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3. Negotiating Borrowing, Genre and Mediation in the Piano Music of Finnissy: Strategies and Aesthetics

Ian Pace

Abstract: A very large amount of the piano music of Michael Finnissy draws extensively upon existing music, of a highly diverse variety, from Dunstable motets, through various highly contrapuntal works of Bach, Beethoven Symphonies, Berlioz's orchestral and choral works, the operas of Verdi, through to piano and orchestral works of Busoni, the dodecaphonic compositions of the Second Viennese School and later examples of musical modernism, not to mention folk musics from Europe, Asia, Africa, North America and Australia, hymn tunes, music hall songs, ragtime, and other popular genres. However, invariably this source material is radically transformed using a huge variety of different techniques which nonetheless generally preserve a few key stylistic or other attributes. This process has been demonstrated and its compositional meanings considered in a certain amount of existing literature, but there has been to date very little critical engagement with the implications of this for performance.

In this article, I begin by giving an overview of scholarly models for musical borrowing, then setting out a new taxonomy of Finnissy's borrowings, extending and modifying especially the model developed by J. Peter Burkholder for the music of Charles Ives, as well as drawing upon the work of Gérard Genette on intertextuality. Then I explore in detail the implications of these in terms of interpretive practice, specifically focusing upon the extent to which one looks to situate performing practices in terms of *genres* associated with performance of the original sources (and in some cases, their later performance history), or in distinction through emphasis upon Finnissy's individual *mediation* of these sources.

Through a variety of approaches to voicing, tempo, tempo flexibility, phrasing, articulation, execution of continuity or discontinuity, as well as strategies for 'distancing' or objectifying musical materials, I will show how a pianist's conclusions and concomitant strategies in these respects can affect perceptions of individual works in terms of their relationship to modernist, neo-romantic and other aesthetic ideologies.

Works under consideration are those which combine simultaneously highly disjunct sources, in particular in *The History of Photography in Sound*. Otherwise, I consider pieces or sections of pieces from the *Strauss-Walzer* (1967, rev. 1989), *Gershwin Arrangements* (1988-90), *Verdi Transcriptions* (1972-2005) and *Second Political Agenda* (2000-8).

To John Fallas

Those familiar with Michael Finnissy's music will know that he draws extensively upon a range of pre-existing musical sources, whether from the Western art music

tradition, early twentieth-century popular song, music hall, or many folk and vernacular musics from different parts of the world. In this chapter, I will consider the implications of such conscious *borrowing* and its specific manifestations for performance, and in particular how performers might respond to both the generic aspects of both the original sources and also their mediated forms in Finnissy's works.

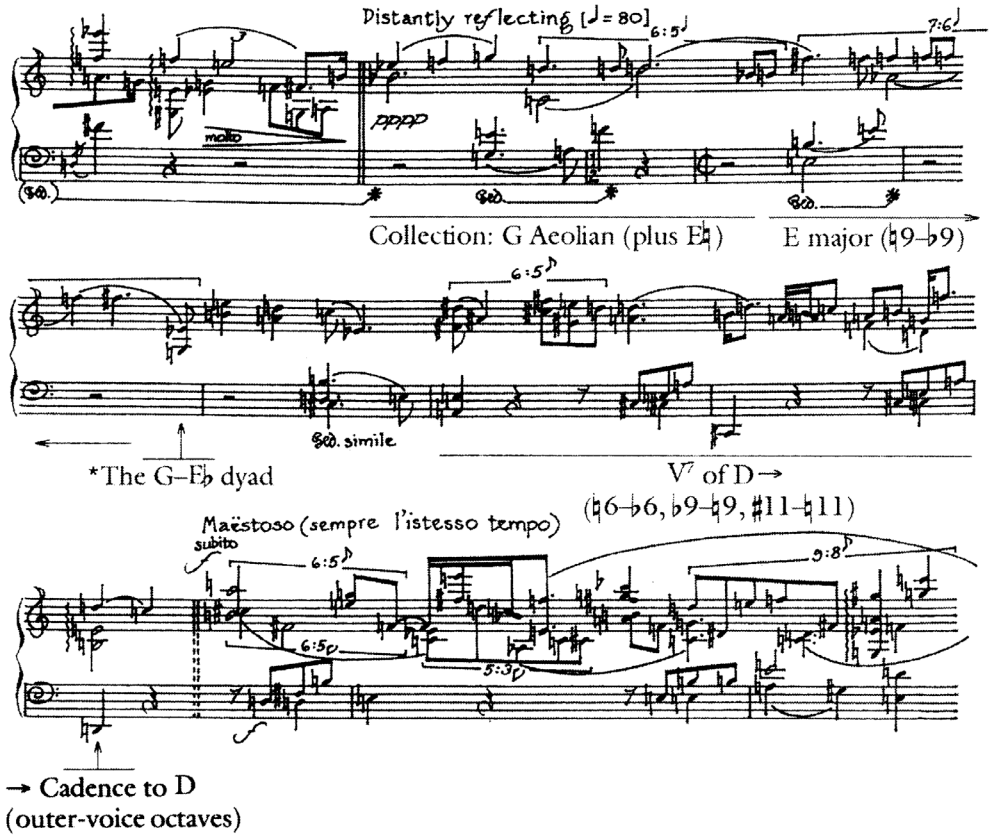
This focus on conscious borrowings does not necessarily reflect a poietic bias, though in my earlier work on Finnissy's use of found materials I have often sought to illuminate more information about compositional *technique*, believing this to be valuable for other composers.[1] However, an investigation of a work's sources and the ways in which these are mediated through the composer in order to produce the final work, can also *demystify* what might otherwise be quite forbidding works. This can, in my view, be as valuable for the performer as for the developed listener, not in order to discern some supposed 'truth' in the work, but to gain a more acute awareness of its components, which can stimulate informed decisions relating to interpretive possibilities.

A focus on borrowing in Finnissy's music has not gone unchallenged, and my own work and that of others in this respect has been critiqued by Richard Beaudoin,[2] coming from what I would characterise as a 'high formalist' position, somewhat akin to that of the American New Critics of literature.[3] In his article on the opening of the eighth chapter, *Kapitalistisch Realisme (met Sizilianische Männerakte en Bachsche Nachdichtungen)* of *The History of Photography in Sound*, Beaudoin, using the loaded phrase 'the music itself', focuses almost exclusively on the immanent properties of the work, and writes that 'we are engaged by its handling of musical materials *on its own terms*' (Beaudoin's italics).[4] Furthermore, he writes that 'both performer and listener are unaware of all original source material, or at least are unable to link the two in real time when encountering the *History*', but then moderates the sentiment behind that statement, declaring a wish to 'investigate the piece without overemphasizing the cultural importance of its source material'.[5] That said, Beaudoin still feels bound to mention Finnissy's obvious Ivesian allusion to Beethoven's Fifth Symphony at the beginning of the work,[6] and at the end of the article he does look at the transformation of motives from Wagner's *Götterdämmerung* on the basis of the sketches, as well as the relationship of Finnissy's composition to other Beethoven works.[7] He also earlier compares some of Finnissy's processes to those of Debussy in 'En sourdine', from Series I of *Fêtes galantes*,[8] which may not be a reference or species of borrowing, but certainly suggests an importance he attaches to the work's relationship to other pieces of music.

I would dispute whether a work's 'own terms' can be identified so clearly;[9] in some ways Beaudoin's analysis, valuable though it is, reflects its author's own external priorities just as much as many other writings. Beyond some straightforward listings of tempo markings, and registering of discontinuities, Beaudoin takes a 'vertical' approach to the music, identifying what he believes to be near-tonal harmonic progressions in this section of the work. Much of this is insightful, but it does omit a vital element – the performer. In fact, performance and its effects upon perception do not feature at all in Beaudoin's article, with the music conceived essentially as a platonic ideal.[10] He neglects to consider how approaches to voicing, phrase-shaping, rhythmic emphasis and counter-emphasis, or even tempo flexibility, might inform the

sounding result, and thus how these might affect the ways harmonies and tonality might be perceived by a listener.

In a section which Beaudoin analyses, Finnissy extracts a line from Beethoven's String Quartet op. 18 no. 5 for the bass, while the treble is a series of modified fragments drawn randomly from Wagner's *Götterdämmerung* (see Ex. 3.1). But those borrowings are not Beaudoin's concern.



Ex. 3.1. Finnissy, *Kapitalistische Realisme*, from *The History of Photography in Sound*, as analysed by Richard Beaudoin. © Oxford University Press 2004.

From the *Distantly reflecting* marking, Beaudoin asserts that 'the opening of the passage sounds both stable and open', due to the use of a G Aeolian mode (with an added E♮) and that 'the stability of the first chord of the section, whose outer voice G octaves are novel in the piece thus far'. Then he stresses the implied E major (with A♭4 serving enharmonically as G#4), together with a 9th, then flattened. He claims that the G4/E♭4 dyad on the second system darkens the colour when 'We are still hearing the E major chord', which is reaffirmed by the B4-E5 fourth immediately afterwards. Then the following passage, according to Beaudoin, forms a V^7 cadence on to D, at the beginning of the next system, with various added notes.[11]

I do not necessarily disagree with at least some aspects of this reading. In particular, considering the music in a somewhat more horizontal manner, I would note how the low C#2 at the beginning of the last left-hand bar of the second system, reinforced by

the C#3s an octave above which precede and succeed it, which can be heard as a leading note, reinforce Beaudoin's claim for a cadential progression into the key of D. On the other hand, his claim for a long V^7 pedal harmony is weak, as the seventh is only heard once briefly, approached strangely via the supertonic of V, the A major chord is in a 6-3 position after the release of the pedal on the lower A, and there is no major third of D, at least until after the *Maëstoso* onto which that dominant note can resolve.

To perform the passage in question in a manner I believe to be commensurate with Beaudoin's analysis, I would play the LH E4 after *Distantly reflecting* very quietly, but then the subsequent LH E3 and E4 more prominently, as well as the RH A♭4. I would pause very slightly on the G4/E♭4 dyad, and stress the various As, C#s and Es on the second system, and emphasise in particular the G4 near the end in the RH, all to heighten a sense of a V^7 pedal point, while playing those notes which provide the strongest chromatic clashes, such as the F#4, D#5, A#4, F#5 and G#4 within the RH 6:5 tuplet, more softly.

However, I could equally stress (relative to the quiet dynamic) that initial LH E4, together with the G3 and G5 which sound simultaneously, and then the RH C4, to suggest a type of resolution onto C major, which then shifts onto a IV^6 chord in 6/3 position. I could minutely emphasise pitches so as to make the RH B♭4 appear to lead to the A♭4 in the lower part of the 7:6 tuplet grouping, then treat the F#5 (enharmonically G♭5) on the next system as if were the seventh degree of A-flat. The second RH E♭4 on the second system can be made enharmonically to appear together with the F#4/D#5 dyad and the following A#4 to spell out an E-flat/D# minor triad, while just before the *Maëstoso* the voicing could imply a resolution into C major (through the E4/C5 dyad, with the D5 serving as an appoggiatura for the tonic pitch, and the B4 as a leading note).

One might fairly assume an *equilibrato* approach to the two hands/parts, but the realisation of this in practice can take various different forms. Simply playing every note equally, and at a 'flat' dynamic without nuances, will result in the stronger notes of the bass becoming prominent, while in places with strong consonant harmonies, a literally equal dynamic can in other ways communicate an unequal result, because of the degrees of emphasis provided by supporting harmonics.[12] So one must be creative and aurally engaged to produce a sense of equality between the parts. Yet the fragmentary nature of the left hand, exacerbated by the pedalling, offers opportunities to play the music in such a way (through voicing and some tempo flexibility, not to mention particular stresses on the beginnings of slurred groups to displace a sense of a regular meter), that the listener can 'phase in' and 'phase out' between the parts in each hand, rather than always hearing one as an extension of the other, or even as a melody and accompaniment (though the nature of the writing, and the emphasis on line in the right hand, chords in the left, certainly suggests this).[13] If the right hand is played at literally the same dynamic as the left, then the latter will always come to the foreground when sounding, creating an effect not unlike that notated explicitly in the second of Finnissy's *Yvaroperas* (1993-95).[14] Conversely, if the right hand is continuously played at a louder dynamic, to counterbalance the natural weight of the left, this can also steer the harmonic gravity away from that in Beaudoin's analysis.

Analysis can be said not only to explain existing aural perceptions of a work, but also facilitate and stimulate new approaches to listening. I would maintain that elucidation of sources and 'hidden narratives' can be part of this process. But analysis which is oblivious to the role of performance, and which ignores the creative and mediatory role of the performer(s) between the score (even when very detailed) and the listeners, has significant limitations. Recently, Nicholas Cook and Daniel Leech-Wilkinson have written quite dismissively of the idea that scholarship, and for Cook especially analysis (using disparagingly the term 'Analytically-Informed Performance' or AIP), might be of value for performers.[15] I have expressed the view in print that, on the contrary, I believe that some type of analysis is at play whenever a performer renders a work of music.[16] It need not matter how formalised or systematic - or even conscious – such an analysis is. Performers make decisions all of the time; the moment these relate to perceptions coming out of the scores they play (or from wider knowledge of outputs, composers, styles, genres, aesthetics and so on) they are engaging in a type of analysis. There is no reason why some of the fruits of sophisticated analyses could never be of value to performers, unless one, like Leech-Wilkinson in particular, takes at face value a good deal of mystical, irrationalist rhetoric about instinctive and intuitive performance amongst historical figures, and views this as the ideal model.

So, performers can learn from analysts, and analysts can learn from performers and performances – and some undertake both activities to varying extents. Both groups of people can also garner valuable information from considering musical provenance and the compositional process – two categories from which I will isolate sub-categories of *genre* and *mediation* presently.

To return briefly to Beaudoin: his analyses isolate the musical result – or rather, his interpretation of this – from the means by which it was obtained, and as such from the sources, not least because he believes the latter are inaudible. There is value in this approach as a corrective to those which isolate compositional process (*poiesis*), ideas, conceptions, and aesthetics from their sonic manifestations. Nonetheless, I believe three points should be made in response to Beaudoin's arguments: (1) many of the sources – though not all - are indeed unrecognisable in their mediated forms, and some are extremely obscure, but I believe most of them do inform the sounding result, injecting stylistic attributes, idioms, formal processes or indeed generic features into this, and for this reason alone I believe them worthy of study;[17] (2) when some of these sources and their relationship to the final work are made explicit for listeners – to whatever level of detail – this approach can enable new approaches to listening, as mentioned before; and (3) in his article on the *History*, Christopher Fox related a test with some of his students, playing them some of the work. While they did not recognise the specific sources, nonetheless they sensed some of the wider generic qualities, for example with hymn-like material.[18]

Regarding *The History of Photography in Sound*, about which I have previously employed much ink, I want here simply to return to its allusion to Beethoven's Fifth Symphony, one of the most iconic pieces of Western art music, makes most explicit the link with Charles Ives' *Concord* Sonata. The music connects with that of Ives on many other levels, and for that reason models of Ives' borrowings should be considered alongside other theoretical work in this domain, in order not only to

develop a model for Finnissy, but also open up new possibilities relevant for the study of other composers whose work employs found materials.

Borrowing and intertextuality

I now wish to consider the tradition of scholarship on borrowing in new music, in the process of identifying and developing an appropriate model for Finnissy. Whilst scholars have identified and examined musical borrowings throughout the history of musicology, with important early contributions on the work of Bartók and Stravinsky, amongst twentieth-century composers,[19] the publication of important articles by Günther von Noé and Zofia Lissa in the mid-1960s initiated a stronger theoretical foundation for musical borrowing in the work of modern composers.[20] Noé placed a *citation* (*Zitat*) as a particular case of *borrowing* (*Entlehnung*), distinguishing it from *plagiarism* (*Plagiat*), as well as unconscious allusion to a motive, conscious stylistic influence, and thematic processing. He also considered in some more detail how a citation might be identified as such, and the functions it can play, using examples including Berg's allusion to Zemlinsky in the *Lyrische Suite*.[21] Lissa went considerably further and established thirteen defining criteria for a citation,[22] which she combined with a requirement that it must be heard as such by a listener (so that a fragment of a source can signify to them the whole, *pars pro toto*, though the recognition can take various forms beyond simple apperception), and then considered the various aesthetic functions such a citation can serve. These include a particular established aesthetic function, as for example with citations of the 'Tristan chord', or of Bach's chorale 'Es ist genug' in the Finale of Berg's Violin Concerto; a programmatic function, as with the *Dies irae* as cited by Berlioz, Liszt, Rachmaninoff and others, or Shostakovich's citation of revolutionary songs in his Symphony No. 12; a more subtle allusion which may or may not be recognised by the listener, such as Bartók's use of the German folk song 'Der Esel ist ein dummer Tier' in his Violin Concerto No. 1, or Schumann's citation of Beethoven's *An die ferne Geliebte* in the first movement of his Fantasy in C, op. 17; or for parodistic or ironic effect, as found in Offenbach, Richard Strauss, or Manuel de Falla's citation of Beethoven's Symphony No. 5 in *El sombrero de tres picos*.[23] She went on further to consider the aesthetic function of citation in various genres: instrumental music, vocal music, opera and ballet, in the first of these considering B.A. Zimmermann's *Monologe* (1964) (a re-working of the earlier *Dialoge* (1960, rev. 1965)), with its interplay between different historical/stylistic layers, comparing it to the work of James Joyce, Ezra Pound and the Surrealists (all associated with the concept of a *collage*), noting that this type of citation does not serve a merely decorative function, but appeals to a sense of continuity across history, and forms of 'community' between different participants in centuries-long musical cultures.[24] All of these factors and uses of quotation are relevant for Finnissy, but the requirement of a quotation being able to be heard as such is too great a restriction for a nuanced model for this music.

