discursive structure in which a given work circulates. This is a notion in line with what Clarke suggests, and what I base this text upon.

My second aim for this text is to outline tentative prospects for the kind of comparative analysis that my semiotic approach affords. This anthology, as a whole, addresses a number of questions related to reconfiguring early modern performance. What happens when the early modern work is presented in various contexts and situations? Before starting the discussion on work-concept and subject positions, I will briefly outline the distinct characteristics of the two projects. In the end, I will discuss some pedagogical implications of the different perspectives on performance indicated by these projects. These implications encompass two fields. First, I wish to outline a methodical approach to *lyttefaget* [the listening module] in Norwegian upper secondary education. Second,

I believe the issues discussed in this text can inform the development of higher-level music performance in Norway.

A semiotic approach to Telemann's fantasias

The title for Telemann's solo pieces is worth a brief reflection because it will allow us to establish some preliminary concepts of how his music can communicate to an audience of today, based on a semiotic approach. Günter Haußwald[3] characterises the form of the fantasias as an "interchange of manifold inspirations" (Telemann & Haußwald, 1955b), as well as a "mosaic-like gaiety of the colours" (Telemann & Haußwald, 1955a). He also adds that "delight in playing, freedom in the form, in the time and in the key structure emphasise the improvisatory character of the works" (Telemann & Haußwald, 1955a). The fantasias were not meant to be complex compositions, but represent rather short bursts of creativity in Telemann's output. Here, freedom of form and time refers to the variation of sections in each individual fantasia, while key structure refers to Telemann's choice of selecting an individual key signature for each of them. See the comparison in Table 1 below. The first *Fantasia in B Flat Major* (track 2) is in two movements, with a *largo* followed by an *allegro,* which has a *grave* inserted in the middle of it, while the third in F minor (track 6) consists of an *adagio* followed by a *presto,* and finishes with a *vivace* prefaced by a short *grave.* These are just two examples of the highly varied form these fantasias take. Furthermore, we should consider the rather different approach to aesthetics that was common in the early modern period. Alexander Rueger argues extensively for art in the early modern period to be understood in terms of rhetoric, in the sense that the final purpose is one of persuasion (and not as what Hegel called "free poetic works of art") (Rueger, 2011). Here Hegel's term refers to the separation of rhetoric and aesthetics into distinct categories, in which the former equates rhetoric with speech for a practical final purpose, while aesthetics concerns artworks devoid of a distinct purpose. This establishes an interesting ground upon which to examine how

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3   German musicologist and editor of Bärenreiter's collected edition of Telemann's scores.

modern musicians perform the rhetorical devices of the early modern by looking at a play of semiotics.

By extending Mieke Bal's conception of quoting, we can then ask: How do the artistic projects of Renggli and Orazbayeva clarify the conditions and implications of a merging of Telemann's "interchange of manifold inspiration" and "freedom in form and time" with performance in modern times? In *Quoting Caravaggio*, Bal specifies through Jacques Derrida's concept of "supplementation" (Derrida, 1967/2016) her idea of quotation as a

> valid ground for an interpretation that accounts for a different sense of 'understanding.' This interpretation neither contradicts historical evidence that it may accept but does not make central, nor projects present concerns upon it. It does not construct a fictitious intention or unconscious psychic makeup, nor is it a totally relativistic subjectivism in which anything goes but which is rigorously contemporary in its effect. (Bal, 1999, p. 13)

The reference to Derrida places Bal in an inherently deconstructionist framework, in which issues of representation are problematised. Her argument is distinctly philosophical, but refers to specific case studies in which certain visual, aesthetic features in the works of modern artists change how we as modern audiences perceive the notion of art history as chronological. I will attempt to specify the consequences of importing this line of thought into matters of music performance, and specify how the case studies in this text employ a play of semiotics in their performances, which I argue resembles Derrida's "play of representation" in which the "point of origin becomes ungraspable" (Derrida, 1967/2016, p. 39).

