

**The Organ Works of Petr Eben (1929-2007):
A Hermeneutical Approach**

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Declaration

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Abstract

The Czech composer Petr Eben (1929-2007) was a devoted Catholic who found one of his greatest sources of inspiration in his faith. Eben admitted in many interviews that his religious belief played an important role in his artistic endeavours, and that his compositions were for him a sort of “message to the people” (as quoted in Anderson 1996: 50).

In this study, three major works by Petr Eben are analysed, selected as examples of music conveying religious and spiritual meaning outside of a formal religious context. This research explores how Eben’s belief shaped most aspects of his creativity, from the selection and development of compositional techniques to the simple gravitation towards distinct religious themes. It further investigates how religious meaning is coded in his music, and how it is conveyed to the listener. I examine how Eben composed using elements drawn from Catholic and other Christian religious traditions, evoking a sense of the sacred through sound. These musical elements, while not universal in the strict sense, are broad enough to allow the crossing over denominational lines, creating a larger sense of religion or belief. The texts used as introduction or illustration to his works, the titles of the movements within works and representative vocabulary sometimes imply specific theological perspectives, whose combination then allows for broader interpretations of the music.

The three works, *Faust* (1979-80), *Job* (1987) and *The Labyrinth of the World and the Paradise of the Heart* (2003) will be approached in context of Eben’s musical background and biographical as well as socio-political context: the time spent as a child in the concentration camp of Buchenwald, his country’s religious oppression under the Socialist government and its latter dismantlement through the Velvet Revolution of 1989. It will explore the concept of freedom versus oppression, or in Eben’s own words “Good against Evil” as an overarching theme throughout his oeuvre, constituting a veritable musico-philosophical legacy of his own life.

From the various approaches that can be taken in this discourse, a hermeneutical approach was chosen as the ideal one. Close attention will be given to the texts on which these works are based, the relationship between them and Eben's music, as well as an identification and analysis of his use of pre-existing musical material and general programmatic elements in these compositions. Attempting to understand the meaning behind his use of musical quotation as well as that encapsulated in his own musical language, and the further realisation of a synthesis between these two levels of musical creation, will contribute towards discovering the composer's artistic goals. All elements will be viewed through different hermeneutical "windows", with the main emphasis being on Eben's recurring engagement with the subjects of Good versus Evil, religious contemplation, or the critique of the flaws of Humanity.

The findings will be drawn together and confronted with performances of the music in order to explore the congruence and/or tension between the various levels of the investigation. By integrating systematic research and the spontaneous elements of performance, a mutually complementary and enriching view of the topic under investigation is expected to arise. This discussion will attempt to demonstrate how meaning is established through the drawing of a relationship between textual and extra-textual elements, as well as between the former and the aspects of performance therein implied.

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List of Figures

- Fig. 1 *Gloria, laus et honor*
- Fig. 2 *Ruhm und Preis und Ehre sei dir*
- Fig. 3 Eben: *Faust*, I *Prologue*, mm. 6-9
- Fig. 4 Eben: *Faust*, I *Prologue*, m. 22
- Fig. 5 Eben: *Faust*, I *Prologue*, mm. 39-42
- Fig. 6 Eben: *Faust*, I *Prologue*, mm. 50-52
- Fig. 7 Eben: *Faust*, I *Prologue*, mm. 67-69
- Fig. 8 Eben: *Faust*, II *Mysterium*, mm. 1-8
- Fig. 9 *Veni, Creator Spiritus*
- Fig. 10 Eben: *Faust*, II *Mysterium*, mm. 43-49
- Fig. 11 Eben: *Faust*, II *Mysterium*, mm. 101-104
- Fig. 12 Eben: *Faust*, II *Mysterium*, mm. 130-133
- Fig. 13 Eben: *Faust*, II *Mysterium*, mm. 165-174
- Fig. 14 Eben: *Faust*, II *Mysterium*, mm. 175-178
- Fig. 15 Eben: *Faust*, II *Mysterium*, mm. 185-194
- Fig. 16 *Ihr Guten Herrn*
- Fig. 17 *Te Deum laudamus: te Dominum confitemur*
- Fig. 18 Eben: *Faust*, IV *Easter Choirs*, mm. 10-14
- Fig. 19 Eben: *Faust*, IV *Easter Choirs*, mm. 19-24
- Fig. 20 *Hat der Begrabene schon sich nach oben*
- Fig. 21 *Alleluia. Pascha Nostrum*
- Fig. 22 Eben: *Faust*, IV *Easter Choirs*, mm. 31-34
- Fig. 23 Eben: *Faust*, IV *Easter Choirs*, mm. 60-61
- Fig. 24 Eben: *Faust*, IV *Easter Choirs*, mm. 85-86
- Fig. 25 Eben: *Faust*, IV *Easter Choirs*, mm. 103-113
- Fig. 26 Eben: *Faust*, IV *Easter Choirs*, mm. 151-154
- Fig. 27 *Schwing dich auf, Frau Nachtigall*
- Fig. 28 Eben: *Faust*, V *Student Songs*, mm. 24-32
- Fig. 29 Eben: *Faust*, V *Student Songs*, mm. 33-37
- Fig. 30 *Es war eine Ratt' im Kellernest*
- Fig. 31 Eben: *Faust*, V *Student Songs*, mm. 130-135
- Fig. 32 Eben: *Faust*, V *Student Songs*, mm. 157-161
- Fig. 33 *Meine Ruh' ist hin*

- Fig. 34 *Meine Mutter, die Hur*
- Fig. 35 Eben: *Faust*, VI *Gretchen*, mm. 1-11
- Fig. 36 Eben: *Faust*, VI *Gretchen*, mm. 25-29
- Fig. 37 Eben: *Faust*, VI *Gretchen*, mm. 70-73
- Fig. 38 Eben: *Faust*, VI *Gretchen*, m. 88
- Fig. 39 Eben: *Faust*, VII *Requiem*, mm. 1-4
- Fig. 40 Eben: *Faust*, VII *Requiem*, mm. 55-57
- Fig. 41 Ravel: *Gaspard de la nuit*, II *Le Gibet*, mm. 1-4
- Fig. 42 Eben: *Faust*, VII *Requiem*, mm. 14-15
- Fig. 43 *Aus tiefer Not schrei ich zu dir*
- Fig. 44 Eben: *Faust*, VIII *Walpurgis Night*, mm. 20-23
- Fig. 45 *In die Traum- und Zaubersphäre*
- Fig. 46 Eben: *Faust*, VIII *Walpurgis Night*, mm. 114-116
- Fig. 47 Eben: *Faust*, VIII *Walpurgis Night*, mm. 130-133
- Fig. 48 Eben: *Faust*, VIII *Walpurgis Night*, mm. 167-170
- Fig. 49 Eben: *Faust*, VIII *Walpurgis Night*, mm. 206-213
- Fig. 50 Eben: *Faust*, VIII *Walpurgis Night*, mm. 302-307
- Fig. 51 Eben: *Faust*, IX *Epilogue*, mm. 1-5
- Fig. 52 Eben: *Faust*, IX *Epilogue*, mm. 25-27
- Fig. 53 Eben: *Faust*, IX *Epilogue*, mm. 42-44
- Fig. 54 Eben: *Faust*, IX *Epilogue*, mm. 68-74
- Fig. 55 Eben: *Job*, I *Destiny*, mm. 1-4
- Fig. 56 Eben: *Job*, I *Destiny*, mm. 5-7
- Fig. 57 Eben: *Job*, I *Destiny*, mm. 30-36
- Fig. 58 Eben: *Job*, I *Destiny*, mm. 36-39
- Fig. 59 Eben: *Job*, I *Destiny*, mm. 62-70
- Fig. 60 Eben: *Job*, I *Destiny*, mm. 79-82
- Fig. 61 Eben: *Job*, I *Destiny*, mm. 94-97
- Fig. 62 *Exsultet*
- Fig. 63 Eben: *Job*, II *Faith*, mm. 1-3
- Fig. 64 Eben: *Job*, II *Faith*, mm. 9-11
- Fig. 65 *Erhalt uns, Herr, bei deinem Wort*
- Fig. 66 Eben: *Job*, II *Faith*, mm. 65-72
- Fig. 67 Eben: *Job*, II *Faith*, mm. 98-102
- Fig. 68 *Gloria in excelsis Deo*
- Fig. 69 Eben: *Job*, III *Acceptance of Suffering*, mm. 1-5
- Fig. 70 Eben: *Job*, III *Acceptance of Suffering*, m. 6

- Fig. 71 J.S. Bach: *Wer nur den lieben Gott lässt walten*
- Fig. 72 Eben: *Job*, III *Acceptance of Suffering*, mm. 14-19
- Fig. 73 Eben: *Job*, III *Acceptance of Suffering*, mm. 89-92
- Fig. 74 Eben: *Job*, III *Acceptance of Suffering*, mm. 124-134
- Fig. 75 Eben: *Job*, IV *Longing for Death*, mm. 1-8
- Fig. 76 Händel: *Suite no. 4 in D minor*, HWV 437, *Sarabande*, mm. 1-8
- Fig. 77 Eben: *Job*, V *Despair and Resignation*, mm. 1-5
- Fig. 78 Eben: *Job*, V *Despair and Resignation*, mm. 15-21
- Fig. 79 Eben: *Job*, V *Despair and Resignation*, mm. 24-30
- Fig. 80 Eben: *Job*, V *Despair and Resignation*, mm. 43-44
- Fig. 81 Eben: *Job*, V *Despair and Resignation*, mm. 60-63
- Fig. 82 Eben: *Job*, V *Despair and Resignation*, mm. 98-105
- Fig. 83 Eben: *Job*, VI *Mystery of Creation*, mm. 1-5
- Fig. 84 Eben: *Job*, VI *Mystery of Creation*, mm. 24-27
- Fig. 85 Eben: *Job*, VI *Mystery of Creation*, mm. 47-48
- Fig. 86 Eben: *Job*, VI *Mystery of Creation*, mm. 53-56
- Fig. 87 Eben: *Job*, VI *Mystery of Creation*, mm. 93-95
- Fig. 88 Eben: *Job*, VI *Mystery of Creation*, mm. 99-103
- Fig. 88 Eben: *Job*, VII *Penitence and Realisation*, mm. 1-5
- Fig. 90 Eben: *Job*, VII *Penitence and Realisation*, mm. 15-16
- Fig. 91 Eben: *Job*, VII *Penitence and Realisation*, m. 43
- Fig. 92 Eben: *Job*, VII *Penitence and Realisation*, m. 63
- Fig. 93 Eben: *Job*, VII *Penitence and Realisation*, mm. 70-73
- Fig. 94 Eben: *Job*, VIII *God's Reward*, mm. 16-19
- Fig. 95 *Vere dignum et iustum est*
- Fig. 96 Eben: *Job*, VIII *God's Reward*, mm. 135-137
- Fig. 97 *Bohu duchu svatému o tři hlavní ctnosti*
- Fig. 98 *Von Gott will ich nicht lassen*
- Fig. 99 Eben: *The Labyrinth of the World and the Paradise of the Heart*, I *Prologue*, mm. 1-4
- Fig. 100 Eben: *The Labyrinth of the World and the Paradise of the Heart*, I *Prologue*, mm. 125-128
- Fig. 101 Eben: *The Labyrinth of the World and the Paradise of the Heart*, I *Prologue*, mm. 113-115
- Fig. 102 Eben: *The Labyrinth of the World and the Paradise of the Heart*, II *View of the World*, mm. 55-60
- Fig. 103 Eben: *The Labyrinth of the World and the Paradise of the Heart*, II *View of the World*, mm. 117-121

- Fig. 104 Eben: *The Labyrinth of the World and the Paradise of the Heart*, II *View of the World*, mm. 126-129
- Fig. 105 Eben: *The Labyrinth of the World and the Paradise of the Heart*, III *Masks*, mm. 1-5
- Fig. 106 Eben: *The Labyrinth of the World and the Paradise of the Heart*, IV *The Arrows of Death*, mm. 7-13
- Fig. 107 Eben: *The Labyrinth of the World and the Paradise of the Heart*, IV *The Arrows of Death*, mm. 28-31
- Fig. 108 Eben: *The Labyrinth of the World and the Paradise of the Heart*, IV *The Arrows of Death*, mm. 48-51
- Fig. 109 Eben: *The Labyrinth of the World and the Paradise of the Heart*, IV *The Arrows of Death*, mm. 18-20
- Fig. 110 *O mi pastor egregie Gregori*
- Fig. 111 Eben: *The Labyrinth of the World and the Paradise of the Heart*, V *The Sweet Chains of Love*, mm. 9-12
- Fig. 112 *O drahém a spasitedlném díle slova Božího*
- Fig. 113 Eben: *The Labyrinth of the World and the Paradise of the Heart*, V *The Sweet Chains of Love*, mm. 75-79
- Fig. 114 Eben: *The Labyrinth of the World and the Paradise of the Heart*, V *The Sweet Chains of Love*, mm. 130-134
- Fig. 115 Eben: *The Labyrinth of the World and the Paradise of the Heart*, V *The Sweet Chains of Love*, mm. 140-144
- Fig. 116 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VI *The Ceremony of the Academy*, mm. 8-11
- Fig. 117 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VI *The Ceremony of the Academy*, mm. 45-46
- Fig. 118 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VII *The Ignorance of the Learned*, mm. 1-12
- Fig. 119 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VII *The Ignorance of the Learned*, mm. 17-20
- Fig. 120 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VII *The Ignorance of the Learned*, mm. 30-41
- Fig. 121 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VII *The Ignorance of the Learned*, mm. 48-52
- Fig. 122 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VIII *The Wheel of Fortune*, mm. 5-6
- Fig. 123 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VIII *The Wheel of Fortune*, mm. 34-37
- Fig. 124 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VIII *The Wheel of Fortune*, mm. 51-56
- Fig. 125 Eben: *The Labyrinth of the World and the Paradise of the Heart*, VIII *The Wheel of Fortune*, mm. 77-79
- Fig. 126 Eben: *The Labyrinth of the World and the Paradise of the Heart*, IX *The Crimes of Humanity*, mm. 1-9

- Fig. 127 Eben: *The Labyrinth of the World and the Paradise of the Heart*, IX *The Crimes of Humanity*, mm. 25-27
- Fig. 128 Eben: *The Labyrinth of the World and the Paradise of the Heart*, IX *The Crimes of Humanity*, mm. 31-33
- Fig. 129 Eben: *The Labyrinth of the World and the Paradise of the Heart*, IX *The Crimes of Humanity*, mm. 48-51
- Fig. 130 Eben: *The Labyrinth of the World and the Paradise of the Heart*, IX *The Crimes of Humanity*, mm. 64-67
- Fig. 131 Eben: *The Labyrinth of the World and the Paradise of the Heart*, X *False Promise of a Golden Age*, mm. 1-2
- Fig. 132 *Nejbezpečnější věc vždycky pokání činiti*
- Fig. 133 J.S. Bach: *Es ist gewisslich an der Zeit*, BWV 734, mm. 1-6
- Fig. 134 Eben: *The Labyrinth of the World and the Paradise of the Heart*, XI *Vanity of Vanities*, mm. 1-5
- Fig. 135 Eben: *The Labyrinth of the World and the Paradise of the Heart*, XI *Vanity of Vanities*, mm. 19-24
- Fig. 136 Eben: *The Labyrinth of the World and the Paradise of the Heart*, XI *Vanity of Vanities*, mm. 50-51
- Fig. 137 *Ó Beránku Boží svatý*
- Fig. 138 *O Lamm Gottes unschuldig*
- Fig. 139 Eben: *The Labyrinth of the World and the Paradise of the Heart*, XII *Horror and Swooning*, mm. 1-10
- Fig. 140 Eben: *The Labyrinth of the World and the Paradise of the Heart*, XII *Horror and Swooning*, mm. 24-25
- Fig. 141 *Qui custodit veritatem Lauda anima*
- Fig. 142 Eben: *The Labyrinth of the World and the Paradise of the Heart*, XIII *The Return to God*, mm. 60-64
- Fig. 143 *Du höchstes Licht, du ewger Schein*
- Fig. 144 Eben: *The Labyrinth of the World and the Paradise of the Heart*, XIV *Epilogue*, mm. 1-5
- Fig. 145 Eben: *The Labyrinth of the World and the Paradise of the Heart*, XIV *Epilogue*, mm. 45-48

Contents

1. Introduction	3
1.1 Background	3
1.2 Significance of the Study	6
1.3 Methodology	9
2. A Hermeneutical Approach to the Organ Works of Petr Eben	12
3. Biographical Sketch of Petr Eben	31
4. Faust	36
4.1 Prologue	44
4.2 Mysterium	51
4.3 Song of the Beggar with the Hurdy Gurdy	58
4.4 Easter Choirs	61
4.5 Student Songs	69
4.6 Gretchen	75
4.7 Requiem	81
4.8 Walpurgis Night	86
4.9 Epilogue	93
5. Job	98
5.1 Destiny	102
5.2 Faith	109
5.3 Acceptance of Suffering	116
5.4 Longing for Death	121
5.5 Despair and Resignation	124
5.6 Mystery of Creation	130
5.7 Penitence and Realisation	135
5.8 God's Reward	139

6. The Labyrinth of the World and the Paradise of the Heart	143
6.1 Prologue	146
6.2 View of the World	152
6.3 Masks	156
6.4 The Arrows of Death	159
6.5 The Sweet Chains of Love	163
6.6 The Ceremony of the Academy	168
6.7 The Ignorance of the Learned	170
6.8 The Wheel of Fortune	174
6.9 The Crimes of Humanity	178
6.10 False Promise of a Golden Age	182
6.11 Vanity of Vanities	186
6.12 Horror and Swooning	190
6.13 The Return to God	194
6.14 Epilogue	197
7. Concluding Remarks	200
8. Bibliography	208
9. Addendum: Recordings of the researched works	

1. Introduction

1.1 Background

The Czech composer Petr Eben (1929-2007) was a devoted Catholic who found one of his greatest sources of inspiration in his faith. His compositional style developed along an entirely individual path, largely unaffected by the output of his contemporaries. Over the course of the previous century, his major works for organ have secured a place in the standard repertoire and the recent years have brought an increasing interest in their performance. This is also reflected in the field of academic research, with a surge of critical studies by a diverse range of scholars.

Until his death in 2007, Eben remained the most important and often the only source of information about his biography and compositions. This resulted in the fact that most of the information written about him necessarily reflected his personal opinions and biases. Nevertheless, through recorded conversations and his own often extensive programme notes and texts, important material with which to understand his compositions and their inspiration is available.

Eben admitted in many interviews that his religious ideas played an important role in his artistic endeavours, and that his compositions were for him a sort of “message to the people” (as quoted in Anderson 1996: 50). French composer Olivier Messiaen (1908-1992) declared in an interview with Claude Samuel in 1967 that most of the arts are unsuited to the expression of religious truth: “only music, the most immaterial of all, comes closest to it” (as quoted in Aprahamian 1976: 7). According to Steven Gehring (2011: 1), Messiaen suggests that the “immateriality” of music closely resembles the ineffability of religious experience and, because of this parallel, composers have frequently used music as a means to express religious sentiment or describe a metaphysical experience. Even more than a composer like Messiaen¹, Eben allowed his subject matter to stretch well beyond the confines of his personal religious beliefs aiming towards a greater universality of spiritual expression.

¹ Although the ideological influence of Messiaen is noticeable in Eben’s works, his musical language did not seem to have any remarkable influence on Eben’s compositional style.

Compositions with a religious/spiritual theme or intent but meant for secular performance are a common occurrence in the Western canon. In this tradition, composers like Felix Mendelssohn (1809-1847) conceived works such as his grand oratorio *Elijah* for the concert hall. This trend continued well into the twentieth century with the likes of Arnold Schoenberg (1874-1951) and Igor Stravinsky (1882-1971), who, following the devastation of World War I, wrote music that reflected religious practises and beliefs (Gehring 2011: 2). Arvo Pärt (b.1935) also composed works with an overtly spiritual essence for secular performance during a period of cultural change and oppression in his native Estonia². Pärt's conversion to Eastern Orthodoxy circa 1968 is not merely an expression of his personal spiritual beliefs, but also suggests a deep engagement with theology and necessity towards religious activity. A number of Eastern European composers looked to religion, spirituality or mysticism for inspiration during those restrictive times. Eben was one of these composers who came of age during the 1950s and 1960s and who, possibly also spurred on by the Socialist regime's prohibitive stand, embraced religion as an impetus for artistic creation and as a direct source for compositional material. Under circumstances of oppression, artists often turn to religious representation in order to convey ideas and beliefs which they can not freely express directly.

During an interview with Janette Fishell, Eben expressed surprise that his music was known and respected in the United States, since the musical authorities in Czechoslovakia had done so little to encourage and promote compositions with a religious "programme" (Fishell 1988: 20). The fact that Eben's music, by his own admission, is permeated with external associations - religious or other - (Fishell 1988: 22), presents the analyst with the challenge of trying to understand how the composer's musical language succeeds in incorporating this level of significance.

In this study I analyse three major works by Petr Eben, selected as examples of music conveying religious and spiritual meaning outside of a formal religious context. I seek to understand how he created music that evokes and communicates a sense of spirituality during an era when religion and spirituality were not endorsed by the political status quo and in the period following its demise. I approach his life and

² Estonia was an independent Baltic state in 1935 at the time of Pärt's birth, being later occupied by the Soviet Union in 1940.

work within the context of a communist society and its attitude towards religion specifically and spirituality in general. It is impossible to overemphasize the importance that Eben's faith and religious views had for him, both personally and as an artist and musician. This study explores how Eben's beliefs shaped all aspects of his creativity, from choice and development of compositional techniques to gravitation towards distinct religious themes. It further investigates how religious meaning is created in his music, and how it is conveyed to the listener. Eben's interview statements on spirituality and music also assist in understanding what spirituality meant to him and how he conceived music's possible function as a spiritual art.

Eben's use of the organ in many of his most important compositions could be seen as a first level of religious influence, as the history of the instrument is closely related with Christianity. Most of the major organ composers were active church organists, since the majority of instruments available were historically located in Christian churches. Naturally, this "infected" the repertoire for the instrument with an overwhelmingly religious undertone which was carried over to modern organ composers. However, only a few of Eben's organ works are suitable for liturgical use. Their most natural performance setting might be in church (even if only for logistical reasons), but it is the presence of the instrument rather than the building itself that suscitates this fact.

The intrinsic qualities of the organ inspired Eben's musical thoughts and allowed him to experiment directly with different combinations of timbre. He preferred to compose at the instrument and made rather specific suggestions of registration to the performer, as he considered that "the element of colour gained the same importance as the component of melody, harmony or form" (as quoted in Fishell 1988: 23-24). Although Eben had access to numerous organs throughout his life, he most often composed at the Rieger-Kloss organ of the Santa Clara Church in Cheb, West Bohemia (*ibid.*).

Another aspect of the organ that lent itself to Eben's musical needs was the fact that as an audience member one often hears the music without being able to see the performer, and so the musical experience is devoid of the visual component. This

may enhance the music's spiritual aura and also determine the way it is perceived. The effect might be described as feeling oneself immersed in the music in an almost spatial way, rather than observing a performance at a distance.

I examine how Eben composed using elements drawn from Catholic and other Christian religious traditions, which evoke a sense of the sacred through sound. These musical elements, while not universal in the strict sense, are broad enough to allow the crossing over denominational lines, creating a larger sense of religion or belief. The texts used, the titles of the movements within works and representative vocabulary sometimes imply specific theological perspectives whose combination then allows for broader interpretations of the music. Eben satisfied his personal spiritual needs by turning away from the secular world and looking instead toward the sacred realm for inspiration. His compositions, whether experienced in a church, concert hall or recording, tap into millennia of universal human traditions in creating and evoking a sense of the sacred.

1.2 Significance of the Study

To examine and interpret the organ music of Petr Eben as a coherent research project calls for a theoretical basis that is solid enough to integrate the potentially divergent perspectives of such an undertaking into a coherent argument. Such considerations are influenced by the specifications of the “integrated” doctoral degree in music in the Calendar of the University of Stellenbosch.³ The innovative nature of this degree requires an “integrated study of the creative processes and theoretical work” (Stellenbosch University 2014) leading to an original contribution to knowledge and insight. The unique nature of such an integrated research project “is derived from the coherence and interdependency of the study of the creative processes and the theoretical dimensions” (*ibid*).

Given that this kind of doctoral degree is still relatively new and its full potential to contribute to new knowledge still to be thoroughly explored, the present study – at

³ See the course description for “PhD in Music” (Stellenbosch University 2014).

least on the formal level - is as much about investigating Eben's organ music as it is about exploring the research processes required of such a subject in the context of the requirements of the degree. In this sense, the project is experimental in nature. It is located within the emerging discourse around what is nowadays referred to as practice-based research⁴ in music. From the various approaches that can be taken in this discourse, a hermeneutical approach was chosen as the ideal option if understood to provide space for the actual performance of the music as part of the outcome of the research project. This idea will be a fundamental point of argument discussed in chapter 2.