Six years later, Elmar Budde drew upon Lissa's model, and also delineated three categories: *citation*, *collage* and *montage*,[25] though his definitions were quite loose. If a citation amounted to some 'foreign' element within the context it was placed, then the collage principle, which he linked to the visual art of Picasso, Braque, Duchamp, Ernst and others, occurs when heterogenous phenomena are combined to create a new phenomenon. Montage was a technique used in the creation of collages, but was difficult to differentiate from collage.[26] Budde investigated a range of examples, from

musique concrete to a plethora of collage techniques in works of Zimmermann, Mauricio Kagel, György Ligeti, Peter Schat, Henri Pousseur, Hans Otte, Karlheinz Stockhausen, and Lukas Foss, thus creating a lineage of works, many of them unfamiliar to later Anglophone commentators who drew upon a more restricted repertoire.[27]

A combination of Budde and Lissa's models informed a 1972 monograph by Clemens Kühn, in which he limited himself to the simple dichotomy of citation and collage.[28] Kühn explored more extensively parallels with art and literature, linking the compositions of Zimmermann, Berio, and Kagel with the poetry of Helmut Heißenbüttel, Michel Butor, and Ror Wolf, and the art work of Kurt Schwitters, all of which problematised the simple idea of citation, necessitating the use of collage.[29] This differed from the use of citation in works of Berg, Hindemith, Britten, Shostakovich, Stravinsky, Stockhausen in *Adieu* (1967) and others, which he compared to the quotations in Alfred Döblin's *Berlin Alexanderplatz* (though which also uses collage techniques, as Kühn observes, as do works of James Joyce, Gerhard Rühm or William Burroughs).[30] The former model is considerably more common in Finnissy's output than the latter. Amongst post-1945 composers, Kühn expanded Budde's canon to incorporate works of Hans Werner Henze, a wider range of Stockhausen from *Gesang der Jünglinge* (1956), and Dieter Schnebel's book of 'Music to Read', *MO-NO* (1969) (though oddly not the obvious earlier example of his *Glossolalie '61*).[31]

In another article, Budde examined in more detail the third movement of Berio's *Sinfonia*, essentially in terms of the fundamental threads provided by the Scherzo from Mahler's Second Symphony and Beckett's *The Unnamable*, surrounded by a wide range of other musical and textual citations.[32] Subsequent writers on this movement, including Peter Altmann, Michael Hicks, and David Osmond-Smith,[33] were less concerned to develop a theoretical model (though Altmann made passing allusion to the citation/collage dichotomy), preferring to concentrate on identifying the many quotations and analysing structural, aesthetic, and expressive aspects of the work. Later commentators such as Robert Fink presented the work as 'without temporal perspective', and 'a random, deliberately unrepresentative sampling of the musical past',[34] a bizarre conclusion in light of previous scholarship. But this was a characteristic strategy of Anglophone writers identifying with postmodernism, including Susan McClary and Jane Piper Clendinning: to appropriate musical borrowing as a polemical weapon against alleged modernist purity and structured composition, lauding a supposed new contemporary wasteland in opposition to an imagined past.[35] Some other writers on late twentieth-century music have erroneously evoked musical borrowing in order to draw a clear line between periods in modern music, in this case before and after 1968, ignoring the earlier lineage of borrowing examined by Budde, Kühn, and others.[36]

Glenn Watkins, on the other hand, in his extended study of musical collage (in the broadest sense of the term, to encompass assemblages of musical materials, texts, aesthetic principles, ideologies, and more),[37] framed contemporary so-called postmodernist music in a context going back to the beginning of the twentieth century and beyond.[38] However, Watkins' treatment of specific musical quotation and its different modes is not extensive nor particularly detailed in compositional or other specifically musical terms. The most relevant sections of this to the issues I am

considering here are a chapter examining a range of Stravinsky's citations in *The Rake's Progress* and combination of heterogenous elements in *Agon*, and another looking at different approaches and attitudes to collage, which does provide some very loose categories. These include relocation of music so as to change meaning, as in late Shostakovich or Christoph Rouse, 'sophisticated treatment of the banal', 'positioning of sublime materials in hackneyed contexts' in Kagel, completions of older musics, or attempts at presenting universalist connections between disparate materials.[39]

Some other writers have considered phenomenological and ethical aspects of musical borrowing. Jeanette Bicknell considered briefly the extent to which a listener might perceive something as a quotation, which can be highly dependent upon their cultural knowledge, and how this might affect perception, especially in terms of fragmentation of the listening experience.[40] David Metzer, in a study explicitly limited to mere 'quotation' (like Lissa, Budde and Kühn's 'citation'),[41] asked what constitutes a quotation (in particular, how long should/can it be?),[42] and considered different forms of mediation, listing 'Fragmentation, expansion, rhythmic skewing, stylistic metamorphosis' as just some of these.[43] Like Bicknell, Metzer also considered questions of cultural literacy, drawing parallels with the potential 'elitism' of some of the quotations in Eliot's *The Waste Land*.[44]

Some of the most comprehensive and detailed studies of musical borrowing, various of which parallel, extend or modify these other approaches, have come from scholars of the music of Charles Ives, and these are most relevant for study of Finnissy due to the immense Ivesian influence upon his work. Amongst the most important is a 1969 doctoral dissertation by Clayton Henderson, which led to a 1974 article and 1982 book. Henderson delineated broad categories for either limited or numerous citations within a single movement (which can loosely be mapped onto Budde and Kühn's citation and collage respectively), also differentiating by type – according to textual or programmatic implications, thematic or structural importance, theme and variations, and so on. He also isolated Ives's techniques for using quotations in terms of strategies for melody (complete melodies, minor changes, or modification of fragments), rhythm (shifting of pulse or accents and other transformations), harmony (polytonal employment, removal of chords from functional harmonic combinations, etc.), and for horizontal, vertical or 'fusion'-like combinations of multiple sources.[45] Christopher Ballantine followed with a more theoretical consideration of the function of quotation in generating musical meaning (using the term *semantic connotations*), using ideas from Jungian psychoanalysis on dreams, but did not ultimately investigate the specific types of quotations beyond questions of texted/untexted sources, and more general comments on fantasy-like or programmatic interpretations of works which use them.[46]

But it was a 1985 article by J. Peter Burkholder,[47] drawing upon part of his doctoral dissertation from two years previously,[48] which took scholarship on Ives's borrowing to a new level. Rejecting the use of a single umbrella category ('quotation', always placed in scare quotes), Burkholder insisted on the fundamental plurality of Ives's techniques, which should be examined separately. Here he isolated *settings* of existing tunes, with new accompaniments or as variations, then five other principal techniques: (1) *modelling* a work on an existing one; (2) *paraphrasing* one melody to form another; (3) *cumulative setting*, development of motives as a prequel to the statement

of a theme in full; (4) *quoting* as a type of 'oratorical gesture'; and (5) *quodlibet*, combining two or more tunes vertically or horizontally.[49] Even more fundamentally, he stressed the historical provenance of these techniques in the work of composers from Biber through Bach to Sousa, not in order to posit necessary influence, but simply to emphasise that such borrowing has been a central aspect of musical practice over a long period in European history,[50] going further in this respect than Budde, Kühn, and Watkins. Then, in his seminal book *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*,[51] drawing upon the work of other scholars of borrowing before him (and not just those writing on Ives), Burkholder developed a sophisticated taxonomy of types of borrowing, not unlike that of Lissa but expanded with more detail, to which I will return in the next section.

Finnissy's use of borrowing, like that of Ives, should not be seen as an indicator of musical de-subjectivisation or renunciation of individual creative will, as celebrated by thinkers like Fink, McClary, and Clendinning, though it can be viewed as an extension of various of the tendencies explored by Watkins. The subjective aspect is manifested through the high degree of *mediation* undertaken on Finnissy's part between the sources and the finished score. However, I would not mean to imply by this that, for example, Berio's *Folk Songs*, the third movement of the *Sinfonia*, or even *Rendering*, derived from a fragmentary Schubert score, are by contrast types of music with a significantly diluted subjective presence. In the work of Berio, or Zimmermann, John Zorn or others who use more 'intact' borrowings, the subjectivity is manifested through different compositional elements, such as the choices of modes of fragmentation, juxtaposition, superimposition, and so on. It is simply more obvious in Finnissy or Ives, in the context of a musical culture accustomed to a high degree of individuation of musical material. Finnissy's work can also evoke questions of cultural literacy as explored by Metzer, and touched upon by Beaudoin, a subject to which I will return briefly later in this chapter. Both of these writers, like Lissa, are however not really prepared to consider the potentials of subcutaneous borrowing.

But a further concept is also valuable for consideration of Finnissy's music: that of *intertextuality*, in the formulation provided by Gérard Genette in his 1982 *Palimpsestes* (which is more restrictive than that from Julie Kristeva),[52] rather than the vague and manneristic fashion which has become common elsewhere. Genette uses this term to reference *quotation*, *plagiarism* and *allusion*, all categories of borrowing,[53] and sets out wider categories of *paratextuality* (the relationship between a text and its title, subtitle, illustrations, or other accessory material), *metatextuality* (the relationship between a text and another which entails a commentary without being explicit about this), *architextuality* (the generic category of a text) and *hypertextuality* (the relationship between a text B, the *hypertext* and an earlier text A, the *hypotext*, which is one of transformation but not commentary – so that both Virgil's *Aeneid* or Joyce's *Ulysses* are hypertexts of the hypotext, Homer's *The Odyssey*),[54] are all also useful categories for Finnissy, which I will incorporate presently. All of these fall within the broad category of *transtextuality*. But more detail is needed, and this is where Burkholder's categories are most useful.

Models of Borrowing from Burkholder on Ives

Despite emphasising the commonality of Ives's techniques with those of many earlier European composers, Burkholder nonetheless argues that Ives's use of musical borrowing is of a different nature to most others before him, maintaining that in this music listeners familiar with European art music may experience 'a kind of aesthetic dissonance, violating the expectation that compositions should be original, self-contained, and based on newly invented ideas'.[55] Yet I am less convinced by this assertion about expectations. Rather, the most obvious 'aesthetic dissonances' are achieved through the relationship of tonal materials to Ives's frequently atonal contexts (for example the sudden insertion of hushed hymn tunes or robust marches within the sprawling dominant writing in 'Hawthorne', from the *Concord* Sonata), configurations (as with the superimposition of tonally disjunct materials in 'Putnam's Camp' in *Three Places in New England*), or through fragmentation, repetition, or pitch/rhythmic modification so as to create a distorting effect. All of these techniques are equally commonplace across Finnissy's output for piano. As such, Burkholder's categories for types of borrowing in Ives (see Fig. 3.1) [56] can be adapted meaningfully for Finnissy. For Finnissy's musical borrowings, I propose the modified taxonomy in Fig. 3.2, in which are included selections of the pieces to which they are applicable.

1.	*Modelling* a work or section on an existing piece, assuming its structure, incorporating part of its melodic material, imitating its form or procedures, or using it as a model in some other way.
2.	*Variations* on a given tune.
3.	*Paraphrasing* an existing tune to form a new melody, theme, or motive.
4.	*Setting* an existing tune with a new accompaniment.
5.	*Cantus firmus*, presenting a given tune in long notes against a more quickly moving texture.
6.	*Medley*, stating two or more existing tunes, relatively complete, one after another in a single movement.
7.	*Quodlibet*, combining two or more existing tunes or fragments in counterpoint or in quick succession, most often as a joke or technical *tour de force*.
8.	*Stylistic allusion*, alluding not to a specific work but to a general style of type of music.
9.	*Transcribing* a work for a new medium.
10.	*Programmatic quotation*, fulfilling an extramusical program or illustrating part of a text.
11.	*Cumulative setting*, a complex form in which the theme, either a borrowed tune or a melody paraphrased from one or more existing tunes, is presented complete only near the end of a movement, preceded by development of motives from the theme, fragmentary or altered presentation of the theme, and exposition of important countermelodies.
12.	*Collage*, in which a swirl of quoted and paraphrased tunes is added to a musical structure based on modelling, paraphrase, cumulative setting, or a narrative program.
13.	*Patchwork*, in which fragments of two or more tunes are stitched together, sometimes elided through paraphrase and sometimes linked by Ives's interpolations.
14.	*Extended paraphrase*, in which the melody for an entire work or section is paraphrased from an existing tune.

Fig. 3.1. J. Peter Burkholder's categories for Ives's borrowing.

1.	**Modelling.** Modelling a work or section on an existing piece, assuming its structure, incorporating part of its melodic material, imitating its form or procedures, or using it as a model in some other way
	Jazz (1976); *Fast Dances, Slow Dances* (1978-79) (both of these take their structure from the range of tempos in two different sets of Beethoven Bagatelles); *Sizilianische Männerakte* (1999).

2.	**Variations.** Here Finnissy's approach is closer to 'Veränderungen' ('alterations') than conventional 'Variationen' ('variations'), as in Bach's *Aria mit verschiedenen Veraenderungen*, his title for the *Goldberg-Variationen*, and also for the *Einige canonische Veränderungen über das Weynacht-Lied, Vom Himmel hoch da komm ich her* for organ
	Bachsche Nachdichtungen (2000); 'Veränderungen', from *Beat Generation Ballads* (2014); *Beethoven's Robin Adair* (2015).
3.	**Paraphrase/Fantasia.** This concept is more extravagant for Finnissy than for Ives and should be expanded to include a freer work in which the source (or at least some part of it) appears in some more-or-less palpable form at some point, in the context of various rhapsodic writing with a loose (i.e. not obviously audible) relationship to the source.
	Many of the *Verdi Transcriptions* (1972-2005); Several *Gershwin Arrangements* (1975-88); *Kemp's Morris* (1978); *Taja* (1986); *Lylyly li* (1988-89); *More Gershwin* (1989-90, rev. 1996-98); *Two of Us* (1990); *De toutes flours* (1990); *Sometimes I…* (1990, rev. 1997); *Deux Airs de Geneviève de Brabant (Erik Satie)* (2001); *Edward* (2002); *Joh. Seb. Bach* (2003); *Preambule zu "Carnaval", gefolgt von der Ersten und zweiten symphonischen Etüde nach Schumann* (2009-10); *Zwei Deutsche mit Coda* (2006); *One Minute W…* (2006) (Chopin Minute Waltz); *Choralvorspiele (Koralforspill)* (2011-12); *Brahms-Lieder* (2015); *Kleine Fjeldmelodien* (2016).
4.	**Setting with New Accompaniment.**
	Several *Gershwin Arrangements*; *Can't Help Lovin' Dat Man* (1990); *Rossini* (1991); *Yvaroperas* 2, 4 (1993-95); *Sinner don't let this Harvest pass* (2014-16).
5.	**Cantus firmus.**
	Various *Verdi Transcriptions*; *G.F.H.* (1985); *Wenn wir in höchsten Nöthen sind* (1992); *Tell-Dirais* (1996).
6.	**Medley.**
	Romeo and Juliet are Drowning (1967); *New Perspectives on Old Complexity* (1990, rev. 1992); Various sections of *Folklore* (1993-94); Various sections of *The History of Photography in Sound* (1995-2000), in particular *Le démon de l'analogie* and *Seventeen Immortal Homosexual Poets*; *Please pay some attention to me* (1998).
7.	**Quodlibet.**
	Australian Sea Shanties Set 2 (1983); Much of *Folklore I-IV* (1993-94); Large quantities of *The History of Photography in Sound* (1995-2000), including *North American Spirituals, and Unsere Afrikareise*; *Erscheinen ist der herrliche Tag* (2003); *Z/K* (2012); *Third Political Agenda* (2016).
8.	**Stylistic Allusion.**
	Polskie Tance Op. 32 (1955-62); *Four Mazurkas Op. 142* (1957); *Two Pasodobles* (1959); *Romance (with Intermezzo)* (1960); *Freightrain Bruise* (1972, rev. 1980); Many of *23 Tangos* (1962-99); *Svatovac* (1973-74); *We'll get there someday* (1978); *Boogie Woogie* (1980-81, rev. 1985, 1996); *Terekkeme* (1981, rev. 1990); *Hikkai* (1982-83); *My love is like a red red rose* (1990); *Honky Blues* (1996).
9.	**Transcribing a work for a new medium.**[57]
	Vieux Noël Op. 59 No. 2 (1958); *How dear to me* (1991).
9.5	**Extended transcription (including free elaboration upon existing material).**
	Cibavit eos (1991-92).
10.	**Collage.** This uses a multiplicity of materials, generally presented in short fragments, with an external structuring principle.
	Tracey and Snowy in Köln (1990-91); *Yvaroperas* 1, 3, 5 (1993-95); *Folklore IV* (1993-94); Various parts of *The History of Photography in Sound,* including not least *Le réveil de l'intraitable realité,* and *Wachtend op de volgende uitsbarting van repressie en censuur*.

11.	**Patchwork.** For Finnissy this can include a collage based entirely upon a single work, but through short fragments presented in a wholly new order and configuration.
	Strauss-Walzer (1967, rev. 1989); *Reels* (1980-81); *William Billings* (1990-91); *Cozy Fanny's Tootsies* (1992); *What the meadow-flowers tell me* (1993) (Mahler 3).
12.	**Material/Configuration Multi-Borrowing.** Where two or more different sources are used, one for direct material, the other (which may be a genre, a composer's 'style', or a specific work) to provide the type of configuration for the transcription. All are generally heavily mediated.
	Jazz (1976); *Fast Dances, Slow Dances* (1978-79); Some of the *Gershwin Arrangements* and *More Gershwin;* The eighth pieces of each book of the *Verdi Transcriptions*, each modelled on a work of Ferruccio Busoni; *There never was such hard times before* (1991) – English folk tune set in the style of Cornelius Cardew; *Cozy Fanny's Tootsies* (1992); Much of *The History of Photography in Sound* (1995-2000) e.g. African-American spirituals configured in the manner of William Billings hymns.
13.	**Cumulative Setting.** In which various free developments of material precede its appearance in a more recognizable form or simply when a recognizable melody or fragment is made to seem as if it grows out of the preceding passages.
	Alkan-Paganini (1997); *Eadweard Muybridge – Edvard Munch* (1997); *My Parents' Generation thought War meant something* (1999) (for the appearance of the two 'popular songs'); *Etched Bright with Sunlight* (1999-2000) (for the quote from Berlioz's *Roméo et Juliette*).
14.	**Portraiture.** A general portrait of a composer based upon a plethora of their music, style, or other factors associated with them or their character.
	Ives – Grainger – Nancarrow (1974, 1979, 1979-80); *Liz* (1980-81); *B.S. - G.F.H.* (1985-86); *John Cage* (1992); *Ethel Smyth* (1995); *Alkan-Paganini* (1997); *ERIK SATIE like anyone else* (2000-1); *Mit Arnold Schoenberg* (2002); *SKRYABIN like anyone else* (2007-8). Also portraits of other types of artists e.g. *Vanèn, Seventeen Immortal Homosexual Poets* or *Eadweard Muybridge – Edvard Munch*.
15.	**Completion or re-orchestration.** A completion of an unfinished piece, which employs existing material with only minor modifications, or a re-setting of another piece.
	There are almost no piano pieces which fit this category, but it does encompass other of Finnissy's works such as *Grieg Quintettsatz* (2007) and *Mozart Requiem Completion* (2013).[58] However, this is worth noting here in case any future piano works fall into this category.