The semiotics of juxtaposition

Let us start from the outside and look at how the physical compact disc recording participates in a play of semiotics. What might at first glance appear as a random curiosity – inserting modern compositions into a cycle of early modern works – is in fact a delicate curation.[4] In 2000

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4   Holliger's *Passacanaille* is an exception to this. It was originally composed in 1995 and is the 12th and final movement of *Sonata (in)solit(air)e*, which is both a mixture of and plays with early modern elements. The preface to the published score reveals a premiere performance in 1996.

Renggli recorded an album entitled *Fantasia Telemania*, in which he juxtaposes Telemann's *12 Fantasias for Solo Flute* with 11 commissioned solo pieces by different composers. The double CD was published on the label *Musique Suisses*, which advertises itself as "The CD-label for Swiss classical music, new popular music and jazz."[5] The tracklist, which covers two discs, is as follows:

Table 1. Track Listing Fantasia Telemania

Track	Composer	Title	Instrumentarium
1	Georg Philipp Telemann (1681–1767)	Fantasia No.1 in A Major	Traverso
2	Bettina Skrzypczak (1962–)	Mouvement (1999)	Flute
3	Georg Philipp Telemann	Fantasia No.2 in A Minor	Traverso
4	Xavier Dayer (1972–)	To the sea (homage a Cy Twombly)	Alto flute
5	Georg Philipp Telemann	Fantasia No.3 in B Minor	Traverso
6	Mathias Steinauer (1959–)	Phantasos (Pavarotti's Traum), Op. 16	Flute with attached glissando stand
7	Georg Philipp Telemann	Fantasia No.4 in B-Flat Major	Traverso
8	Robert Suter (1919–)	Notturno Appassionato in G Major	Alto flute
9	Georg Philipp Telemann	Fantasia No.5 in C Major	Traverso
10	Roland Moser (1892–1960)	Intermezzo	Piccolo, traverso
11	Georg Philipp Telemann	Fantasia No.6 in D Minor	Traverso
12	Heinz Holliger (1939–)	Sonate (in)solit(air)e: XII. Passacanaille (1999)	Flute
13	Georg Philipp Telemann	Fantasia No.7 in D Major	Traverso
14	Jacques Wildberger (1922-2006)	Fantasia sul Re in C (1999)	Contrabass flute
15	Georg Philipp Telemann	Fantasia No.8 in E Minor	Traverso
16	Nadir Vassena (1970–)	Come perduto nel mare un bambino (1999)	Flute
17	Georg Philipp Telemann	Fantasia No.9 in E Major	Traverso
18	Christoph Neidhöfer (1967)	Interlude	Bass flute
19	Georg Philipp Telemann	Fantasia No.10 in F-Sharp Minor	Traverso
20	Hans Ulrich Lehmann (1937–2013)	Tele-Man(n)ia	Bass flute
21	Georg Philipp Telemann	Fantasia No.11 in G Major	Traverso
22	Bernhard A. Batschelet	Intrata	Flute
23	Georg Philipp Telemann	Fantasia No.12 in G Minor	Traverso

Thus, while not an authentic contribution to Renggli's commission, it nevertheless fits into the general idea of the project, that of quoting the early modern (Holliger, 1995).

5   „Das CD-Label für Schweizer Klassik, neue Volksmusik und Jazz" (Startseite, 2019).