Eben's programmatic organ music can be divided into two categories: those which the composer linked directly to scripture, secular text or art form (for example *Faust*, *Okna*, *Job* and *The Labyrinth of the World and the Paradise of the Heart*) and those which, though having no overt programme, maintain referential qualities due to their use of sacred motivic material. When considering the programmatic aspect of Eben's music it is perhaps its function as a representation of his faith within a context of its persecution which seems most gripping. As confirmed by Eben himself, he repeatedly challenged the governmental authorities by continuously writing music with sacred connotations.

References to his belief in the ultimate triumph of Good over Evil and his denouncement of modern society as one which lacks gratitude toward God have been present in subtle ways since his first work for solo organ, *Sunday Music* (1959). Most of his organ works depict quite vividly themes of duality and contrast, such as the aforementioned battle between Good and Evil, and his continued interest in a "cosmic war" between Heaven and Hell, is mentioned by him in numerous interviews and programme notes.⁵ This contrast was deeply felt by the composer and consequently influenced his musical imagery since his first personal acquaintance with the instrument at the age of nine.

⁴ In formulating concepts for a project as practice-based research, the publications by Nelson (2006), Candy (2006) and Leavy (2009) were particularly insightful.

⁵ See interviews with Janette Fishell (1988) and Vondrovicová (2000). This can also be found in the subtitle to *Job*: "Job (a pendant to *Faust* [...] in both cases a bet between God and Satan)" (Eben 1989: Preface).

Very often, after evening Mass, I sat for hours in the darkness of the Gothic architecture, with only the eternal light above the altar and a small light over the organ console, and pulled inquisitively the different organ stops, one after the other, savoured their colours and tried out all possible combinations. There I forgot myself and all around me and improvised for hours on end behind closed doors, completely immersed in the beauty of the world, for I knew it to be indestructible, even when the sirens howled outside. [...] On such moments I was flooded with a blissful feeling of warmth and peace – in contrast to the cold and the war outside... (Eben as quoted in Vondrovicová 2000: 40).⁶

His staunch adherence to Christian beliefs, as well as their articulation in his music, left him isolated within Czechoslovakia - a situation heightened, as stated in his interview with Fishell (1988: 25), by the fact there were not many composers of organ music in his country to start with. In view of this, the referential aspects of his music seem all the more relevant by standing as reminders (especially to all who are able to create in freedom) of the spiritual and artistic imprisonment that is ever-present in the lives of many.

The three works, *Faust* (1979-80), *Job* (1987) and *The Labyrinth of the World and the Paradise of the Heart* (2003) will be approached in context of Eben's musical background and biographical and socio-political context: the time spent as a child in the concentration camp of Buchenwald, his country's religious oppression under the Socialist government and its latter dismantlement through the Velvet Revolution of 1989. It will explore the concept of freedom versus oppression, or in Eben's own words "Good against Evil" as an overarching theme throughout his oeuvre, constituting a veritable musico-philosophical legacy of his own life. Hans-Georg Gadamer's statement (Gadamer 2004: 309) that one cannot perform a piece of

⁶ Own English translation. Original German text: *Des öfteren sass ich nach der Abendmesse stundenlang in der Dunkelheit der gotischen Architektur, nur mit dem Ewigen Licht überm Altar und einem kleinen Licht über dem Spieltisch, und drückte wissbegierig die Registerknöpfe, einem nach den anderen, kostete ihre Farben aus und probierte alle verschiedenen Kombinationsmöglichkeiten durch. Dort habe ich mich und alles um mich herum vergessen und hinter verschlossenen Türen Stunden über Stunden improvisiert, völlig eingetaucht in die Schönheit der Welt, von der ich wusste, dass sie unzerstörbar ist, selbst dann, wenn draussen die Alarmsirenen heulten. [...] In diesem Moment überschwemmte mich auf einmal so ein glückseliges Gefühl der Wärme und des Friedens – gegenüber der Kälte und dem Krieg draussen...* (Eben as quoted in Vondrovicová 2000: 39-40).

music without understanding the original meaning of the text, nor do so in ignorance of the stylistic values of one's own day, confirms the necessity of the present musicological approach.

This project is also an attempt to integrate insights from various available sources with the performance practices that embody an interpretation of such works. In accordance, the procedures employed are somewhat different from a more traditional musicological approach that takes stylistic analysis as its point of departure. Rightly or wrongly, this research project attempts to move towards a deeper understanding of concrete interpretational processes as they are realized in performance.

1.3 Methodology

The study will focus on an in-depth investigation of Eben's use of inter-textual and extra-musical reference in three of his major organ works, following the hermeneutical approach discussed in chapter 2. Since this approach does not feature prominently in the current standard texts on practice-based musical research (such as Volume 12 no. 1 of the *Dutch Journal of Music Theory*⁷), a great deal of attention will be devoted to an examination of its potential to scaffold a research project that consists in equal measure of musicological investigation and practical performance of a number of Eben's major organ works. It is the contention of the present project that this latter dimension, i.e. performance, should be regarded as an equal to the numerous hermeneutical endeavours that have found expression in musicological literature⁸.

⁷ *Dutch Journal of Music Theory*, vol. 12 no. 1, February 2007. Edited by Henk Borgdorff and Marcel Cobussen. This specific issue deals exclusively with Practice Based Research in music and includes numerous project descriptions and contributions by scholars from several universities in the Netherlands, Belgium, Sweden, Norway, Finland, Australia and the UK.

⁸ Palmer (1969) gives a broad overview of hermeneutics in the literary field from the early nineteenth century to the mid-twentieth century. Although the field has evolved since then, it is a useful overview until Gadamer in the 1960's. Also see Warnke (1987) as well as Prasad (2002) for an analysis of methodological and philosophical considerations involved in the use of hermeneutics as an interpretive research approach.

What follows will not be a comprehensive correlation of every phrase from the texts on which the musical works are based. The relationship between Eben's sources and the musical text will be examined rather for what it reveals about the composer and the messages behind his music. Textual, textural and formal parameters will be employed to answer what I believe to be the central question posed over each composition: to what extent is the text a determining factor in Eben's formal and musical organization of each work, and how does he incorporate musical representation to convey a more universal, less directly obvious message to his audience.

As previously stated, thorough musical interpretation is bound to emerge only when a score is decoded within a socio-cultural and hermeneutical framework. The formal analysis is therefore seen as part of an integrated hermeneutical process. Firstly, a biographical sketch needs to be made with attention to the fact that certain aspects of Eben's life and work must have been distinctly provocative in the eyes of the Socialist regime. For that reason, an examination of the social and political context of Eben's biography is imperative, even more so as his environment stood in direct opposition to the religious intent of his works.

The next step is the analysis of the programmatic elements of the three selected compositions. Attention will be given to the texts on which these works are based, the relationship between them and Eben's music, as well as an identification and analysis of his use of pre-existing musical material and general programmatic elements in the music. Attempting to understand the meaning behind his use of musical quotation as well as that encapsulated in his own musical language, and the further realisation of a synthesis between these two levels of musical creation, will contribute towards discovering the composer's artistic goals. The concept of inter-textual and extra-musical reference will be used as an important analytical frame throughout.

The methodology will comprise the identification of musical quotations and their link to the programmatic background of each composition, thus demonstrating how the former support the latter. Related musical devices which might support programmatic elements of each work will be identified where applicable. These might include

traditional compositional forms (i.e. variation form, *passacaglia*, canon etc.) and a variety of motives, melodies, textural choices and rhythmical effects to represent and underline these elements. All elements will be viewed through different hermeneutical “windows”⁹, with the main emphasis being on Eben’s recurring engagement with the subjects of Good versus Evil, religious contemplation, and the critique of the flaws of Humanity.

The findings will be drawn together and confronted with performances of the music in order to explore the congruence and/or tension between the various levels of the investigation. By integrating systematic research and the spontaneous elements of performance, a mutually complementary and enriching view of the topic under investigation is expected to arise. This will be enhanced through certain interpretational decisions made by the performer in terms of an informed hermeneutical approach to the music.

This discussion will attempt to demonstrate how meaning is established through the drawing of a relationship between textual and extra-textual elements, as well as between the former and the aspects of performance therein implied.

⁹ The concept of hermeneutical “windows” will be discussed thoroughly in chapter 2.

2. A Hermeneutical Approach to the Interpretation of Petr Eben's Organ Works

Every artist who delivers his works to the general public aims, at least unconsciously, to tell his audiences something of value to them.
– Arnold Schoenberg¹⁰

From the perspective of a research project that focuses on music, two distinct discourses on hermeneutics are relevant and should be reviewed. Firstly, a noteworthy body of work in the field was produced by scholars like Hermann Kretzschmar (1848-1924) and Arnold Schering (1877-1941) since the turn of the twentieth century. Kretzschmar, a German musicologist, was famous for his *Führer durch den Concertsaal* (1887-1890) which was mainly a pedagogical exercise of musical analysis for the audience, and which led to the widespread use of concert programme notes. He also defined the term hermeneutics in his writings *Anregungen zur Förderung musikalischer Hermeneutik* (1902) and *Neue Anregungen zur Förderung musikalischer Hermeneutik* (1905), where he described the goals of hermeneutics, namely:

to penetrate the sense and ideational content that the forms enclose, to search out everywhere the soul under the body, to reveal in every part of a work the pure kernel of thought, to explain and interpret the whole from the clearest knowledge of the smallest particulars with the use of every aid that technical training, general cultivation and personal endowment make available (Kretzschmar 1990: 6).

Schering published numerous of his theoretical explorations in his search for new analytical concepts in works such as *Über Musikhören und Musikempfinden im Mittelalter* (1922) and *Historische und nationale Klangstile* (1928)¹¹. He was one of several musicologists who made an attempt to adapt and employ methodologies that were originally applied in the study of art history. His concept of expression was derived from a doctrine according to which aesthetic gratification is influenced by the

¹⁰ Schoenberg 1984: 135.

¹¹ Another publication that is worth mentioning in this regard is Schering's *Musikalische Bildung und Erziehung zum musikalischen Hören* (1919), reprinted in 2012.

listener's identification with the object. He compares the undertakings of the music historian with the tasks of the art historian and thus uses terminology that is derived from the latter's field of research. The need for aesthetic understanding is to be found both in music as in the fine arts. As discussed by Schering in *Über Musikhören*, the listener is bound to achieve ultimate fulfilment when provided with extra-musical information towards formulating a personal and updated interpretation of the work (Schering 1922: 75-76).

Ian Bent (2001: 423) regards the "prevailing spirit of positivism" amongst American and European scholars during the middle decades of the twentieth century as one of the reasons why Kretzschmar and Schering's work fell into disrepute; Schering's later alignment with Nazi ideology can certainly be deemed to have been another (Krones 2005: 1310). Interest in the field was revived again by Carl Dahlhaus (1928-1989) in his books *Beiträge zur musikalischen Hermeneutik* (1975) and *Grundlagen der Musikgeschichte*¹² (1977). Since then many scholars have engaged with musical hermeneutics, further exposing that certain aspects of music are clearly rooted in other contexts, e.g. social, cultural and ideological.

The other hermeneutical discourse relevant to a project on musical interpretation that includes practical performance is to be found in philosophical studies on the essence of hermeneutics. In this respect, the work of Hans-Georg Gadamer (1900-2002) represents a landmark, most significantly his book *Wahrheit und Methode* (1960), translated as *Truth and Method* by Joel C. Weinsheimer and Donald G. Marshall in 2004.¹³ A collection of his essays¹⁴ in English translation appeared as *Philosophical Hermeneutics* in 1976, edited by David E. Linge, who prefaced the collection with a lengthy and valuable introduction, from which much has been drawn in formulating the following thoughts. Gadamer's ideas have been so influential and widely discussed that it would not be necessary to repeat them presently. However, some of them have an important bearing on the discipline of musical performance and deserve therefore to be revised in some detail at this point. Taking issue with nineteenth century scholars like Friedrich Schleiermacher (1768-1834) and Wilhelm

¹² English translation by J.B. Robinson as "Foundations of Music History" (Dahlhaus 1983).

¹³ The first English translation of this book was published in 1975.

¹⁴ These essays were selected from Gadamer's *Kleine Schriften* (1967).

Dilthey (1833-1911) and their way of understanding the meaning of a text, Gadamer writes:

The real meaning of a text as it addresses the interpreter does not just depend on the occasional factors which characterize the author and his original public. For it is also always co-determined by the historical situation of the interpreter and thus by the whole of the objective course of history [...] The meaning of a text surpasses its author not occasionally, but always. Thus understanding is not a reproductive procedure, but rather always also a productive one. [...] It suffices to say that one understands differently when one understands at all (Gadamer 1976: xxv).¹⁵

Linge comments this view in the introduction to the work as follows:

The customary way of defining the meaning of a text has been to identify it with the subjective act of intending of its author. The task of understanding is then construed as the recapturing or repetition of this original intention. Such a theory of meaning has obvious advantages, not the least of which is that it seems to make possible a definitive, canonical interpretation. Because the author intended something specific, the interpretation that recovers and represents that original intention is *the* correct one that banishes all competing interpretations as incorrect. Just as scientific experiments can be repeated exactly any number of times under the same conditions and mathematical problems have but one answer, so the author's intention constitutes a kind of fact, a "meaning-in-itself," which is repeated by the correct interpretation. While there may be varying explications of the *significance* of the text for us, it has only one *meaning*, and that is what the creator meant by his words or by his work of art. [...] For Gadamer, the meaning of the text cannot be restricted to the *mens auctoris* (Linge in Gadamer 1976: xxiii-xxv).

¹⁵ Original German text: *Der wirkliche Sinn eines Textes, wie er den Interpreten anspricht, hängt eben nicht von dem Okkasionellen ab, das der Verfasser und sein ursprüngliches Publikum darstellen. [...] Denn er ist immer auch durch das Ganze des objektiven Geschichtsganges. Nicht nur gelegentlich, sondern immer übertrifft der Sinn eines Textes seinen Autor. Daher ist Verstehen kein nur reproduktives, sondern stets auch ein produktives Verhalten. [...] Es genügt zu sagen, dass man anders versteht, wenn man überhaupt versteht* (Gadamer 1960: 280).

As obvious and widely accepted as these ideas might appear, they seem to contain an aspect that may not have been exploited to its fullest extent, one that has direct relevance to a research project that is based on an integration of “theoretical dimensions” and “creative process” - in this case the practical performance of Eben’s organ music. When Gadamer uses the words interpretation, interpreter or understanding, he presumably has the critic, art philosopher, art historian and/or musicologist in mind, but not the musical performer. Linge’s explication of these ideas, however, already opens up a space in the discourse for the performer. The point of the matter is that, in the hermeneutical paradigm explored in this project, the actual performance of the musical work must be regarded as an equally valid interpretation as that of the musicologist, art critic or philosopher. That is wherein the true value of practice-based research lies. Even though Linge would not have thought of practice-based research when he wrote the following sentences in comment on Gadamer in 1976, they seem highly relevant to the topic:

Neither the historically transmitted text or work of art can be regarded as solely dependent on its creator or on its present performer or interpreter, so that by reference to one of these we might get a definitive perception of it “in itself.” [...] the text or art work lives in its presentations. They are not alien or secondary to it but are its very being, as possibilities that flow from it and are included in it as facets of its own disclosure. The variety of performances or interpretations are not simply subjective variations of a meaning locked in subjectivity, but belong instead to the ontological possibility of the work. Thus there is no canonical interpretation of a text or art work; rather, they stand open to ever new comprehensions (Linge in Gadamer 1976: xxv-xxvi).

To corroborate this, he quotes from Gadamer’s 1964 essay, *Aesthetics and Hermeneutics*:

The encounter with art belongs within the process of integration given to human life which stands within traditions. Indeed, it is even a question whether the special contemporaneity of the work of art does not consist precisely in this: that it stands open in a limitless way for ever new integrations. It may be that the creator of a work intends the particular public of his time, but

the real being of a work is what it is able to say, and that stretches fundamentally out beyond every historical limitation (Gadamer 1976: xxvi).

Linking these ideas to the notion of practice-based research is a telling example of the “new comprehensions” (*ibid.*) of a text mentioned above, one that opens up meaning that may not have been conceived by the author(s). Adding the performing musician to the hermeneutical process therefore adds a further turn to the circle or spiral, so to speak. In the case of Eben’s *Faust*, for example, the process would go from the mythological archetype of the person who enters into a devil’s pact, to the historical Faust, subsequent dramatizations of the legend, Goethe’s creation of one of the greatest literary works of all time, a masterful organ composition by Eben and finally the sounds of an actual performance on a specific organ at a given time.

In his overview of Gadamer’s hermeneutical approach, Bent (2001: 422) lists three further notions that are of significance for the present discussion: *wirkungsgeschichtliches Bewusstsein*, translated by Bent as “consciousness of being affected by history”¹⁶ (Bent 2001: 422), which includes the notions of “horizon” and “dialogue”. The principle of *Wirkungsgeschichte* is discussed by Gadamer at great length in *Wahrheit und Methode* (Gadamer 1975: 284). The limitations of our particular viewpoint, as determined by our specific historical situation, are described by means of the notion of “horizon”:

The horizon is the range of vision that includes everything that can be seen from a particular vantage point. [...] A person who has a horizon knows the relative significance of everything within this horizon, whether it is near or far, great or small. Similarly, working out the hermeneutical situation, means acquiring the right horizon of inquiry for the questions evoked by the encounter with tradition (Gadamer 2004: 301-302).¹⁷

¹⁶ The English translation of *Wahrheit und Methode*, edited by Garrett Barden and John Cumming (Gadamer 1975: 267), translates this term rather less convincingly as “effective-history”.

¹⁷ Original German text: *Horizont ist der Gesichtskreis, der all das umfasst und umschliesst, was von einem Punkte aus sichtbar ist. [...] Wer Horizont hat, weiss die Bedeutung aller Dinge innerhalb dieses Horizontes richtig einzuschätzen nach Nähe und Ferne, Grösse und Kleinheit. Entsprechend bedeutet die Ausarbeitung der hermeneutischen Situation die Gewinnung des rechten Fragehorizontes für die Fragen, die sich uns angesichts der Überlieferung stellen* (Gadamer 1960: 286).

In order to understand a historical situation or, in the case of the present investigation a work of art, it is important to be able to situate oneself within the horizon concerned.

The task of historical understanding also involves acquiring an appropriate historical horizon, so that what we are trying to understand can be seen in its true dimensions. If we fail to transpose ourselves into the historical horizon from which the traditional text speaks, we will misunderstand the significance of what it has to say to us (Gadamer 2004: 302).¹⁸

However, Gadamer is sceptical about the adequateness of such transportation into historical horizons:

Is it a correct description of the art of historical understanding to say that we learn to transpose ourselves into alien horizons? Are there such things as closed horizons, in this sense?" [...] Is the horizon of one's own present time ever closed in this way, and can a historical situation be imagined that has this kind of closed horizon? (Gadamer 2004: 303)¹⁹

Because one's own horizon and own prejudices or prejudgements cannot be ignored or denied, they should be incorporated productively into the hermeneutical activity:

When our historical consciousness transposes itself into historical horizons, this does not entail passing into alien worlds unconnected in any way with our own; instead they together constitute the one great horizon that moves from within and that, beyond the frontiers of the present, embraces the historical depths of our self-consciousness. Everything contained in historical consciousness is in fact embraced by a single historical horizon. Our own past and that other past

¹⁸ Original German text: *Die Aufgabe des historischen Verstehens schliesst die Forderung ein, jeweils den historischen Horizont zu gewinnen, damit sich das, was man verstehen will, in seinen wahren Massen darstellt. Wer es unterlässt, derart sich in den historischen Horizont zu versetzen aus dem die Überlieferung spricht, wird die Bedeutung der Überlieferungsinhalte missverstehen* (Gadamer 1975: 286).

¹⁹ Original German text: *Ist die Kunst des historischen Verstehens dadurch richtig und zureichend beschrieben, dass man lerne, sich in fremde Horizonte zu verstehen? Gibt es in diesem Sinne geschlossene Horizonte? [...] Ist der Horizont der eigenen Gegenwart jemals ein derart geschlossener, und lässt sich eine historische Situation denken, die einen solchen geschlossenen Horizont hätte?* (Gadamer 1960: 287)

toward which our historical consciousness is directed help to shape this moving horizon out of which human life always lives and which determines it as heritage and tradition (Gadamer 2004: 303).²⁰

Linge summarises these ideas very succinctly when he writes:

Thus for Gadamer the knower's present situation loses its status as a privileged position and becomes instead a fluid and relative moment in the life of effective history, a moment that is indeed productive and disclosive, but one that, like all others before it, will be overcome and fused with future horizons. The event of understanding can now be seen in its genuine productivity. It is the formation of a comprehensive horizon in which the limited horizons of text and interpreter are fused into a common view of the subject matter – the meaning – with which both are concerned. [...] The concept of understanding as a 'fusion of horizons' provides a more accurate picture of what happens in every transmission of meaning (Linge in Gadamer 1976: xix).

Further on he continues:

[...] the process of understanding that culminates in the fusion of horizons has more in common with a dialogue between persons [...] than it has with the traditional model of a methodologically controlled investigation of an object by a subject. This latter model [...] conceals the intrinsically dialectical nature of understanding that transforms both text and interpreter. Like all genuine dialogue, the hermeneutical conversation between the interpreter and the text involves equality and active reciprocity. It presupposes that both conversational partners are concerned with a common subject matter – a common question – about which they converse, for dialogue is always *about* something. Unlike the essentially reconstructive hermeneutics of Schleiermacher and Dilthey,

²⁰ Original German text: *Wenn sich unser historisches Bewusstsein in historische Horizonte versetzt, so bedeutet das nicht eine Entrückung in fremde Welten, die nichts mit unserer eigenen verbindet, sondern sie insgesamt bilden den einen grossen, von innen her beweglichen Horizont, der über die Grenzen des Gegenwärtigen hinaus die Geschichtstiefe unseres Selbstbewusstseins umfasst. In Wahrheit ist es also ein einziger Horizont, der all das umschliesst, was das geschichtliche Bewusstsein in sich enthält. Die eigene und fremde Vergangenheit, der unserer historisches Bewusstsein zugewendet ist, bildet mit an diesem beweglichen Horizont, aus dem menschliches Leben immer lebt und der es als Herkunft und Überlieferung bestimmt (Gadamer 1960: 288).*

which took the language of the text as a cipher for something lying behind the text, [...] Gadamer focuses his attention squarely on the subject matter of the text itself... (Linge in Gadamer 1976: xix-xx).

These ideas are echoed from a theological perspective by Günter Figal when – with a similar reference to Gadamer’s distancing himself from Schleiermacher, Dilthey and Heidegger – he says that according to Gadamer

the decisive aspect is not to understand somebody through what he says but that people understand each other through the matter that they discuss. For Gadamer, dialogues are [...] not exchanges between people but possibilities of objective experience. [...] Philosophical hermeneutics in Gadamer’s sense is not only a philosophy of understanding but essentially a philosophy that understands: it has the character of a practical philosophy that undertakes to explain conceptually the context of life of which it is also itself a part (Figal 2009: 90).

Why are these ideas, some of them expressed as far back as forty years ago, worthy of being revisited at this point? The answer has to be threefold: in an era when what has become known as historically informed performance practice is accepted as the ultimate goal of artistic excellence by many performing musicians, it is important not to lose sight of the limitations (and perhaps even contradictions) of this approach in one’s own interpretation of the music performed. Secondly, where Gadamer is at pains to examine the problems of historical distance, one could with equal consistency of argument apply these ideas to cultural distance. In the case of the present study of the music of Eben, the consciousness of historical distance from the perspective of a South African performer in the second decade of the 21st century is perhaps equalled by the consciousness of cultural or ideological distance. Furthermore, the “horizon” of Eben’s situation in a restrictive or repressive socialist regime represents perhaps an even more significant barrier to understanding than the historical difference. Thirdly, the current interest in practice-based research in music opens up avenues for Gadamer’s notion of hermeneutical understanding that he himself could not have envisaged.

Further support for such an expansion of Gadamer's hermeneutical approach into the avenue of musical performance can be found in his discussion of "the hermeneutical problem of application" (*Das hermeneutische Problem der Anwendung*) (Gadamer 1975: 312-313). According to him the inner unity of understanding and interpretation had already been recognised during the nineteenth century:

Interpretation is not an occasional, post facto supplement to understanding; rather, understanding is always interpretation, and hence interpretation is the explicit form of understanding. In accordance with this insight, interpretive language and concepts were recognized as belonging to the inner structure of understanding. This moves the whole problem of language from its peripheral and incidental position into the center of philosophy (Gadamer 2004: 306).²¹

The implication of this repositioning of language is commented upon by Figal:

As Gadamer shows, such generation of meaning is based on language, for language is the medium of meaning [...], yet meaning is neither beyond the words nor identical with the words. A meaning can be expressed in various ways and is not expressly experienced until that happens. But what is experienced in various ways of speaking as identical meaning cannot in itself be determined outside of language. Its experience is the actual event of language, so that any meaning that can come to language has already always been linguistical. To illustrate his understanding of language, Gadamer turns back to the theological idea of incarnation: as God does not turn himself into a human being, but becomes a human being himself and yet remains God, also so, speaking reveals nothing that in itself would be nonlinguistic thought, being that is found outside of language (Figal 2009: 90).