Fig. 3.2. Proposed categories for Finnissy's borrowing.

I omit Burkholder's category of 'programmatic quotation', as this rarely takes such a simple form in Finnissy's output. In general, the categories are approximate, and some works can be considered to belong to more than one, but they encompass the range of Finnissy's piano music at the time of writing. Most of them correspond to Genette's intertextuality, but 14 is a type of paratextuality, while metatextuality can enter into various categories where the sources are relatively hidden and others embodying a critical take on the source. Nos. 1, 2, 3, 4, 5 and 9 in particular can often be considered as manifestations of hypertextuality.

Genre

Almost all of these categories, including some cases of no. 8 (stylistic allusion) could be viewed as relating to the appropriation of aspects of specific borrowed works. However, it is also important that some incorporate the use of musical features which are common across a body of works, so for this reason I also want to focus more

closely on *genre*, or – to use Genette's categories – the architextual qualities of a work.[59] Literary genre theory can be traced back as least as far as Aristotle,[60] though musical theories of genre have only become prominent in recent decades, involving a multiplicity of views in particular on genre in modernist music. For Jim Samson, a genre is 'A class, type or category, sanctioned by convention', which is linked to Max Weber's concept of the 'ideal type'.[61] For Samson and others, such classes are often defined in large measure socially, in terms of the nature of some music's production and reception, as something determined by people other than the music's creators.[62] This is not however the conception of genre I am using here (in part because of the weakness of the idea of a 'generic contract' for modern music, as discussed below). I use the term instead as a means of categorising types of stylistic attributes and/or structural processes observable across a range of work, based upon discernible work-immanent features rather than very loose external classifications. Some associate Finnissy's music with extreme modernism, others view it as a throwback to nineteenth-century styles by others; these are the concerns of a study of the music's reception (though I will return briefly to them when considering generic contracts), but not of its genre here. Such work-immanent qualities can include paratextual information such as a title (Finnissy once denied that his *Snowdrift* was a 'snowscape', but added 'what else are you going to hear with THAT title?'),[63] a programme note, or other information supplied to illuminate some of the borrowings,[64] and can respond to externally-inherited expectations, but I do not wish here to define genre in ways independently of the agency of the musicians and other creators involved (so not including, say, those involved in marketing or otherwise 'selling' the work).[65] As such, my definition is distinct from a musical equivalent of the common conception of film genre as 'defined by the film industry and recognized by the mass audience', as critiqued by Rick Altman,[66] because I believe marketing genres, and some of those used by critics, can be crude, and are a poor substitute from engagement with the details of music. It is for this reason I would resist simply labelling Finnissy's work 'new complexity'.

The role of genre in modernist music has been the subject of vexed debate, which is worth examining briefly in order to arrive at a model to use for Finnissy. Carl Dahlhaus presented a historical narrative of a declining importance for genre through the nineteenth- and twentieth-centuries, as a result of the growth of the work-concept and the importance of individuation and a declining status for 'functional music' which grew further away from art. Liturgical music became an archaising craft, while *Gebrauchsmusik* was a relatively short-lived phenomenon. The growth of historicism and a canonical repertory in the nineteenth century shifted the emphasis away from genre towards single works. However, according to Dahlhaus 'The older manner of hearing [very much focused around text] vanished without the new one having become sufficiently well established'.[67] For Dahlhaus, Schoenberg used traditional genre names in order to express an inner affinity with the past, while Webern did the same but more profoundly 'dissolved the genre-determining connections between formal models, movement structure and types of scoring'.[68] This model has been sharply criticised, not least by Jeffrey Kallberg, who argued that Dahlhaus for paid insufficient attention to cultivation of individual 'genius' right back in the Renaissance, with an associated license to break rules.[69] Eric Drott, who has written extensively on French *musique spectrale*, also questioned Dahlhaus's view that genre had declined in modernist music,[70] drawing heavily on Jason Toynbee on genre's 'inevitability'.[71] Drott's arguments rely in part on the idea that a work which

managed to stand outside of known genre categories 'would immediately define some new category, one delineated on the basis of its refusal of other categories'.[72] Whilst Drott is right to note that older genres have continued to be employed by modern composers (including Finnissy),[73] or that works set in opposition to older genres create new ones of their own, his definition makes a *category* into a *genre*, without requiring that the former can be observed over a significant body of work. As such, it is so broad as to be practically meaningless (Theodor Adorno's observation that 'The work that does not subsume itself to any style must have its own style, or as Berg said, its own "tone"'[74] is more modest and meaningful). This model leaves no place in particular for new musical experiments which are not pursued further over any period of time either by their originators or others, though may nonetheless produce striking results.

If Toynbee and Drott's models are over-grandiose and lack nuance, there is plenty of scope for the latter in the late writing on genre by Adorno, in the context of the dialectic of *Universal* and *Particular*. Presenting an alternative to the view by the anti-genre aesthetic theorist, Benedetto Croce (which saw genre as an imposition, and claimed that artists never really obeyed the laws),[75] Adorno argued that 'Probably no important artwork ever corresponded completely to its genre', but recognised in dialectical fashion how central a role was required for genre in order for such non-conformity to be meaningful. Adorno maintained that universal or normative concepts of genre were always mediated by the particular, that both musical genres and forms are rooted in the historical needs of their material, and that genres 'must be attacked in order to maintain their substantial element', so that the individual work legitimates, engenders and also cancels genres. He also noted the instability of style under capitalism, a consideration absent from the work of most commentators.[76] Jim Samson draws upon some of Adorno's formulations in maintaining the permeability of genre, as a generalised category which can exist in a dialectic with other individuated aspects of style and form, and goes on to explore Chopin's Impromptus in these terms.[77] These models will inform mostly strongly how I consider genre in Finnissy.

Of great importance for Finnissy are the communicative and persuasive properties of genre, about which Kallberg also criticised Dahlhaus for not considering them in depth.[78] For Finnissy, this consideration effected a shift away from his earlier more overtly 'abstract' compositions, which culminated in *alongside* (1979).[79] Even this piece was relatively exceptional, as many of his other early pieces include texts or explicit poetic or other inspirations (for example *Le dormeur du val* (1963-68), *Romeo and Juliet are drowning* (1967-73), *Folk Song Set* (1969-76) or *Tsuru-Kame* (1971-73)). Finnissy has said that his regular use of musical borrowing, encountered in almost all of his works from the beginning of the 1980s onwards, was motivated by an attempt to increase the communicative potential of his works by situating them within existing and recognisable traditions and genres, so that such works could be heard relative to the conventions therein.[80] Their particularities may then be more immediate for the reasons given by Adorno.

This conception also relates to Kallberg's argument that in order to define a genre, one much consider not simply shared characteristics, but also the community which employs the term. He evokes Hans Robert Jauss' conception of a 'generic contract' between composer and listener, by which the composer agrees to employ some

conventions, patterns or gesture associated with a genre, and the listener agrees to interpret the piece relative to these.[81] In a literary context just as a musical one, this contract can be implied simply by the establishment of conventions at the outset of a work.[82]

The application of this concept to Finnissy is a little problematic, because his community of listeners is not known to be large, compared to that of wider listeners to Western art music, and is also somewhat heterogeneous. There could be said to be a 'modernist' community who listen to his work – many of them often drawn to his earlier and more obviously 'abstract' compositions - who continue to situate at least that subsection of his work to which they are favourable within the category – perhaps genre – of 'new complexity', even if not explicitly employing that term.[83] Then there is also what I might call a 'romantic pianism' community, naturally drawn to the piano works, but especially to those works and aspects therein which can be linked to the music of Charles Valentin Alkan, Busoni, Leopold Godowsky, Percy Grainger, Kaikhosru Shapurji Sorabji, and others.[84] Both of these communities (which do have some common members!) have their own generic contracts, which are quite distinct, and Finnissy's work can be said to fulfil both contracts in part, but never wholly fulfil either. But this is itself a common phenomenon: Kallberg points out how departures from generic norms and expectations have played a major role in the communicative process, and genres have rarely been fixed and static entities.[85]

The difference between *genre* and *style* is conceptualised quite differently by a range of writers, as traced by Allan Moore.[86] The different conceptions relate to disciplinary biases: Moore observes that popular music study has privileged the concept of genre, while musicology has focused more on style. Theorists of subculture also focus on style, but like popular music scholars tend to focus upon dress codes, text, social setting and other extra-musical factors. Some do not consider the two concepts as distinct, whilst others concentrate on one and ignore the other. In the absence of a consensus, I wish to preserve the distinction and use the terms in the following narrow sense: *style* is a set of characteristic music-immanent attributes, which can be exclusive to a single work or section of a work, or performance, generally observed at a localised level, as distinct to *structural* aspects of composition and performance. *Genre* refers to a set of stylistic and/or structural features or conventions[87] which can be observed over a large body of works or performances (possibly from a single composer/performer), though these can become gradually modified or developed over a period of time.

The works from which a composer like Finnissy *borrows* are frequently themselves situated within one or more genres. I am interested in how aspects of such genres feed into his compositions and are mediated by Finnissy, and what might be the implications for performance. Genres which inform Finnissy's piano music include those from various folk musics, with their own melodic, ornamental, and other conventions. But it is rare for Finnissy's works simply to pastiche these genres, preferring to employ some of their stylistic attributes in other contexts. Examples include the use of *pìobaireachd* in *De toutes flours* (1990) (where it is combined with material from Guillaume de Machaut), *Folklore* (1993-94) (where fragments derived from a bagpipe tutor are developed, subject to 'cut-up' procedures, and then used to form extended monophonic passages),[88] and some other works. Finnissy has also made use of hymns, most obviously in *William Billings* (1990-91) (itself a generalised

allusion, in Borrowing Category 8 to the 'Harmonies' from John Cage's *Apartment House 1776* (1976)),[89] and explores generic overlap between these and military songs in various parts of *The History of Photography in Sound* (1995-2000), especially *My Parents' Generation thought War meant something*.[90] Other obvious examples of generic allusions include those to operatic arias, duos, ensembles, choruses and *scenas* (thus a range of genres identified by structural as well as stylistic features), throughout the *Verdi Transcriptions* (1972-2005) and some other works including *Rossini* (1991) and the *Yvaroperas* (1993-5), popular song genres in the *Gershwin Arrangements* (1975-88), *More Gershwin* (1989-90, rev. 2016) and *Can't Help Lovin' Dat Man* (1991), dance forms in the *Polskie Tance op. 32* (1955-62), *Four Mazurkas op. 142* (1957), *Two Pasodobles* (1959), and *23 Tangos* (1962-99), or the African-American spiritual in *Sometimes I….* (1990, rev. 1997), *Folklore* (1993-94) and *North American Spirituals*, from the *History*. On the other hand, in *Cozy Fanny's Tootsies* (1992), Finnissy borrows from a source (Mozart's *Cosi fan tutti*) which itself employs various generic conventions, but re-composes the borrowed material in a florid, ostentatious, and quite un-Mozartian pianistic configuration, so that the work should not really be viewed as generically related to its source. Works like *Jazz* (1976) or *Fast Dances, Slow Dances* (1978-79) interact only very obliquely with genre; it is possible to relate some of the 'stomp' writing in the low registers of the former piece to the 'stomps' of Jelly Roll Morton, an explicitly acknowledged source, but this is far from obvious without having been informed of the allusion. However, stylistic commonalities can be observed between *Cozy Fanny's Tootsies* and other highly ornate writing in the music of Sylvano Bussotti, Salvatore Sciarrino, and others loosely associated with a 'camp' aesthetic, or indeed with numerous other works of Finnissy himself. Works such as *Jazz* and *Fast Dances, Slow Dances* can also be linked in numerous respects to others of Finnissy's piano works (such as *We'll Get There Someday* (1978) or some parts of *English Country-Tunes* (1977, rev. 1982-5)), and to some earlier music of Conlon Nancarrow, Stockhausen, Bussotti or some types of free improvisation, as well as drawing their structures from Beethoven's sets of Bagatelles, op. 126 and 119 respectively.[91] Thus in this sense the works relate to alternative genres, just not those associated with the primary source. As such, they belong in Borrowing Category no. 12 (Material/Configuration Multi-Borrowing).

Another new music genre is the work for medium-sized ensemble, between around 8' and 20' long, using a standard line-up of single wind, brass and strings, with piano and a few percussion, sometimes also voice, characterised by a generous quantity of varied and distinctive timbres and an approach to material whereby nothing is developed for more than a few minutes at a time before switching to something different. Finnissy's relative indifference to instrumental timbre in particular sets him apart from this and some other currents in new music. Nonetheless, in earlier works such as *Le dormeur* or *Horrorzone* (1965, rev. 1987) he did employ some aspects of this genre, traces of which remain in a few later works such as *Kritik das Urteilskraft* (2001) or *Onbevooroordeeld Leven* (2000-2).

Many of Finnissy's works can be said to employ hybrid genres, which are themselves nothing new, as Kallberg points out – titles such as Beethoven's *Sonata quasi una fantasia* or Chopin's *Polonaise-Fantasy* indicate this.[92] Others relate to specific generic histories. Alkan's *Concerto for Solo Piano* can be viewed as a particular stage in the evolution of the concerto genre (employing the generic conventions of the solo concerto with orchestra, but mimicking them on a single instrument), to which

Finnissy alludes in his Piano Concertos Nos. 4 (1978, rev. 1996) and 6 (1980-81), made explicit through the use of 'Solo' and 'Tutti' indications, as in the Alkan, whilst the Piano Concertos No. 5 (1980) for solo piano, mezzo-soprano and three instruments, or 7 (1981) for solo piano and wind quintet relate to later developments of the concerto genre, as in several twentieth-century works of Janáček, Stravinsky, and others.[93]

There have also been many counter-genres, works which frustrate most generic expectations, of which John Cage's *4'33"* is an obvious extreme example (and which would themselves define genres if one accepts the formulations of Toynbee and Drott). If rarely as extreme as this, other of Finnissy's works contain elements which push them close to this category, as for example with the violent interruptions of tonal or part-tonal material with extended passages of wrenched pointillistic writing in various parts of the *History*.[94]

But just as important is Finnissy's role as *mediator* between the generic aspects of his sources and the final work, so that either the genre appears only in a partial or fragmentary form, or other aspects of the work create dialectical tension with the generic expectations. Laurence Dreyfus and others have observed the extent to which Bach frequently composed 'against genre',[95] so that his own individuations superseded many generic expectations. Similar arguments were made by Adorno in his famed essay 'Bach gegen seine Liebhaber verteidigt'/'Bach Defended Against his Devotees'.[96] To Adorno, performers at the time of writing (1950) of Bach's music treated it as they would that of a minor Baroque composer, and responded as interpreters purely to the generic aspects of his work, not those which distinguished it from that of more average musicians. Whilst Adorno betrays here some of his nineteenth-century aesthetic inclinations, nonetheless I believe both his and Dreyfus's account of Bach is essentially accurate, and this model is also applicable to Finnissy. Furthermore, it could be used by a future scholar to explore Finnissy's own use of Bachian models in large scale works, from *Bachsche Nachdichtungen* (2000) through to the *Koralforspill (Choralvorspiele)* (2012) and *Beat Generation Ballads* (2013).

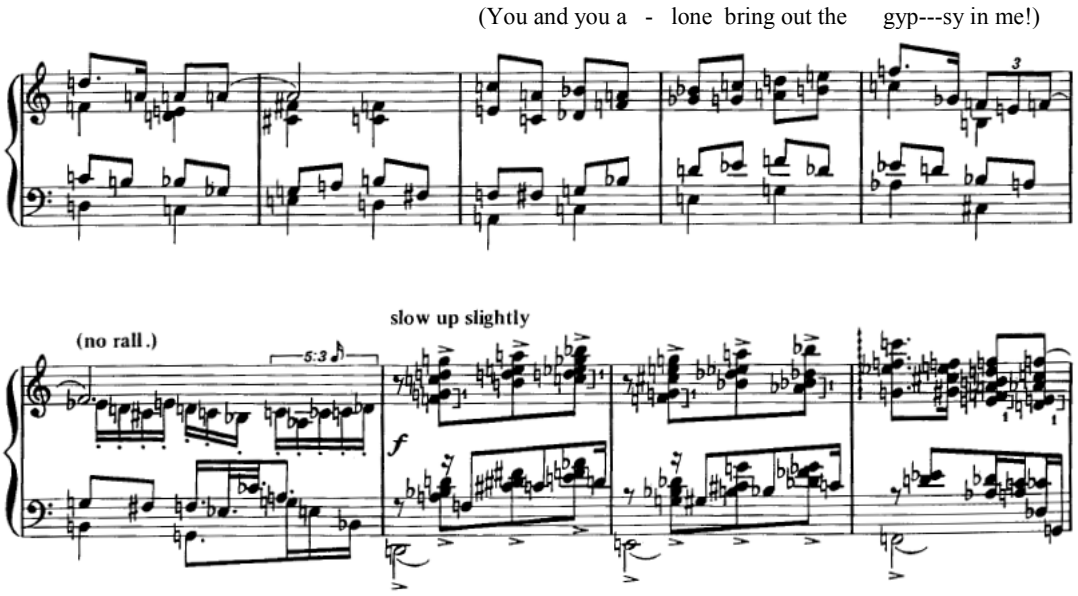
Compositional mediation of sources, genres or other influences, as a form of individuation, can easily become a fetish in its own right, and it would be simplistic to use this undoubtedly pronounced aspect of Finnissy's work to portray it as a model of modernity in stark contrast with a supposedly dead 'tradition', conceived as a lifeless museum or conservative canon. Many of the traditions and sources upon which he draws both were and are radical, in some ways exhibiting such a quality more meaningfully than through the various forms of shock tactics encountered in some later music. Gershwin's songs can be interpreted as glamorous tokens of some Golden Age, but can equally be read as embodying covert or less covert messages about emotional pain, isolation, conditions of great poverty in the 1920s and 1930s, and even arguably to some extent racism – and this can be argued to be a product of the relationship of George Gershwin's settings of the texts, not just Ira's original texts themselves. It is not difficult to locate near-hysterical soprano arias, banal, almost militaristic drama, and sentimental nationalistic choruses in Verdi's operas, but one can equally find subtlety of musical characterisation of both heroes and villains, moments of startling harmonic ambiguity, inventive orchestral textures (especially in the later works), or highly intricate and original interactions between characters in ensemble pieces, not to mention gradual but palpable extension and defamiliarisation

(but not abandonment) of Rossinian operatic conventions, especially from *Rigoletto* onwards. These latter factors, reconfigured in contemporary post-tonal contexts, inform Finnissy's works as much as do nostalgic considerations.