Detecting the traces of Telemann in them is not the main point of this text. My interest goes the other way – how the juxtapositions shape the way we hear Telemann. The Telemann fantasias are performed on a traverso, while the juxtaposed compositions utilize a wide range of flutes. The ordering makes it clear that Telemann's fantasias provide the frame through which one is supposed to hear the subsequent pieces – it starts and ends with Telemann. Indeed, the review in the Swiss newspaper *Tages-Anzeiger*, although it discourages listening to it in one sitting, endorses this interpretation:

> Whoever listens to this Double-CD bit by bit, will discover countless jewels, as well as an exciting idea: Basel flutist Felix Renggli has combined Georg Philipp Telemann's 12 Fantaisies for flute without bass with solo works by contemporary Swiss composers. After every Telemann-Fantaisie follows the modern answer, which more or less directly relates to the Baroque model. […] Telemann's cycle was a pedagogic project as well, one that extends its activity/range into the present […]. (Fantasia Telemania, 2001)[6]

The first part of this quote is also included in the online catalogue of *Musique Suisses*, further reinforcing the notion that Telemann provides the key to understanding the modern pieces. This is also reflected in the commission itself: "[…] thus in his project 'Telemania', he has asked 11 composers to interpolate Georg Philipp Telemann's '12 Fantasias for flute without bass' in a free manner."[7] In the CD booklet, a more precise description of the commission is to be found:

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6   „Wer sich diese Doppel-CD häppchenweise zu Gemüte führt, wird etliche Preziosen entdecken - und eine spannende Idee: Der Basler Flötist Felix Renggli hat Georg Philipp Telemanns ‚12 Fantaisies à Travers sans Basse' mit Solowerken von zeitgenössischen Schweizer Komponisten kombiniert. Auf jede Telemann-Fantasie folgt also die moderne Antwort, die in mehr oder weniger direktem Bezug zum barocken Vorbild steht. […] Telemanns Zyklus war einst auch ein didaktisch gedachtes Projekt, das nun seine Wirksamkeit gleichsam in die Gegenwart hinein verlängert […]."

7   „[…] so in seinem Projekt ‚Telemania', für das er elf Komponisten gebeten hat, Georg Philipp Telemanns, 12 Fantaisies á Travers sans Basse' auf freie Art zu interpolieren […]" (Kunkel, 2004).

[…] the piece they were to write had to be for flute solo. However, it could be for any instrument from the flute family. The work should either refer to one of Telemann's fantasies in particular, or to the fantasy form in general as this musical form is understood today. As far as the length of the work was concerned, it was not to be longer than the average duration of one of Telemann's own fantasies. (Renggli, 2001)

It is well worth pointing out here how the recording itself participates in a play of representation with an "ungraspable point of origin." We do not know if Renggli rehearsed and recorded the compositions in the same order as they appear. It is also possible that each track was recorded in several takes. The point of origin – a complete performance of the tracks in the order in which they appear – is therefore ungraspable, in as much as the recording attempts to represent it by affording uninterrupted listening.

Furthermore, the subtitle of Kunkel's review – "the Pan principle" (*das Prinzip Pan*) – provides an interesting reading of Renggli's project. Aside from establishing the mythological origin of the panpipe, thus inspiring a long-sustained association with flute playing, "pan" also has a secondary meaning in the sense of the Greek prefix "all/every" (think of pandemic meaning all + people, or pantheism meaning all/everything + God), and indicates the idea of something all-encompassing. Indeed, in Roman culture Pan was attributed the property of universality. Certainly, Renggli's ability to perform and record at length early modern music and contemporary compositions featuring several different flutes, is a testament to a musical *homo universalis*, seemingly able to study and perform whatever comes his way. Extending this thought, we can say that the creative ethos seems to remain to a greater extent with the composers, while Renggli's artistic ethos remains one of sheer ability to execute. It could be argued that Renggli's artistic ethos is expanded by perceiving it as a collaborative creative project, for instance as represented in the volume *Distributed Creativity*, which discusses a number of approaches to how contemporary music practice benefits from looking at it as collaborative efforts rather than singular acts of interpretation (Clarke & Doffman, 2017).