²¹ Original German text: *Auslegung ist nicht ein zum Verstehen nachträglich und gelegentlich hinzukommender Akt, sondern Verstehen ist immer Auslegung, und Auslegung ist daher die explizite Form des Verstehens. Mit dieser Einsicht hängt zusammen, dass die auslegende Sprache und Begrifflichkeit ebenfalls als ein inneres Strukturmoment des Verstehens erkannt wird und damit überhaupt das Problem der Sprache aus seiner okkasionellen Randposition ins Zentrum der Philosophie rückt* (Gadamer 1960: 291).

This particular view of the notion of meaning as being only possible within the medium of language becomes quite problematic when confronted with the question of meaning embedded or embodied in the various art forms. Does Gadamer's view allow for an expansion of the notion of meaning in respect of other media as well, like the visual arts or music? A great deal has been written about this and it is a central topic in current discussions about the field of practice-based research.²² A consensus seems to be emerging amongst these and other authors that meaning is indeed also possible beyond the confines of language, albeit meaning of a different kind. As a case in point Henk Borgdorff, after a lengthy discussion of this question, writes:

In the sum, the knowledge embodied in art which has been variously analysed as tacit, practical knowledge, as 'knowing-how' and as sensory knowledge, is cognitive, though nonconceptual; and it is rational, though nondiscursive. The distinctive nature of the knowledge content has been analysed in depth in phenomenology, hermeneutics and cognitive psychology (Borgdorff 2007: 12).

If language (or the work of art, for that matter) becomes a constituent part of this unified process of understanding and interpretation, then the same should apply to music: the performance of a composition becomes a constituent part of the music and not an add-on to a work that has a separate existence in the platonic sense of the word. However, understanding and interpretation are complemented by "application":

In the course of our reflections we have come to see that understanding always involves something like applying the text to be understood to the interpreter's present situation. [...] we consider application to be just as integral a part of the hermeneutical process as are understanding and interpretation. [...] Formerly it was considered obvious that the task of hermeneutics was to adapt the text's meaning to the concrete situation to which the text is speaking (Gadamer 2004: 306-307).²³

²² For example, see Pakes 2003 and Borgdorff 2007.

²³ Original German text: *Nun haben uns unsere Überlegungen zu der Einsicht geführt, dass im Verstehen immer so etwas wie eine Anwendung des zu verstehenden Textes auf die*

Finally, in Gadamer's critical view of a possible distinction between cognitive, normative and reproductive aspects of interpretation and his view that they rather constitute one phenomenon, he refers to musical performance in a way that is to the point:

No one can [...] perform a piece of music without understanding the original meaning of the text and presenting it in his reproduction and interpretation. But similarly, no one will be able to make a performative interpretation without taking account of that other normative element – the stylistic values of one's own day – which, whenever a text is brought to sensory appearance, sets limits to the demand for a stylistically correct reproduction (Gadamer 2004: 309).²⁴

Confronting Gadamer's work with Habermas's critique of ideology, Paul Ricoeur (1981: 63-87) places the focus of hermeneutics on "the world of text", as Bent describes it (Bent 2001: 423). He articulates four components that characterise this "return route from ontology to epistemology" (Ricoeur 1981: 88; Bent 2001: 423) that are of relevance to the present study. Firstly, he emphasises the autonomy of the text in quite a radical way:

[...] with respect to the intention of the author; with respect to the cultural situation and all the sociological conditions of the production of the text; and finally, with respect to the original addressee. What the text signifies no longer coincides with what the author meant; verbal meaning and mental meaning have different destinies. This first form of autonomy already implies the possibility that the 'matter of the text' may escape from the author's restricted intentional horizon, and that the world of the text may explode the world of its author. What is

gegenwärtige Situation des Interpreten stattfindet. [...] Denn wir meinen [...], dass Anwendung ein ebenso integrierender Bestandteil des hermeneutischen Vorgangs ist wie Verstehen und Auslegen. [...] Ehedem galt es als selbstverständlich, dass die Hermeneutik die Aufgabe hat, den Sinn eines Textes der konkreten Situation anzupassen, in die hinein er spricht (Gadamer 1960: 291-292).

²⁴ Original German text: *Niemand wird [...] eine Komposition zur Aufführung bringen können, ohne den ursprünglichen Sinn des Texts zu verstehen und in seiner Reproduktion und Auslegung zu meinen. Aber ebenso wird niemand diese reproductive Auslegung leisten können, ohne in der Umsetzung des Textes in die sinnliche Erscheinung jenes andere normative Moment zu beachten, das die Forderung einer stilgerechten Wiedergabe durch den Stilwillen der eigenen Gegenwart begrenzt (Gadamer 1960: 294).*

true of psychological conditions is also true for sociological conditions [...]. The peculiarity of the literary work [...] is [...] to transcend its own psycho-sociological conditions of production and thereby to open itself to an unlimited series of readings, themselves situated in socio-cultural contexts which are always different (Ricoeur 1981: 91).

His second point echoes Gadamer's critique of the "ruinous dichotomy" between explanation and understanding that is borrowed from the methodology of the natural sciences (Ricoeur 1981: 92). In this respect "discourse must be placed under the category, no longer of writing but rather of the work, that is, under a category which pertains to *praxis*, to labour" (Ricoeur 1981: 92). In the words of Bent, the dichotomy between explanation and understanding should be replaced by a "reconstruction within a dialogue between reader and work" (Bent 2001: 423).

Ricoeur's third point is that "what is sought is no longer an intention hidden behind the text, but a world unfolded in front of it. The power of the text to open a dimension of reality implies in principle a recourse against any given reality" (Ricoeur 1981: 93).

Finally, if the primary concern of hermeneutics is

[...] not to discover an intention hidden behind the text but to unfold a world in front of it, then authentic self-understanding is something which [...] can be instructed by the 'matter of the text'. The relation to the world of the text takes the place of the relation to the subjectivity of the author [...]. To understand is not to project oneself into the text but to expose oneself to it; it is to receive a self enlarged by the appropriation of the proposed worlds which interpretation unfolds (Ricoeur 1981: 94).

For the purpose of the present project, Ricoeur's emphasis on *praxis* seems to be the most relevant point. It seems to open the dimension of performance that is integrated into this project.

Support for the notion of linking the dimension of performance to hermeneutics can also be located amongst scholars influenced by Hans Robert Jauss, most notably

Gernot Gruber and Siegfried Mauser. In Bent's words, the "performance based and non-representational nature" of music presents significant obstacles. Gruber and Mauser emphasize the following:

Understanding as process rather than as static phenomenon tends to shift the focus away from the work as notated score towards performance, and its study towards listening and hence to listener reaction and the realm of perception. A crucial term is *Aktualisierung*, 'making actual' or 'bringing into the present moment', thus the process whereby a listener brings a work into conjunction with his or her own experience and sees it against the background of society, past and present (Bent 2001: 425).

Not only is the performer also a careful listener of the music performed, he/she is the medium through which the "notated score" is brought into the "present moment", so his/her interpretation of the score represents a crucial element in the hermeneutical process as it is understood here. The performer's "own experience" and background in society (Gadamer would speak of "pre-judgement") are dimensions that cannot be overlooked, or in more accurate terms, represent a dimension that is foregrounded in a project claiming to be practice-based research.

In his overview of hermeneutics, Bent (2001: 424) describes Lawrence Kramer as "the first in the English-speaking world to offer a formulation of the way in which musical hermeneutics operates, and a practical way of proceedings". He highlights Kramer's ideas with an extensive discussion and emphasizes the link with Gadamer. For that reason Kramer's ideas are of particular interest and relevance for the present project, even if they were put forward some two decades ago. The choice was made to utilise them, but adapt them for the purposes of a project grounded in practice-based research. The important difference, one articulated repeatedly in the earlier discussion of Gadamer's work, is that the hermeneutical interpretation called for by Kramer is now not only in the medium of written words but linked directly with the medium of musical performance, in order to "show" what the music interpreted in this way sounds like: as Gadamer puts it, "[...] they acquire their real existence only

in being played”²⁵ (Gadamer 2004: 309). In this context it is important to emphasize that, as Bent (2001: 424) puts it, “Kramer recognized that meaning in music was not of the sort about which claims of truth or falsehood can be made. He saw music not as a species of ‘language’, but rather as a form of activity within society: a cultural practice.”

Nonetheless, Kramer (1990: 1-6) makes the claim that “works of music have discursive meanings” and that these meanings are “definite enough to support critical interpretations comparable in depth, exactness, and density of connection to interpretations of literary texts and cultural practices”. He also claims that “these meanings are not ‘extra-musical’, but on the contrary are inextricably bound up with the formal processes and stylistic articulations of musical works”. This stance has to overcome the widely held view that music “is all syntax and no semantics, or that music lacks denotative or referential power”, a “formalist” view which is described as resting on an “implicit comparison of music with verbal utterance or written discourse”. Not surprisingly, music “emerges from this contest with language in thoroughly poor shape, conceptually indefinite and semantically impoverished”. However, a more differentiated view is possible if one admits music as having a degree of “referential power”, without being able to make “truth claims” or “propositions”. If not, we would be dealing with a “restrictive definition of meaning”. The hermeneutical approach, then, assumes that the text “resists fully disclosing itself, that in certain important respects it is mute”. It accepts the “non-discursive opacity” that belongs to music. In the hermeneutical frame of reference the text, or in this case music, “does not give itself to understanding; it must be made to yield to understanding”. And then he adds the far-reaching suggestion that a “hermeneutic window must be opened on it through which the discourse of our understanding can pass”. In opening such a window one finds that the text (or music) may appear “not as a grid of assertions in which other methods of meaning are embedded but as a yield of humanly significant actions”. Consequently, in order to practise musical hermeneutics one must learn “how to open hermeneutic windows and, second, how to treat works of music as fields of humanly significant *action*” (italics added). The

²⁵ English translation by Joel Weinsheimer and Donald G. Marshall. Original German text: [...] *deh erst im Gespieltwerden hat sie ihre eigentliche Existenz* (Gadamer 1960: 294).

organ music of Eben - investigated in this project - seems to provide excellent opportunities for discovering such hermeneutical windows, making adherence to Kramer's approach especially attractive. Presenting these works in live performance can certainly be seen as one simple way of revealing them as humanly significant action.

To take the difference between propositions and actions, or rather between propositional and performative utterance forward, Kramer adapts ideas from J.L. Austin's *How to Do Things with Words* (Austin 1962). Here "constative" utterances are linked to "truth claims" (susceptible of being evaluated as true or false), while "performatives" are understood as those that "achieve something" (Kramer 1990: 7). Following Austin, Kramer points out that these terms should be taken as "dimensions of utterance rather than types of utterance" (*ibid.*). That allows him to introduce the concepts of "locutionary meaning" and "illocutionary force":

The constative dimension is now said to manifest itself in *locutionary meaning*, the claims or assertions that a speech act puts into play. The performative dimension manifests itself in *illocutionary force*, the pressure or power that a speech act exerts on a situation (Kramer 1990: 7).

Subsequently, Kramer finds it appropriate to replace the term "illocutionary force" by "locutionary effect" (*ibid.*), and this provides a concept that is adopted in the present study for the purpose of including live performance into the paradigm. Kramer's key argument to adapt "speech act theory" to music goes as follows:

Although Austin privileges what he calls the "speech situation," speech act theory generalizes easily to cover writing, which also has a busy performative dimension. And although locutionary effects are confined to the sphere of language, illocutionary force need not be. Any act of expression or representation can exert illocutionary force provided, first, that the act is iterable and, second, that in being produced the act seeks to affect a flow of events, a developing situation. In their illocutionary dimension, therefore, speech acts exemplify a larger category of expressive acts through which illocutionary forces pass into general circulation. Musical processes clearly

count as expressive acts according to the terms just given. If we can learn to recognize them as such, to concretize the illocutionary forces of music as we concretize its harmonic, rhythmic, linear, and formal strategies, we can then go on to interpret musical meaning (Kramer 1990: 9).

If these ideas are taken one step further by extending the interpretation of musical meaning in the medium of language into the sphere of musical performance, then the full spectrum of musical utterance is brought into consideration. As has been stated several times thus far, this is one of the key arguments of the present study.

The organ music of Eben seems to lend itself particularly well to Kramer's strategy of identifying hermeneutical windows in order to overcome the resistance of music to yield itself to understanding. Kramer suggests three types of windows:

1. Textual inclusions. This type includes texts set to music, titles, epigrams, programs, notes to the score, and sometimes even expression markings. In dealing with these materials, it is critical to remember – especially with the texts of vocal pieces – that they do not establish (authorize, fix) a meaning that the music somehow reiterates, but only invite the interpreter to find meaning in the interplay of expressive acts. The same caution applies to the other two types.
2. Citational inclusions. This type is a less explicit version of the first, with which it partly overlaps. It includes titles that link a work of music with a literary work, visual image, place, or historical moment; musical allusions to other compositions; allusions to texts through the quotation of associated music; allusions to the styles of other composers or of earlier periods; and the inclusion (or parody) of other characteristic styles not predominant in the work at hand.
3. Structural tropes. These are the most implicit and ultimately the most powerful of hermeneutic windows. By *structural* trope I mean a structural procedure, capable of various practical realizations, that also functions as a typical expressive act within a certain cultural/historical framework. Since they are defined in terms of their illocutionary force, as units of doing rather than units of saying, structural tropes cut across traditional distinctions between form and content. They can evolve from any aspect of communicative

exchange: style, rhetoric, representation, and so on (Kramer 1990: 9-10).

The hermeneutical windows to identify structural tropes tend to be located where the “object of interpretation appears [...] explicitly problematical,” where there are “breaking points”, points of “under- or overdetermination: on the one hand a gap, a lack, a missing connection; on the other, a surplus of pattern, an extra repetition, an excessive connection” (Kramer 1990: 12). Bent describes these breaks as “discontinuities in discourse” that can be pried open to “reveal different voices at work” (Bent 2001: 242).

It will be shown that all three types of windows can be identified in the organ music of Eben, with the first two being present in abundance. From the perspective of the performer they are of a more immediate consequence than the structural tropes and therefore the present analysis will concentrate mainly on them.

In the “strategic map” which Kramer devises in order to assist the interpreter upon embarking on such hermeneutical work, one suggestion stands out as being particularly relevant to the music of Eben:

Connect the results to similar interplays elsewhere in the cultural field, freely allowing the activity of musical and non-musical materials to comment on, criticize, or reinterpret each other as well as to repeat each other (Kramer 1990: 14).

The relevance of this suggestion is striking in a work like Eben’s *Faust*. Considering the number of realisations the archetype Faust – i.e. the man who enters into a pact with the devil – has undergone in the course of cultural history, then Eben’s work can be seen as one turn of the spiral in a large number of hermeneutical circles (the same can certainly be said for a work like *Job*). The implication here is that the Faust legend, and specifically Goethe’s play, should not only be employed as a starting point from which to comment on Eben’s *Faust*, but, vice-versa, that Eben’s music should be employed to comment on the content of the legend, and specifically on Goethe. Differences between Goethe’s play and Eben’s music should then be seen in the same light.

In conclusion, it must be pointed out that while a poor interpretation may be “manifestly false,” a good interpretation can never be “manifestly true” (Kramer 1990: 15).

Unlike a true account of something, an interpretation can never exclude rival, incompatible accounts. For any given interpretation, an alternative always exists. [...] The availability of alternatives is the very condition that makes interpretation possible (Kramer 1990: 15).

However, this does not mean that interpretation “must forego all claims to be credible, scrupulous and rational” (Kramer 1990: 16). The persuasive power of the interpretation will depend on the degree to which these criteria are met.

In conclusion, a remark on the question of whether Eben’s music should be classified as programme music or not seems appropriate at this point. For this purpose Roger Scruton’s discussion of programme music in the *New Grove* (Second edition) serves as an excellent reference point because it places a great deal of emphasis on the difference between the notions of expression and representation. To begin with, Scruton defines programme music as music that is distinguished

by its attempt to depict objects and events. Furthermore, it claims to derive its logic from that attempt. It does not merely echo or imitate things which have an independent reality; the development of programme music is determined by the development of its theme. The music moves in time according to the logic of its subject and not according to autonomous principles of its own (Scruton 2001: 396).

In arriving at this definition Scruton calls for a clear “aesthetic distinction between representation and expression” and describes the former as the “legitimate” term in the context of programme music. By contrast, expression is so wide as to be “virtually meaningless”, because some kind of expression is a characteristic of all music anyway (Scruton 2001: 396). When measuring Eben’s three organ cycles against this view it is clear that they should be classified as programme music on several accounts. Most importantly, they “represent” characters (e.g. Faust or Job) or

ideas whose existence lies outside and independent of the music concerned (e.g. Good or Evil). Also, the narrative that links the various movements of the cycles mirrors the narrative of the work of literature or theology on which it is based. However, there are also instances where the music comes closer to being simply expressive. For example, music that is dance-like or march-like, or simply mysterious can be so without “representing” or referring to a specific dance, march or mystery. The same goes for the use of melodic material from Gregorian chant or the chorale repertoire. Such quotations do not necessarily have programmatic function but could have symbolic or semantic meaning. This also applies to the many sections in the music that serve a musical purpose first and foremost. So, on balance, Eben’s three organ cycles could be seen to contain examples of representation as well as of expression and would therefore belong to both genres.

3. Biographical Sketch of Petr Eben

Petr Eben²⁶ (22 January 1929 – 24 October 2007) was born in Žamberk, a small north-eastern Bohemian town in modern-day Czech Republic, and grew up in the ancient southern Bohemian town of Český Krumlov. He started his music training with piano lessons at the age of six and began playing the organ in the St. Vitus Cathedral in his hometown at the age of nine. He later also studied the cello, which he played in a trio with his father (violin) and brother (piano). Eben soon became well known as a composer, renowned performing artist and as a distinguished improviser.

Eben was brought up in the Catholic faith although his father, Vilém Eben, was of Jewish lineage. His mother, Marie Kahler, was a German-speaking Catholic of Polish-Austrian extraction. In the pre-war years, his father was not a practising Jew but his mother, conversely, was a devout Catholic. Eben described in several interviews that the exercise of religion was a matter of personal choice and not necessarily related to one's status in the broader community. The fact that his father was a Jew, though, had serious consequences and repercussions for his family when World War II erupted. He experienced in his own personal life what it meant to be Jewish, or even half-Jewish, under the German Nazi rule.

As the men of military age were away at war and there was nobody to play the organ at his church, Eben was fortunate to be able to play the organ of the St. Vitus Cathedral with its colourful palette of registration possibilities. Eben describes this experience in an interview:

I spent long hours just sitting and improvising. I locked the doors and was quite alone with the light above the altar and a very small light above the organ (I was not allowed to switch the lights on because of the aeroplanes). So, it was all very dark and in the darkness I just felt the Gothic arches and all that beautiful architecture. I tried one colour, one stop after the

²⁶ The present biographical information on Petr Eben is based on various resources which are named in the Bibliography. In case of any discrepancies, the sources of Philippi (1992), Simpson and Cervenkova (2001), Vondrovicová (2000) as well as personal interviews with the composer by Janette Fishell (1988) and Martin Anderson (1996) have been taken as authority.

other, and I started to mix the various stops and look for the different combinations (Fishell 1988: 21).

Out of necessity, Eben was forced to leave school at the age of fourteen and to take up work firstly as a printer's apprentice and later in construction (Landale 1979: 40). In 1944, the last year of the war, he was imprisoned in the concentration camp of Buchenwald due to his "uncooperative" attitude (Crozier 2008: 91). He recalled what happened there on Good Friday during Easter 1945:

We were stripped and brought to a hut to be deloused. They put us in a big room that had many showerheads. Of course, we knew what really happened here. We didn't know whether water or gas would come out. I think this was the moment when everybody went through his life and was quite prepared that this was the end. I was with my brother, so we held hands and simply waited knowing that if it started, the best thing to do is to take deep breaths as quickly as possible. But then the water came out. It was such a relief it was incredible. There were other occasions like this, but I was prepared. If you have to reflect on death then you must be aware if there is something after death or not, and it's not a mere philosophy, it's really important for living. This is a testimony or proof of your faith and you must find where your orientation is. This formed me as a person quite considerably (Crozier 2008: 90-91).

Eben later admitted that all the hardships he experienced were a way of improving himself towards finding the good in everything. As an example he said that when the Nazi soldiers took away their family radio, he saw it as a challenge to start composing. "I don't think I would have started to write so early without these circumstances..." (Eben as quoted in Anderson 1996: 46). During this time he came to question the meaning of life and death as well as the presence of evil and the reasons why good people are made to suffer. This ended up as a central theme through his whole life as well as a consistent feature in most of his compositions.

God has the power to extract good from evil for an individual's benefit even during his lifetime, not to mention the life to come (Eben as quoted in Marhounová 1993: 229).

These conclusions influenced the rest of his life as he used music to communicate a message about the meaning of life to audiences all over the world.

With the end of the war, Eben was liberated from his imprisonment in Buchenwald, but only to be confronted with further oppression under Soviet and Czech Communism. He was nevertheless able to pursue his musical studies and entered the Charles University in 1948. Here he studied piano under František Rauch and in 1950 he commenced his composition studies under Pavel Bořkovec. Eben credited his sense of musical architecture to the neoClassical school of Bořkovec who introduced him to a strong sense of form and warned him about the “dangerous freedom of modern music” (Crozier 2008: 91).

In 1954 Eben graduated with a Diploma in composition and piano from the Charles University and became one of its lecturers in 1955, teaching music history and at a later stage musicology. Throughout the rule of the socialist government in Czechoslovakia from 1948 to 1989, he was denied any promotions in his work due to the fact that he refused to join the Communist Party and his refusal to abandon the Roman Catholic Church (Koch 1998: 3). In an interview with Martin Anderson (1996: 44), Eben stated that in his country “nobody who was in some way employed in the state service was ever allowed to play in the services at the Mass. It was strictly forbidden and could mean big problems.”

The young composer gained international attention by winning several composition prizes. In 1957 his cycle *Six Love Songs on Medieval Texts* won the first prize in the Arts contest during the World Youth Festival in Moscow as well as a prize in Vercelli, Italy. In 1959 he also won the first prize in the Czechoslovakian National Composers' Contest with two of his folk-inspired choral compositions: the cantata *Zauberspruch, den Liebsten zu beschwören* (*The Lover's Magic Spell*) and the cycle *Love and Death*.

Despite the political situation and a few encounters with the police, Eben was constantly composing church music and organ music. He admits that it was a miracle that he was not imprisoned again during this time (Anderson 1996: 45). Policies towards religion were complex - though never formally banning religious

activities, the Czech government was nonetheless openly antagonistic towards all religious organizations. Churches became the property of the state and were largely abandoned, many falling into disrepair if not utter desolation as relics from the past. Though church structures were never officially banned, clerics and priests were often imprisoned.

Although he was threatened, Eben was never punished, but believers were often put in the untenable position of either being complicit with government policy or face arrest. The reasons for escaping punishment are not simple and involved the gradual increase in religious tolerance as Czechoslovakia tried to move away from Stalinism in order to present a “human face” of communism to the world. The communist party also used Eben’s reputation as composer and performer as an example of increasing artistic freedom in the country (Evans 1995: 134).

Eben furthered his studies at Montserrat in Spain and at Solesmes in France. He also taught at the Royal Northern College in Manchester, England, from 1979-1980. During 1984 he toured the United States as a lecturer, and in 1987 he was invited as a lecturer at the International Congress of Organists in England. After the fall of communism and the Velvet Revolution of 1989, he was appointed as professor of composition at the Charles University and elected as chairman of the *Prague Spring Festival* in 1992. In 1995 he retired from his position at the University. Although Eben was often allowed to travel outside Czechoslovakia, he sometimes had to conceal the true reason behind these trips (Vondrovicová 1995: 40).

In 1990 Eben received the Bohemia and Slovakia critic’s prize for the organ cycle *Job*, as well as the *Ordre Chevalier des Arts et des Lettres* from the French Minister of Culture. Eben frequently visited Great Britain as a teacher and performer and he received honorary fellowships from the Royal College of Organists and the Royal Academy of Music, being nominated Professor *honoris causa* of the Royal Northern College of Music in Manchester in 1992. This was followed by the *Stamitz Prize* of the German Künstlergilde (1993) and a conferred doctoral degree *honoris causa* from the Charles University in Prague (1994). Since 1995, he had been a patron of the Dvořák Society for Czech and Slovakian Music, and in 2002 he was awarded the Medal of Merit, his country’s highest honour for artists (Crozier 2008: 92).

Although he did not receive any formal organ training, the instrument became a medium for Eben to express himself musically and spiritually²⁷ – and by playing on the instrument during services he could become one with the liturgy. This intensity is reflected in all his organ works.

The presence of religious subjects and material in most of Eben's compositions is a clear indication that music became his way of coping with the impossibility of practicing the Catholic faith. This consistency throughout his compositional career might be seen as musical protest for freedom: in terms of freedom of religion, but also on a personal and intellectual level. Matova (2010: 54) goes one step further and interprets this as a statement of belief and optimism for the future during a period of restraints, as well as an "expression of joy, liberty, thanksgiving, and gratitude after the 1989 revolution." In certain cases, he added the true title of the work only later. An example of this is his *First Concerto for Organ and Orchestra* (1953) which he gave a subtitle *Symphonia Gregoriana* only at a much later stage.

He had become one of the most admired composers of his time by virtue of his creative adherence to a faith in which only a minority of his audience had any overt belief. Due to a long-term illness, Eben was forced to withdraw from public life from 2004 until his death on 24 October 2007.