However, while a significant number of the genres and sources upon which Finnissy draws might have been familiar to one of his own generation going through a thorough musical education, such familiarity may be less likely in a more atomised musical world, with less of a 'common culture' or shared repertoire, even for those with a musical education. In many ways Finnissy writes for other cultivated musicians, though his music – not least that designed for amateur musicians – can still be approached on simpler or at least more easily accessible levels too. Nonetheless, in opposition to a 'dumbed-down' approach to music in general, I hope in the following to play a small part in rendering some of the more intricate aspects of the music more approachable.

Finnissy's *Gershwin Arrangements*, like his *Verdi Transcriptions*, throw into question Adorno's claim that 'Phases of forgetting and, complementarily, those of the remergence of what has long been taboo […] usually involve genres rather than individual works',[97] as each entails a quite unique response to the individual song. Nonetheless, Finnissy employs generic as well as work-specific features: most of the pieces feature a modified version of the verse-refrain structure, though sometimes with blurring of sectional boundaries or, as in 'Embraceable you' – the inclusion of a free fantasia at the outset, or with a monophonic prefix and suffix, as in 'Boy wanted'. Gershwin's melodies generally remain intact and recognisable, albeit with some small deviations of pitch, and sometimes more significant ones for rhythm. Some of the pieces are hypertextual, others metatextual, and inhabit a position between Borrowing Categories 3 and 4 (Paraphrase/Fantasia and Setting with New Accompaniment) outlined above (some individual pieces belong more obviously to one or the other category). In Finnissy's own view (after the event) of what he was doing:

> I [also] wanted to see if I could 'transform' the material without falsifying it (without taking it too far beyond its original technical-assumptions and devices).
>
> 'Arrangement' means working afresh with (found and un-original) material, so most of the emphasis is on transforming - aka endless variation as recommended by Schoenberg, building on Lisztian metamorphosis, Beethoven and (less obviously here) Brahms.
>
> On the whole what is 'arranged' or re-arranged are the harmonies and rhythms, rather than the structure (which mostly retains GG's verse/chorus shaping, sometimes with extra intro and/or coda). The textures (inner voices) are elaborated.[98]

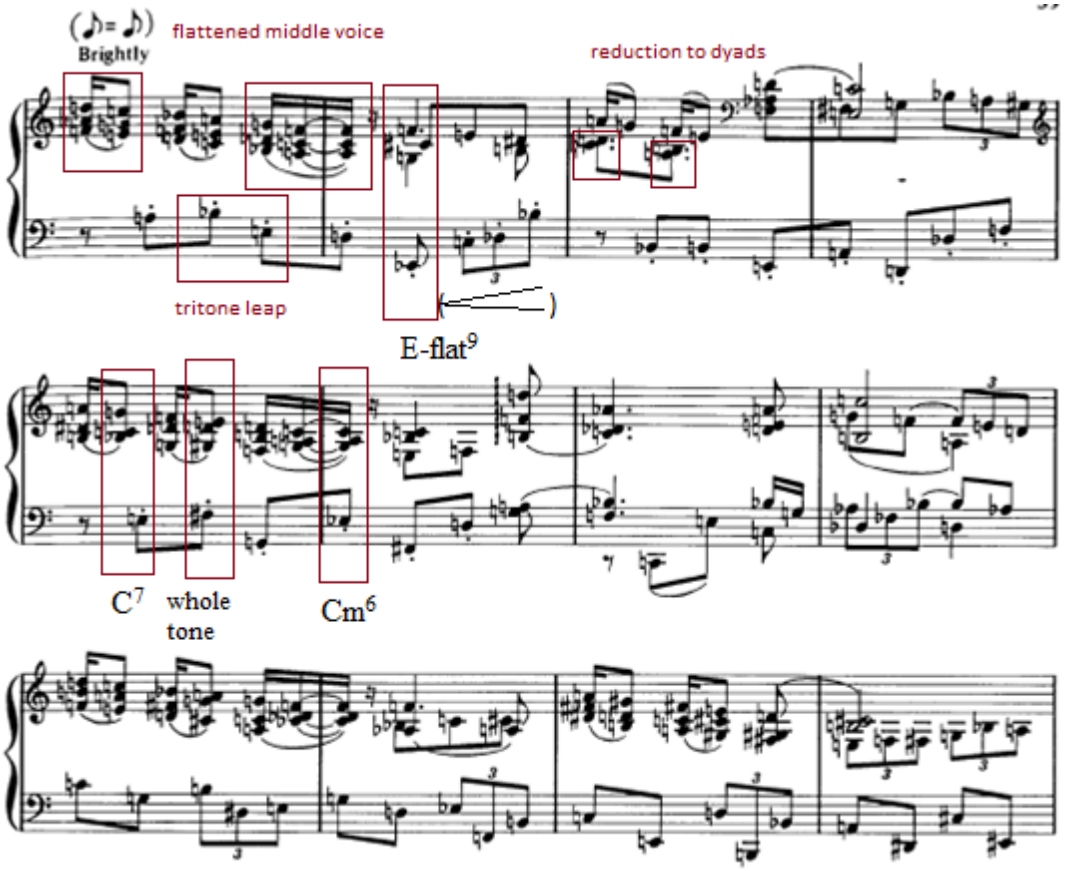
Finnissy has also argued that 'The "Gershwin" of my title is George, not to be confused with Ira' and 'The tunes interest me, the words don't',[99] another manifestation of Dahlhaus's concept of 'indifference to the text'. However, there are a few moments where the response to the text is obvious (and thus an example of paratextuality), as in 'Embraceable you', where after the passage which relates to the line 'You and you alone bring out the gypsy in me' in the Gershwin sheet music, Finnissy launches into an explosively and wrenched dissonant rendition of the chorus, with chords close to tone clusters (Ex. 3.2).

Ex. 3.2. Finnissy, from 'Embraceable you'. © Oxford University Press 1990.

According to Finnissy himself, all but two of the Gershwin Arrangements (and all but two of the successor volume, *More Gershwin*) were based upon Gershwin's published 'song-sheets', which Finnissy collected when working as a bar pianist early on in his career, and around which he would improvise or 'doodle'.[100] Earlier versions involved a lesser degree of free setting,[101] while the final ones sometimes also drew upon other sources (such as music of Liszt and Rachmaninoff in 'They're writing songs of love, but not for me', as described below, or Busoni's *Toccata* for 'I'd rather Charleston'),[102] and thus contain metatextual elements. However, in a 2015 interview, Finnissy implied that various cover versions might be a deeper influence (and so the metatextuality might run deeper):

> I was interested in the niche-position of Gershwin's music (between lightweight Tin-Pan-Alley and something more élite, ambitious and aspiring), a tension between High Art and Commercial Trade that still informs some contemporary musical cultures; and the story that Gershwin wanted to study with Berg, or Ravel, or Glazounov. [….]
>
> My pieces mostly keep to the shapes of the original songs, but not necessarily the tempo or atmosphere - in this respect they are more like the versions recorded by Judy Garland or Ella Fitzgerald, which are a lot slower and more dramatic than those recorded by Fred and Adèle Astaire, Ginger Rogers or Gertrude Lawrence. So they are part of a 'tradition', including that of jazzing the classics. Gershwin's melodic contour is also kept pretty much intact, but the harmonies fantasise about how Gershwin might have arranged them himself, had he studied with the composer of *Wozzeck* and *Lulu*. [103]

The published versions by Gershwin nonetheless provide the most important point of comparison, in order to understand how Finnissy's mediations produce the final score.

Ex 3.3 shows this for the verse of 'Embraceable you'. The published Gershwin version features common generic features of this style – a simple bass line alternating between the root and the fifth of the harmony, with a smattering of chromatic acciacciaturas, and melody harmonised in parallel 6-3 triads. I will refer here to bar numbers counting from the beginning of the Finnissy musical example (not the whole piece). At the outset, Finnissy flattens the middle note of the first and fifth of the 6-3

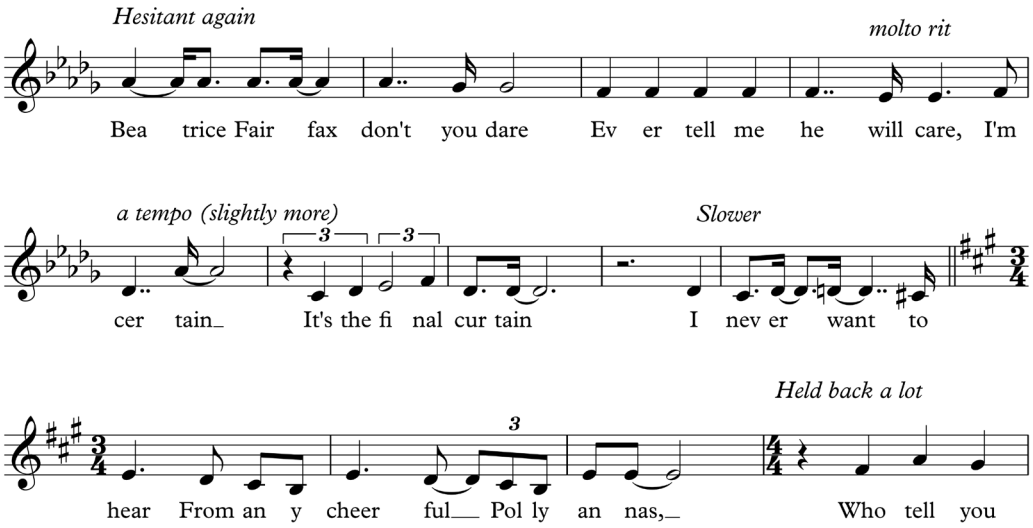
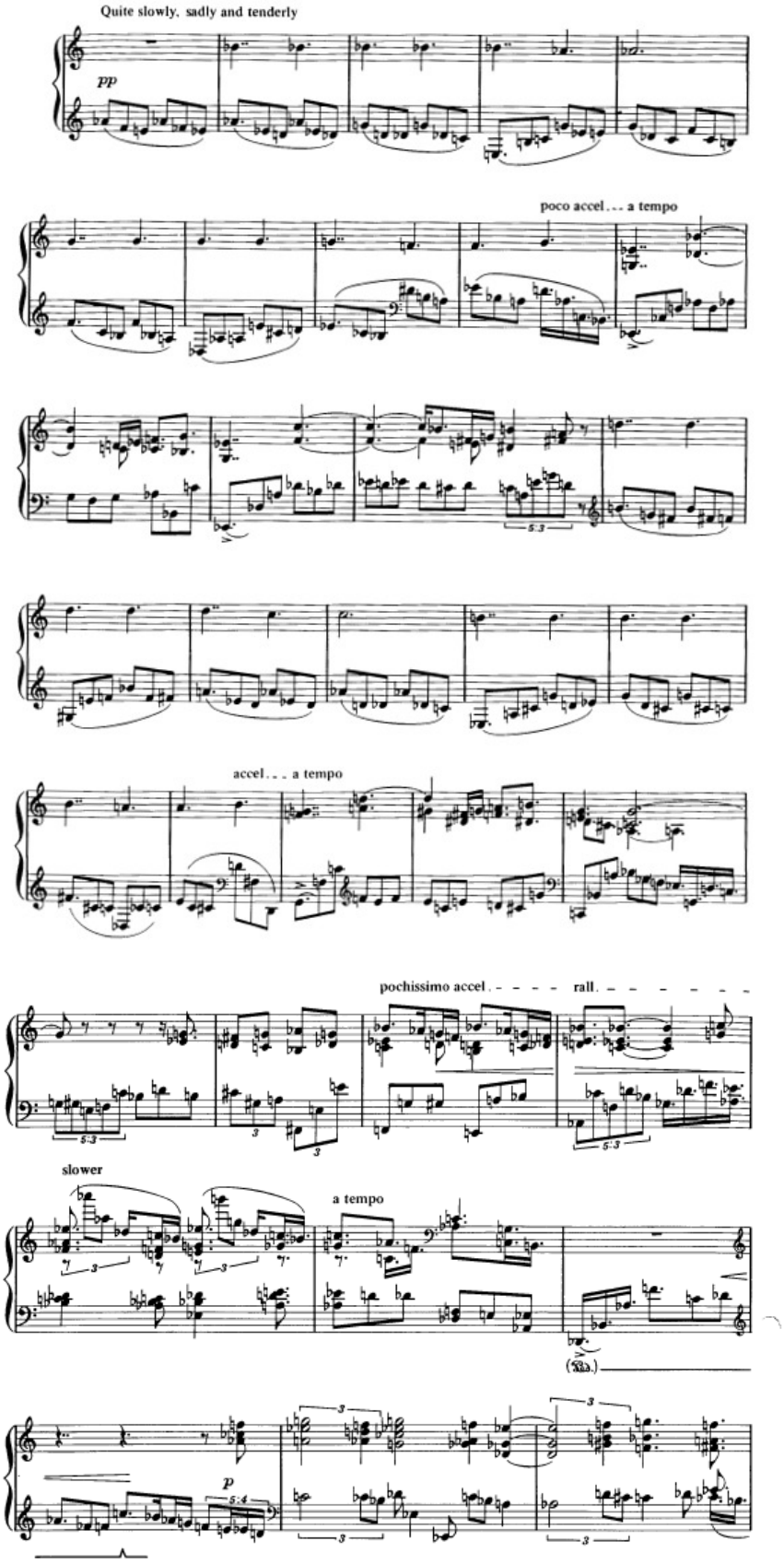
triads in the right hand, then in bar 3 compresses Gershwin's two lower parts into static major-second dyads, constructed from what would be the second pitch in the middle part with the first in the lower one. Back in bar 2, the middle part of the right hand is more obviously chromatic, but the C#4 is simply a chromatic neighbour note to the preceding C♮4, followed by a chromatic descent which culminates on the D4 at the beginning of bar 3. The middle part from the end of bar 3 through bar 4 similarly consists of chromatic embellishments using neighbour notes. The left hand, which Finnissy turns into a more soloistic pizzicato bass line, is also more harmonically complicated. The first four notes – A3-B♭3-E3-D3 – almost establish the F-major tonality (omitting an implied C3 to follow – creating an implied C^7 harmony), albeit including the angular interval of a tritone. However, the key is already made clear in the right hand by the end of bar 1, so the missing C3 is unnecessary in this respect. But from the second beat of bar 2, the left hand outlines an $E♭^7$ harmony (with a chromatic neighbour note of C3), thus a seventh chord on the flattened leading note of the 'home key' of F. The left hand alone is simply redirected in bars 3-4, returning to the chromatic walking bass, involving a chain of descending fifths which imply (but do not state) a progression towards a C-G bass, the dominant of F. However, returning to bar 2, the left hand and right hand combined enharmonically create an $E♭^9$ harmony from the second quaver beat, and the other pitches can be viewed as chromatic neighbours, except for the remote final B♮3 in the right hand. This does not necessarily create a discontinuity, as the following C4 in the lower part of the right hand then serves as a resolution. Similar processes are developed further, with increasing complexity, in subsequent bars.

Ex. 3.3. Finnissy, from 'Embraceable you'. © Oxford University Press 1990.

One approach to performing this passage, which I myself have employed, would be to employ various means in order to give the impression of contrapuntal equality between voices. But there are other approaches which reflect different musical perspectives. These include playing the right hand at a palpably higher dynamic than the left, creating a clear sense of 'melody and accompaniment', with either the B♭3 or the E3 played softer to mute the tritone leap, and a small diminuendo on the ascending arpeggio from the E♭2. Furthermore, the top part of the right hand could be emphasised throughout (for a 'solo vocal' effect) and the right-hand E4, D#4 and B3 in bar 2 played quieter than preceding notes in those parts. These approaches would imply the passage to be an elaboration of an F-E♭^{9} progression. If even the low E♭2 in bar 2 were played more softly, it might be heard as a minor aberration implying a resolution to F2 before the succeeding C3.