Telemann, Sciarrino, and the semiotics of entanglement

I was fortunate to witness an interesting performance in November 2017 under the label *Tanja Orning inviterer* [Tanja Orning Invites].*8* It took place in *nyMusikk*'s tiny headquarters in Oslo and featured, among other things, a solo set by violinist Orazbayeva. Occupying the main position in her set was a selection of the *Sei Capricci for Solo Violin* by Salvatore Sciarrino, featuring, as readers familiar with his music can imagine, a wide array of extended performance techniques. Then something transcendental, even for me as a contemporary music aficionado, took place: One of Telemann's *12 Fantasias for Solo Violin* suddenly appeared, in a fragile manner, filtered and distorted through the soundscape established by Sciarrino's *Capricci*. Orazbayeva elaborated on this during the discussion that followed, and explained how she got the idea of merging the texture of Sciarrino's *Capricci* with the formal structure of Telemann's *Fantasias*.

Her CD *Telemann Fantasias* was published in 2016 and features six of the fantasias, prefaced by three minutes of a quiet urban soundscape. According to her own notes, the performances "range from personal and stylistic interpretations to versions marked by the distortion and fragmentation of the material through the use of contemporary violin technique" (Orazbayeva, 2016). For the sake of this text, I am more concerned with the latter range of performance style, and I will focus on the perceptual effects afforded specifically by Sciarrino's techniques.

Table 2. Track Listing Telemann Fantasias

Track	Title
1	[untitled]
2	Fantasia for Solo Violin I in B-Flat Major: Largo, Allegro – Grave – Allegro
3	Fantasia for Solo Violin X in D Major: Presto, Largo, Allegro
4	Fantasia for Solo Violin II in G Major: Largo, Allegro, Allegro
5	Fantasia for Solo Violin IX in B Minor: Siciliana, Vivace, Allegro
6	Fantasia for Solo Violin III in F Minor: Adagio, Presto, Grave – Vivace
7	Fantasia for Solo Violin VI in E Minor: Grave, Presto, Siciliana, Allegro

8   *Tanja Orning inviterer* was a regular event occurring as a part of *nyMusikk*'s seasonal program, in which she invites performers of contemporary music both to play and talk about their practice. *nyMusikk* is Norway's centre for contemporary music, and the Norwegian section of the International Society for Contemporary Music (ISCM).

The first fantasia on Orazbayeva's album, *No.1 in B-Flat Major*, begins with the recognisable tune somewhat distorted by the use of a performance technique from one of Sciarrino's *Capricci*. The bow is flipped upside down so that the wooden back is in contact with the strings, rather than the rosin coated horsehairs. The result is a thin fragile sound, in which several overtones can be heard. A similar sound is found in the fifth track on the album, *Fantasia No.9 in B-Minor*. Here she plays with the bow on the wrong side of the bridge, creating a sound that varies between clear and veiled, panning back and forth almost as if it was added digitally after recording.

Compared with Renggli's semiotics of juxtaposition, the distorted and fragmented way of performing the two fantasias mentioned here represents a more entangled approach. The overall structure of Telemann's "interchange of manifold inspiration" is intact but portrays a different dimension here than in the case of Renggli. Aside from her "personal and stylistic interpretations", the distortion shifts the creative ethos from Telemann as a composer to Orazbayeva herself as a performer.

Intermezzo

These two projects, then, have one feature in common: They supplement early modern music, meaning that they both duplicate it and change it at the same time, a characteristic that Derrida specified as iteration. The crucial difference, however, is the manner in which this Derridean iteration is undertaken. They diverge in terms of how they treat the "origin": the musical work. Although they both keep the formal structure of the Telemann fantasias intact, Renggli nurtures the historical gap between the early modern and the contemporary by performing the fantasias on a traverso, as opposed to the modern concert flute. For him, it is the constant leap between the past and present that is most essential, and constitutes the main play of semiotics. Nevertheless, he seems apt at treating Telemann's fantasias as separate compositions, and the novel feature relies heavily on the contemporary compositions. This also becomes evident when considering the project as a whole. In terms of performer agency, his artistic ambitions seem to rest upon his ability to execute the works

by themselves, and let the listener take from that what he or she wishes. Indeed, the notion of Renggli as a musical *homo universalis*, and thus the central figure, seems to be evident in the album design as well. The cover simply features his name and picture, with no mention of Telemann or the other composers, or indeed any of the compositions.