²⁷ "Organ is my fated instrument. I always recall Jan Amos Komenský (John Amos Comenius), the particular scene from the Labyrinth of the World and the Paradise of the Heart where everyone passes through the Gate of Life and from an old man symbolizing the Fate they receive a slip of paper with a message: rule or serve, teach, judge etc. Maybe composers do not receive only 'compose' on their slip of paper but a musical instrument has been assigned to them as well: for Chopin and Schumann it was surely the piano, for Haydn maybe a quartet, for Schubert singing. And organ was written for me" (Eben as quoted in Vondrovicová 1995: 75).

4. Faust

Faust by Johann Wolfgang von Goethe (1749-1832) is considered one of the greatest works of German literature and one of the greatest plays in the Western canon. *Faust* occupied much of Goethe's time and work throughout his life. He outlined the first sketches of the Faust story as a young student of law and did not complete the play's final act until a year before his death, approximately sixty years after he first began working on the text.

Goethe's play is based on popular legends that circulated throughout Europe from the sixteenth century onward. These are believed to have been inspired by the life and work of Johann Georg Faust (ca. 1466 or 1480-1541), an alchemist, astrologer and magician who made a living as an itinerant performer, providing spectacle to audiences in Europe, and whose idiosyncrasies and unusual gifts made rumours spread of possible pact with the devil²⁸.

Goethe wrote the play in order to explore themes of philosophy, religion, politics, culture and literature, as well as what these meant in the context of the age of enlightenment. In this story, Faust is not a magician but rather a scholar who has reached the limits of learning and knowledge and nevertheless seeks a fuller and longer life. Through a wager with the Devil, he hopes to take advantage of a life beyond the boundaries set by human condition, perception and experience.

As there are numerous references to music in Goethe's *Faust*, a substantial number of studies have been published, especially during the first half of the twentieth century, which examine and discuss Goethe's relationship with music. Wilhelm Bode published his book *Die Tonkunst in Goethe's Leben*²⁹ which focuses on Goethe's encounters with music and musicians as well as some of Goethe's general comments on music.

²⁸ "The English Faust Book" (Jones 2011) is an English translation of the original German book, *Faustbuch*, which dates from 1592 and provides useful information regarding the Faust legend.

²⁹ Bode 1912.

A number of books were to follow³⁰, but none of these provide a substantial framework that captures Goethe's understanding of music.³¹ What becomes apparent in the various studies is an awareness of Goethe's use of music as a medium to act in a symbolic manner, specifically in *Faust*. Musical connotation is sometimes introduced as a central theme, sometimes as imagery and sometimes towards creating a setting. Certain parts of the play specify actual musical forms such as 'Lied' or 'Chor', and he often makes use of descriptive words such as 'singen' and 'Gesang'. Furthermore, music is not merely used as support to certain settings or moments in the play, or to reflect a certain character's state of mind, but also functions on a deeper level where it is used as a medium to connect the present with the past³², in this way deepening and even advancing the plot.

It would seem that Goethe uses the medium of music in contrast with speech. He calls for different and sharply contrasting types of vocal and instrumental music, such as the barrel organ against the choir of angels. There are also instances when music merely serves the purpose of creating a certain atmosphere, but on the whole music is associated both with the physical and metaphysical spheres.

Eben's organ cycle *Faust* represents a particularly interesting and rewarding challenge for a hermeneutical approach to musical performance. Several hermeneutical horizons come into play when one considers this work. First of all there is the horizon of Goethe's play, secondly that of Eben's composition and thirdly the present performer's own horizon in a country far removed culturally and geographically from that of Eben. Even if the performance of the work ultimately represents a fusion of these horizons, it is worthwhile to recognise and explore each of them separately and in their own right.

³⁰ Some of these include the publications by Abert (1922), Blume (1948), Moser (1949), Sternfeld (1954) and Tappolet (1975).

³¹ Some attention is given to the musical sources that inspired Goethe's lyric poems, but it is Hermann Abert who discusses Goethe's views on instrumental music. According to Abert, Goethe had reservations about instrumental music unless it was explained by visual imagery or a verbal 'programme' (Abert 1922: 49).

³² This can be found in Gretchen's feelings as well as life story which transpire in her various songs throughout the play. Another example is that of Faust: when hearing the Easter Chorus from within his study, it is not directly the angel chorus' singing which pulls him back from committing suicide, but rather the memories of his childhood, brought back by the familiar hymns.

It is not necessary to emphasise that Goethe's play in itself represents various strands extending back into the old tradition of the Faust legend. As it cannot be the purpose and focus of this dissertation to examine Goethe's play by itself, the work of Erich Trunz (1905-2001) is relied upon to provide the necessary insight. Trunz's *Goethes Faust* (1949) remains today a beacon of scholarly information and literary/philosophical scope, despite its publication date over fifty years ago.³³ He begins his discussion of Goethe's work by providing a context within which the play has to be understood:

The Faust drama shows an eternal cosmic event between God and Mephistopheles and presents it to a single man. The chosen one does not represent the average man; Faust is much rather an extraordinary man, and he is so in his longing and desire as well as his boredom and guilt; but precisely because he moves in the limits of human existence, the essence of humanity becomes especially clear. In Faust lives a religious longing for a delimitation of his human ego. But this longing does not lead him upwards to the religious, but it crashes down, groping amiss, mixes the High and the Low and entangles itself more and more within the Earthly (Trunz 1949: 472-473).³⁴

The forces at work in Faust's character are also given a cosmic dimension in the Prologue to the play, where God and Mephistopheles enter into a wager on Faust's adherence to righteousness:

The play of force and counterforce, which pervades all the action, is particularly singled out and made aware through both discussions and agreements in which it becomes a problem in itself. The conversation between the Lord and Mephistopheles

³³ The views of Trunz are still reflected and underlined in more recent studies such as the publications by Franco Moretti (2001) and David Wooton (2005). Trunz's critical commentaries are still in use today and have been republished as recently as 2006.

³⁴ Own English translation. Original German text: *Das Faust-Drama zeigt ein ewiges kosmisches Geschehen zwischen Gott und Mephistopheles und zeigt es an einem einzelnen Menschen. Das Beispielhafte meint freilich nicht, dass dieser den Durchschnitt der Menschen darstelle; Faust ist vielmehr Ausnahmehensch, ist es in seinem Sehnen und Wollen und ebenso auch in Verfehlen und Schuld; aber gerade dadurch, dass er sich an den Grenzen des Menschseins bewegt, wird das Wesen des Menschlichen besonders deutlich. In Faust lebt eine religiöse Sehnsucht nach Entgrenzung seines menschlichen Ich. Aber diese Sehnsucht führt ihn nicht ins Religiöse empor, sondern sie überstürzt sich, greift fehl, vermischt Hohes und Niederes und verstrickt sich eben dadurch immer tiefer ins Irdische* (Trunz 1949: 472-473).

gives Mephisto freedom to remain unaccountable. Mephistopheles belongs to God's worldly plan. His limitation lies in the fact that he does not see that he is necessary in the divine order. [...] What in the plot appears to human destiny becomes here the worldly plan and provides the greater frame within which every single element is arranged. In this respect, the World is something created by God and something conditional; the World must be polarity – light and darkness, spirit and matter. Man as a creature of this World has both sides, and only because there is darkness does he know what light is. Faust is a figure in which both can be found in a particular proportion. As long as he lives, he is made up of both sides and can never grasp the one side on its own. And because he can never perceive the light itself but only that which is illuminated through it, imbued with it, and thus the material, and earthly. And whoever perceives the material, the earthly, the diabolical, becomes sinful.³⁵

The various scenes and actions encountered during the play are seen to “symbolise” this polarity of opposing forces:

In all symbolic motives we find consistently [...] the episteme that recurringly speaks of polarity, where the world finds itself, of light and darkness, angel and devil, and of comparison, wherever it deals with Man and God (Trunz 1949: 476).³⁶

It seems that this polarity between light and darkness attracted Eben more than the image of Faust as typical protagonist of the age of Enlightenment. This polarity

³⁵ Own English translation. Original German text: *Das Spiel der Kraft und Gegenkraft, dass die ganze Handlung durchzieht, wird noch besonders herausgehoben und bewusst gemacht durch die beiden Gespräche und Abmachungen, in denen es selbst zum Problem wird. Das Gespräch zwischen dem Herrn und Mephistopheles gibt Mephisto Freiheit, sich zu entfallen. Mephistopheles gehört in den Weltplan Gottes. Seine Bedingtheit besteht darin, dass er nicht einsieht, dass er für die göttliche Ordnung notwendig ist. [...] Was in der Handlung als Menschenschicksal erscheint, wird hier zum Weltplan und gibt den grossen Rahmen, in den nun alles einzelne sich ordnet. Insofern Welt ist, ist sie etwas aus Gott Herausgestelltes, etwas Bedingtes; Welt muss Polarität sein, Licht und Finsternis, Geist und Materie. Der Mensch als Wesen der Welt hat an beidem teil, und nur weil es Finsternis gibt, weiss er, was Licht ist. Faust ist eine Gestalt, an der beides in besonderem Masse deutlich wird. [...] Solange er lebt, haben beide Bereiche an ihm teil, und er kann nie den einen Bereich allein ergreifen. Denn er kann nie das Licht unmittelbar erfassen, sondern immer nur das Beleuchtete, Lichtdurchdrungene, und also Materielle, Irdische. Und wer Materielles, Irdisches, Luziferisches ergreift, wird schuldig* (Trunz 1949: 474).

³⁶ Own English translation. Original German text: *Einheitlich ist in allen Symbolmotiven [...] das Weltbild, das immer wieder von Polarität spricht, wo Welt ist, von Licht und Dunkel, Engel und Teufel, und von Steigerung, wo es sich um Mensch und Gott handelt* (Trunz 1949: 476).

resonates throughout his organ cycle, even when the particular scenes he depicts in the music are – at least superficially – about the subject described in the respective headings and readings of excerpts from the play.

Eben was commissioned to compose the stage music for a production of Goethe's *Faust* for the 200-year anniversary of the *Burgtheater* in Vienna in 1976. *Faust* for Organ is an adaptation of this stage music by Eben himself. The organ was included in the orchestra of the original stage music and plays an important role, both musically and symbolically. Eben said in an interview in 1984 that he worked with the director to "portray the organ's split personality" and also that he "wanted this to symbolize the struggle between Good and Evil within Faust's own soul" (as quoted in Fishell 1988: 170). This aspect is also underlined in the programme notes, written by Landale, that serve as preface to the score:

Eben particularly sought to [...] express, through his handling of the instrument, the poles of Good and Evil which are the core of Goethe's drama and the struggle of these conflicting elements within Faust's own character (Landale in Eben 1983: Preface).

For this reason the emphasis of the current study is laid on Eben's view and not on the numerous other interpretations that are possible and found in some literary criticism.

In *Faust*, Eben set himself the task of expressing this polarity of Good and Evil within one human being (Vondrovicová 2000: 90).³⁷ He felt that the idea behind Goethe's drama was not to create a play about God and Mephistopheles that takes place around Faust, but rather to demonstrate the struggle of these conflicting elements

³⁷ *Ich wollte die Polarität des Guten und Bösen in einer Person zum Ausdruck bringen, denn der Sinn von Goethes "Faust" ist gewiss nicht das Spiel zwischen Gott und Mephisto um Faust, sondern der Kampf dieser Gegensätze in Fausts Innerem. Die Orgel vermittelt meistens nur erhabene Inhalte von tiefer Bedeutung. Bei Faust war gezwungen, durch sie das ganze farbenreiche Lebensspektrum zu zeichnen... So wie wir bei Faust – und eigentlich bei jedem Menschen – eine erhabene und eine triviale Seite vorfinden, habe Ich diesem Wandel auch die Orgel unterzogen, so dass nach den Sätzen des erhabenen und traditionell bedeutungsvollen Orgelklangs die Orgel plötzlich in ein Orchestriongetöse unschlägt, das banale Melodien von sich gibt* (Eben as quoted in Vondrovicová 2000: 90).

within Faust's character. This is most probably also the reason why he sought to realise musically both elements within the one instrument.

Although this contrast was shown on stage with visual effects, Eben created two different and contrasting sounds in his musical setting of the story. On the one side there is the "sacred" sound of the instrument materialised in chorale quotations and strict polyphonic writing of archaic nature, and in contrast the "trivial vulgarity" (Landale in Eben 1983: Preface) of the barrel organ and its waltzes and folksongs. Eben's *Faust* shows a remarkable imagination at work through the musical procedures employed. The imagery and the drama generally implicit in so much of Eben's music are here made explicit. Moreover, Eben's choice of motivic material for *Faust* not only reveals much about his creative sensibilities, but also his religious beliefs.

Eben wrote extensive notes on his organ cycle *Faust* which was published by Katerina Vondrovicová in her book on the composer's life and works in 1995.³⁸ These notes provide substantial information to the interpreter on his ideas and the musical significance behind each movement. More than this, they also reveal clues on how Eben must have interpreted Goethe's text in his own personal way.

The projection of the underlying polarity of the work is already found in the agitated "Prologue" as the contrast between light and darkness, or the high and low registers of the organ. The second movement, "Mysterium" starts with stark and bizarre deep sounds expressing Faust's experiments, even before it becomes animated with the mystical world of the Earth Spirit. After this weighty movement, the "Song of the Beggar with the Hurdy Gurdy" provides a clear relief of the momentum of the cycle in the portrayal of a genre-picture in which the organ reproduces the beggar's song with its barrel organ accompaniment. The "Easter Choirs" begin (on the Trumpet stop of the organ) with what resembles a Life Fanfare that prevents Faust's death. This Fanfare appears in the movement at further instances and sounds over the organ's closing chorale. With a sharp turn, the students' songs tie onto this

³⁸ Vondrovicová's book, *Petr Eben*, was published 1995 in Czech, but a translated version in German was published in 2000 by Schott Musik International.

spiritual atmosphere; the scholastic element appears in the form of bridge passages of Bach-like counterpoint hinted at in between the barrel organ's ballades. The sixth movement, "Gretchen", functions as the lyrical movement of the whole cycle. After the sparse melodic introduction, the fast alternation of the same note between all three manuals adds to the melody a sobbing, almost faltering character, which is later replaced by the uniform sound of the spinning-wheel. "Requiem" is not only a Pannychis and a lament but also, in the escalation of its open octaves, a burning accusation to the guilt-ridden conscience. After the funeral bells with which the "Requiem" ends, the "Walpurgis Night" breaks through in drastic contrast. The frivolous music of the barrel organ resembles much more a roundel of light-hearted girls than witches; Evil in light, playful and lascive garments. Towards the end of the movement, the barrel organ waltz played on the manuals is interrupted by a quotation in the trombone stop of the pedal: *Aus der Tiefe rufe ich*; the waltz played on the manual fades progressively and the quotation in the pedal solo close the final movement of the cycle. The "Epilogue" brings the contrast of depth and height anew similarly to the beginning of the "Prologue", this time with a quiet, conciliatory atmosphere. Over the pedal and left-hand chords on a low register, rises the barely audible chorale quotation, now not threatening but rather in the sound of a high fluttering flute, as symbol of the redeemed soul over the abyss of darkness (Eben as quoted in Vondrovicová 2000: 219-20).³⁹

³⁹ Own English translation. Original German text: *Die Projektion der grundlegenden Politarität des Werkes finden wir schon im aufgewühlten "Prolog" als Kontrast des Lichts und der Finsternis, als Kontrast der hohen und tiefen Lagen der Orgel. Auch der zweite Satz, "Mysterium", beginnt mit starr-bizarren, tiefen Klängen, Faust's magische Experimente ausdrückend, noch bevor der Satz mit der geheimnisvollen Welt des Erdgeistes belebt wird. Nach diesen gewichtigen Sätzen bildet das "Lied des Leierkastenmannes" eine gewisse Entlastung der Eigendynamik des Zyklus in der Gestalt eines Genrebildes, in dem die Orgel den Bettlergesang mit seiner Leierkastenbegleitung reproduziert. Die "Osterchöre" beginnen (im Trompetenregister der Orgel) quasi mit einer Lebensfanfare, die Faust vom Tod abwenden. Diese Fanfare erscheint im Satz noch einige Male und ertönt über dem Schlusschoral der Orgel. Mit einem scharfen Schwenk knüpfen an diese spirituelle Atmosphäre die Gassenhauer der Studenten an; das scholastische Element ist in ihnen in der Gestalt von kleinen Bruchstücken Bachschen Kontrapunktes zwischen den einzelnen Bänkelgesängen des Orchestrions angedeutet. Der sechste Satz, "Gretchen" bildet den lyrischen Satz des gesamten Zyklus. Nach der melodischen Eingangsfläche verleiht der schnelle Wechsel ein und desselben Tones auf allen drei Manualen der Melodie fast einen schluchzenden bzw. Stockenden Charakter, der später durch einförmigen Klang des Spinnrades abgelöst wird. "Requiem" ist nicht nur eine Pannychis und Klage, sondern in seiner Steigerung im asketischen Satz leerer Oktaven auch ein brennender Vorwurf des mit einem Verbrechen belasteten Gewissens. Nach dem Sterbeglöckchen, mit dem das "Requiem" ausklingt, bricht durch einen drastischen Kontrast die "Walpurgisnacht" herein. Die Trivialmusik des Orchestrions entspricht vielmehr einem Reigen leichter Mädchen als dem der Hexen; das Böse im unterhaltenden, leicht lasziven Gewand. Im Walzer des Orchestrions im Orgelmanual fällt plötzlich am Satzende ein Zitat im Posaunenklang des Pedals ein: "Aus der Tiefe rufe ich"; der Walzer im Manual zerfällt*

Eben suggests the use of readings from Goethe's text when *Faust* is to be performed as a solo organ work (Fishell 1988: 171). After personal interviews with the composer, Fishell suggested some texts from the play in her DMus dissertation on Eben's organ works. As Fishell's proposed excerpts of the text carried Eben's approval, her suggestions can be seen as authoritative and will be used in the study of each movement. Though there are many English translations of the original text, most of them are in prose and without any rhyme or rhythmic structure. The translation by Bayard Taylor is used in the current study as it adheres to the original meter, thus emulating the rhythm of Goethe's language.

Taylor's translation was published by the Pennsylvania State University in 2005. He succeeded in retaining the meaning of the original text in its purest form throughout this translation. When comparing his translation to the original German text, it becomes clear that Taylor acknowledges and respects Goethe's masterly sense of rhythm. In this he retained not only the original text's rhythm, rhyme scheme and caesural pauses, but also its punctuation. Taylor explained his outcome with the following words:

[I have] laboured long and patiently, bearing constantly in mind not only the meaning of the original and the mechanical structure of the lines, but also that subtle and haunting music which seems to govern rhythm instead of being governed by it (Taylor 2005: 12).

As inspiration for his translation, Taylor is informed by his admiration for George Henry Lewes (1817-1878). Lewes wrote in his book *The Life of Goethe* that "the effect of poetry is a compound of music and suggestion: this music and this suggestion are intermingled in words, which to alter it is to alter the effect" (Taylor 2005: 6). He also wrote about the text in poetry that "words in poetry are not, as in prose, simple representatives of objects and ideas; they are parts of an organic whole - they are tones in the harmony (*ibid.*).

allmählich, und das Zitat im Solopedal beschliesst den Finalsatz des Zyklus. Der "Epilog" bringt erneut den Kontrast von Tiefen und Höhen wie eingangs der "Prolog", diesmal jedoch in einer ruhigen, versöhnlichen Atmosphäre. Über dem Pedal und den Akkorden der linken Hand in einer tiefen Lage erhebt sich das soeben verklungene Choral-Zitat, nicht mehr drohend, sondern im Gegensatz dazu im Klang einer hohen vibrierenden Flöte, als Sinnbild des erlösten Geistes über dem Abgrund der Finsternis (Eben as quoted in Vondrovicová 2000: 219-220).

The organ cycle *Faust* consists of nine movements. Each movement portrays a specific scene based on a quotation from the play by Goethe – *Prologue*, *Mysterium*, *Song of the Beggar with the Hurdy Gurdy*, *Easter Choirs*, *Student Songs*, *Gretchen*, *Requiem*, *Walpurgis Night* and *Epilogue*. Eben sensed the dramatic depth of this play and created a musical work that intensely displays the consequences of his own personal interpretation of Faust as an action between Good and Evil on the fate of a human being. The different scenes from the play represented in the score are all situations where music played an integral role in Goethe's text. Eben sometimes ignores the temporal chronology in the version for organ solo. An example of this is the appearance of the fourth movement, *Easter Choirs*, after the *Song of the Beggar*, although the appearance of these choirs takes place before this scene in the plot of the play. This shows to Eben's idea of creating a suite or cycle, rather than an accurate chronological representation of the story.

In a similar way as Goethe called for music to enhance the meaning of his text, Eben made use of literary association to heighten the expressive value of his music.

4.1 Prologue

The first movement of Eben's cycle is based on the first part of the section *Prologue in Heaven* from Goethe's play, where God and all the hosts of heaven gather. Three guardian angels, namely Raphael, Gabriel and Michael, step forward to praise the universe: its beauty and perfection as well as the power of God.

RAPHAEL

The sun-orb sings, in emulation,
'Mid brother-spheres, his ancient round:
His path predestined through Creation
He ends with step of thunder-sound.
The angels from his visage splendid
Draw power, whose measure none can say;
The lofty works, uncomprehended,
Are bright as on the earliest day.

MEPHISTOPHELES

Since Thou, o Lord, deign'st to approach again
And ask us how we do, in manner kindest,
And heretofore to meet myself wert fain,

Among Thy menials, now, my face Thou findest.
 Of suns and worlds I've nothing to be quoted;
 How men torment themselves, is all I've noted.
 The little god o' the world sticks to the same old way,
 And is a whimsical as on Creation's day.
 Life somewhat better might content him,
 But for the gleam of heavenly light which Thou hast lent him:
 He calls it Reason – thence his power's increased,
 To be far beastlier than any beast.

THE LORD

Hast thou, then, nothing more to mention?
 Com'st ever, thus, with ill intention?
 Find'st nothing right on earth, eternally?

MEPHISTOPHELES

No, Lord! I find things, there, still bad as they can be.
 Man's misery even to pity moves my nature;
 I've scarce the heart to plague the wretched creature.

THE LORD

Know'st Faust?

MEPHISTOPHELES

The Doctor Faust?

THE LORD

My servant, he!

MEPHISTOPHELES

Forsooth! He serves you after strange devices:
 No earthly meat or drink to fool suffices:
 His spirit's ferment far aspireth;
 Half conscious of his frenzied, crazed unrest.
 The fairest stars from Heaven he requireth,
 From Earth the highest raptures and the best,
 And all the Near and Far that he desireth
 Fails to subdue the tumult of his breast.

THE LORD

Though still confused his service unto Me,
 I soon shall lead him to a clearer morning.
 Sees not the gardener, even while buds his tree,
 Both flower and fruit the future years adorning?

MEPHISTOPHELES

What will you bet? There's still a chance to gain him,
 If unto me full leave you give,
 Gently upon my road to train him!

THE LORD

Enough! What thou hast asked is granted.
 Turn off this spirit from his fountain-head;
 To trap him, let thy snares be planted,
 And him, with thee, be downward led;
 Then stand abashed, when thou art forced to say:
 A good man, through obscurest aspiration,
 Has still an instinct of the one true way.⁴⁰

⁴⁰ Taylor 2005: 19-21.

This movement sets the scene for the work as a whole. Susan Landale writes as an introduction to the work:

From heaven the archangels look down on the earth where the light and darkness, day and night, calm and tempest alternate in swift succession. The use of the extremes of the organ's compass translates these contrasts into sound (Landale in Eben 1983: Preface).

Eben's programme notes also include short quotations from Goethe's text. Landale, to whom the work was assigned to by the composer, included these quotations in her own programme notes that serve as Preface to the United Publishers Edition (1983). For the first movement, *Prologue*, Eben quotes the praising words of the archangel Gabriel from Goethe's text:

<p><i>Und schnell und unbegreiflich schnelle dreht sich umher der Erde Pracht; Es wechselt Paradieseshelle mit tiefer, schauervoller Nacht</i>⁴¹</p>	<p>And swift, and swift beyond conceiving, The splendour of the world goes round, Day's Eden-brightness still relieving The awful Night's intense profound.⁴²</p>
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Both Eben and Fishell's chosen texts support the fact that this movement, as musical representation of the first section of the play, is a reference to a scene – *Prologue in Heaven* - which refers to various aspects of creation. Different angels represent particular cyclical processes of the universe – the sun, day and night, and the power of weather – to reflect God's power and glory and the completeness of His creation and of God himself. The rhythmic movement of Goethe's text shows a strong resemblance to the text of a hymn.

The projection of the fundamental polarity of this work is already represented in Eben's *Prologue* as a contrast of light and darkness through the use of the high and low registers of the organ. As the scene starts in heaven, the movement commences with musical material in the high register that is evidently based on the Gregorian chant *Gloria, laus et honor*.

⁴¹ Vondrovicová 2000: 219.

⁴² Taylor 2005: 19.