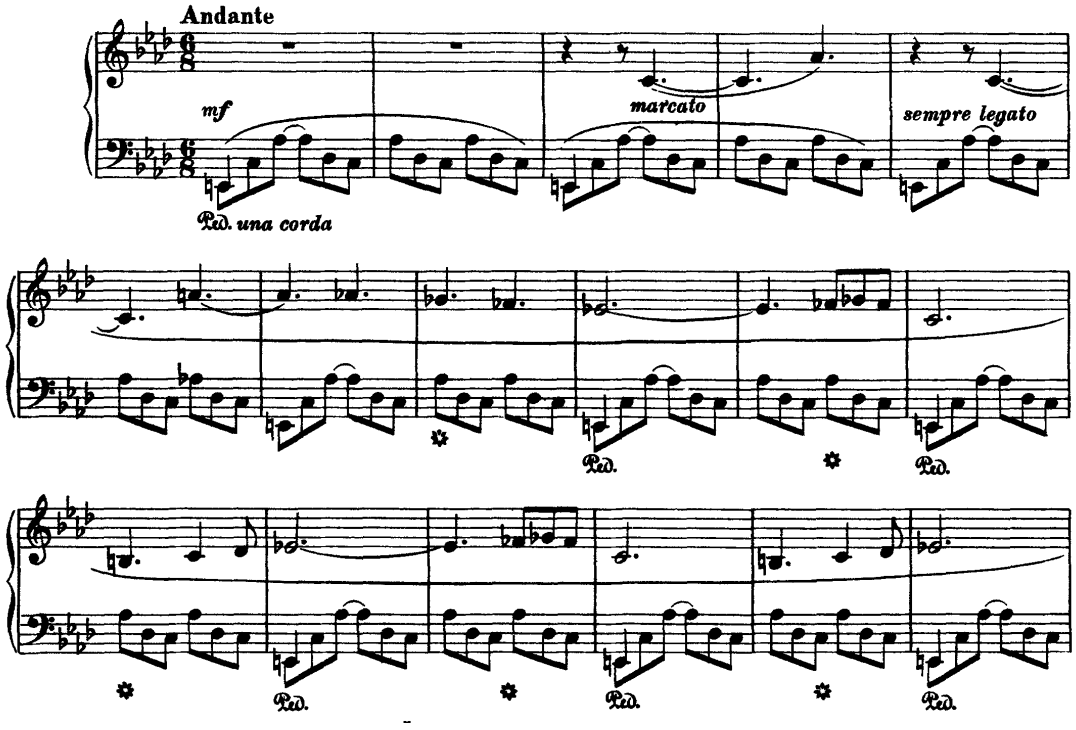
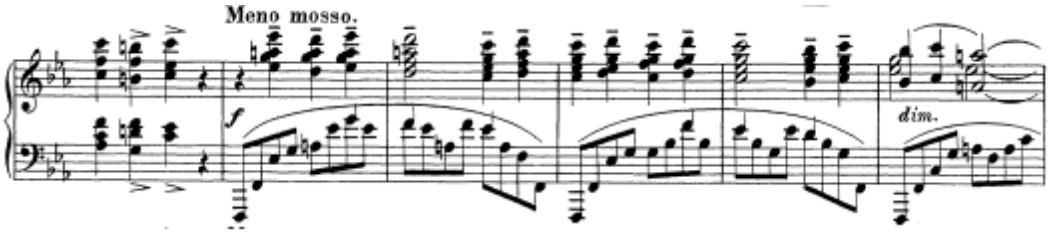
But a quite different result would be conveyed by the following approach, aspects of which I have employed in some performances: a clear stress on the first left-hand A3-B♭3 (no quieter than the right hand) to foreground the dissonance with the B♭4-A4 progression in the right hand, then a slight accent on the E3 to ensure a diminished seventh harmony is made clear, as well as the tritone leap. Then the E♭2-C3-D♭3-B♭3 progression in the second bar could be played with a slight crescendo, but *not* in such a way as appears to 'resolve' with the C4 at the beginning of bar 3 (whose dynamic would be within a different 'region'), to minimise the continuity. This has the effect of defamiliarizing the relationship between melody and accompaniment, as if the left hand were momentarily inverting the hierarchy, literally rising up as if to dominate,

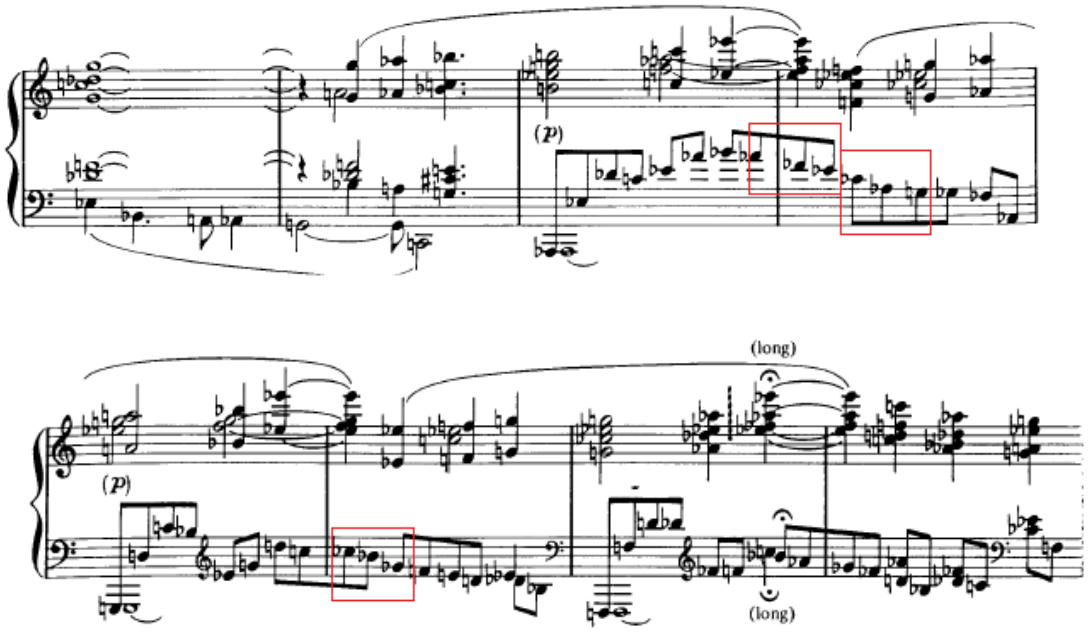
but then cut short abruptly. Similar emphases could highlight the false relation between the right hand A♭3 and left hand A♮2 across bars 3-4. In bar 5 the most dissonant harmony (the whole tone F#3-G#3-D4-E4) could be played most prominently, as the peak of that phrase, and then the dissonant chord emphasised at the beginning of bar 7 (B♭min^{7} combined with the remote F3-C4, or possibly heard as a revoicing of B♭min^{9}), as well as that at the beginning of bar 8 (enharmonically D♭^{7} combined with G4-C5, though the wider tessitura, and the fact that the most dissonant notes are all in the highest range, is something of a relief compared to the more close-packed chord in the previous bar). Then the beginning of bar 9 will sound like a relative consonance, erasing the intensity of the previous bars.

These latter two approaches, which I deliberately present in a hyperbolic form, should highlight the distinction between two fundamentally different types of approach. The first serves to foreground the generic qualities of the source (as manifested in the sheet music of the Gershwin song), and render Finnissy's mediations as primarily decorative, while the second emphasises the tension between the more obvious traces of the genre and their more heavily mediated forms (such as the chromatic pizzicato bass line, which itself draws upon another generic convention from later jazz), leading to a music of instability, dissonance, melodic angularity and harmonic discontinuity. One articulates the work's supposed proximity to the Gershwin original, the other its distance. There is a further category of approach, in line with the perspective of Beaudoin (in some ways a 'post-Schenkerian' interpretation), which fundamentally views the melody and accompaniment as on equal terms, as with the very first approach I suggested, but also structures the phrasing, dynamics and voicing according to the interpolated long-range resulting harmonic structure resulting from a fundamentally vertical approach.

But what happens when other mediating musical determinants are involved? In Finnissy's setting of 'They're writing songs of love, but not for me', he has spoken about the inspiration of a rendition of the song by Judy Garland.[104] The piece can thus definitely be considered metatextual. Ex 3.4 shows my transcription of a short section from the version sung by Garland in the film *Girl Crazy* (1943), and then Finnissy's setting.[105]

Ex. 3.4 (a). Rough transcription of section of Judy Garland performance of ‘But not for me’ in *Girl Crazy* (1943).

Ex. 3.4 (b). Finnissy, 'They're writing songs of love, but not for me.' © Oxford University Press 1990.

Gershwin's notated regular crotchets at the opening were surely never imagined to be sung in such a rigid form. The rhythm of the opening of Garland's version is a free *parlando* around the text, with a slight but clear increase in the pulse around the words 'try it', expressing determination and defiance. Finnissy's version at this point is more austere and distant, merely elongating slightly the first of each group of four notes (a further sign of his lack of interest in the text).[106] He does signify determination through the accented E♭s in bars 10 and 12, though this relates to Gershwin's walking accompaniment at this place, in sharp contrast to the chromatic descent in thirds for the first two lines. His elaboration in bar 13 incorporates Gershwin's accompaniment into the melodic line, with a slight nod in the direction of the orchestral rendition of this in the film. Judy Garland's ghost is conveyed more through the intensely melancholy and desolate nature of the first page of Finnissy's score. However, from bar 25, Finnissy imitates the rhythmic impetuousness of Garland's singing, as he does in the setting of the final stanza.

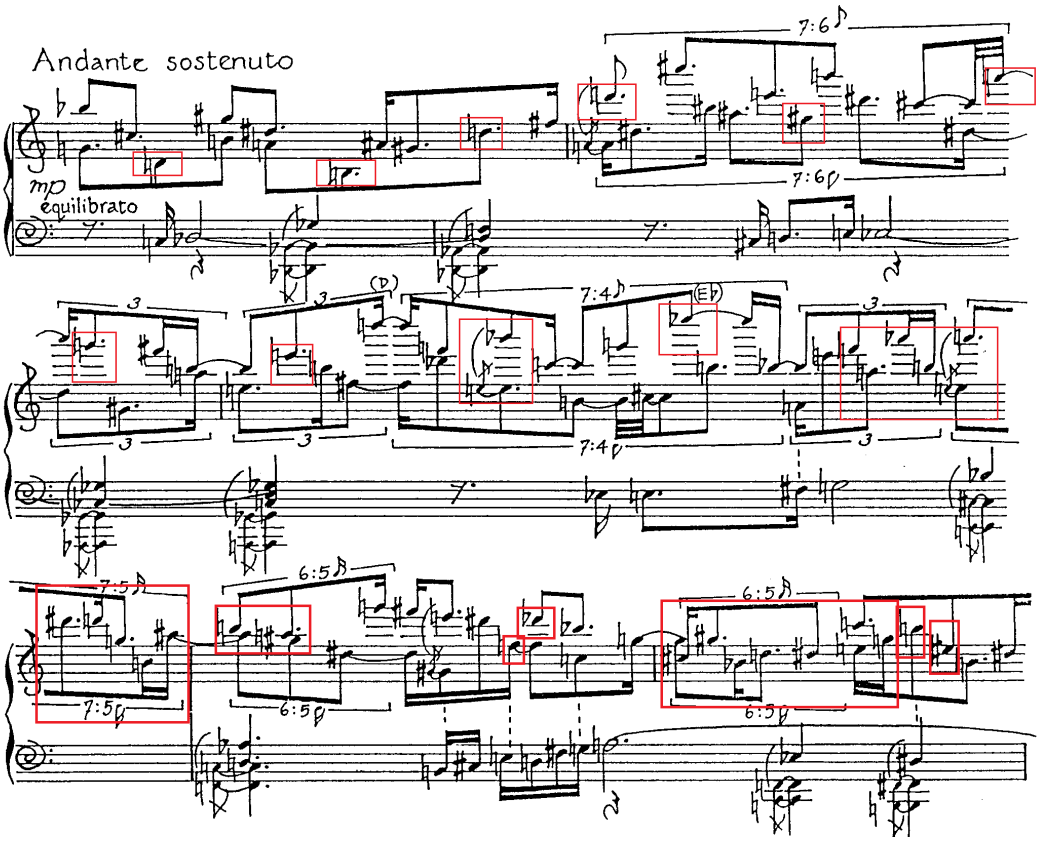
Having performed this piece many times, I have found a knowledge of Garland's performance has helped to make sense of some of the rhythmic disjunctions in Finnissy's arrangements. Such knowledge provides such disjunctions with an expressive context, though Finnissy's rhythms certainly do not slavishly imitate those of Garland. Various other generic aspects found in the original sheet music are generally mediated through other sources, creating a metatextual commentary. These are, specifically, Liszt's *La lugubre gondola No. 1*,[107] and a generalised type of piano writing frequently employed by Rachmaninoff (see Ex. 3.5).[108] Therefore the piece belongs to Borrowing Category 12 (Material/Configuration multi-borrowing) above. From Liszt he takes a three-note descending figure, with a semitone between the second and third notes, and a larger interval between the first and second, though where Liszt's larger interval is always a perfect fifth, Finnissy varies it (and sometimes inverts the direction of the figure), in the manner of the generic chromatic descending accompaniment provided by Gershwin. The Rachmaninoff allusion (which surrounds the section of the melody corresponding to Ira's 'With love to lead the way/I've found more clouds of grey/Than any Russian play', which surely would have evoked, to Finnissy, Liszt's *Nuages gris* and some Russian music) consists of a relatively extravagant accompaniment in arpeggios and some motion in a narrower tessitura under a melody presented in full chords surrounded by octaves.

Ex. 3.5 (a). Franz Liszt, *La lugubre gondola* No. 1.

Ex. 3.5 (b). Sergey Rachmaninoff, Piano Concerto No. 2, last movement.

In the Rachmaninoff, and similar examples such as the Prelude in D, op. 23 no. 4, the accompanying line mostly adds decoration around the vertical harmonies supplied by the right hand, or sometimes modifies them (e.g. the E♭4, as a resolution of the F4, and contraction of the preceding G4-E♭4, in the third bar of Ex. 3.5 (b), which turns a D minor harmony into F^{13}). But in Finnissy's piece (in which the harmonies at the beginning of each two-bar group are a modified rendition of Gershwin's quite stock progression), some of the neighbour notes create pronounced dissonances with the melody, as for example with the F♭2 in the left hand at the beginning of the fourth bar of this example. In other circumstances, this could be accounted for in terms of a simple dissonant neighbour note, but here it has a different function, by which the opening Lisztian figure, with a reduced opening interval, is inserted into this line so as to add a dark hue to the general sonority (Ex. 3.6). A topic theorist might say that this element signifies death.

Ex. 3.6. Finnissy, 'They're writing songs of love, but not for me'. © Oxford University Press 1990.

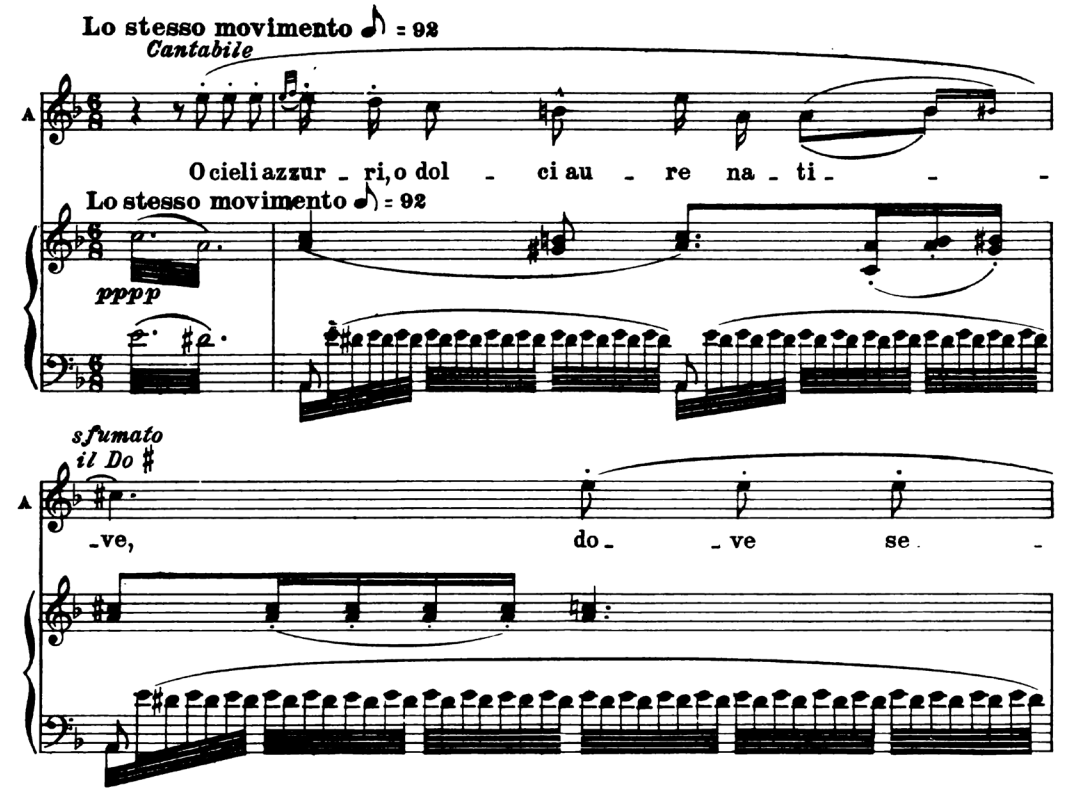
The Liszt source is too specific to one piece (albeit also imitated in the second *La lugubre gondola*) to be considered generic, but this is not true of the Rachmaninoff allusion, as this refers to a technique employed across a range of his, and others', piano music. For this reason, as the music morphs into that generic configuration – a very striking transformation of texture within the piece as a whole – the tainting aspect of the continuing Liszt allusion is all the more striking. One approach is to play the accompaniment softer at first, with a small crescendo to peak at the A♭4-F♭4-E♭4-C♭4-A♭3-G3 sequence, then diminuendo again, and similarly in the following two bars, or conversely to diminuendo towards this section to create a form of 'negative accent', or subtlest of tints, depending on degree. Taste and other preferences will naturally be the major determinants here, but at issue is whether the performer employs an approach which strives to make apparent both the generic aspects (and how one might approach that generic configuration if playing Rachmaninoff, which can itself take many forms) and Finnissy's mediation thereof.

The expanded four-book set of Finnissy's *Verdi Transcriptions* (1972-2005) creates its own mini-generic (and so architextual) elements across the four books, with a similar structure for each book, though of increasing length. The sources become progressively clearer in each book, so there is a trajectory from metatextuality in the first to hypertextuality in the fourth, though with exceptions to the general direction within each book. The architextual attributes of the pieces do not necessarily correspond to generic unities of the sources. The four pieces which begin each book, all of which employ close-packed chromatic trichords, correspond to an Aria, Duet, Canzone, and Chorus respectively. The first and third present the melody in a recognisable form, which suggests that they belong in Borrowing Category 12 (if one considers the para-microtonal use of such trichords as an oblique 'borrowing' from composers such as Alois Hába or Giacinto Scelsi), whereas the second and fourth, in which the melody is unrecognisable during these sections, belong to Category 3.[109]

The fourth piece of each book (or third in Book 2) features staccato writing, originally derived from the staccato chorus in *I Lombardi*, though set in a polyrhythmic, quasi-pointillistic fashion reminiscent of the music of Conlon Nancarrow, alternating with quite different material: the original melody with an imitative canonical part in the left hand in Book 1; abstract material in the low treble register with just passing melodic allusions in Book 2; a highly ornate setting of the melody somewhat in the manner of Kaikhosru Shapurji Sorabji in Book 3; and two types of material in Book 4 – a sustained line surrounded by staccato 'punctuation' (very much in the manner of much of Elliott Carter's late piano writing) and a distorted, chromaticised, but recognisable transcription of 3/8 passages in the Scherzo of Verdi's String Quartet, the source for the piece. Thus the four pieces correspond to Borrowing Categories 4, 3, 12 and both 3 and 1, respectively. The pieces correspond to a Chorus, Duet, Boléro and the String Quartet in Verdi's original. The sixth piece of each book is a free fantasia (Category 3), while the eighth takes a work of Busoni as its basic template (Category 12).