Orazbayeva, on the other hand, alters the sound of certain fantasias themselves in a more radical fashion. Her distortions have little to do with historical representation. Rather, she engages in the dynamic between the early modern and the contemporary more actively. Her aim, in contrast to Renggli's juxtaposition, is then to present old and new in a state of entanglement. How should we then proceed if we want to specify which subject positions these two approaches demonstrate? In developing his ecological approach to listening and perceiving, Clarke depends on describing the musical material in terms of perceptual effects. Let us then see which perceptual effects Renggli and Orazbayeva provide.

Subject positions: Perceptual effects

Starting with Orazbayeva's first track, we return to the technique of letting the wood from the bow touch the strings to produce a fragile sound. Combined with the introductory noise from the start of the album, the perceptual effect can be likened to that of hearing Telemann's music through the static noise of an FM radio, not quite tuned to the correct frequency. The short noise track conveys a strong urban sense embodying a certain ambiguity. In one way it is quite far removed from the environment in which performances of classical music in general take place. On the other hand, however, it can represent the very same urban soundscape that concert attendees might hear right before entering a concert hall.

Furthermore, the perceptual effect of the two fantasias performed with different distortion techniques – the *No.1 in B-Flat Major* with the bow played upside down and the *No.9 in B Major* with the bow played on the other side of the bridge closer to the fine-tuning pegs – is one of stylistic entanglement. Early modern and modernism cease to exist as individual stable elements: the performance practice is radically detached from established notions of early modern (or indeed any Baroque, Classical

or Romantic) performance practices, and the compositions are based on ideals alien to modernist notions of predictable structures.

Next, I will begin my outline of perceptual effects in Renggli's project by drawing attention to one interesting detail in the very midpoint of the album (the second and third final tracks on the first disc), Rudolf Moser's *Intermezzo*, which precedes Telemann's *Fantasia No.6 in D Minor*, begins with the piccolo flute but ends on a traverso. The final phrase, when heard without moving on to the next track, seems to end in an abrupt quasi-unfinished manner. The harmonic landscape is primarily atonal, but some of the leaps from the low register to the high register imitate Telemann's manner of indicating counterpoint for a monodic instrument. In many of his fantasias, Telemann uses wide leaps to simulate the effect of two melodic lines. When listening to the transition from Moser's *Intermezzo* to Telemann's *Fantasia in D Minor*, we nevertheless hear a harmonic preparation. The final note of *Intermezzo* is a G, which in a D minor tonality is the subdominant. In functional harmonics, the subdominant leads to the dominant, which again leads to the tonic, and this is precisely what happens. The first interval in the D minor fantasia is a leap from a sustained tenuto A down to D. Including the G from the end of *Intermezzo*, we thus have a perfect cadence that connects the two pieces together: G (subdominant) – A (dominant) – D (tonic).

The perceptual effect here – the bridging between the two pieces by way of reading the functional harmonics – is most likely lost on listeners unfamiliar with these kinds of technical terms. The accompanying booklet for the recording describes Moser's *Intermezzo* as a "concrete interpolation", indicating that this perceptual effect is supposed to be noticed. It is not impossible to hear, but the effect is difficult to notice unless the listener pays very close attention. By extension, listeners unfamiliar with Telemann's fantasias are even more likely to miss out on this perceptual effect.