Fig. 1: *Gloria, laus et honor*

Glo - ri - a — laus et ho - nor — ti - bi sit Rex Chris - te Re - demp - tor

*Gloria, laus et honor
Tibi sit, Rex Christe, Redemptor:
Cui Puerile decus prompsit
Hosanna pium.*⁴³

All glory, praise and honour
To Thee, Redeemer, King,
To Whom the lips of children
Made sweet Hosannas ring.⁴⁴

It is interesting to note that this melodic material is also used as a basis for the Catholic chorale *Ruhm und Preis und Ehre sei dir*. Eben was probably familiar with both versions.

Fig. 2: *Ruhm und Preis und Ehre sei dir*

Ruhm und Preis und Eh - re sei dir, Er - lö - ser und Kö - nig!
Ju - belnd rief — einst das Volk — sein Ho - si - an - na dir zu.
Du bist Is - ra - els Kö - nig, Da - vids Ge - schlech - te ent - spros - sen,
der im Na - men des Herrn als der Ge - seg - ne - te kommt.

*Ruhm und Preis und Ehre sei dir,
Erlöser und König!
Jubelnd rief einst das Volk
Sein Hosanna dir zu.
Du bist Israels König,
Davids Geschlechte entsprossen,
Der im Namen des Herrn
Als der Gesegnete kommt.*⁴⁵

All glory, laud and honor
to you, Redeemer, King,
to whom the lips of children
made sweet hosannas ring.
You are the King of Israel
and David's royal Son,
now in the Lord's name coming,
the King and Blessed One.⁴⁶

⁴³ The Liber Usualis 1961: 586.

⁴⁴ English translation by Michael Martin (*Thesaurus Precum Latinarum* 2015).

⁴⁵ *Gotteslob* 1998: 197.

⁴⁶ English translation by J.M. Neale (*Hymnary* 2007).

It is also noteworthy that the hymn *Gloria, laus et honor* also introduces a soteriological and christological dimension into the scene, that is, in the first place, associated with God as creator.

After the initial *toccata* effect, constructed from major-, minor- and diminished triads which create tension through the effective use of rests and rhythmical irregularities, the *cantus firmus* is placed in quavers above these triads.

Fig. 3: Eben: *Faust*, I *Prologue*, mm. 6-9

The musical score for Eben's *Faust*, I *Prologue*, measures 6-9, is presented in two systems. The first system (measures 6-7) features a treble clef staff with a melody of eighth notes and a bass clef staff with chords. The second system (measures 8-9) includes performance instructions: '+II/I ben marcato la melodia' above the treble staff, 'piu f' in the bass staff, and 'mf' in the treble staff. The music continues with complex textures and dissonance.

This stands in direct contrast with the material that is introduced in the very low register in m. 17 and following. In m. 22 the second statement of the *Gloria, laus et honor* creates an atmosphere that seems to suggest the darkness of night. This is also underlined with a change in registration and tonal colouring, where Eben specifically suggests the use of a *Gamba 8'* registration. The transparent consonant harmonies and flowing rhythms are replaced with dissonance, complex rhythmical structures as well as smeared articulation effects. Although *Gloria, laus et honor* still forms the basis of the motivic material, it is disguised through the multiple layers of dissonance and exaggerated legato touch.

Fig. 4: Eben: *Faust*, I Prologue, m. 22

The third section within the movement starts in m. 39 where the *cantus firmus* appears in open fourth intervals against the accompaniment of triplet figurations.

Fig. 5: Eben: *Faust*, I Prologue, mm. 39-42⁴⁷

The two voices of the *cantus firmus* expand to three in m. 50 and then expand to four parts from m. 51. The accompaniment develops into flowing semiquaver runs to create an overall effect of beauty and divinity. Eben's suggestion of a flute 4' (*Nachthorn 4'*) in m. 40 allows for a transparent texture within the music.

Fig. 6: Eben: *Faust*, I Prologue, mm. 50-52

⁴⁷ A printing error in the score has been corrected here: the bass clef has been changed to a treble clef in m. 39.



The dissonance of the previous section gives way to a pentatonic configuration of the chords in the material in the right hand, while the flowing semiquavers in the left hand consist of 4-note groups that are mostly diatonic in structure. Taken together this creates an effect of radiant beauty that fits well into the description of the beauty of creation as described by the archangels.

The fourth and final section of the movement starts in m. 67. Eben creates a line of tension through a gradual *crescendo* on two levels: firstly through the gradual adding of stops, and secondly through expansion of texture and increasing the number of voices, arranging the development of the thematic material in an ascending and descending order until the entire range of the organ is engaged.

Fig. 7: Eben: *Faust*, I *Prologue*, mm. 67-69

Musical score for measures 67-69. The score includes a tempo marking (♩ = 132), a dynamic marking (mp), and a performance instruction (legato). The right hand features a series of chords, and the left hand features a flowing semiquaver pattern.

The text of the chorale *Ruhm und Preis und Ehre sei Dir*, on which the first movement is based, is a chorale of universal joy that praises God's creation. Although contrasts between dark and light in the texts of this chorale might be seen as an anticipation to the later movements where Eben's focus shifts to this general tension between Good and Evil, this movement is already a testimony to Eben's faith. The chorale, in this sense, creates a "window" in the same sense of Kramer's use of the term. Regardless of how the harmonization of the chorale theme is constructed, it remains a song of divine praise.

4.2 *Mysterium*

The music of this movement⁴⁸ is a reference to the second scene, “Night”, from Goethe’s play. Faust is alone in his study, feeling depressed and frustrated as he feels trapped within the constraints of his limited scientific and scholarly endeavours. After studying the symbols in a book on magic, he summons a Spirit in the hope of obtaining ultimate knowledge.

FAUST

I’m Magister—yea, Doctor—hight,
And straight or cross-wise, wrong or right,
These ten years long, with many woes,
I’ve led my scholars by the nose, -
And see that nothing can be known!
That knowledge cuts me to the bone.

For this, all pleasure am I foregoing;
I do not pretend to aught worth knowing,
I do not pretend I could be a teacher
To help or convert a fellow creature.
Wherefore, from Magic I seek assistance,
That many a secret perchance I reach
Through spirit-power and spirit-speech,
And thus the bitter task forego
Of saying the things I do not know, -
That I may detect the inmost force
Which binds the world, and guides its course;
Its germs, productive powers explore,
And rummage in empty words no more!

I feel thy presence, Spirit invoke!
Reveal thyself!
Ha! in my heart what rending stroke!

SPIRIT

Who calls me?

FAUST

Terrible to see!

SPIRIT

Me hast thou long with might attracted,
Long from my sphere thy food exacted,
And now—

FAUST

Thee, form of flame, shall I then fear?
Yes, I am Faust: I am thy peer!

⁴⁸ It is interesting to note that Eben titled this movement *Mysterium* and not “Night”, as it appears in the written text. The reason for this is unknown.

FAUST

Thou, who around the wide world wendest,
Thou busy Spirit, how near I feel to thee!

SPIRIT

Thou'rt like the Spirit which thou comprehendest,
Not me!⁴⁹

In Goethe's play, the "Night" scene the actual beginning of the *Faust* drama and introduces the themes and motives of the play in more than one way. One of the most important aspects of this chapter is the timeframe in which the scene happens. It is the Saturday night before Easter morning, one of the most important celebrations in the Christian church year. The night before Easter represents humanity's darkest hour before Jesus Christ, their saviour, redeemer and liberator, rises from the dead. Concomitantly it is also Faust's "darkest night" - he confronts the distress and aimlessness of his own life and work and is on the verge of committing suicide.

Eben linked the essential contents of this movement to an excerpt from Faust's monologue in his programme notes:

<i>Ob mir durch Geistes Kraft und Mund nicht manch Geheimnis würde kund.</i> ⁵⁰	That many a secret perchance I reach Through spirit-power and spirit-speech. ⁵¹
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This movement can be divided into four sections which all contain the first theme with its mysterious meandering character. The first section is mainly aimed at creating a mysterious atmosphere through the use of dissonance in the low register as reflection of Faust's magical experiments. In his own words, "'Mysterium' starts with stark and bizarre deep sounds expressing Faust's experiments, even before it becomes animated with the mystical world of the Earth Spirit" (Eben as quoted in Vondrovicová 2000: 219).⁵²

⁴⁹ Taylor 2005: 23-26.

⁵⁰ Vondrovicová 2000: 219.

⁵¹ Taylor 2005: 23.

⁵² Own translation. Original German text: '*Mysterium*' beginnt mit star-bizarren, tiefen Klängen, Fausts magische Experimente ausdrückend, noch bevor der Satz mit der geheimnisvollen Welt des Erdgeistes belebt wird (Eben as quoted in Vondrovicová 2000: 219).

Fig. 8: Eben: *Faust, II Mysterium*, mm. 1-8

Poco moderato misterioso ♩ = 100

I
Quintadena 8'
pp

The lilting $\frac{3}{4}$ meter could be linked to Faust's despair as he refers to all that he knows and yet cannot fully know. Eben uses the same contour in both voices of the opening, but it is only in m. 43 that the melodic material is presented as a solo voice. The circular movement of this motivic material can be seen as an anticipation of the entry of the *Veni, Creator Spiritus* quotation in m. 165.

Fig. 9: *Veni, Creator Spiritus*

I. Ve ni, Cre - á - tor Spi - ri - tus, men - tes tu - ó rum ví - si - ta: im - ple su - pér -
- na grá - ti - a, quae - tu cre - á - sti pé - cto - ra. A - men.

*Veni, Creator Spiritus*⁵³

Come, Holy Ghost, Creator blest⁵⁴

The repetitive notes and the tension created through the use of rests in combination with fast articulated sigh-motives and chromatic steps could possibly reflect how Faust calls on the Earth Spirit to reveal itself as he casts the spell.

⁵³ *Gotteslob*: 240.

⁵⁴ English translation by John Dryden (*Thesaurus Precum Latinarum* 2015c).

Fig. 10: Eben: *Faust, II Mysterium*, mm. 43-49

insensibilmente più mosso

43 II Fl. Cop. 8'

In the second section of the movement, mm. 89-129, Eben states the original thematic material with increasing intervals, but still keeping the basic contour. He creates the appropriate effect through abrupt manual changes as well as effective use of alternating passages and silence. This can be interpreted as a representation of the flames in which the earth spirit appears shrouded.

Fig. 11: Eben: *Faust, II Mysterium*, mm. 101-104

101 II I

Eben wrote in a letter that he compares the “ostinato theme” of the third section (mm. 130-177) to “a musical incantation” (Fishell 1988: 180). This could refer to the utterance of magic formulas by Faust in Goethe’s text. He also stated in this letter that, as Faust invokes the Spirit, the music “works up to a fever pitch reminiscent of the rite of exorcism” (*ibid.*).

Fig. 12: Eben: *Faust, II Mysterium*, mm. 130-133

130 +III

This leads to the introduction of new thematic material in m. 165 with a strong rhythmical impulse. Despite the dissonance within the harmony, the overall effect that is conveyed to the listener is of a tonal character in the top voice.

Fig. 13: Eben: *Faust, II Mysterium*, mm. 165-174

165

168

The image shows a musical score for measures 171-175. The score is in G major and 4/4 time. Measures 171-172 show a melodic line in the treble clef and a bass line in the bass clef, both featuring a sequence of eighth notes. A large oval encompasses the first two measures. Measures 173-175 show a more complex texture with multiple voices in the treble clef and a bass line, featuring chords and rests.

The top notes in the chords, if the repetitions are eliminated, show a strong resemblance to the opening phrase of the Gregorian chant *Veni, Creator Spiritus*⁵⁵ (see Fig 9). It is interesting that Eben makes use of this specific chorale melody, one that is usually related to the feast of Pentecost. It might be possible that this quotation is coincidental and the melodic outline a result of the underlying Gregorian influence on Eben's music. Another possibility would be that he only used it for the reference of the opening phrase, where the spirit (although in this case the Holy Spirit), is called upon, namely *Veni, Creator Spiritus*.

After this drawn out *crescendo*, the music leads to a frantic statement in dissonant clusters on full organ (*tutti, fff*) in m. 175 to represent the moment when the Spirit proves its power to Faust.

⁵⁵ The melody of *Veni, Creator Spiritus* was well known to Eben. He also made use of this Gregorian melody in the seventh movement of his organ work *Job* and composed a work for piano with the same title in 1992.

Fig. 14: Eben: *Faust, II Mysterium*, mm 175-178

The image displays a musical score for three staves (treble, middle, and bass clefs) across three systems of measures. The first system (measures 175-176) is marked *tutti* and *fff*. The second system (measures 176-177) continues the *fff* dynamic. The third system (measures 177-178) begins with *fff* but transitions to *p* (piano) in the final measure. The key signature is one sharp (F#). The notation includes complex chords, slurs, and dynamic markings. A specific instruction for the horn part in the final measure reads "Nachthorn 8' (oder Gedackt 8')".

When the spirit disappears, the music abruptly calms down to a varied repetition of the material used in the opening of the movement.

Fig. 15: Eben: *Faust, II Mysterium*, mm. 185-194

The end of the movement lacks any form of finality which also adds to the overall mysterious character as also indicated by its title, *Mysterium*.

4.3 Song of the Beggar with the Hurdy Gurdy

BEGGAR (*sings*)
 Good gentlemen and lovely ladies,
 So red of cheek and fine of dress,
 Behold, how needful here your aid is,
 And see and lighten my distress!⁵⁶

After the previous movement, *Mysterium*, the third gives some relief from the ongoing dramatic tone of the cycle in the form of a genre image in which the organ imitates a beggar singing to the accompaniment of his hurdy-gurdy. The music of this movement is also described by Landale in the Preface to the score as a “charming little genre painting” that “eases the tension of the foregoing movements” (Landale in Eben 1983: Preface).

The excerpt from the play that Eben selected as relating to this movement places the focus on a similar part of the text of the Beggar’s song:

⁵⁶ Taylor 2005: 34.

Lasst hier mich nicht vergebens leiern! Let me not vainly sing my ditty;
*Nur der ist froh, der geben mag.*⁵⁷ He's only glad who gives away.⁵⁸

It is interesting that, despite the addition of this much more serious subtext-laden part of the scene, Eben still supports Landale's description of the song when he writes:

[...] is the 'song of the hurdy-gurdy man' some relief from the momentum of the cycle in the shape of a genre painting in which the organ reproduces the beggar singing with his barrel organ accompaniment (as quoted in Taylor 2005: 34).

The setting of this scene, titled *Vor dem Tor* in the play, contrasts with the previous scene of *Mysterium*, or rather "Night" as in Goethe. This movement represents the moment in the play when the townsfolk stroll into the countryside on Easter Sunday, as if celebrating the start of Spring and the world's rising from death, or rather resurrection, after a harsh Winter. The reader is introduced to the ordinary lives of the inhabitants of this small German village. Through the carefree interaction of students, girls, businessmen and soldiers, Goethe represented the everyday life of the villagers, in contrast with the dark and depressingly complex world of Faust. Instead of depicting all the various characters, Eben focuses on the beggar and his song.

Eben makes use of a song, *Ihr guten Herrn*, which formed part his original stage music for the play, as basis for musical representation in this movement. This is also the case in similar instances in the other movements where he makes use of song quotations. His stage music remains therefore a primary source of musical ideas for the work in its final guise.

⁵⁷ Vondrovicová 2000: 219.

⁵⁸ Taylor 2005: 34.

Fig. 16: *Ihr guten Herrn*

Ihr gu - ten Herrn, ihr schö - nen Frau - en, so wohl - ge - putzt und bac - ken -
rot be - liebt es euch, mich an - zu - schau - en und seht und mil - dert mei - ne Not.

<i>Ihr guten Herrn, ihr schönen Frauen,</i>	Good gentlemen and lovely ladies,
<i>So wohlgeputzt und backenrot</i>	So red of cheek and fine of dress,
<i>Beliebt es euch, mich anzuschauen</i>	Behold, how needful here your aid is,
<i>Und seht und mildert meine Not.</i> ⁵⁹	And see and lighten my distress! ⁶⁰

The melody of *Ihr Guten Herrn* is first presented in the pedal part (mm. 10-18) and then in an extended version in the left hand (mm. 21-32). The third statement is in the right hand (mm. 38-50). Although it is characteristic of the majority of the movements in Eben's works to be constructed out of different contrasting sections, often employing different melodies or musical quotations (mostly due to the programmatic character of the music), this movement has a sense of unity and simplicity brought by the same melodic material throughout.

Numerous elements in the music represent characteristics that are typical of the hurdy-gurdy: examples of these include the drone sound of the open fifths in the pedal part that often appears as part of the accompaniment (mm. 1-7 and 22-34) and the characteristic semiquaver movement in the top voice throughout the movement. The sound of a note that sounds one octave lower can be projected when two pipes are opened, a fifth apart, simultaneously. These two notes reflect the first and second partials of the lower note that is required to be heard as an "acoustic" bass. By using this technique, Eben creates an even wider range on the organ by using this effect simultaneously with the high registration - 4' 2' (1') - in the right hand.

The first entry of the theme in m. 10 is set in a diatonic manner in the key of A minor. The second entry in m. 21 is characterized by its bi-tonal setting: the accompaniment

⁵⁹ Fishell 1988: 182.

⁶⁰ Taylor 2005: 34.

has a tonal centre of D major while the melody is presented in F minor. Similarly, the third entry in m. 38 presents the accompaniment in C-sharp minor while the melody returns to its original key of A minor. Contrast, or in this sense maybe conflict, is also apparent in Eben's use of meter. In the third entry of the theme, the accompaniment is presented in two meters concurrently: the pedal remains in simple triple meter to continue the waltz rhythm, while the left hand presents an ostinato figure in compound duple time. As the beggar moves away, the movement gradually disintegrates as the melodic line is interrupted by irregular silences imposed by his use of aleatory-seeming rests.

4.4 Easter Choirs

FAUST

That brain, alone, not loses hope, whose choice is
To stick in shallow trash forevermore, -
Which digs with eager hand for buried ore,
And when it finds an angle-worm, rejoices!

Dare such a human voice disturb the flow,
Around me here, of spirit-presence fullest?
And yet, this once my thanks I owe
To thee, of all earth's sons the poorest, dullest!
For thou hast torn me from the desperate state
Which threatened soon to overwhelm my senses:
The apparition was so giant-great,
It dwarfed and withered all my soul's pretences!

I, image of Godhead, who began –
Deeming Eternal Truth secure in nearness –
Ye choirs, have ye begun the sweet, consoling chant,
Which, through the night of Death, the angels ministrant
Sang, God's new Covenant repeating?

CHORUS OF ANGELS

Christ is ascended!
Bliss hath invested him,—
Woes that molested him,
Trials that tested him,
Gloriously ended!

FAUST

Why, here in dust, entice me with your spell,
Ye gentle, powerful sounds of Heaven?
These chants, to youth and all its sports appealing,
Proclaimed the Spring's rejoicing holiday;
And memory holds me now, with childish feeling,

Back from the last, the solemn way.
 Sound on, ye hymns of Heaven, so sweet and mild!
 My tears gush forth: the Earth takes back her child!

CHORUS OF ANGELS

Christ is arisen,
 Out of Corruption's womb:
 Burst ye the prison,
 Break from your gloom!
 Praising and pleading him,
 Lovingly needing him,
 Brotherly feeding him,
 Preaching and speeding him,
 Blessing, succeeding Him,
 Thus is the Master near, -
 Thus is He here!⁶¹

This movement opens with an introduction in the style of a trumpet fanfare that Eben refers to as the “Fanfare of Life” (Fishell 1988: 187). Eben clarifies this when he states that the trumpet fanfare averts the death of Faust and can be interpreted as a Fanfare of Life over Death⁶². This is also supported by his quotation of the text that Eben presents as part of his notes on the movement:

*Ihr Chöre, singt ihr schön
 den tröstlichen Gesang,
 Der einst, um Grabes Nacht,
 von Engelslippen klang?*⁶³

Ye choirs, have ye begun
 the sweet, consoling chant,
 Which, through the night of Death,
 the angels ministrant...⁶⁴

In Goethe's text, Faust feels hopeless and depressed and contemplates suicide. He sees no other way to experience the higher spheres than to end his own life - but is drawn back by the sound of the Easter Choirs singing “Christ is ascended” which forms part of the first Easter celebrations. It is not the text that is sung by the choirs, but rather Faust's fond memories of his faith in his youth brought on by the singing, that withhold him from committing suicide.

Eben uses the first phrase of the hymn *Te Deum laudamus* as the central *cantus firmus* throughout the movement. The fact that he prefers to use this melodic

⁶¹ Taylor 2005: 30-31.

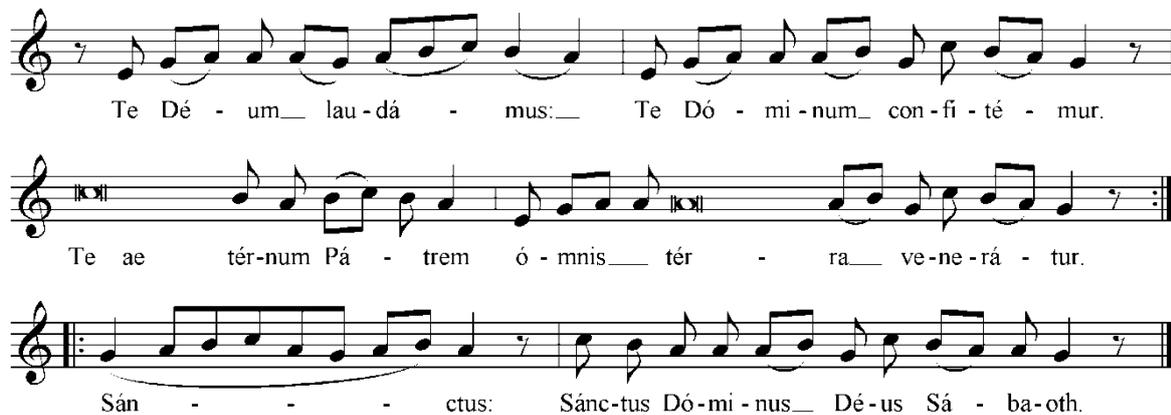
⁶² “The ‘Easter Choirs’ begin (on the Trumpet stop of the organ) with what resembles a Life Fanfare that prevents Faust's death” (Eben, as quoted in Vondrovicová 2000: 219). Own English translation. Original German text: *Die “Osterchöre” beginnen (im Trompetenregistern der Orgel) quasi mit einer Lebensfanfare, die Faust vom Tod abwenden (ibid.).*

⁶³ Vondrovicová 2000: 219.

⁶⁴ Taylor 2005: 30.

material, and not rather that of an Easter hymn, indicates that his choice in using pre-existing religious material is specific to the text of the phrase(s) that he quotes and not necessarily the full hymn text or message.

Fig. 17: *Te Deum laudamus: te Dominum confitemur*



Te Dé - um_ lau - dá - mus: Te Dó - mi - num_ con - fi - té - mur.
 Te ae tér-num Pá - trem ó - mnis_ tér - ra_ ve-ne - rá - tur.
 Sán - - - ctus: Sánc-tus Dó-mi - nus_ Dé-us Sá - ba - oth.

Te Deum laudamus: te Dominum confitemur

O God, we praise Thee: we acknowledge Thee to be the Lord.⁶⁵

The melody of *Te Deum laudamus: te Dominum confitemur* is first presented in the pedal part (mm. 10-14). Eben makes a specification in the pedal part by suggesting the adding of stops (*Superoctave 4'* and *Dulzian 8'*) to project this melody to the listener.

Fig. 18: *Faust, IV Easter Choirs*, mm. 10-14



+ Superoctave 4', Dulzian 8'
 mf marc. il thema

⁶⁵ Translated by Clarence Walworth (*Thesaurus Precum Latinarum* 2015a).

13

Tempo 1

II *f*

- { Superoct 4'
Dulz. 8'

This melody appears for a second time in a transposed form from mm. 19-24. The *cantus firmus* in the pedal is presented a semitone lower than the first entry. Although Eben suggests the same registration as in the first entry, the melody is projected in a much clearer way, mainly due to the more tonal harmonization in the manual accompaniment.

Fig. 19: Eben: *Faust*, IV *Easter Choirs*, mm. 19-24

19

più mosso ♩ = 112

III *mf* ma giubiloso

+ Superoct 4'
Dulz. 8'

mf marcato

22

The second part of the movement starts in m. 31 and introduces new thematic material. Eben uses the melody of the song *Hat der Begrabene schon sich nach oben* which served as part of the stage music composed earlier.

Fig. 20: Eben: *Hat der Begrabene schon sich nach oben*⁶⁶

The image shows a musical score for the song 'Hat der Begrabene schon sich nach oben'. It consists of two staves of music in 9/8 time, with a key signature of one flat (B-flat). The melody is written in a treble clef. The lyrics are written below the notes. The first staff contains the lyrics: 'Hat der Be - gra - be - ne schon sich nach o - ben, ___'. The second staff contains the lyrics: 'le - bend Er - ha - be - ne, herr - lich er - ho - ben. ___'. The music features a mix of eighth and quarter notes, with some notes beamed together and others held over from the previous measure.