The fifth piece of each book (and the fourth in Book 2) sets a chromatically elaborated rendition of Verdi's material, with melody, harmony and rhythm generally intact and clearly recognisable, the arrangement influenced by the one-handed transcriptions of Leopold Godowsky of Chopin, Johann Strauss and others. This is in the left hand in Books 1 and 3, the right hand in Books 2 and 4, and is combined in a free atonal and a-periodic two-part quasi-canon in the other hand. As in the second and fourth of Finnissy's *Yvaroperas*, the relationship between the two hands is fundamentally affected by whether the harmonised melody appears in the bass or treble. Because of the more powerful sonorities of the bass register of the modern piano, the tonality will be more prominent when the material appears there, and the pieces can easily sound like a generic Verdian/Godowskian transcription (Category 12) surrounded by an assortment of almost random chromatic pitches. This approach has its merits, but in order to increase the dialectical tension between the two hands, I choose to accentuate those which have the more dissonant relationship with the bass, or where a sense of line can be made most palpable. I have indicated some of these for the first two lines in Ex. 3.7, the fifth piece from the first book, derived from the Septet with Chorus 'Vedi come il buon vegliardo' from *Ernani*, Part 1. A further strategy to heighten the profile of the right hand is to clarify (through dynamic differentiation, and phrasing of different elements), which pitches belong to the upper part, which to the lower, and generally play them in the manner of lines, rather than atomised single notes.

Ex. 3.7. Finnissy, Septet with Chorus: 'Verdi come il buon vegliardo…', *Ernani* (Part 1), from *Verdi Transcriptions*, Book 1, No. 5. © United Music Publishers 1995.

In Finnissy's setting of the Romance from Act 3 of *Aida*, 'O cieli azzuri…', the third piece of Book 4, he extends the instrumental line which appears towards the end of the aria so as to accompany throughout, weaving itself in a snake-like manner around the melody in polyrhythmic relationships (Ex. 3.8). This can be voiced in very different ways: if there is a clear dynamic distinction between melody and accompaniment, the latter creates subtle 'interference patterns', both harmonically and rhythmically, but without wholly engulfing the former, but this can indeed occur if both parts are played at a similar dynamic. Again, taste is the ultimate judge; the former approach might seem both more subtle and more powerful to some, whilst the latter would highlight the extent of Finnissy's mediation and accentuate the regular 7:6 relationship between the two lines as more of a polyrhythm than an expression of rhythmic freedom.



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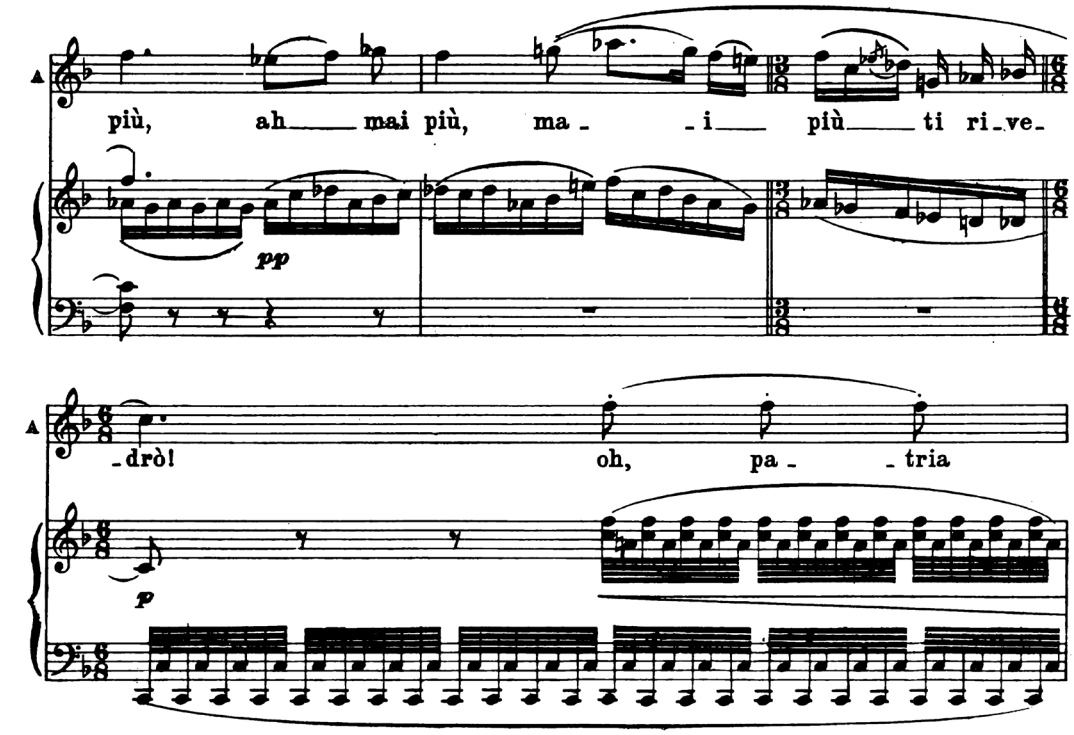
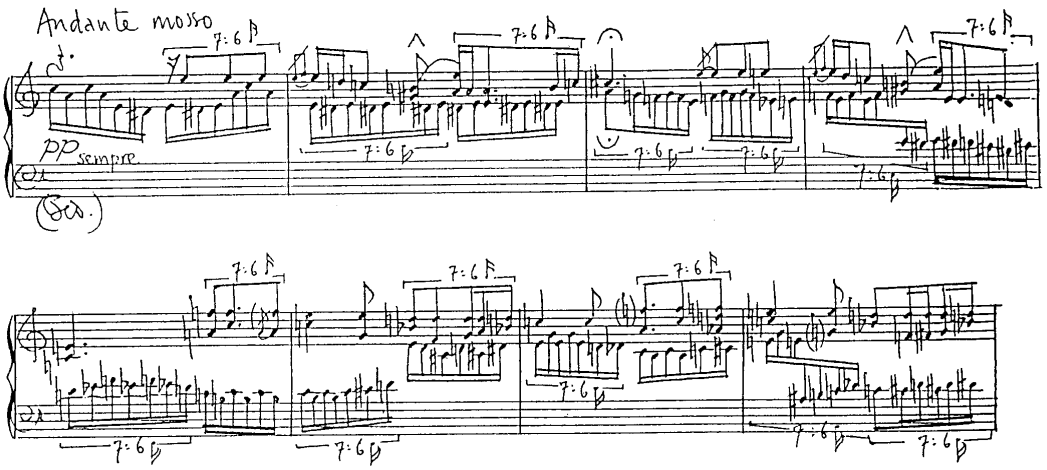


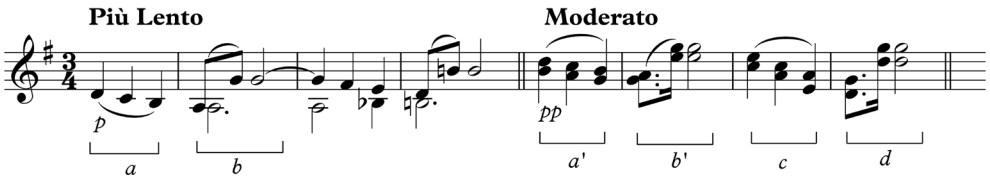
Ex. 3.8 (a). Verdi, two passages from 'O cieli azzuri…', from *Aida*, Act 3.

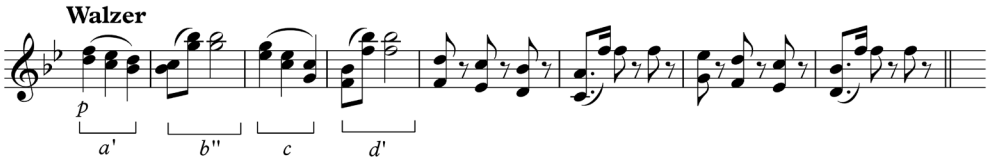
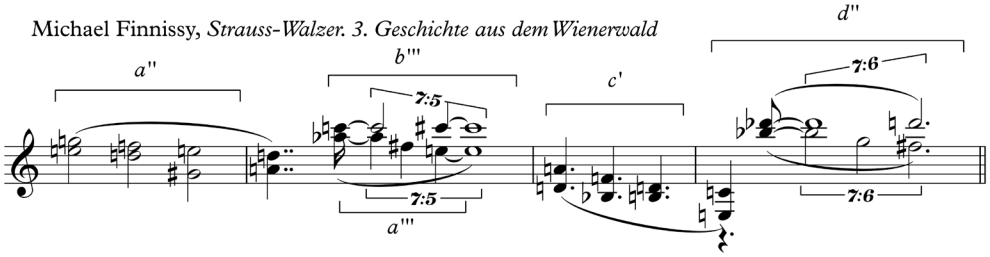


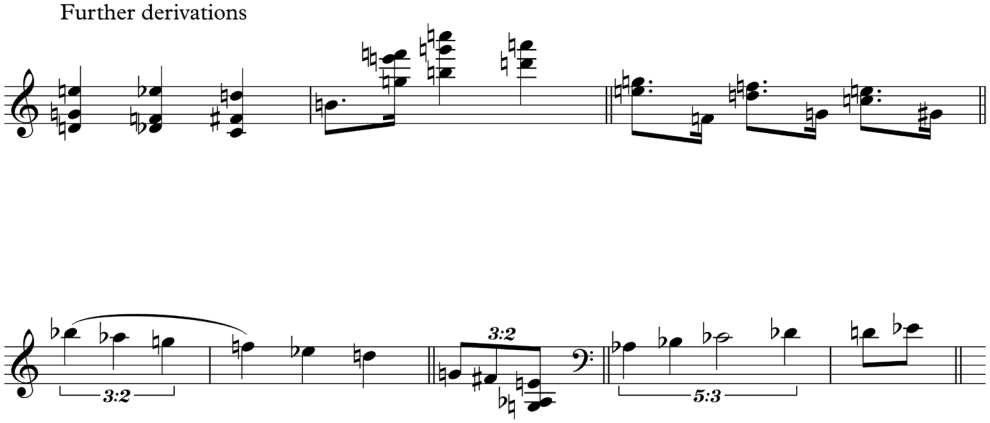
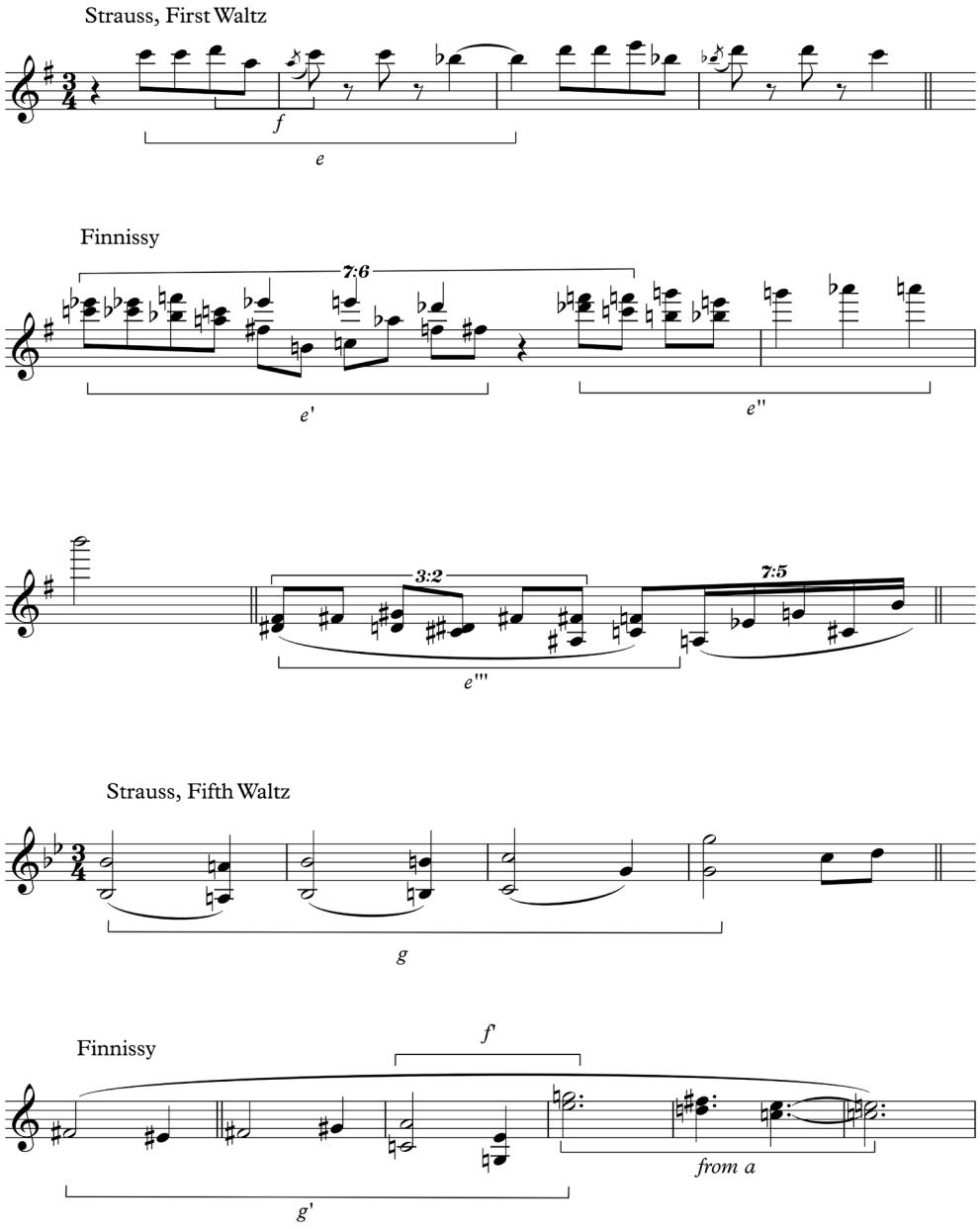
Ex. 3.8 (b). Finnissy, Romanza: 'O cieli azzuri…', *Aida* (Act 3), from *Verdi Transcriptions*, Book 4, No. 3. © United Music Publishers 1995.

Finnissy's other major set of transcriptions for piano from a single composer is the *Strauss-Walzer* (1967, rev. 1989). The third of these, after Johann Strauss II's 'Geschichten aus dem Wienerwald', makes the source most immediate at the beginning, yet also deviates the furthest from the basic pattern. Finnissy also presents derived fragments in non-linear fashion, thus situating the piece in Category 11 (Patchwork), and rendering it metatextual (possible also paratextual, if one is to interpret the title as a reference to illicit sexual activity in the Vienna Woods). Ex. 3.9 shows some of the fundamental transformations of the material.

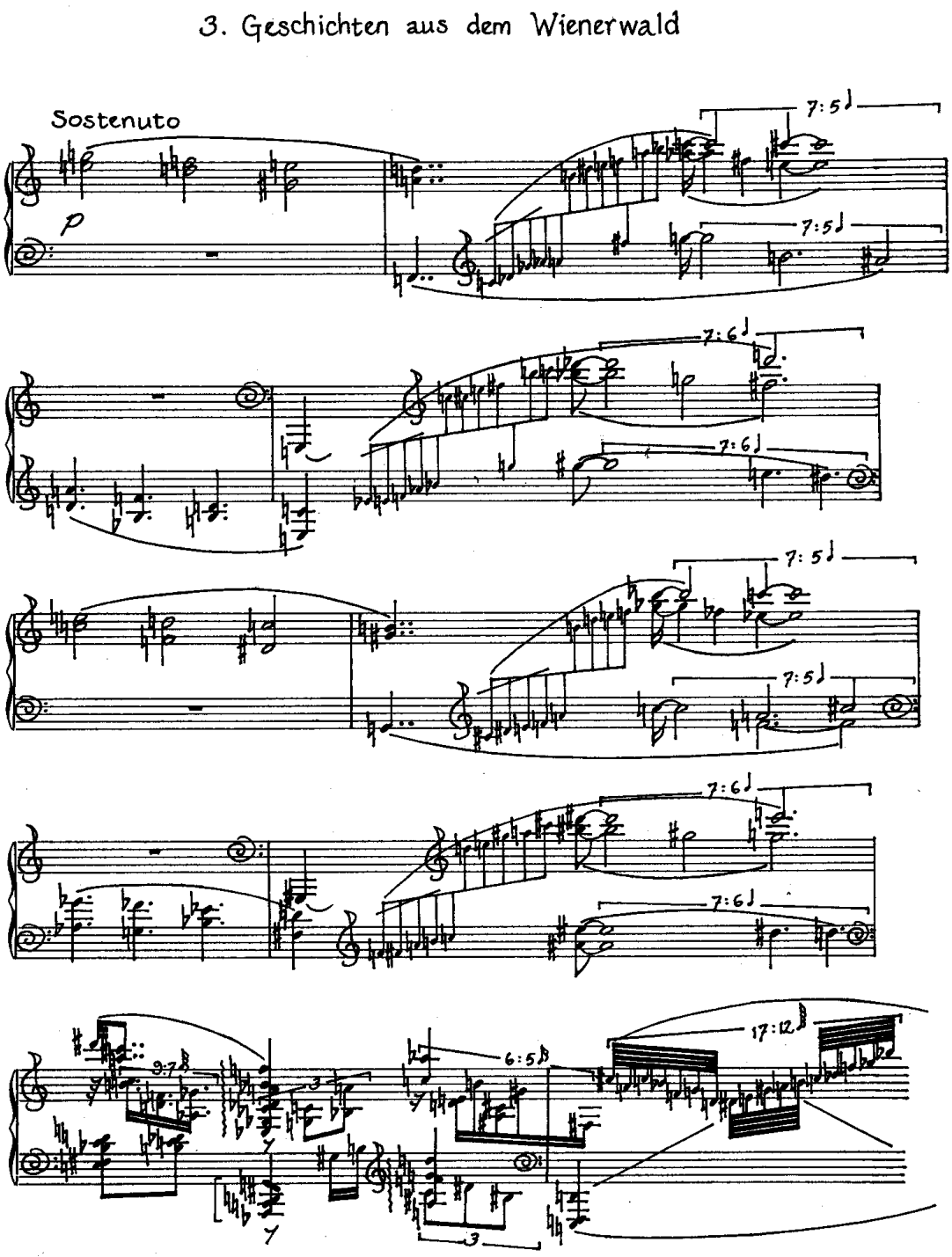
Johann Strauss II, *Geschichten aus dem Wiener-Wald*, op. 325.
From Introduction



Second Waltz

Michael Finnissy, *Strauss-Walzer. 3. Geschichte aus dem Wienerwald*

Further derivations



Ex. 3.9 (a). Finnissy's transformations of Johann Strauss II, *Geschichten aus dem Wienerwald*.