Another similar example of this kind of convoluted quoting of Telemann is found in Jacques Wildberger's *Fantasia sul Re in C*. The title carries multiple references. The Italian *sul* means "on (the)", while *re* has a double meaning. In the solfeggio system, according to which ear training is based on singing syllables connected to each note in the

diatonic scale, "re" always refers to the note D. However, Renggli's last name begins with "re", so the title can also be interpreted as a note of dedication. Furthermore, "in C" is in itself a double meaning. On the one hand, it is a common designation that signifies in which key a given work is composed. As such, a listener should expect a tonality based on C as the root note. However, the sustained low note drone that opens and closes Wildberger's *Fantasia* is D, not C. This confusion is resolved when considering the sounding tone that concludes the preceding track, Telemann's *Fantasia No.7 in D Major*. I say the *sounding* tone here, because it is performed on a traverso, which is tuned to 415Hz as opposed to the standard 440Hz or 442Hz. So although Renggli grips and plays the D that Telemann composed for the traverso, it sounds in modern tuning roughly equivalent to a C.

Summary of analysis

At the outset of this text I asked, using Bal's terminology, how these two projects clarify the conditions and implications of a merging of Telemann's "interchange of manifold inspiration" and "freedom in form and time" with performance in modern times. Through the analysis, two distinct subject positions emerge related to two different quotation strategies, as shown most clearly in the table below:

Table 3. Comparative Analysis

Performer	Felix Renggli	Aisha Orazbayeva
Instrument	Flute	Violin
Strategy	Juxtaposition of compositions	Entanglement through texture
Work-concept	Autonomous. Telemann's compositions played "as is" and relatively faithful to the score.	Heteronomous. Work-concept subject to experimentation with certain performance techniques not required by the score.
Creative ethos	Composers	Performer
Perceptual effects	Functional harmonic bridging Play of meaning in titles	Timbral distortion through different bowing techniques
Subject position	Perceptual effects are lost on listeners who do not possess insight into harmonic structuring, and require broad contextualisation.	Perceptual effects are easier to access since they require less contextualisation on behalf of the listener

Renggli's approach is based on a juxtaposition of compositions, a strategy in which each composition is performed more or less "as is". It therefore seems to demand substantial insight into the harmonic structuring of the compositions in order to grasp the perceptual effects mentioned earlier. Thus, issues of creativity in interpretation are not problematised. As a result, we can say that the "ethos" of creativity is placed with the composer. Renggli provides access to Telemann's "interchange of manifold inspiration" and "freedom in form and time" not through his specific interpretations, but through the specific mirroring of the commissioned compositions. In contrast, we have a quotation method based on entanglement of textures.

By extension, we could say that Orazbayeva not only quotes Telemann, but also Sciarrino by performing Telemann using a specific technique that Sciarrino developed in his own compositions. Nevertheless, this double quoting is an iteration that uses an entanglement of texture to simultaneously repeat and alter Telemann's fantasias. If we were to identify the semiology of Telemann's solo compositions as a sense of "manifold inspirations" and "delight in playing", as well as "freedom in form and time", Orazbayeva's project is perhaps better suited to communicate these ideas to a modern audience. In comparison, Renggli's approach is considerably more reliant upon familiarity with the material, as well as a making an analytical effort to gain access to these ideas.

We can therefore determine the two subject positions represented by Renggli and Orazbayeva by how they facilitate access to freedom in form and time for the listener. In Renggli's case, semiotic elements, such as functional harmonics and playing with the meaning of titles, require a rather broad historical contextualisation with regard to the listener in order to communicate. Listeners who do not share this network of references are likely to miss out on these particular signs, and might dismiss the "freedom in form and time" of the old and new compositions as an interesting gimmick in favour of Renggli's sheer ability to rehearse and perform such a vast variety of different styles and techniques. In Orazbayeva's case, the semiotic play of employing anachronistic performance techniques does not require the same historical contextualisation in the listener. "Freedom in form and time" therefore acquires a more

personal meaning that is both more available and more likely to communicate with the listener.