This is also the text sung by the Chorus of Disciples in Goethe's play:

<i>Hat der Begrabene</i>	Has He, victoriously,
<i>Schon sich nach oben,</i>	Burst from the vaulted
<i>Lebend Erhabene,</i>	Grave, and all-gloriously
<i>Herrlich erhoben;</i>	Now sits exalted?
<i>Ist er in Werdelust</i>	Is He, in glow of birth,
<i>Schaffender Freude nah:</i>	Rapture creative near?
<i>Ach! an der Erde Brust</i>	To the woe of earth
<i>Sind wir zum Leide da.</i>	Still are we native here.
<i>Liess er die Seinen</i>	We, his aspiring
<i>Schmachtend uns hier zurück;</i>	Followers, Him we miss;
<i>Ach! wir beweinen,</i>	Weeping, desiring,
<i>Meister, dein Glück!</i> ⁶⁷	Master, Thy bliss! ⁶⁸

The melody sounds very secular in the clothing provided by Eben's harmonisation, but in fact, this melody has a strong resemblance to the opening of the *Alleluia* that is sung before the *Pascha Nostrum*.

Fig. 21: *Alleluia. Pascha Nostrum*

The image shows a musical score for the 'Alleluia. Pascha Nostrum'. It consists of a single staff of music in a treble clef. The melody is written in a treble clef and features a series of eighth notes, some beamed together, and some notes held over from the previous measure. The melody is simple and melodic, with a strong resemblance to the opening of the Alleluia mentioned in the text.

⁶⁶ Fishell 1988: 187.

⁶⁷ *ibid.*

⁶⁸ Taylor 2005: 31.

This is an Easter Hymn that is also sometimes used to replace the *Gloria in excelsis Deo* during the Easter period⁶⁹, especially in the first celebration of the resurrection of Christ. Eben only uses the initial *Alleluia* as basis for his musical material.

Fig. 22: Eben: *Faust*, IV *Easter Choirs*, mm. 31-34

31 $\text{♩} = 72$
II Grundstimmen 8' 4' (- Tromp. 8')

III *mf cantabile*

mp

33

The third section of the movement starts in m. 56, where Eben suggests a change in registration (16', 8', 4', 2') as well as an increase in pace (*poco più mosso*). The accompaniment stems from the previous section, but the melodic material is based on the Fanfare which was heard in the opening of the movement.

Fig. 23: Eben: *Faust*, IV *Easter Choirs*, mm. 60-61

II: *poco f* + Krummhorn 8'

60

⁶⁹ Babylon 2015.

This time it is presented in a much darker version in the lower register against the accompaniment of a turbulent ostinato pattern in triplets. The material of the ostinato is still closely related to the rising lines of the song *Hat der Begrabene*. The song of resurrection is juxtaposed with the entries of the “Fanfare of Life” clearly highlighting the main theme of the work, namely the conflict within Faust and its resolution in parallel with the Resurrection that is celebrated by the townsfolk in this scene. This conflict is further represented in the contrasting registration (8', 4', 2', *Krummhorn* 8') as well as the complexity of cross-rhythms between the parts.

The appearance of the Fanfare theme in the pedal part (m. 85) with a reed registration adds to the dramatic impact.

Fig. 24: Eben: *Faust*, IV *Easter Choirs*, mm. 85-86

The musical score for Figure 24 consists of three staves. The top two staves are treble and bass clefs, both containing triplet patterns. The bottom staff is a bass clef with a reed registration and a triplet pattern. The score includes dynamic markings like 'f marc.' and registration instructions like '+ Mixtur, Zunge'.

The fourth part of the movement starts in m. 103 when Eben introduces a chorale in a tonal guise. Eben suggests a clean *plenum* sound (16', 8', 4', *Mixt.*) to facilitate to the prescribed *solenne* (solemn) character. The melody is still derived from the general contour of the resurrection song.

Fig. 25: Eben: *Faust*, IV *Easter Chords*, mm. 103-113

Tempo I. (♩ = 100)

103 16' 8' 4' Mixt III/II

f *solenne*

108

112 *poco string.*
I Tromp. 8'. Cornet V

ff

(II)

The musical score consists of three systems of staves. The first system (measures 103-107) features a piano accompaniment with a treble and bass clef, and an organ part below. The organ part has a treble clef and includes a 'II' marking. Dynamics include *f* and *solenne*. The second system (measures 108-111) continues the piano and organ parts. The third system (measures 112-113) introduces a trumpet and cornet part with a treble clef, marked *ff*, and a 'poco string.' instruction. The organ part continues with a 'II' marking.

The “Fanfare of Life” theme continues to sound above the chorale on the organ with its final statement in mm. 151-154 as final reflection of the victory of life over death.

Fig. 26: *Faust*, IV *Easter Chords*, mm. 151-154

151 Kopp. II/I III/I *ff* *poco rit.*

153 *pesante* + Zunge 16'

4.5 Student Songs

Auerbach's Cellar, where this scene takes place in Goethe's play, is a well-known wine bar in Leipzig and Goethe himself was a regular there in his time as a university student. The intention of this scene is to show how Faust makes his transition from a truth seeking scholar to a more mundane and immoral kind of existence through the temptations of the Devil. Goethe uses this scene as a powerful device of comic relief in the play, a moment when this serious matter is treated with light-heartedness.

FROSCH

Is no one laughing? no one drinking?
 I'll teach you how to grin, I'm thinking.
 Today you're like wet straw, so tame;
 And usually you're all aflame.⁷⁰

⁷⁰ Taylor 2005: 71.

Eben quotes a different part of Goethe's text:

*Gebt Acht! Ein Lied
vom neuesten Schnitt!
Und singt den Rundreim
kräftig mit!*⁷¹

Take heed! 'Tis
of the latest cut, my strain,
And all strike in
at each refrain!⁷²

The musical material in this movement is exclusively based on settings of different German folksongs. The registration, rhythmic elements as well as the swinging waltz meter create a musical effect that once again resembles the sound of a barrel organ. Eben makes use of his song *Schwing dich auf, Frau Nachtigall* that was originally composed for the stage production. The text of this song originally formed part of a German folk song, *Hoffnung Hoffnung komm nur bald*,⁷³ of which Goethe only quotes the third stanza. These are the words that Eben sets to music for the stage production.

Fig. 27: *Schwing dich auf, Frau Nachtigall*

Schwing dich auf, Frau Nach - ti - gall, grüß mir mein Lieb - chen ze - hen-
tau - send- mal grüß mir mein Lieb-chen ze - hen - tau - send-mal.

Schwing dich auf Frau Nachtigall

Soar up, soar up, Dame Nightingale!

*Grüss' mir mein Liebchen zehntausendmal.*⁷⁴

Ten thousand times my sweetheart hail!⁷⁵

This theme appears in m. 24 in a tonal setting, but Eben changes the key of the melody mid-way. This is done to depict a state of drunkenness:

The actual reason for the change from D to E-flat and E within the song was my intention to describe the drunken students

⁷¹ Vondrovicová 2000: 219.

⁷² Taylor 2005: 73.

⁷³ *Volksliederarchiv* 2011.

⁷⁴ Fischell 1988: 196.

⁷⁵ Taylor 2005: 72.

unable to sing in tune so that they switch from one tonality to the other (Eben as quoted in Fishell 1988: 197).

Fig. 28: Eben: *Faust*, V *Student Songs*, mm. 24-32

His use of four-note clusters under the melody line and in the accompaniment later in this movement (mm. 47-69), as well as arbitrary tempo- (mm. 74-98) and articulation changes, musically represent the students' drunken stupor.

Different quotations of this melody are interrupted by two-part sections with a strict contrapuntal texture. Eben stipulated that these contrasting sections should be performed in the "Baroque manner" (Fishell 1989: 199), creating a musical representation of the Scholastic students that form part of the group of drinkers.⁷⁶

Landale also refers to this in her programme notes in the Preface to the score when she remarks that "the 'scholastic' element is short Bach-like phrases, thrown into the

⁷⁶ "[...] the scholastic element appears in the form of bridge passages of Bach-like counterpoint hinted at in between the barrel organ's ballades" (Eben as quoted in Vondrovicová 2000: 219). Own English translation. Original German text: [...] *das scholastische Element ist in ihnen in der Gestalt von kleinen Bruchstücken Bachschen Kontrapunktes zwischen den einzelnen Bänkelgesängen des Orchestrions angedeutet (ibid.)*.

songs by the students who, the drunker they get, sing more and more out of tune” (Landale in Eben 1983: Preface).

Fig. 29: Eben: *Faust*, V *Student Songs*, mm. 33-37

The different characters in the pub portray the typical members of a student crowd that would have gathered at Auerbach’s Cellar. These young men sing songs with Mephistopheles involving mentions of various vermin, and which would have been usual entertainment as drinking songs at public taverns in Goethe’s time. The one song is of a rat that is poisoned, while the other refers to the story of a flea at the court of a king. Eben does not make any reference to the latter in his organ cycle. The melody of the song *Es war eine Ratt’ in Kellernest* was originally composed by Eben for the stage production.

Fig. 30: *Es war eine Ratt’ im Kellernest*

Es war ei ne Ratt' im Kel ler- nest, leb - te nur von Fett und But - ter, hat-te
 sich ein Ränz-lein an - ge mäst't, als wie der Dok-tor Lu - ther. Die
 Kö - chin hatt' ihr Gift ge - stellt; da ward's so eng ihr in der Weltt, als
 hät sie Lieb' _____ im Lei-be, als hätt' sie Lieb' _____ im Lei-be.

BRANDER

*Es war eine Ratt' im Kellernest,
 Lebte nur von Fett und Butter
 Hatt' sich ein Ränzlein angemäst't;
 Als wie der Doktor Luther.
 Die Köchin hatt' ihr Gift gestellt,
 Da ward's so eng' ihr in der Welt,
 Als hätt' sie Lieb im Leibe.⁷⁷*

BRANDER

There was a rat in the cellar-nest,
 Whom fat and butter made smoother:
 He had a paunch beneath his vest
 Like that of Doctor Luther.
 The cook laid poison cunningly,
 And then as sore oppressed was he
 As if he had love in his bosom.⁷⁸

Eben incorporates this material from his incidental music into this movement from m. 130. He sets this music with an underlying Mixolydian mode which relates not only to the influence of Gregorian chant, but possibly derives also from the influence of Czech folk music in his compositions. The story of the rat is first of all a reference or allegory to the dangers of love. This story is told after the students learn about Siebel's broken heart over a lost lover, and they use the story in an attempt to relieve his pain. The phrases of the students' songs that are interrupted by short intersections may refer to the chaos, noisiness or occasional disruption in the bar.

Fig. 31: Eben: *Faust*, V *Student Songs*, mm. 130-135

The musical score for Figure 31 consists of two systems of music. The first system, labeled '130', shows a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef. A 'stacc.' marking is present in the piano part. Above the first staff, the instruction '+ Zunge' is written. Below the second staff, the instruction '(+ Zunge 16\'' is written. The second system, labeled '133', continues the vocal and piano parts. The piano part continues with the same accompaniment pattern.

⁷⁷ Fishell 1988: 200.

⁷⁸ Taylor 2005: 73-74.

The scene in the play ends with Mephistopheles performing magical tricks and spells. When he spills the wine on the floor, it bursts into flames. This might be represented by the repetitive motivic material from mm. 157-161 which culminates in a glissando in the hands and ends in a cluster. The magic is both fun and entertaining, although clearly dangerous and devilish. Such tricks reinforce Mephistopheles' characteristics to the audience as the music is also represented in a fun and light-hearted manner, but with an underlying tension created by sudden meter changes, repeated dotted rhythms, irregular accentuation and articulation changes.

Fig. 32: *Faust*, V *Student Songs*, mm. 157-161

The musical score for *Faust*, V *Student Songs*, mm. 157-161, is presented in three systems. The first system (mm. 157-158) shows a piano accompaniment with a repetitive eighth-note pattern in the right hand and a dotted eighth-note pattern in the left hand. The second system (mm. 159-160) shows the piano accompaniment continuing with a similar pattern, but with a 'stacc.' marking in the left hand. The third system (mm. 161) features a piano accompaniment with a glissando in the right hand and a cluster in the left hand, marked 'gliss.' and 'clust.'

4.6 Gretchen

GRETCHEN (at the spinning-wheel, alone)

My peace is gone,
My heart is sore:
I never shall find it,
Ah, nevermore!

Save I have him near.
The grave is here;
The world is gall
And bitterness all.

My poor weak head
Is racked and crazed;
My thought is lost,
My senses mazed.

My peace is gone,
My heart is sore:
I never shall find it,
Ah, nevermore!

To see him, him only,
At the pane I sit;
To meet him, him only,
The house I quit.

His lofty gait,
His noble size,
The smile of his mouth,
The power of his eyes,

And the magic flow
Of his talk, the bliss
In the clasp of his hand,
And, ah! his kiss!

My peace is gone,
My heart is sore:
I never shall find it,
Ah, nevermore!

My bosom yearns
For him alone;
Ah, dared I clasp him,
And hold, and own!

And kiss his mouth,
To heart's desire,
And on his kisses
At last expire!⁷⁹

⁷⁹ Taylor 2005: 132-133. Eben quoted the first two lines of the poem in support of the musical material of this movement, namely *Meine Ruh' ist hin, mein Herz ist schwer* (Vondrovicová 2000: 219).

This movement has Gretchen and her famous song at the spinning wheel as its subject. Given the well-known setting of this text by Franz Schubert (1797-1829), it would pose a challenge for any composer to create a version that can live up to Schubert's song. Schubert puts his focus on Gretchen's anguish and aching heart by using the first stanza of the text, "My peace is gone, my heart is sore: I never shall find it, Ah, nevermore!" as a refrain. He rearranged the text and also interpolated the first stanza after the third and sixth stanzas.

Eben uses melodic material from his incidental music, the melody of the song *Meine Ruh' ist hin*, as one of the main themes in this movement.

Fig. 33: *Meine Ruh' ist hin*

Mei-ne Ruh' ist hin, mein Herz ist schwer, ich fin - de sie
nim-mer und nim - mer mehr. Wo ich ihn nicht hab, ist mir das
Grab, die gan - ze Welt ist mir ver gällt.

*Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
und nimmermehr.*

My peace is gone,
My heart is sore:
I never shall find it,
Ah, nevermore!

*Wo ich ihn nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.⁸⁰*

Save I have him near.
The grave is here;
The world is gall
And bitterness all.⁸¹

Gretchen also sings a second song, *Meine Mutter, die Hur*, in the final scene of the play while she is in prison. Eben also set this song to music and, disregarding the chronology of the play, incorporates it into this movement.

⁸⁰ Fishell 1988: 205.

⁸¹ Taylor 2005: 132.

Fig. 34: *Meine Mutter, die Hur*

Mei-ne Mut-ter, die Hur, die mich un-ge-bracht hat! Mein
 Va-ter, der Schelm, der mich ges-sen hat! Mein Schwes-ter-lein klein hub
 auf de Bein; an ei-nen küh-len Ort; da ward ich ein schö-nes
 11 Wald-vö-ge-lein, flie-ge fort, flie-ge fort, flie-ge fort!

*Meine Mutter, die Hur,
 Die mich umgebracht hat!
 Mein Vater, der Schelm,
 Der mich gessen hat!
 Mein Schwesterlein klein
 Hub auf die Bein;
 An einen kühlen Ort;
 Da ward ich ein schönes Waldvögelein,
 Fliege fort, Fliege fort!*⁸²

My mother, the harlot,
 Who put me to death;
 My father, the varlet,
 Who eaten me hath!
 Little sister, so good,
 Laid my bones in the wood,
 In the damp moss and clay,
 Then was I a beautiful bird o' the wood;
 Fly away! Fly away!⁸³

The inclusion of this second song within the same movement is highly significant due to its contrasting text. Where Schubert kept the focus on Gretchen's sorrow at the spinning wheel where she still anticipates her innocent love for Faust, Eben choses to juxtapose this with the contrasting text of *Meine Mutter, die Hur*, to indicate the tragic outcome of her encounter with Faust.

Eben opens the movement with material that creates a mysterious backdrop of sound and suggests a colourful though transparent stop combination (*Copula* 8', *Fl.1'*). Excerpts from Gretchen's second song, *Meine Mutter, die Hur*, are then presented in the pedal part in a slightly darker registration (*Subb.* 16', *Spitz fl.* 8') in

⁸² Fishell 1988: 206.

⁸³ Taylor 2005: 177-178.

mm. 3 and 7. He suggests the adding of a 4' stop if necessary, underlining the fact that he wants this thematic material to be clearly projected to the listener.

Fig. 35: Eben: *Faust*, VI *Gretchen*, mm 1-11

Moderato (♩ = 84)

III { *p* Copula 8', Fl. 1'

Subb. 16', Spitz fl. 8' (4')

p 3

7

Ped. zarte 16', 8'

The almost atonal introduction to Gretchen's song creates a desolate sound that could be interpreted as her apprehension and the ambivalence of her love for Faust, intermingled with fear about his lack of conventional Christian faith as well as fear for the presence of his disturbing companion. With the added foreboding of her fate, indicated by the use thematic material from the second song, this gives the spinning wheel song a completely different meaning than the one expressed in Schubert's song.

The first song, *Meine Ruh' ist hin*, enters in m. 25 with the melodic material spread over three manuals, creating an overall effect of weeping and reflecting the emotional state of Gretchen.

Fig. 36: Eben: *Faust*, VI *Gretchen*, mm. 25-29

25 I - Trem.
III: - Fl. 1', + Saliz. 8', Blockfl. 4'

III. Man
m.d.

II. Man

I. Man
m.s.

28

The material develops into triplets in m. 53, musically representing the circular movement of the spinning wheel. After short introductions of melodic excerpts from her second song, the melody of the second song is presented against the spinning wheel effect from m. 70 onwards. Eben shows this through his placement of extra stems on the notes that, if performed with a slight *tenuto* touch, delineate the melody in the soprano register.

Fig. 37: Eben: *Faust*: VI *Gretchen*, mm. 70-73

70

Musical score for measures 72 and 73. Measure 72 shows a melodic line in the treble clef with a slur over four notes, and a bass line with a slur over four notes. Measure 73 shows a melodic line in the treble clef with a slur over four notes, and a bass line with a slur over four notes. The key signature has one flat (B-flat).

The last entrance of the second song is in m. 88, but this time the melodic material is spread over different registers of pitch and in a fragmented manner which might be seen as representing Gretchen's broken heart and provides a fitting conclusion to what will turn out to be her tragic ending.

Fig. 38: Eben: *Faust*, VI *Gretchen*, m. 88

- Saliz. 8', - Blockfl. 4', + Fl. 1'

Musical score for measure 88. The score is for three staves: Treble clef, Bass clef, and a lower Bass clef. The Treble clef staff has a melodic line with a slur over four notes, starting with a dynamic marking of *p* and *stacc.*. The Bass clef staff has a melodic line with a slur over four notes, starting with a dynamic marking of *pp*. The lower Bass clef staff has a single note. The key signature has one flat (B-flat).

4.7 Requiem

EVIL SPIRIT

How otherwise was it, Margaret,
When thou, still innocent,
Here to the altar cam'st,
And from the worn and fingered book
Thy prayers didst prattle,
Half sport of childhood,
Half God with thee!
Margaret!
Where tends thy thought?
Within thy bosom
What hidden crime?

MARGARET

Woe! woe!
Would I were free from the thoughts
That cross me, drawing hither and thither
Despite me!

CHORUS

*Dies irae, dies illa,
Solvat saeculum in favilla!*

EVIL SPIRIT

Wrath takes thee!
The trumpet peals!
The graves tremble!
And thy heart
From ashy rest
To fiery torments
Now again requickened,
Throbs to life!

MARGARET

Would I were forth!
I feel as if the organ here
My breath takes from me,
My very heart
Dissolved by the anthem!

CHORUS

*Judex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.*

MARGARET

I cannot breathe!
The massy pillars
Imprison me!
The vaulted arches
Crush me! – Air!

EVIL SPIRIT

They turn thy faces,

Against this, the main motivic material in the movement is a repetitive descending line which acts in the same manner as an ostinato. The music is characterized by repetitive notes, increasing dynamic levels, a subtle *poco stringendo* (from m. 18) as well as ever rising pitch levels.

To underline this effect of the bell, there is no point of silence throughout the movement. Even after the build-up and climax in m. 56, Eben ties the sound to the next repetitive F in m. 57.

Fig. 40: Eben: *Faust, VII Requiem*, m. 55-57

Eben's music for this movement shows a close to remembrance to the second movement, *Le gibet*, from French composer Maurice Ravel's (1875 - 1937) *Gaspard de la nuit* which he composed in 1908. *Le gibet* is based on a poem by Aloysius Bertrand with the same title and is a picture of misery and desolation. As opening line to this dark, hallucinatory poem with a picture of a man, "the hanged one" who is

still alive and “utters a sigh”, Bertrand uses Faust’s epigraph and question “What do I see moving around the gibbet”. By the end of the poem the man is dead so that the reader witness the “unfolding of that moment between almost-no-life and definite death” (Bruhn 1997: 121). The dichotomy of light and dark in this poem also relate to Eben’s interpretation of Faust as discussed earlier. The bell motive that Eben employs through the repeated notes is similar to that of Ravel, which was inspired by the last strophe of the poem: “It is the bell that tolls from the walls of the town” (Kaminsky 2011: 98).

Fig. 41: Ravel: *Gaspard de la nuit*, II *Le Gibet*, mm. 1-4

Trés lent
Sans presser ni ralentir jusqu'à la fin

pp

Sourdine durant toute la pièce

un peu marqué

The text of the *Dies irae* was sung by a choir during the original stage music at this point in the story (Fishell 1988: 213), but for the organ version Eben composed new thematic material. The main theme consists of a descending chromatic scale followed by a falling major third interval, presented in a repetitive way and functioning as an ostinato. All the motivic material in this movement is derived from this theme which, according to Eben’s preface, represents the *Dies irae*, even if the words don’t seem to fit the phrase in a clear-cut way.

Dies irae! Dies illa
Solvat saeculum in favilla:
*Teste David cum Sibylla!*⁸⁶

That day of wrath, that dreadful day,
 Shall heaven and earth in ashes lay,
 As David and the Sybil say.⁸⁷

In m. 14, for instance, the theme is presented in the pedal in a slightly varied way, and in m. 50 it is presented in inversion, but still supporting the continuous line. Eben makes effective use of tempo changes (e.g. *stringendo* indications in mm. 18 and 38), *stretto* entries from m. 27 and the adding of organ stops (mm. 14, 22, 26, 27, 33, 38, 40, 46 and 50) in order to generate forward propulsion and the build-up to a dramatic climax. With his registration indications he makes it clear that he always wants the descending theme to be clearly outlined above the other material. To this purpose he suggests the use of the couplers and employs performance indications such as *ben marcato*.

Fig. 42: Eben: *Faust*, VII *Requiem*, mm. 14-15

14 Gedackt 16'
Prinzipal 8', 4'

mf

16', 8', 4' + II/p, III p

mf ben marcato

Through the simplicity of the musical development within this movement, it seems to function in a similar way as the third movement, *The Song of the Beggar*, rather as an *intermezzo*. The only difference is that in this case it is not humorous but deadly serious. In this sense it serves as a striking contrast to the next movement, *Walpurgis Night* and highly enhances the latter's shocking effect.

⁸⁶ *Thesaurus Precum Latinarum*. 2015b.

⁸⁷ English translation by James A.D. Aylward and William F. Wingfield (*ibid.*).

4.8 *Walpurgis Night*

FAUST

We, it seems, have entered newly
In the sphere of dreams enchanted.

WITCHES

The way is wide, the way is long:
See, what a wild and crazy throng!
The wind is hushed, the star shoots by.
The dreary moon forsakes the sky;
The magic notes, like spark on spark,
Drizzle, whistling through the dark.

MEPHISTOPHELES

They crowd and push, they roar and clatter!
They whirl and whistle, pull and chatter!
They shine, and spit, and stink, and burn!
The true witch-element we learn.
But see, what motley flames among the heather!
There is a lively club together:
In smaller circles one is not alone.

FAUST

Better the summit, I must own:
There fire and whirling smoke I see.
They seek the Evil One in wild confusion:
Many enigmas there might find solution.

MEPHISTOPHELES

No rest to-night for young and old!
They start another dance: come now, let us take hold!⁸⁸

Throughout Goethe's play, Faust is a man who has to make difficult choices. He has chosen between life and death, as well as between morality and immorality, and now he chooses between the good of love and the damnation of evil. As said before, this is a central theme throughout Eben's oeuvre which makes this movement a fulcrum point within *Faust*. In *Walpurgisnacht*, Faust chooses evil. Instead of staying with his love and suffering his punishment for her salvation, he goes away with Mephistopheles to participate in the Devil's world in the form of a witches' sabbath.

Eben chose two lines from Goethe's poem to represent the general background to the music:

⁸⁸ Taylor 2005: 153-162.

*Man tanzt, man schwatzt, man kocht, man trinkt, man liebt
Nun sage mir, wo es was Besseres gibt?*⁸⁹

They dance, they chat, they cook, they drink, they court:
Now where, just tell me is there better sport?⁹⁰

Despite how superficial this text might seem, *Walpurgisnacht* is a complicated scene because it functions on several different levels, one of which must be understood in the cultural and intellectual context of Goethe's day. The scene switches between motives of comedy and tragedy and Goethe calls for music in this sense to represent the different characters in contrast. This contrast is musically represented by Eben in the dance-like material pervading the movement, but which is placed against more serious material based on the Lutheran chorale *Aus tiefer Not*⁹¹.