Ex. 3.9 (b). Finnissy, 'Geschichten aus dem Wienerwald', from *Strauss-Walzer* (1967, rev. 1989). © Oxford University Press 1991.

Finnissy's addition of a chromatic fifth degree of the scale in the opening bar, a very characteristic extravagance, as found in the Strauss transcriptions of Moriz Rosenthal, Adolf Schulz-Evler, and especially Godowsky of what were originally quite harmonically bland passages, could suggest a *rallentando* at the end of the first bar, in order to delay further the resolution, which would have been quite meaningless in the original. The increasingly adventurous harmonic embellishments in the following bars

(and differing metric elements) invite similar types of responses. The rhythm, and specifically the use of generic non-metrical 'waltz rhythms' in the following material, presents more difficult questions. Finnissy's arrangement is 69 bars long. 45 of these are in 3/4, with extended passages of this type in bars 9-14, 16-18, 20-25, 27-29, 36-43 and 46-54. The bars which 'interrupt' these can be a type of rhythmic expansion, with the second and third beats turned into dotted crotchets in bar 15, or a short three-semiquaver 'tail' in bar 19 to the material in bar 18, linking it to the wide spread chords in bar 20. The ostentation of the writing necessitates, for purely practical reasons, a significantly slower tempo than is common for Strauss' original, yet it is important to maintain a sense of when the music is 'in 3' (either through metrical regularity, or flexibility of pulse executed in stages, to avoid discontinuity) so that the other bars are heard relative to this. One stylistic convention for playing waltzes has a low first beat of a 3/4 bar released for the second beat, which is itself played slightly early for a crisp effect, However, in almost all the places where Finnissy obliquely alludes to the 'oom-pah-pah' bass, he indicates that the first chord is to be sustained. If playing the crotchet beats unevenly, it would make most sense to elongate the first for this reason. The exception is in bars 36-42, which feature a thinner type of writing which could be used as a reason to push the tempo forward momentarily, and a different rhythmic distribution.

All three pieces in Finnissy's *Second Political Agenda* (2000-2010) (also discussed by both Arnold Whittall and Max Erwin in their contributions to this volume) belong to Category 14 (Portraiture), though sections of these also belong to Categories 11 and 12. In the third and last piece of the set, *SKRYABIN in itself* (2007-8), I wish to focus on one passage, near the outset, which can be viewed as a hypertextual 'double application' of Category 12. Finnissy draws upon Skryabin's Prelude in G# minor, op. 22, no. 1, freely modifying both melody and accompaniment, dislocating the metrical placement of the melody and sometimes reducing it to just a few sustained pitches, whilst the accompaniment becomes more than just a means of filling out the harmony through arpeggios, but is given stronger harmonic implications of its own, though it tends to supplement rather than undermine the melody (Ex. 3.10). But this type of elaboration itself has a pre-history, through the transcriptions of Liszt, Carl Tausig, Busoni, Godowsky, Grainger, and others, and so one could even speak of a (shifting) 'genre of transformation' (or, more obviously 'genre of transcription', but that term would already imply simply that a work is in some sense a 'transcription', rather than the more specific meaning I have in mind). An obvious example would be Liszt's piano transcription of Chopin's song *Moja pieszczotka/Mes joies*. Liszt does not generally modify or enrich the harmony, but transforms the accompaniment of Chopin's simple waltz-like chordal setting into flowing arpeggiated figures, as well as inserting some small melodic embellishments, all techniques of transformation which Finnissy also employs and supplements.

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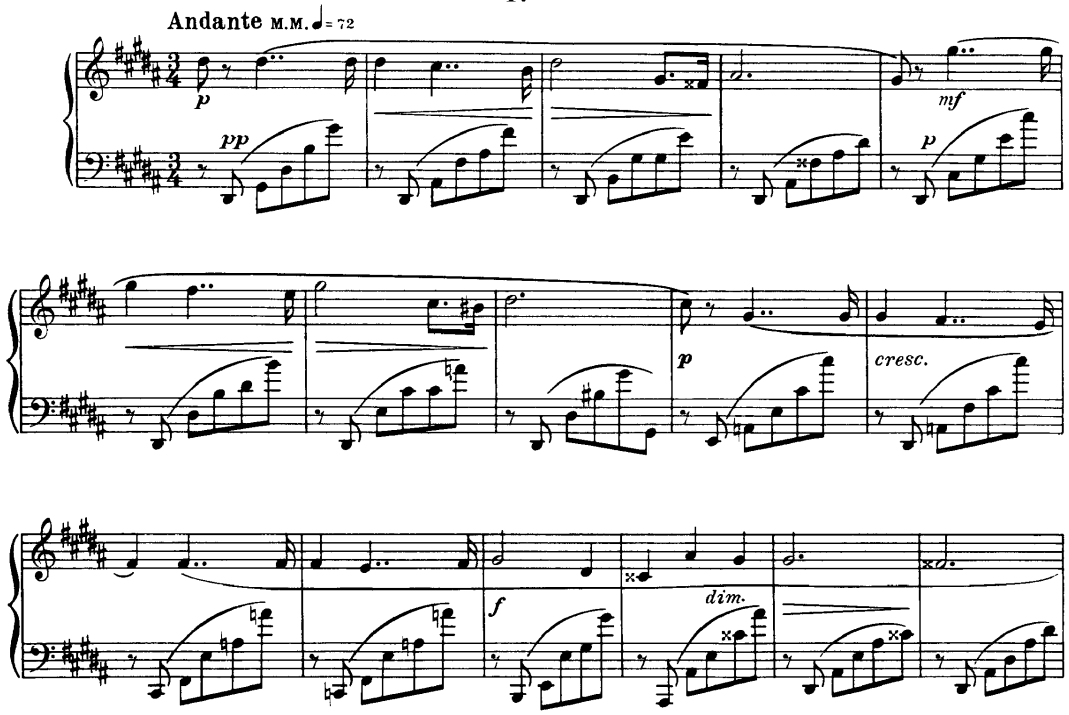
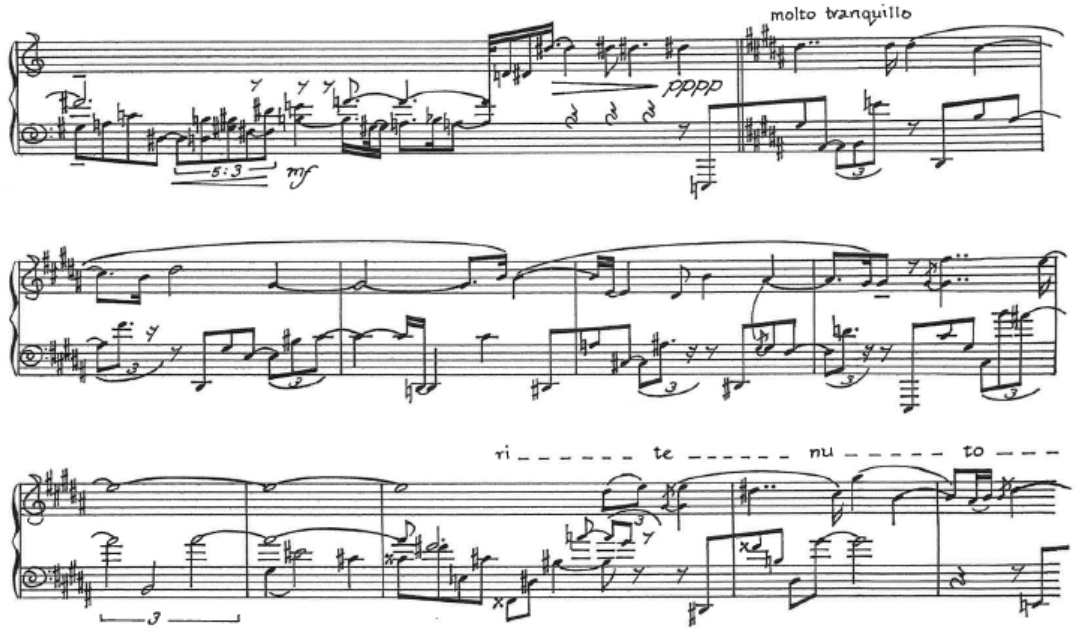

Ex. 3.10 (a). Aleksander Skryabin, Prelude in G# minor, op. 22, no. 1.

Ex. 3.10 (b). Finnissy, from *SKRYABIN* in itself (2007-8). © Tre Media Verlag 2008.

More generally, *SKRYABIN in itself* weaves in and out of passages of high chromaticism/pan-tonality, including three indicated free Canons, before drastically fragmenting around half-way through, leaving just isolated detritus from the earlier material, and later pointillistic assemblages, recalling similar moments in both *Wachtend op de volgende uitbarsting van repressie en censuur* and *Unsere Afrikareise* from the *History* and other non-solo pieces such as *Kritik das Urteilskraft*,

so that this technique, used as a structural device, was starting to become generic within Finnissy's output. Finnissy's further use of regular montage between disparate musical materials, with differing degrees of proximity to their sources and/or genres, is also a feature of much of *Folklore*, the *History* and both *SKRYABIN* and the second piece of the *Second Political Agenda*, *Mit Arnold Schoenberg* (2002), in the first section of which Finnissy includes recognisable and essentially tonal fragments from Brahms's String Quartet in C minor, op. 51, no. 1, as cited in Schoenberg's essay 'Brahms the Progressive'.[110] In any of these pieces the performer faces choices of continuity and discontinuity, specifically whether to emphasise the stylistic and generic disjunction between successive fragments, through pedalling, voicing, phrasing, etc., or whether to use these types of parameters to create a sense of integration and general continuity, whereby the diverse fragments create localised variety without disrupting a wider sense of line. Such questions (which I believe need to be asked anew for each piece or section of a piece) entail both questions of source-derived style and genre, but also wider issues of performance genre such as profoundly affect perceptions of Finnissy's works: amongst the options are different places on a spectrum from what can crudely be termed a 'late romantic' performance genre (which incorporates some performance traditions which have been applied to Schoenberg's music) which emphasises continuity and totality, or a 'modernist' genre (especially associated with Stravinsky and post-Stravinskian music) which emphasises angularity, discontinuity, fragmentation and alienation.

Conclusion

Finnissy's piano works employing borrowing, which constitute the majority of his output, almost always exhibit a high degree of compositional mediation between the sources and their associated genres on one hand, and the finished piece on the other. The forms this can take include works in which a source associated with one genre is transformed using another set of generic conventions, or through a hybrid range of genres presented either simultaneously or in succession. A taxonomy of categories of borrowing is possible for the oeuvre as a whole, which can themselves be viewed as 'genres of transformation' when encountered in a number of works.

However, the degree and nature of Finnissy's compositional mediation can vary very considerably, and it is far from unknown for a work to consist of varying degrees of mediation and thus proximity to the source or genre (another example of this would be *Alkan-Paganini* (1997)).[111] It is rare that no attribute of either of these can be perceived, but when both are unrecognisable – as in the free 'fantasias' in each of the four books of the *Verdi Transcriptions* – then Finnissy usually draws upon another genre (and the fantasia itself is of course a genre). But some pieces' relationship to supposedly normative characteristics can itself strengthen their generic membership, in the manner outlined by Adorno and Samson, especially when they take up and extend/expand previous types of transformation, as most obviously in the earlier transcription literature.

What is at stake here is how the performer chooses to foreground the more generic or individuated aspects of the works. In some cases this may be a false dichotomy, because the latter only make sense in terms of the former, though many different possibilities remain available for performance. Furthermore, many works also raise questions of which of multiple possible performance genres one might associate with

the source, as for example with the various works of Bach, which have been played in starkly differing ways at different times during the twentieth-century. There is no 'right' or 'wrong' answer to any of these questions; instead they supply immense potential for creative input on the part of the performer, in ways which relate to much larger questions of history and modernity.

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[1] See Ian Pace, 'The Piano Music' and 'The Theatrical Works' in Henrietta Brougham, Christopher Fox and Ian Pace (eds.), *Uncommon Ground: The Music of Michael Finnissy* (Aldershot: Ashgate, 1998), pp. 43-134, 259-346; and Ian Pace, *Michael Finnissy's* The History of Photography in Sound: *A Study of Sources, Techniques and Interpretation* (Swarland: Divine Art, 2013).
[2] See Richard Beaudoin, 'Anonymous Sources: Finnissy Analysis and the Opening of Chapter Eight of *The History of Photography in Sound*', *Perspectives of New Music*, vol. 45, no. 2 (Summer 2007), pp. 5-27.
[3] I mean by this figures such as John Crowe Ransom, Allen Tate, W.K. Wimsatt, Monroe Beardsley and Cleanth Brooks, active in American literary criticism in the mid-twentieth-century, in whose work there was a strong emphasis upon the immanent properties of literary texts, without recourse to authorial intention or biography, or reception. For one brief survey, see Leroy Searle, 'New Criticism', in Michael Groden, Martin Kreiswirth and Imre Szeman, *The John Hopkins Guide to Literary Theory*, second edition (Baltimore: The Johns Hopkins University Press, 2005), pp. 528-34.
[4] Beaudoin, 'Anonymous Sources', p. 6.
[5] Ibid.
[6] Ibid. p. 10. Beaudoin at no point in this article however actually mentions Ives, in whose *Concord* Sonata this motive plays a prominent role.
[7] Ibid. pp. 22-3.
[8] Ibid. pp. 13-14.
[9] The very idea of being bound to a piece of music or a musical style's 'own terms' has been criticised in particular by some ethnomusicologists, as for example in John Blacking, *How Musical is Man?* (Seattle and London: University of Washington Press, 1973), p. 25; and Henry Kingsbury, *Music, Talent, & Performance: A Conservatory Cultural System* (Philadelphia: Temple University Press, 1988), p. 16. For my response to this, in light of the ironic situation of once having been told by another academic that the only valid attitude towards ethnomusicological and other writings was to take them 'on their own terms', see Ian Pace, 'My contribution to the debate "Are we all ethnomusicologists now?"' (9 June 2016), at https://ianpace.wordpress.com/2016/06/09/my-contribution-to-the-debate-are-we-all-ethnomusicologists-now/ (accessed 10 June 2018).
[10] See the discussion of this model of music by Nigel McBride in chapter 4.
[11] Beaudoin, 'Anonymous Source', pp. 14-15. For my own reading of the harmonic processes in a passage just after this, which also incorporates thoughts on performance, see Pace, *Michael Finnissy's* The History of Photography in Sound, pp. 204-5.
[12] For an example of a strategy for navigating this situation in the fifth of Finnissy's *Verdi Transcriptions*, see Ian Pace, 'Notation, Time and the Performer's Relationship to the Score in Contemporary Music', in Darla Crispin (ed.), *Unfolding Time: Studies in Temporality in Twentieth-Century Music* (Leuven: Leuven University Press, 2009), pp. 178-80.
[13] On the wider use of lines, chords and gestures in the *History*, and their relative predominance in different sections, see Pace, *Michael Finnissy's* The History of Photography in Sound, pp. 9-31.
[14] See Pace, 'The Piano Music', pp. 105-8.
[15] Nicholas Cook, *Beyond the Score: Music as Performance* (New York and Oxford: Oxford University Press, 2013), p. 97; Daniel Leech-Wilkinson, 'Classical music as enforced Utopia', *Arts & Humanities in Higher Education*, vol. 15, nos. 3-4 (2016), pp. 325-36. One might presume that they exempt their own work from this diagnosis.
[16] See Ian Pace, 'The New State of Play in Performance Studies', *Music & Letters*, vol. 98, no. 2 (2017), p. 289.
[17] See for example the hugely modified combination of a Homer Denny rag and a transcription of a Metis song in *North American Spirituals*, barely recognisable but still retaining some essential properties, discussed in Pace, *Michael Finnissy's* The History of Photography in Sound, pp. 34-8.
[18] Christopher Fox, 'Michael Finnissy's *History of Photography in Sound*: Under the Lens', *The Musical Times*, vol. 143, no. 1879 (Summer 2002), pp. 31-2.
[19] Frederick W. Sternfeld, 'Some Russian Folk Songs in Stravinsky's *Petrouchka*', *Music Library Association* 2/2 (March 1945), pp. 95-107; F. Bónis, 'Quotations in Bartók's Music: A Contribution to Bartók's Psychology of Composition', *Studia Musicologica Academiae Scientiarum Hungaricae* 5/1-4 (1963), pp. 355-82.
[20] Günter von Noé, 'Das musikalische Zitat', *Neue Zeitschrift fur Musik*, vol. 124, no. 4 (1963), pp. 134-7; Zofia Lissa, 'Ästhetische Funktionen des musikalischen Zitats', *Die Musikforschung* 19/4 (October-December 1966), pp. 364-78.