Didactical prospects I: Ways of listening

Returning to the introduction, the question was how this kind of comparative analysis could involve implications for the didactical course on music listening in Norwegian upper secondary school education. The course, according to Utdanningsdirektoratet [The Norwegian Directorate for Education and Training], is supposed to "contribute to enhancing the pupils' cultural anchoring, musical identity and mutual respect through an insight into a wide selection of genres, cultures and forms of music" (Utdanningsdirektoratet, 2020, my translation). More specifically, the course's second core module, musical understanding, "is about working with characteristics of music in different genres" (Utdanningsdirektoratet, 2020, my translation). A listening strategy based on, among other things, a juxtaposition of different styles has been tried out with higher level students of musicology at the University of Oslo through the course *Listening to the Twentieth Century and Beyond*, which emanated from the research project *20/21 – Musical Trajectories Today* (Dirdal, 2014). Dirdal's article in *Ballade.no*, referred to one particular approach. Here, the students listened to one modern composition, György Ligeti's *Atmospheres*, followed by one from the late nineteenth century, the prelude to Richard Wagner's *Lohengrin*, and were asked why these two compositions fit together. Course leader and Associate Professor in musicology at the University of Oslo, Peter Edwards, remarked that the main point is how essential timbre is: The logic of harmony is not able to provide a stable reference point between the two works, but associations through timbre is. Extending this thought, we can say that the timbre in Ligeti's *Atmospheres* provides a different access to the music of Wagner. As such we can say that *Atmospheres* quotes the orchestration of Wagner in a way that communicates it to a modern audience, much in the same way that Renggli's juxtaposition allows a different access to Telemann's music, an access that is based on listening rather than reading the scores.

How can this comparative approach to different styles and genres benefit music listening in Norwegian upper secondary school education? The core module states that the students should work with characteristics of musical genres, but does not specify precisely how. In my work with music performance students on the upper secondary level, the approach to music listening appears to be a complementary way of studying scores. The compositions that the students listen to are analysed based on what the students read in the score, rather than what they actually hear. While this is a useful approach when teaching the historical circumstances during which certain compositions were written, I want to expand this methodology. Renggli's juxtapositions and the listening course at the University of Oslo have one thing in common: They both focus on how certain compositions sound a specific way to us today, instead of focusing on how they were composed at a given historical point, during given historical circumstances. For students in upper secondary school, comparative studies of compositions based exclusively on listening to specific timbres common to them can be a fruitful complement to studying scores, when the aim is to develop an "insight into a wide selection of genres, cultures and forms of music" (Utdanningsdirektoratet, 2020).

Didactical prospects II: Ways of playing

In terms of music performance education, I argue that the performance style of Orazbayeva can serve as a stimulating alternative to students who wish to expand from a rigid approach to engagement with early modern music. I say "alternative" here, because I do not suggest a dismissal of, for instance, early modern performance style in general, or specific approaches to studying early modern music performance, as it might have been performed in its own time. It is important to consider how the creative ethos of classical musicians is now receiving increasingly more scholarly attention. In Norway, the Artistic Research Programme was established in 1995, and was in 2018 granted the ability to award doctoral degrees based on both artistic and scientific inquiry. The formalist tendencies of higher education in classical music are further criticised for perpetuating dogmatic notions of what constitutes a good performance

(Austbø, 2018). The creative ethos displayed by Orazbayeva's approach to performing early modern music represents an interesting and highly relevant break with "apparent objective criteria" (Austbø, 2018, p. 16) for assessing quality in musical performance.

The essential point here is to challenge the idea of autonomous musical works, and we are currently educating musicians to remain less free to interpret them. It seems odd, taking into account how an approach such as that of Orazbayeva might more easily communicate to a modern audience, who are arguably less exposed to classical music in general, and therefore might not possess a network of semiotic references, as required by Renggli's approach. Since classical music performance is gradually less understood through the traditional separate terms of *composer, work* and *performer*, we need to incorporate this awareness into the way we educate our musicians, in order to sustain the communication of classical music to a new audience.

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