Fig. 43: *Aus tiefer Not schrei ich zu dir*

Aus tie - fer Not schrei ich zu dir Herr Gott er - hör mein Ru - fen.
Dein gnä - dig Ohr neig her zu mir und mei - ner Bitt sie öf - fen,
Denn so du willst das se - hen an was Sünd und Un - recht ist ge - tan,
wer kann, Herr, für dir blei - ben?

*Aus tiefer Not schrei ich zu dir
Herr Gott erhöre mein Rufen.
Dein gnädig Ohr neig her zu mir
Und meiner Bitt sie öffne;
Denn so du willst das sehen an
Was Sünd und Unrecht ist getan,
Wer kann, Herr, für dir bleiben?*⁹²

Out of the depths to thee I raise
the voice of lamentation;
Lord, turn a gracious ear to me,
and hear my supplication;
if thou shouldst be extreme to mark
each secret sin and misdeed dark,
O who could stand before Thee?⁹³

⁸⁹ Vondrovicová 2000: 219.

⁹⁰ Taylor 2005: 159.

⁹¹ Eben mentions in his programme notes (Vondrovicová 2000: 219) that the waltzes are interrupted by a quotation of *Aus der Tiefe rufe ich* in the pedal. This is in fact a quotation of the hymn *Aus tiefer Not schrei ich zu dir* from the Cantata *Aus der Tiefe rufe ich*, BWV 131.

⁹² Nethymnal 2011.

⁹³ English translation by Richard Massie (Hymnary 2007a).

The first entry of this motivic material is in a disguised form in m. 20, and Eben allows for this religious and sacred theme to be presented in a light-hearted manner, as if it is mocked at by the witches' dance. Here it appears as solo with accompaniment in open fifths in a bi-tonal setting, F minor in the right hand against D minor in the left hand.

Fig. 44: Eben: *Faust*, VIII *Walpurgis Night*, mm. 20-23

The musical score for Figure 44 consists of two systems of piano music. The first system, labeled 'II.', covers measures 20 and 21. The right hand features a melodic line with a slur and a fermata, while the left hand provides accompaniment with triplets and open fifths. The second system covers measures 22 and 23. The right hand continues the melodic line, and the left hand maintains the accompaniment. A time signature change from 3/2 to 4/4 occurs at the beginning of measure 23.

Once again, Eben makes use of increasing dynamic levels, contrasting timbres, complicated rhythms and dissonance in the repetition of the thematic material to underline the rising tension as Mephistopheles guides Faust through his wicked assembly. The journey of Mephistopheles and Faust up the Brocken (the highest mountainous peak in Northern Germany) contains many comical elements that become apparent in the play's staging. The playfulness and dancing of the witches entertains as much as it terrifies.

Eben uses motivic material that is taken from his setting of the song in his incidental music for the play and which appears later in the movement (m. 114).

Fig. 45: *In die Traum- und Zaubersphäre*

In die Traum- und Zau - ber - sphä - re sind wir, scheint es, ein - ge - gan - gen,
 Führ uns gut und mach dir Eh - re, daß wir vor - wärts bald ge - lan - gen.

*In die Traum- und Zaubersphäre
 Sind wir, scheint es, eingegangen,
 Führ uns gut und mach dir Ehre,
 Dass wir vorwärts bald gelangen.*⁹⁴

We, it seems, have entered newly
 In the sphere of dreams enchanted.
 Do thy bidding, guide us truly,
 That our feet be forwards planted.⁹⁵

In m. 114 the song is presented very much in the style of a “clock-organ” (Fishell 1988: 222). This is achieved through the texture of the music in combination with an effective registration compiled of two *Flutes* (mm. 114) of 8' and 1' respectively.

Fig. 46: Eben: *Faust*, VIII *Walpurgis Night*, mm. 114-116

Allegretto grazioso (♩ = 120)
 III: Copula 8', Siffl. 1'

114

p

Ped. 16' 8'

pp

115

⁹⁴ Fishel 1988: 222. It is interesting that Eben only used the first four lines of this song and chose to omit the fifth line, *In den weiten, öden Räumen!* that concludes the sentence.

⁹⁵ Taylor 2005: 179.

The transparent texture that is created through this as well as his unconventional use of rolled chords adds to the effect of creating a dream, reflecting the text of the song *In die Traum- und Zaubersphäre* in a relaxed dance tempo (*Allegretto grazioso*). Dissonance, as well as irregular rhythmic figures, interrupts this tonal section in m. 128.

Fig. 47: Eben: *Faust*, VIII *Walpurgis Night*, mm. 130-133

This scene in Goethe's play is also tragic, however, because both Faust and the audience perceive the dark, evil world without redemption into which his wager has thrown him. Faust gives himself up completely to Mephistopheles' gatherings. Faust dances with a witch, marvels at Lilith and Medusa, and talks with a group of other damned men.

From m. 167 this atonal effect relaxes into a waltz, a witches' dance, where the ostinato becomes the accompaniment with some minor changes.

Fig. 48: Eben: *Faust*, VIII *Walpurgis Night*, mm. 167-170

The trivial music of the waltz, which is a representation of the text sung by Faust, corresponds much more to the dance of girls than a dance of witches, but in a lascivious manner of revealing an overtly sexual interest or desire⁹⁶.

FAUST

A lovely dream once came to me;
I then beheld an apple-tree,
And there two fairest apples shone:
They lured me so, I climbed thereon.

THE FAIR ONE

Apples have been desired by you,
Since first in Paradise they grew;
And I am moved with joy, to know
That such within my garden grow.⁹⁷

The first entry of the dance theme sounds distant as indicated by Eben's registration suggestion (*zarte Zunge* 8', + 4', 2') as well as the dynamic marking (*mp*) in m. 165 and m. 169 respectively, indicating a closed swell box. The waltz is "attacked" by the entry of *Aus tiefer Not* in m. 206 in the pedal and this develops into a battle that is fought to the end of the movement. Eben suggests a *tutti* registration with a *marcato* placement of the *cantus firmus* in the pedal part. The eroticism of the waltz is juxtaposed against the solemnity of the religious chorale, once again reflecting the struggle between Good and Evil within Faust's own soul, perhaps indicating that, despite his indulgence in what the nightly scene offers him, there is still a slight glimmer of a conscience that that pleads with God for deliverance.

⁹⁶ The frivolous music of the barrel organ resembles much more a roundel of lighthearted girls than witches; Evil in light, playful and lascivious garments. (Eben as quoted in Vondrovicová 2000: 219). Own English translation. Original German text: *Die Trivialmusik des Orchestrions entspricht vielmehr einem Reigen leichter Mädchen als dem der Hexen; das Böse im unterhaltenden, leicht lasziven Gewand (ibid.).*

⁹⁷ Taylor 2005: 162.

Fig. 49: Eben: *Faust*, VIII *Walpurgis Night*, mm. 206-213

In his correspondence, Eben wrote the following about the final unison chorale (mm. 302-307):

The final unison chorale statement on full organ does not leave any doubt that this admittance of one's mistakes, the confessing of one's faults is the condition for the salvation in the Epilog (as quoted in Fishell 1988: 225).

Fig. 50: Eben: *Faust*, VIII *Walpurgis Night*, mm. 302-307

As is indicated to the listener in Eben's music, the end of *Walpurgis Night* marks a stark transition. Faust sees a stage set up in the middle of the festivities, and he and Mephistopheles are invited to come and watch a play. What ensues takes the play's audience further away from the reality of the preceding story. Goethe models his play within a play on Shakespeare's *A Midsummer Night's Dream*, and the play uses

a similar structure and themes. Using quatrain poetic lines, an ensemble of characters appears and exits, each using terse language to describe particular ideas: philosophers, theologians, politicians, and even inanimate objects all appear to state their opinion or their viewpoint of the world. Both the array of characters and the ideas that they represent confuse the reader while simulating the insanity and commotion of the eighteenth-century intellectual world. No one, Goethe suggests, has the whole truth because no one seems to understand what others are saying.

4.9 Epilogue

MEPHISTOPHELES

The Body lies, and if the Spirit flee,
I'll show it speedily my blood-signed title. –
But, ah! They've found such methods of requital,
His souls the Devil must oft abstracted see!

THE HEAVENLY HOST

Envoys, unhindered,
Heavenly kindred,
Follow us here!
Sinners forgiving,
Dust to make living!
Lovingest features
Unto all creatures
Show in your swaying,
Delaying career!

MEPHISTOPHELES

Discords I hear, a harsh, disgusting strumming,
Flung from above with the unwelcome Day;
'T is that emasculate and bungled humming
Which Pious Cant delights in, every way.

ANGELS

Blossoms of gratitude,
Flames of beatitude,
Love they are bearing now,
Rapture preparing now,
As the heart may!
Truth in its nearness,
Ether in clearness,
Give the Eternal Hosts
Everywhere Day!

MEPHISTOPHELES

My head, heart, liver, by the flames are rent!
An over-defillish element! –

Sharper than Hell's red conflagration,
 Unfortunate Enamored! Who so spurned,
 Your heads toward the sweethearts' side have turned.

PATER SERAPHICUS
 Upward rise to higher borders!
 Ever grow, insensibly,
 As, by pure, eternal orders,
 God's high Presence strengthens ye!
 Such the Spirits' sustentation,
 With the freest ether blending;
 Love's eternal Revelation,
 To Beatitude ascending.

ANGELS
 We this precious Soul have won us;
 Evil ones we forced to shun us;
 Devils fled us, when we hit them:
 'Stead of pangs of Hell, that bit them,
 Love-pangs felt they, sharper, vaster:
 Even he, old Satan-Master,
 Pierced with keenest pain, retreated.
 Now rejoice! The work's completed!⁹⁸

The text on which this movement is based, is extracted from the Second Part of Goethe's play, once again proving that Eben did not try to recreate the authentic storyline through the nine movements of the organ cycle.

Eben described the overall form of *Faust* as a "musical arch" (Fishell 1988: 229) when he wrote that "I think that in some way *Prologue* and *Epilogue* are connected by the contrast of low and high, dark and clear, but in the *Epilogue* in a mood of conciliation, the soul above the abyss".⁹⁹ It is notable that the first movement ended on a C major chord, and that the *Epilogue* starts again on a C major chord and is brought to a close on this symbolically "pure" harmony.

The *Epilogue* starts in a calm, peaceful manner which might represent God's goodness placed in contrast to the darker harmonies, mainly minor chords, which creates this "mood of conciliation, the soul above the abyss" (Eben as quoted in Fishell 1988: 230).

⁹⁸ Taylor 2005: 296-309.

⁹⁹ Eben presented this explanation to Fishell in a letter in January 1988 (Fishell 1988: 230).

Fig. 51: Eben: *Faust*, IX *Epilogue*, mm. 1-5

Andante (♩ = 63-66)

III Gedackt 8' Salizional 8' Celeste

I Rohr. fl. 8'

p

Sb. 32' 16' 8'

p

Although the chords in the right hand create dissonance against the left hand, Eben creates this feeling of “reconciliation” through the subtle placements on the second beat on a soft string registration (*Gedackt 8'*, *Salizional 8'*, *Celeste*), taking its course in a pensive *Andante* tempo.

The melody of *Aus tiefer Not* makes its appearance once again, but this time with a colourful registration consisting of a *Gedackt 8'*, *Nasard 2 2/3'* and the *Tremulant*. This time it might depict the love of God and his saving grace. A central message of this chorale is also reflected in the short quotation that Eben chose from Goethe’s text as part of his programme notes on the music:

Wer immer strebend sich bemüht, den können wir erlösen.¹⁰⁰

Whoever exerts himself in constant striving, Him we can save.¹⁰¹

¹⁰⁰ Vondrovicová 2005: 219.

¹⁰¹ HistoryWorld 2001.

Fig. 52: Eben: *Faust*, IX *Epilogue*, mm. 25-27

Gedackt 8', Nasard 2 2/3 Trem.

II. *espressivo*

I. *mp*

Once again, as in the *Prologue*, the contrasts of high and low (in the registers in which the parts are placed) and light and dark (through the colouring of the stops suggested by Eben) are evident in the music. The pedal and accompaniment in the low register are placed against the high flute sounds that represent the “redeemed soul over the abyss of darkness”¹⁰².

Fig. 53: Eben: *Faust*, IX *Epilogue*, mm. 42-44

42 II

III

Eben concludes the movement with a final statement of the last strophe of the chorale that portrays the liberated soul, and resolves the work on a perfect C major chord, representing his central message of faith and his own personal belief: God is our Mediator.

¹⁰² “[...] in the sound of a high fluttering Flute, as symbol of the redeemed soul over the abyss of darkness (Eben as quoted in Vondrovicová 2000: 220). Own English translation. Original German text: [...] *im Klang einer hohen vibrierenden Flöte, als Sinnbild des erlösten Geistes über dem Abgrund der Finsternis* (*ibid.*)

Fig. 54: Eben: *Faust*, IX *Epilogue*, mm. 68-74

68

II + Trem.

pp - Prinz. 8', - Oct. 4'

I

(- Trem)

The image shows a musical score for piano, measures 68-74. The score is written for two staves: a treble clef staff and a bass clef staff. The treble staff begins with a fermata over the first measure, followed by a series of notes with slurs and a tremolo marking. The bass staff features a complex accompaniment with many beamed notes and slurs. The piece concludes with a final chord in the bass staff.

5. Job

The Bible Book of Job has long been recognised as a masterpiece of literature independently of its religious importance. It is the first of five books commonly referred to as “The Books of Poetry” in the Bible, namely Job, Psalms, Proverbs, Ecclesiastes and the Song of Solomon. These books are called as such as they are written in a poetic style opposed to the narrative style of most other books that form the Bible. Job, Proverbs and Ecclesiastes are also often referred to as “Wisdom Literature”.

It is uncertain who the author of the Book of Job is and also exactly when it was written, but the historical events appear to be set in the “Patriarchal” period, sometime between the lives of Noah and Moses.¹⁰³ Numerous studies on this book suggest that its purpose is to answer the question: “Why does God allow the righteous to suffer?” Despite the fact that he loses everything important to him in the process, Job remains faithful to God. In equal measure, the story underlines God’s faithfulness towards Job during this time of great suffering.

Eben writes as follows in his preface to the printed music:

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

The Book of Job interested me for three reasons: firstly because of the social and theological revolution it represented in its time; until then, every poor, sick or unfortunate being was regarded as forsaken and punished by God. Secondly, I was deeply impressed by the dramatic depths of this book which gives men, once and for all, the key to overcome a trial of faith. Finally, I find this book extremely topical. It answers one of the most difficult questions on life asked to this day: why do good

¹⁰³ Norman C. Habel (1985: 40-42) provides a summary of the various views on the date of the composition of the Book of Job.

people suffer misfortunes? The Book not only demonstrated the unimportance of personal sorrow in relation to world events, but it reveals God, who does not ask Job to approve his sufferings, but just to accept them, and, standing beside the unfortunate, He suffers and carries the pain with him, helping Job to overcome it (Eben 1989: Preface).

In the context of Eben's frequently uttered and well-documented interest in the struggle between Good and Evil in human existence, *Job* takes on a special significance. His foreword makes it clear that he does not view this struggle in dualistic, Manichean terms. Good (here in the person of Job, who is abundantly blessed by God) and evil (represented here by the misfortune and suffering that befalls Job) are not locked in eternal battle and are not explained by means of a theodicy. Nor are they presented in the form of a Faustian bargain. Instead, Job overcomes suffering by acknowledging it, knowing that God "suffers and carries the pain with him" (Eben 1989: Preface). It is highly significant that Eben creates a link here between the story of Job and that of Christ by using the chorale *Kristus, příklad pokory* (Christ, example of humility) as the thematic basis for the last movement, "[...] for Christ is truly the personification of the innocent sufferer to the very end" (Eben 1989: Preface). In doing so he brings about a Christian resolution to a story that is situated squarely in the realm of the Old Testament. This view correlates with that of numerous contemporary theologians. Wolfgang Huber is one of many whom one could quote in this context:

The Passion of Jesus and the figure of Job are the two most important biblical allegories on dealing with suffering. The question of why God allows for suffering and how he can even admit misfortune is not only theoretically debated in both of these allegories but also accepted through the assurance that God walks at the side of the sufferer and takes on his distress. One can see this answer as an authentic theodicy. The demand for God's justification in view of suffering - also the question of theodicy - is answered through the fact that God takes the suffering upon himself and identifies himself with the sufferer (Huber 2008: 57).¹⁰⁴

¹⁰⁴ Own English translation. Original German text: *Die Passion Jesu und die Gestalt Hiobs sind die beiden wichtigsten biblischen Sinnbilder für den Umgang mit dem Leiden. Die Frage, wie Gott das Leiden zulassen und dem Unglück Raum geben kann, wird in diesen beiden Sinnbildern nicht*

The Christian turn given by Eben to the Hebrew, pre-Christian story of Job is further confirmed by the quotation of explicitly Christian melodic material. For example, in the second movement it is the Easter hymn *Exsultet iam angelica turba caelorum*, while in the third movement it is the hymn *Wer nur den lieben Gott lässt walten*. In this respect, Eben's *Job* could be seen as a revisiting of the questions raised in *Faust*, but now as an attempt to transcend them.

Job for organ is a cycle consisting of eight movements, all based on elements of the story of Job in the Old Testament. Each movement approaches a different topic from the Book of Job – *Destiny, Faith, Acceptance of Suffering, Longing for Death, Despair and Resignation, Mystery of Creation, Penitence and Realisation, and God's Reward*. Eben sensed the dramatic depth of this Book and created a musical work that intensely pictures the consequences of an agreement between God and Satan on the fate of a human being, in this specific instance that of Job. The work tells the story of Job's struggle, endurance and triumph despite his human suffering. Job remains devoted to God throughout his trials, and in the end God rewards him for his faithfulness.

Despite being based on a biblical text, *Job* serves as an example of a work that can be performed in both a sacred and secular setting. Rather than depicting certain plot points in the tale or following an accurate chronology, Eben has instead created eight abstract episodes, each representing a different aspect of Job's life. In this respect each movement could be regarded as a fresco brought to life, concerned more with the spiritual than the temporal. Eben was not attempting to create a biography of Job but rather capture the essence of his spiritual journey.

In addition to the general foreword, Eben also wrote more detailed notes on this composition in which he provides important information regarding the character of each movement. These were published in Vondraviková's book on his life and works. Due to their importance they are quoted here in full.

theoretisch erörtert, sondern durch die Gewissheit aufgenommen, dass Gott auf die Seite des Leidenden tritt und sich seiner Not annimmt. Man kann diese Antwort als eine authentische Theodizee bezeichnen. Die Frage nach der Rechtfertigung Gottes angesichts des Leidens – also die Theodizeefrage – wird dadurch beantwortet, dass Gott selbst das Leiden auf sich nimmt und sich mit dem Leidenden indentifiziert (Huber 2008: 57).

The first movement, “Destiny”, begins with the Destiny-motive of Job on a harsh sounding reed stop in the Pedal and ends - after a more turbulent middle section - with the same motive, but this time drawn out over the organ’s full range. In the second movement, “Faith”, Job sings in soft meekness a song of praise, intoned by the high register of the solo Flute as a quotation of the gregorian “Exsultet”. This motive is however still interrupted by dramatic interpolations, as if the blows of Fate were striking Job’s home and family. The return of the movement to its initial quiet praise expresses Job’s persistence in goodness. In the third movement, “The Acceptance of Suffering”, the blows of Fate strike Job directly. After an outcry of the organ and tumultuous section, the melody of the protestant chorale “Wer nur den lieben Gott lässt walten” is presented, which also bestows this movement with an inner calm. The fourth movement, “Longing for Death”, expresses the suffering which - with ever-growing vehemence - weighs on Job’s shoulders. Musically it is represented by a Passacaglia which rises to a crushing climax. The Coda fades away in an almost inaudible pianissimo, as if all hope is lost. The fifth movement, “Despair and Resignation”, is basically in two-parts. From the depths of forsakenness rise accusations which give way however to a soft lament in the second part. In the sixth movement, “The Mystery of Creation”, a question rises from the enigmatic chord-progressions on a Flute stop. The dramatic build-up in the middle of the movement wishes to symbolise the moment of Creation. The movement ends again with the same open question of its beginning. The seventh movement, “Penitence and Realisation”, is also in two parts. The depth of the Bombarde stop and the strange footsteps of the pedal conjure up an atmosphere of self-immolating penitence. A solo Flute, over the accompaniment of the string registration, ties on here with a quotation of the gregorian “Veni creator spiritus”. The light of recognition appears, and with it also the insight over the significance of suffering. Just like the fourth movement at the middle of the cycle, the eighth movement, “God’s Reward”, also ends in strict form, this time chorale-variations on the song of the Bohemian Brethren “Kristus, příklad pokory” (Christ, example of humility), which with a progressive build-up brings the whole cycle to a festive close. The quotation “Vere dignum et justum est” provides here the musical and substantial coda [...] (Eben as quoted in Vondraviková 2000: 226).¹⁰⁵

¹⁰⁵ Own English translation. Original German text: *Erster Satz, “Schicksal”, beginnt mit dem*

5.1 Destiny

The first movement of the cycle, entitled *Destiny*, is the only movement that is not introduced by a scripture reading. Eben only provides a short scripture extract to introduce the movement: "*Then Satan said to the Lord: Put forth thine hand and touch Job and all that he hath, and he will curse thee to thy face.*" Eben also supplies a broad outline of the movement in his programme notes:

The movement begins with an *Andante* with a pedal reed announcement of the motive of Job's Destiny. A *piú mosso* leads to a more turbulent toccata-like middle section, with the same motive spread over the entire sound spectrum of the organ before it concludes the movement (Eben 1989: Preface).

The opening excerpt reveals the fact that there are three dramatic parties involved: Job, Satan and God. Already in the opening measures, the two main themes of the movement are introduced to the listener. The pedal announces the first theme in dark, heavy and dramatic registration (*Pr. 16', Sub. 16', Oct. 8', Posaune 16'*).

Schicksalmotiv des Hiob in einem rauhen Zungenregister des Pedal und endet – nach einem bewegteren Mittelteil – mit demselben Motiv, diesmal jedoch über die gesamte Klängfläche der Orgel ausgebreitet. Im zweiten Satz, "Gesinnungstreue", singt Hiob in leiser Demut einen Lobgesang, der vom hohen Register der Soloflöte als ein Zitat des gregorianischen "Exsultet" angestimmt wird. Dieses Motiv wird jedoch stets von dramatischen Interpolationen unterbrochen, als wären es Schicksalsschläge, die Hiobs Haus und seine Familie befallen. Die Rückkehr des Satzes zum anfänglichen stillen Lob bringt Hiobs Beharren auf dem Guten zum Ausdruck. Im dritten Satz, der "Annahme des Leides", betreffen die Schicksalsschläge direkt Hiobs Person. Nach einem Aufschrei der Orgel und einer kurzen aufgewühlten Fläche erklingt die Melodie des protestantischen Chorals "Wer nur den lieben Gott lässt walten", die auch diesem Satz eine innere Ruhe verleiht. Der vierte Satz, "Sehnsucht nach dem Tode", bringt das Leiden zum Ausdruck, das – mit immer grösserer Wucht – auf Hiobs Schultern lastet. Musikalisch wird sie durch eine Passacaglia, die sich zu einem zermalmenden Höhepunkt steigert, ausgedrückt. Die Coda klingt in einem kaum vernehmbaren Pianissimo aus, als Fehlen jeglicher Hoffnung. Der fünfte Satz, "Verzweiflung und Resignation", ist im Grunde zweiteilig. Aus dem Tiefpunkt des Verlassenseins steigen Vorwürfe auf, die jedoch im zweiten Teil einem leisen Klagesang weichen. Im sechsten Satz, "Geheimnis der Schöpfung", steigt aus den geheimnisvollen Akkordfolgen im Flötenregister eine Frage auf. Die dramatische Steigerung in der Mitte des Satzes will das Schöpfungsgeschehen versinnbildlichen. Der Satz endet dann wiederum mit der offenen Frage des Satzbeginns. Auch der siebente Satz, "Busse und Erkenntnis", ist zweiteilig. Die tiefe Lage des Schalmeyenregisters und bizarre Schritte des Pedals rufen Stimmungen einer selbstzerfleischenden Bussfertigkeit hervor. Daran knüpft die innige Flötenstimme über der Begleitung eines Streicherregisters an, in dem das Zitat des gregorianischen "Veni creator Spiritus" erklingt: Das Licht der Erkenntnis kommt und damit auch die Einsicht in den Sinn des Leides. Sowie der vierte Satz in der Zyklushälfte hat auch der achte Satz, "Gottes Lohn", am Ende eine geschlossene Form, diesmal sind es Choralvariationen auf das Lied der Böhmischen Brüder "Kristus, příklad pokory" (Christus, Vorbild der Demut), die mit einer einheitlichen Steigerung den ganzen Zyklus zu einem feierlichen Abschluss führen. Die musikalische und inhaltliche Coda bildet hier das Zitat "Vere dignum et iustum est..." (Eben as as quoted in Vondrovicová 2000: 226).