[21] Noé, 'Das musikalische Zitat'. Noé also examined the concept and moral implications of musical plagiarism in more detail in a further article published later that year, 'Das Musikalische Plagiat', *Neue Zeitschrift fur Musik*, vol. 124, no. 9 (1963), pp. 330-34.
[22] Lissa, 'Ästhetische Funktionen', pp. 365-7.
[23] Ibid. pp. 367-73.
[24] Ibid. pp. 373-4.
[25] Elmar Budde, 'Zitat, Collage, Montage', in Rudolf Stephan (ed.), *Die Musik der sechziger Jahre* (Mainz: Schott, 1972), pp. 26-38.
[26] Ibid. pp. 26-7.
[27] Ibid. pp 28-35. Specifically, Budde's lineage contains Kagel's *Sur Scène* (1962), Ligeti's *Aventures* and *Nouvelles Aventures* (1962-65), Pousseur and Michael Butor's *Votre Faust* (1969), Hans Otte's *Passages* (1965), Stockhausen's *Hymnen* (1966-67), Pousseur's *Couleurs Croisées* (1967), Lukas Foss's *Baroque Variations* (1967), Berio's *Sinfonia* (1968-69), Kagel's *Ludwig van* (1970) and a few other works.
[28] Clemens Kühn, *Das Zitat in der Musik der Gegenwart, mit Ausblicken auf bildende Kunst und Literatur* (Hamburg: Verlag der Musikalienhandlung Karl Dieter Wagner, 1972).
[29] Ibid. pp. 8-9.
[30] Ibid. pp. 24-37.
[31] Ibid. pp. 38-84.
[32] Elmar Budde, 'Zum dritten Satz der Sinfonia von Luciano Berio', in *Die Musik der sechziger Jahre*, pp. 128-44.
[33] Peter Altmann, *Sinfonia von Luciano Berio. Eine analytische Studie* (Vienna: Universal Edition, 1977); Michael Hicks, 'Text, Music, and Meaning in the Third Movement of Luciano Berio's *Sinfonia*', *Perspectives of New Music*, vol. 20, no. 1/2 (Autumn 1981 – Summer 1982), pp. 199-224; David Osmond-Smith, *Playing on Words: A Guide to Luciano Berio's Sinfonia* (London: Royal Musical Association, 1985), pp. 39-71.
[34] Robert Fink, 'Going Flat: Post-Hierarchical Music Theory and the Musical Surface', in Nicholas Cook and Mark Everist (eds.), *Rethinking Music* (Oxford: Oxford University Press, 1999), p. 129.
[35] See the chapter 'Revelling in the Rubble: The Postmodern Condition', in Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley, Los Angeles and London: University of California Press, 2000), pp. 139-69, in which the album *Spillane* by John Zorn is lionised for little more than its stylistic pluralism, and Jane Piper Clendinning, 'Postmodern Architecture/Postmodern Music', in Judy Lochhead and Joseph Auner (eds.), *Postmodern Music/Postmodern Thought* (New York and London: Routledge, 2001), pp. 119-40.
[36] See for example Alistair Williams, *Music in Germany since 1968* (Cambridge: Cambridge University Press, 2013), especially pp. 4-24; for more on this, see my review of this book in *Tempo*, Vol. 68, Issue 268 (April 2014), pp. 116-21. Similar problems (with a similar obsession with 1968) beset the writings by Kenneth Gloag on related subjects, in particular in his *Postmodernism in Music* (Cambridge: Cambridge University Press, 2012), pp. 53-7. Gloag mentions Zimmermann together with Berio, but his picture is limited by lack of wider engagement with various aspects of continental modernism, or with any literature not in English.
[37] Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge, MA: Belknap Press, 1994).
[38] See ibid. pp. 1-8 in particular, including Watkins' sceptical view of those who locate this exclusively in the late twentieth-century.
[39] Ibid. pp. 342-74, 398-418.
[40] Jeanette Bicknell, 'The Problem of Reference in Musical Quotation: A Phenomenological Approach', *The Journal of Aesthetics and Art Criticism*, Vol. 59, No. 2 (Spring 2001), pp. 185-91.
[41] David Metzer, *Quotation and Cultural Meaning in Twentieth-Century Music* (Cambridge: Cambridge University Press, 2003).
[42] Ibid. p. 4.
[43] Ibid. pp. 4-6.
[44] Ibid. pp. 7-8.
[45] Clayton Henderson, 'Quotation as a Style Element in the Music of Charles Ives' (PhD dissertation: Washington University, 1969), reprinted as *Quotation as a Style Element in the Music of Charles Ives* (Ann Arbor, MI: UMI Press, 1982); 'Ives's Use of Quotation', *Music Educators Journal*, vol. 61, no. 2 (October 1974), pp. 22-8. Later on, Henderson published *The Charles Ives Tunebook* (Warren, MI: Harmonie Park Press, 1990; second edition Bloomington, IN: Indiana University Press, 2008), the most comprehensive reference book on Ives's borrowings.

[46] Christopher Ballantine, 'Charles Ives and the Meaning of Quotation in Music', *The Musical Quarterly*, Vol. 65, No. 2 (April 1979), pp. 167-84.
[47] J. Peter Burkholder, '"Quotation" and Emulation; Charles Ives's Uses of His Models', *The Musical Quarterly*, Vol. 71, No. 1 (1985), pp. 1-26.
[48] J. Peter Burkholder, 'The Evolution of Charles Ives's Music: Aesthetics, Quotation, Technique' (PhD dissertation: University of Chicago, 1983).
[49] Burkholder, '"Quotation" and Emulation', pp. 2-3.
[50] Ibid. pp. 3-5. Burkholder goes on in the article to detail the manifestation of these various types of borrowings in a range of Ives's works, and then in a more concentrated fashion in his '"Quotation" and Paraphrase in Ives's Second Symphony', *19th-Century Music*, Vol. 11, No. 1 (Summer 1987), pp. 3-25.
[51] J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven, CT and London: Yale University Press, 1995).
[52] Julie Kristeva, *Desire as Language: A Semiotic Approach to Literature and Art*, edited Leon S. Roudiez, translated Thomas Gora, Alice Jardine and Leon S. Roudiez (New York: Columbia University Press, 1980) (French original published 1969), pp. 36-8, 67-72. Space does not allow here for a wider consideration of the history of the concept at the hands of Mikhail Bahktin, Kristeva, Roland Barthes, Gérard Genette, Michael Riffaterre and others, amply explored in Graham Allen, *Intertextuality* (London and New York: Routledge, 2000). The most detailed study of the subject in a Western art music context, Michael L. Klein's *Intertextuality in Western Art Music* (Bloomington and Indianapolis, IN: Indiana University Press, 2005), is an important study of musical meaning drawing upon topic theory, but it is beyond the scope of this article to engage with it in detail, and like other such works neglects the mediating role of the performer between score and listener in terms of generation of meaning.
[53] Gérard Genette, *Palimpsests*, translated Channa Newman and Claude Doubinsky, with foreword by Gerald Prince (Lincoln, NE and London: University of Nebraska Press, 1997) (French original 1982), pp. 1-2.
[54] Ibid. pp. 3-7.
[55] Burkholder, *All Made of Tunes*, p. 2.
[56] Taken from ibid. pp. 3-4
[57] Finnissy's arrangement for 11 instruments of the last number from Gershwin's *Porgy and Bess*, *I'm on my Way* (1998), would also fit this category.
[58] Though not the *Piano Quartet in G minor, 1861* or *Piano Quartet in A major, 1862-2* (both 2009), which are extremely free compositions despite the Brahmsian allusions in the title, so belong in category 3.
[59] My profound thanks to John Fallas for various fascinating discussions and pointers to literature which have informed this section. Fallas's own ongoing work on genre in new music, including the work of Finnissy, promises to be a major contribution to knowledge on this subject.
[60] A solid summary of different perspectives upon, attitudes towards and theories of genre over literary history remains Heather Dubrow, *Genre* (London and New York: Methuen, 1982), pp. 45-104. A more critical account, also drawing upon literary genre history, can be found in Rick Altman, *Film/Genre* (London: British Film Institute, 1999), pp. 1-12.
[61] Jim Samson, 'Genre', at *Grove Online*.
[62] This is a common belief of recent genre theorists, as for example in John Frow, *Genre* (Abingdon and New York: Routledge, 2006), pp. 12-17, in a way it was not just a few decades earlier. Frow argues for one near-definition of genre as 'a *relationship* between textual structures and the situations that occasion them' (p. 13) and later as 'neither a property of (and located "in") texts, nor a projection of (and located "in") readers; it exists as a part of the relationship between texts and readers, and it has a systemic existence. It is a shared convention with a social force' (p. 102).
[63] Finnissy, letter to the author, January 1996.
[64] See Frow, *Genre*, pp. 104-9 for how the paratext forms a 'frame' in television, theatre and literature, arguments equally applicable to music. See also Nigel McBride in chapter 9 on 'composite **N** inscriptions' for an alternative theoretical model.
[65] Nor necessarily create genres based upon the social function for Finnissy's works, for example setting apart those written for amateurs in a genre of their own, when the music some of these might correspond just as strongly with some of Finnissy's works for professionals.
[66] See Altman, *Film/Genre*, pp. 15-16.
[67] Carl Dahlhaus, 'New Music and the problem of musical genre' (1968), in Dahlhaus, *Schoenberg and the New Music: Essays*, translated Derrick Puffett, edited Alfred Clayton (Cambridge: Cambridge University Press, 1987), pp. 32-44, quote p. 39.

[68] Ibid. p. 33.
[69] Jeffrey Kallberg, 'The Rhetoric of Genre: Chopin's Nocturne in G Minor', *19th-Century Music*, Vol. 11, No. 3 (Spring 1988), pp. 239-42.
[70] Eric Drott, 'The End(s) of Genre', *Journal of Music Theory*, vol. 57, no. 1 (Spring 2013), pp. 1-45. This somewhat problematic piece, which draws upon the work of Bruno Latour, tends to sideline compositional agency. Drott's conception of genre is heavily sociological, defined in terms of multiple '"art world" participants' (after the work of Howard Becker), and as such requires very little in terms of specifically musical attributes. This enables him to take a rather uncritical view of very hazy journalistic groupings (experimental/avant-garde, modern/avant-garde, uptown/downtown/modern) from the writings of Michael Nyman, Gianmario Borio, Georgina Born, Kyle Gann, David Metzer and others. Drott's argument that genre is as much of a factor in modernist music as ever, made with reference in particular to Gérard Grisey's *Les espaces acoustiques*, relies too heavily on normative views of large bodies of music, and highly selective and esentially descriptive musical examination (albeit in convoluted language), in order to bend the works around the theory, rather than vice versa. This limits, for example, possible explorations of generic relationships between some works which have traditionally been categorised as *musique spectrale* and others commonly thought to belong to other categories, which may be stronger than the commonalities between different works for which the *musique spectrale* labelling is empirically observable. Ultimately, Drott only succeeds in arguing that few works are entirely independent of all previous styles or conventions, nor are they heard in isolation, but I doubt many have ever thought otherwise. For wider critiques of Drott's work on *musique spectrale*, drawing attention to limited historical research and contextualisation for some of his models, see Liam Cagney, 'Synthesis and Deviation: New Perspectives on the Emergence of the French *courant spectral*, 1969-74' (PhD thesis: City, University of London, 2015), pp. 57, 123-4, 331 n. 689, 373.
[71] See Jason Toynbee's chapter on 'Genre-cultures', in Toynbee, *Making Popular Music: Musicians, Creativity and Institutions* (New York and London: Arnold, 2000), pp. 102-29. Toynbee is particularly concerned to question claims made about 'free' improvisation, though he founds his criticism entirely upon writings about the work rather than any information available through listening.
[72] Drott, 'The End(s) of Genre', p. 7.
[73] Though Drott's examples – Roger Sessions, Alfred Schnittke, David Diamond, Poul Ruders, William Schuman, Krzystof Penderecki and Gian Francesco Malipiero, who wrote symphonies, concerts, sonatas and string quartets in 1968, the same year as Dahlhaus's essay was published (ibid. p. 5 n. 6) – are not generally figures associated with 'high modernism' (except possibly Penderecki). Finnissy's late Sonatas for Toy Piano (2006-7), Clarinet (2007), Violin (2007) and Bassoon (2007), the Four Organ Symphonies (2002-8), Three String Quartets (1984, 2006-7, 2007-9), Horn Trio (2013), and other works can be viewed in a similar category.
[74] Theodor Adorno, *Aesthetic Theory*, edited Gretel Adorno and Rolf Tiedemann, translated, edited and with an introduction by Robert Hullot-Kentor (London and New York: Continuum, 2002), p. 207; Theodor Adorno, *Gesammelte Schriften, Band 7: Ästhetische Theorie* (Frankfurt: Suhrkamp, 2003), pp. 307-8.
[75] Croce argued against all aesthetics which demanded conformity to generic laws, in poetry and painting, but maintained that artists had never really done this, even when they needed to pretend to. See Benedetto Croce, *The Aesthetic as the Science of Expression and of the Linguistic in General*, translated Colin Lyas (Cambridge: Cambridge University Press, 1992), pp. 41-2. Hans-Robert Jauss maintained that the type of absolutism which Croce desired could only be achieved at the expense of comprehensibility. See Jauss, *Toward an Aesthetic of Reception*, translated Timothy Bahti, with introduction by Paul de Man (Minneapolis, IN: University of Minnesota Press, 1982), p. 79.
[76] Adorno, *Aesthetic Theory*. pp. 199-225, quotes pp. 199, 201. However, Adorno's claim that 'any abrupt change of social structure, such as occurred with the emergence of a bourgeois public, brings about an equally abrupt change in genres and stylistic types' (ibid. p. 209) is too simplistic and speculative, a rare excursion on Adorno's part into 'vulgar Marxism'.
[77] Jim Samson, 'Chopin and Genre', *Music Analysis*, Vol. 8, No. 3 (October 1989), pp. 214, 221-3.
[78] Kallberg, 'The Rhetoric of Genre', p. 242.
[79] See also Richard Barrett's discussion on this work in Chapter 15.
[80] This has been communicated to me in countless conversations with Finnissy. Finnissy has said that *alongside* represented 'an extreme point along a line of development which he was not prepared to take further'; see Richard Barrett, 'Michael Finnissy: An Overview', *Contemporary Music Review*, Vol. 13, Part 1 (1995), p. 32.

[81] Kallberg, 'The Rhetoric of Genre', p. 243. This concept is also evoked in Samson, 'Chopin and Genre', p. 213.
[82] See Dubrow, *Genre*, pp. 31-7.
[83] See Christopher Fox's contribution to this volume, and also the comments in 'Conversations with Michael Finnissy', pp. 33-5.
[84] See my own thoughts on the relationship of Finnissy's work to this tradition in Ian Pace, 'The Piano Music', p. 43.
[85] Kallberg, 'The Rhetoric of Genre', p. 243.
[86] Allan F. Moore, 'Categorical Conventions in Music Discourse: Style and Genre', *Music & Letters*, Vol. 82, No. 3 (August 2001), pp. 432-42.
[87] These correspond to the 'inner' and 'outer' form as defining aspects of literature as theorised in René Wellek and Austin Warren, *Theory of Literature* (New York: Harcourt, Brace and Co: 1949), p. 241.
[88] See Pace, 'The Piano Music', pp. 100, 116-7, and 'Michael Finnissy at 70: The Piano Music (4)' (July 2016), at http://openaccess.city.ac.uk/17515/ (accessed 24 June 2018).
[89] See Pace, 'The Piano Music', pp. 84-5.
[90] See Pace, *Michael Finnissy's* The History of Photography in Sound, pp. 11-12, 14-15, 104-6, 108-11, 114-5 for an exploration of this.
[91] See Pace, 'The Piano Music', pp. 59-65 on this and other aspects of this work, and ibid. pp. 44-57, for an early attempt to trace the early development of Finnissy's pianistic idiom.
[92] Kallberg, 'The Rhetoric of Genre', p. 245. In literary history, the major debates before Croce were between traditional and hybrid genres. See Altman, *Film/Genre*, p. 7. Altman also traces in detail how various archetypal film genres came about as a result of considerable cyclical development of earlier ones (ibid. pp. 30-68) a process which can also regularly be observed in musical history.
[93] See Pace, 'The Piano Music', pp. 71-4 on these works.
[94] See Pace, *Michael Finnissy's* The History of Photography in Sound, pp. 264-5 on how this works in *Unsere Afrikareise*.
[95] See Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge, MA and London: Harvard University Press, 1996), pp. 33-58. Dreyfus specifically uses the concept of composing 'against the grain' here.
[96] Theodor Adorno, 'Bach Defended Against his Devotees', in *Prisms*, translated Samuel and Shierry Weber (Cambridge, MA: MIT Press, 1981), pp. 133-46.
[97] Adorno, *Aesthetic Theory*, p. 210.
[98] Michael Finnissy, e-mail to the author, 24 September 2016.
[99] Ibid. Finnissy did in this e-mail however acknowledge the textual response I detail above in 'Embraceable you', which I had asked him about in my e-mail of 23 September 2016 to which this was a reply.
[100] Ibid; and e-mail from Michael Finnissy to the author, 12 September 2016. The two *Gershwin Arrangements* based upon recordings were 'Things are looking up', based on a recording by Fred Astaire, and 'They're writing songs of love, but not for me', based on a recording by Judy Garland (see below). From *More Gershwin*, 'I'd rather Charleston' was part-based upon a recording by Fred and Adèle Astaire.
[101] In particular, I know of three versions of 'Love is here to stay', one from 1975 which mostly resembles the later published version, without the verse, another (recorded on my Metier CD MSV 92030) also from 1975, but revised in 1988 which is more angular and fragmentary, and the final published version.
[102] Michael Finnissy, e-mail to the author, 24 September 2016.
[103] Michael Finnissy, interview with Jack Sheen (2017), at http://www.ddmmyyseries.com/Interview-with-Michael-Finnissy (accessed 18 June 2018). As often with Finnissy, this view may have developed some time after the composition of the works.
[104] Michael Finnissy, e-mail to author, 24 September 2016.
[105] Garland also broadcast this song in May 1943 and recorded it separately on 2 November for Decca (23309). These versions differ only very slightly, through a few rhythmic nuances, from the recording for *Girl Crazy*.
[106] For a detailed consideration of the execution of these rhythms, see Pace, 'Notation, Time and the Performer's Relationship to the Score in Contemporary Music', pp. 175-7.
[107] This Liszt work is also referenced in *My Parents' Generation thought War meant Something*. See Pace, *Michael Finnissy's* The History of Photography in Sound, p. 114.
[108] I recall Finnissy specifically relating this passage to Rachmaninoff when I played the piece to him in the 1990s. This kind of figuration is however prevalent among Russian pianist-composers of the late

nineteenth- and early twentieth-century, and can be found throughout Skryabin's early output (most clearly in op. 3, 4 and 11) and in other composers from Mily Balakirev to Nikolay Medtner, to name just two.

[109] In the case of the piece from Book 4, derived from the witches chorus, 'S'allontanarono! N'accozzeremo' from Act 1 of Verdi's *Macbeth*, Verdi's material is only very obliquely observable on the last page, the remainder of the piece having been extracted from an earlier withdrawn piece for piano and ensemble, *Long Distance*. This stretches the concept of paraphrase/fantasia to the extreme, and is a high-point of metatextuality in Finnissy's work.

[110] Arnold Schoenberg, 'Brahms the Progressive' (1947), translated Leo Black, in Schoenberg, *Style and Idea*, edited Leonard Stein (London: Faber and Faber, 1975), pp. 398-441, especially pp. 402-4. See also Arnold Whittall's consideration of this Finnissy work in chapter 10 of the present volume.

[111] See Pace, *Michael Finnissy's* The History of Photography in Sound, pp. 126-39 for details of this.