Fig. 55: *Job, I Destiny*, mm. 1-4

Andante ♩ = 80

ff

This motive (A), described by Eben as the *Destiny* motive, consists successively of a rising major second interval, a falling tritone, rising augmented fifth interval and finally a falling augmented ninth. The overt dissonance and the supporting registration create an atmosphere of foreboding character. The stepwise rising major third (C-D-E) is another characteristic feature of this opening material which is interwoven throughout the composition. It forms a connective tissue of the entire movement, with only the last falling interval of an augmented ninth constantly changing.

In contrast to this, the second motive (B) is introduced in the manuals in m. 5. This motive has a triumphant character and consists of major triads in second inversion which moves in parallel third descending intervals. The clarity of the *Trumpet 8'* stop adds to the character that can be representative of "Good" in contrast to the "Evil" in the material of the pedal part.

Fig. 56: *Job, I Destiny*, mm. 5-7

Both motives are constantly developed throughout the movement in support of the programmatic content of the work. The *Destiny* motive (A) is lengthened with increasing intervals which results in even more dissonance. This, together with the ever increasing tempo during the course of the movement, adds to its building tension. This tension works on two levels: not only the tension between "Good" and "Evil", but also reflecting the collapse of Job's personal life. The first *toccata*-section that starts in m. 30 stands in direct contrast to the *cantus firmus* in the right hand that enters in m. 36. The material of the *cantus firmus* is derived from the first theme (A), originally presented in the pedal, but in a more lyrical form. This same *Destiny* theme also appears in the pedal part from m. 39 in a starker and more rhythmic manner.

Fig. 57: Eben: *Job, I Destiny*, mm. 30-36

32

35

poco f

Ped. + Tpt. 8'

Eben refers to this material in his programme notes as a “turbulent *tocatta*-like middle section” (Eben 1989: Preface). The adjective “turbulent” reveals that this material can probably be associated with a sense of conflict, disorder and confusion that is also a depiction of Job’s state of mind. The *cantus firmus* that enters in the right hand in m. 36 has a free rhythmic structure and modal character that reflects the influence of Gregorian chant often markings Eben's compositional style. It is interrupted by strong rhythmical ejections in the pedal, but this material is still derived from the motive (A), the *Destiny* motive.

Fig 58: *Job, I Destiny*, mm. 36-39

36

poco f

Ped. + Tpt. 8'

It is only in m. 57 that the returning material of motive (B) creates an impression that “Good” might win this battle as the *toccat*a-like material gradually transforms into motivic material that is reminiscent of the (B) theme.

From the *Tempo I* section starting at m. 62, this tempestuous character is supported and underlined by dark registration, the fact that all the parts are notated in the bass clef’s lowest register as well as the increasing tempo (*stringendo*). The ostinato motive in the pedal as well as the rising melodic contour also adds to this building tension. A climax is attained in m. 70 with motive (B), but this time with a minor chord in the middle and also in a much wider range as the original. This might relate to the corrupting and deconstructive influence of “Evil” up to the point where it infiltrates the triumphant motive (B) and nearly destroys it.

Fig. 59: Eben: *Job*, I *Destiny*, mm. 62-70

Musical score for measures 65-66. The system consists of three staves. The top staff is in bass clef and contains a melodic line with triplet markings (3) and a sextuplet (6). The middle staff is in bass clef and contains a rhythmic accompaniment with triplet markings (3). The bottom staff is in bass clef and contains a simple bass line.

Musical score for measures 67-68. The system consists of three staves. The top staff is in treble clef and contains a melodic line with triplet markings (3) and the instruction *legato*. The middle staff is in bass clef and contains a complex accompaniment with sextuplet markings (6). The bottom staff is in bass clef and contains a simple bass line.

Musical score for measures 69-70. The system consists of three staves. The top staff is in treble clef and contains a melodic line with a triplet (3) and dynamic markings *m.d.* and *m.g.*. The middle staff is in treble clef and contains a complex accompaniment with sextuplet markings (6) and a dynamic marking *ff*. The bottom staff is in bass clef and contains a simple bass line. Above the top staff, there is a marking *I + Tpt. 8'*. Below the middle staff, there is a marking *Ped. + Posaupe 16'*.

The last section of the movement, mm. 79-93, is a combination of both themes. The triads resemble the triumphant motive (B), but the underlying musical line is that of (A).

Fig. 60: Eben: *Job, I Destiny*, mm. 79-82

The battle between Good and Evil becomes destructive in many ways. To create a climax in the movement, Eben steps away from the usual manner in which the powerful sound of the full organ is used. He rather chooses to make use of irregular rhythm and silence. Although the sound is continuous, the different levels and ranges employed create extreme tension. With its last entry in m. 94, motive (B) is again introduced in its original glorious manner, but this time against an ominous F pedal point in the pedal and again with a much more expansive range. The effect is rather that of a question than a victorious statement. There is not a feeling of finality in the closing bars, but rather of something that needs to be completed or answered. One could say that the music creates a sense of tension in the listener before the story of Job is finally told by the narrator.

Fig. 61: Eben: *Job, I Destiny*, mm. 94-97

Eben suggests an *Andante* tempo in the beginning of the movement, which relates to an overall reflective feeling but with continuous movement. He often asks for

accelerandi, but never settles on a new tempo- or character indication and keeps falling back to the starting pace. This creates a feeling of disquiet and unsettledness. The different motivic material is mostly related to the *Destiny* theme and also never settles, but is always changing. As a whole, all of this might mirror the uncertainty of Job's destiny.

5.2 Faith

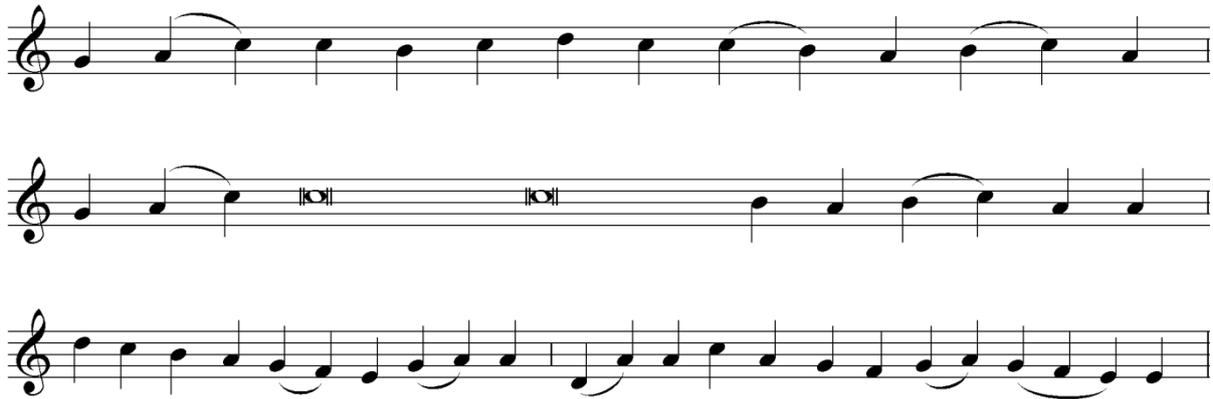
The second movement of the cycle is preceded by a reading from the Book of Job which prefaces the music with the words:

“The Lord gave, and the Lord hath taken away; blessed be the name of the Lord.”

The English translation found in the published score of the German title “*Gesinnungstreue*” as “Faith” is somewhat misleading. The German title refers rather to “faithfulness” or an attitude of loyalty to one's belief in the broader sense. This issue is further underlined by the fact that an expression of faith is neither to be found in the scripture reading on which this movement is based, nor the programme notes supplied by Eben as preface to the score¹⁰⁶.

The movement opens with a citation of the plainsong *Exsultet*. Eben informs us in the Preface to the work that this represents Job's voice as he “humbly sings praises to God” (Eben 1989: Preface).

¹⁰⁶ “Job humbly sings praises to God, *tempo di corale gregoriano*, in the form of a quotation from the plainsong *Exsultet* on a flute in the treble. In the ensuing *allegro*, this is repeatedly interrupted by the resounding strokes of misfortune, which descend upon Job's name and family. The *Job* motive recurs on a trumpet, before the movement ends with the plainsong, *Gloria in Excelsis* – again in quiet persistence” (Eben 1989: Preface).

Fig. 62: *Exsultet*

The opening lines of the plainsong can be translated into English as:

*Exsultet iam angelica turba caelorum:
Exsultent divina mysteria:
Et pro tanti Regis
Victoria tuba insonet salutaris.*¹⁰⁷

Rejoice, heavenly powers. Sing, choirs of angels!
Exult all creation around God's throne.
Jesus Christ, our King, is risen!
Sound the trumpet of salvation!¹⁰⁸

The term *tempo di corale gregoriano* not only serves as a tempo indication, but also describes the general character of the music. This gives the performer the necessary freedom not to be metrically bound but to truly interpret the music in the stylistic manner of Gregorian chant. Eben's suggestion for the use of a Flute stop adds to a limpid sound, without any overtones, to represent the purity of Job's faithfulness. The material in the left hand is divided between two manuals with two contrasting registrations. The second manual (*II*) uses a *plenum* registration consisting of 8', 4', 2' and 1' stops before the same thematic material is presented through the contrasting sound of a solo *Trumpet 8'* on the first manual (*I*).

¹⁰⁷ *Thesaurus Precum Latinarum* 2015d.

¹⁰⁸ *Thesaurus Precum Latinarum* 2015e.

Fig. 63: *Job, II Faith*, mm. 1-3

Tempo di corale gregoriano

III
pp

2 ♩ = 72

II
f

I
f

f

The second part of the movement (mm. 9–39) develops the contrasts of the introductory section even further. It consists of four extended phrases which are interrupted by abrupt rhythmic figures representing the “resounding strokes of misfortune” (Eben 1989: Preface) that affect Job and his family. Eben makes use of fast ascending scale patterns ending in chords that also employ the interval of a tritone (as first encountered in the *Destiny* theme of the first movement). This musical effect stands in direct contrast to the general character of the movement that bears a simplicity directly connected to the influence of plainsong.

Fig. 64: Eben: *Job, II Faith*, mm. 9-11

Allegro ♩ = 132

9

10

Eben does not refer to the origin of this material in his programme notes, but Michael Bauer noted the close resemblance it has with the Lutheran chorale *Erhalt uns, Herr, bei deinem Wort* (Vinyard 2010: 50).

Fig. 65: *Erhalt uns, Herr, bei deinem Wort*

Er - halt uns, Herr, bei dei - nem Wort und steu - re dei - ner Fein - de Mord,
die Je - sus Chri - stus, dei - nen Sohn, wol - len stür - zen von dei - nem Thron.

*Erhalt uns, Herr, bei deinem Wort
Und steure deiner Feinde Mord,
Die Jesus Christus, deinen Sohn,
Wollen stürzen von deinem Thron.*¹⁰⁹

Lord, keep us steadfast in your word;
Curb those who by deceit or sword
Would wrest the kingdom from your Son
And bring to naught all he has done.¹¹⁰

¹⁰⁹ Nethymnal 2011a.

¹¹⁰ English translation by Catherine Winkworth (Hymnary 2007c).

The original chorale melody does not have a raised leading note, but arrangements of J.S. Bach do employ this raised note as is also present in Eben's version. The text of this chorale is based on two biblical verses. Firstly on Psalm 119 v. 43¹¹¹:

And take not the word of truth utterly out of my mouth; for I have hoped in thy judgements.¹¹²

Both John Calvin and Matthew Henry interpret this scripture as "Lord, I have by faith thy mercies in view; let me by prayer prevail to obtain them"¹¹³. A second scripture that this chorale is based on is Matthew 28 v. 20:

Teaching them to observe all things whatsoever I have commanded you: and lo, I am with you always, *even* unto the end of the world. Amen.¹¹⁴

Although there is merit in Bauer's argument of motivic similarity with this chorale, Eben describes this material as a continuation of Job's praise to God when he writes that it "is repeatedly interrupted by resounding strokes of misfortune" (Eben 1989: Preface).

In the third part of the movement (mm. 39-103), this motivic material is presented in novel ways. The *toccata*-like figuration, which served as background on which the thematic material was embroidered in the first movement, is now replaced by a contrasting, flowing and circular ostinato pattern which forms a musical thread throughout this part of the movement. Eben combines different transpositions of this motive in a masterly manner through imitation, canon, *ostinati*, melodic inversion and augmented rhythms. The tension is created by an increase in tempo (*poco a poco stringendo*) from m. 58 and also a continuous rise in dynamics. Three different phrases of the *Exsultet* theme are also combined in counterpoint within this section. The first phrase appears in mm. 51-53, the third phrase appears twice in mm. 54-57, and the fourth in mm. 76-78.

¹¹¹ Hymnary 2007d.

¹¹² King James Bible Online 2015.

¹¹³ Christian Classics Ethereal Library 2015.

¹¹⁴ King James Bible Online 2015a.

The main theme of the second movement, which Eben refers to as the *Job* theme (Eben 1989: Preface), is the same motivic material which first appeared in the opening of the first movement (*Destiny* theme). It is presented in m. 65 in augmented note values against the repeated thematic material that emerged from the second part of this movement.

Fig. 66: Eben: *Job*, II *Faith*, mm. 65-72

This theme also occurs in mm. 79 and 88, before the intensity builds to a climax in m. 98. Eben adds the *Trumpet 8'* at this point, and the homophonic chorale texture adds to this dramatic climax. As in the *Job* theme's melodic contour, each chord in this chorale section contains a tritone interval. This prepares for the final statement of the *Job* theme on the highest dynamic level of this movement. Vinyard (2010: 53) suggests that this reminds us that the forces of evil still stand in opposition to Job and his faith.

Fig 67: Eben: *Job, II Faith*, mm. 98-102

As said before, the flowing circular ostinato figure stays omnipresent throughout the third part of the movement. The consistent forward- and back movement of this motivic material might be a representation of the scripture that is quoted at the beginning of the movement, namely “The Lord gave, and the Lord hath given away” (Eben 1989: 9). After a last repetition of the motive associated with the strokes of misfortune (mm. 104-105), the movement concludes with another citation, this time the plainsong *Gloria in excelsis Deo* in m. 106 (Eben 1989: Preface).

Fig. 68: *Gloria in excelsis Deo*¹¹⁵

The Latin text can be translated as “Glory to God in the highest”¹¹⁶. This might represent the fact that Job’s faith still stands strong regardless of the attacks of Satan on his life. This is also a representation of the scripture verse quoted at the beginning of the movement, namely “blessed be the name of the Lord” (Eben 1989: 9). The prescribed registration of a soft *Flute 8'* and the *Voix Céleste*, together with a soft 32' in the pedal, adds to a solemn character, but with a dark, mysterious undertone.

¹¹⁵ The Liber Usualis 1961: 26.

¹¹⁶ *Thesaurus Precum Latinarum* 2015f.

5.3 Acceptance of Suffering

The third movement of the *Job* cycle, *Acceptance of Suffering*, follows after a second wager that Satan presents to God with the words “But put forth thine hand now, and touch his bone and his flesh, and he will curse thee to thy face”. Job responded to his wife’s taunting with a question which forms the preceding text to the movement which describes the music to follow:

“*Shall we receive good at the hand of God, and shall we not receive evil also?*”

The opening of the movement materialises Job’s “outcry” (Eben 1989: Preface) into sound. The chromatic descending chords add to the dramatic effect and represent his pain and suffering, intensified with the repetition of the same material a second time with *portato* articulation.

Fig 69: Eben: *Job*, III *Acceptance of Suffering*, mm. 1-5

The musical score for measures 1-5 of 'Acceptance of Suffering' is presented in three staves. The top staff is the treble clef, the middle is the right-hand piano part, and the bottom is the bass clef. The tempo is marked 'Moderato' with a metronome marking of 104. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic. The right hand plays a series of chromatic descending chords, while the left hand plays a single note. The first two measures are marked with a portato articulation (*portato*).

Eben presents an outline of his musical plan in his programme notes:

Even when Satan directs his attacks against Job’s fortune and person, Job remains true to his beliefs. After the initial outcry, the movement reflects Job’s confidence, the peaceful strains of the chorale, *Wer nur den lieben, Gott lasst walten* (“If thou but suffer God to guide thee”), familiar from its use by Bach, taking up the greater part of the movement (Eben 1989: Preface).

Job's pain, distress and grief are represented in the material in m. 6, prescribed to be performed in an *aprossimativo* (approximate) character by the composer. Four notes within this material are marked *tenuto* (A – A-flat – B – E). The shaping of these four notes represents the *Destiny*- and *Job* themes of the first and second movements respectively. The tritone interval that was prominent in the *Destiny* theme in the first movement and which was also used for dramatic effect in the second movement to represent the forces of Evil, is evident in the majority of these harmonies.

Fig. 70: Eben: *Job*, III *Acceptance of suffering*, m. 6

I. Tutti

6

aprossimativo!

7

This musical sound effect stands in direct contrast with the generally harmonious flow in the rest of the movement. The rest of the material in this movement is dominated by the presentation of the chorale *Wer nur den lieben Gott* as a *cantus firmus* against an accompaniment with an overtly chromatic nature. The text of this Lutheran chorale fits in perfectly with Job's response to Satan's second assessment preceding the music.

Fig. 71: J.S. Bach: *Wer nur den lieben Gott lässt walten*


Wer nur den lie - ben Gott läßt wal - ten und hof - fet auf ihn al - le - zeit,
den wird er wun - der - bar er - hal - ten in al - ler Not und Trau - rig - keit.

Wer Gott dem Al - ler - höch - sten traut, der hat auf kei - nen Sand ge - baut.

*Wer nur den lieben Gott lässt walten
Und hoffet auf ihn allezeit,
Den wird er wunderbar erhalten
In allem Kreuz und Traurigkeit.
Wer Gott, dem Allerhöchsten, traut,
Der hat auf keinen Sand gebaut.*¹¹⁷

If thou but suffer God to guide thee
And hope in Him through all thy ways,
He'll give thee strength, what'er betide thee,
And bear thee through the evil days.
Who trusts in God's unchanging love
Builds on the Rock that naught can move.¹¹⁸

The text underlines Job's trust in the Lord despite Satan's destructive force. The full chorale melody is used and set into six phrases from mm. 14-56. Each phrase is separated by the supporting accompaniment with a chromatic character which forms a continuous thread of movement. The pedal part answers the third- and fifth phrases with an inversion of the chorale melody.

Fig. 72: *Job, III Acceptance of suffering*, mm. 14-19


¹¹⁷ *Gotteslob* 1998: 295.

¹¹⁸ English translation by Catherine Winkworth (The Lutheran Hymnal 2002).

This is followed by a developing section (mm. 56-104) with increasing intensity where fractions of the chorale melody are presented in different means of inversion and rhythmic transformation. Eben makes use of an ostinato pattern from m. 89 in the pedal part to support this building tension.

Fig. 73: Eben: *Job*, III *Acceptance of Suffering*, mm. 89-92

I - Mix.
II + Mix., Rd. 8'
- IIII

The destructiveness of Satan's force is programmatically depicted by an increasingly dissonant sound to the point where these partial representations of the chorale melody are no longer present. It seems for a while that Job has lost his faith by the

absence of this thematic material, but then it reappears in m. 109 exactly in the same manner it has been presented after the opening. This time Eben omits the third and fourth phrases. Vinyard (2010: 66) interprets this return as a suggestion that Job's faith is still intact even after the personal assault upon his body.

It is interesting that the chromatic accompaniment becomes gradually slower in the recapitulation of the chorale theme. Eben changes the original eighth note movement to triplet quarter notes in m. 125, and then to quarter notes in m. 132. Vinyard (2010: 68) interprets this transformation as possibly representing a lessening of the grip of Job's afflictions upon his faith. Another explanation could be that Job has peace within himself as he accepts his suffering, as is reflected in the title of the movement.

Fig. 74: Eben: *Job, III Acceptance of Suffering*, mm. 124-134

The image displays two systems of musical notation for Eben's *Job, III Acceptance of Suffering*, measures 124-134. Each system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The first system (measures 124-128) features a treble staff with a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. A fermata is placed over the final half note. The grand staff contains a chromatic accompaniment of eighth notes, with triplet markings over groups of three notes in measures 125, 126, 127, and 128. The bass staff is mostly empty, with a single half note G2 in measure 128. The second system (measures 129-134) shows the treble staff with a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. A fermata is placed over the final half note. The grand staff continues the chromatic accompaniment, with triplet markings over groups of three notes in measures 129, 130, 131, and 132. The bass staff contains a chromatic accompaniment of quarter notes, with a fermata over the final half note G2 in measure 134. The key signature is one sharp (F#), and the time signature is 4/4.



5.4 Longing for Death

The fourth movement is formally structured as an extended *passacaglia*. This series of continuous variations with its serious character represents the lament of Job. The musical content is built upon the scripture reading that precedes the movement:

“Why died I not, from the womb? Wherefore is light given to a man whose way is hid, and whom God hath hedged in?”

By raising these questions, Job tries to understand why all of this misfortune has happened to him and that he would much rather die than suffer any longer. Eben supports this with his introductory programme notes:

The ever increasing misfortunes overtaking Job are here reflected in a *Passacaglia*, the overwhelming climax of which dissolves in a final pianissimo variation in which Job is crushed to the ground (Eben 1989: Preface).

This is the first movement in the cycle where all the thematic material is original and where the composer does not make use of any pre-existing musical quotations. Eben makes use of a chromatic descending scale as theme for the *passacaglia*. This theme is not originally presented as a solo line in the bass part as is more commonly the norm, but rather as the top voice that is harmonised right from the start. The *portato* articulation marking and the *pesante* character indication add to the sombre

character of the theme and its lamenting mood is also supported by the melancholic “sighing” rhythm.

Fig 75: Eben: *Job, IV Longing for Death*, mm. 1-8

Moderato $\text{♩} = 88$

1 *mf pesante*

5 *simile*

The lament is also supported and heightened by Eben’s use of a typical *sarabande* rhythm. Eben’s theme shows a close rhythmic resemblance to the opening of Händel’s *Sarabande* from his *Suite in D minor*, HWV 437.

Fig 76: Händel: *Suite no. 4 in D minor*, HWV 437, *Sarabande*, mm. 1-8

1 Grave

5

The combination of the *passacaglia* form and a *sarabande* rhythm can be linked to numerous examples in music where these elements are used in association with a dance of death, sometimes also referred to as a *Totentanz* or *danse macabre*. The *passacaglia*'s tireless ground lends itself to reflect tragedy, and the polarity between the ground and the often expressive flow of the other material forms a good means for the expression and intensification of certain moods. One is perhaps also reminded of Henry Purcell's "When I am laid" from his opera *Dido and Aeneas* where these features occur in the accompaniment of the aria. A more recent example can be found in Benjamin Britten's *Peter Grimes* where the *passacaglia* is employed as an instrumental interlude between scenes, causing distress and a premonition of his looming death.

In m. 17, a new theme is introduced as a counter melody in the right hand. This motive develops chromatically and in a cumulative fashion which might be associated with the "ever increasing misfortunes overtaking Job" (Eben 1989: Preface). These "increasing misfortunes" are also supported by an increase of the sheer mass of sound through the continuous adding of stops and an increase in speed (*insensibilmente poco a poco stringendo*) from m. 26. Texture, tonality and dynamics are all different vehicles for expression of Eben's interpretation of the scripture on which the movement is based.

This movement presents an interesting example of a hermeneutical window, where the form or genre provides the key with which to unlock the meaning of the music. The final measures, ending on a C in the pedal, can also be interpreted as a forecast to the next movement where Job remarks: "Now I shall sleep in the dust."

5.5 Despair and Resignation

“Now shall I sleep in the dust, and thou shalt seek me in the morning, but I shall not be.”

Eben describes the content of the fifth movement in the programme notes for the work as follows:

This movement is in two parts. The restless first section reflects a despairing Job’s rising reproaches against God (“Wherefore dost Thou make me Thy target?”), changing to a plaintive song of submission in the second part (Eben 1989: Preface).

As in movements 1 and 4, this movement contains no musical quotations from any pre-existing material. Vinyard (2010: 86) believes that Eben intentionally omitted musical quotations in movements 4 and 5 (especially quotations of liturgical melodies) to show that Job’s faith is at its lowest point during the cycle. As the composer stated in his programme notes, the movement is in two parts. This is already reflective of the title of the movement, *Despair and Resignation*. The *Despair* theme is presented in the pedal part in m. 2. This motive has a resemblance to previous motives of the first and fourth movements: the contour of the second part of the *Destiny* motive in the first movement (which is also the *Job* motive in the second movement) and also the general intervallic structure at the end of the fourth movement.

Fig. 77: *Job*, V *Despair and Resignation*, mm. 1-5

The musical score for *Job*, V *Despair and Resignation*, mm. 1-5, is presented in three staves. The key signature is two flats (B-flat and E-flat), and the time signature is 5/4. The first two measures are marked *pp* and feature a *Tempo I (Larghetto) = 76*. The third measure is marked *II* and *p*, and the tempo changes to *Tempo II (Allegretto) = 100*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tempo I

4

The semiquavers from m. 3 are a faster presentation of this three-note motive in a smaller compass that might represent the “restlessness” that Eben (1989: Preface) refers to and the intensity of this motive in combination with the contrary movement of the same motivic material might reflect the “despair” in Job’s faith. This material appears for the first time in the left hand in m. 3, but continues to develop with increasing intensity- and registration levels. The original two-part texture develops into three parts (m. 18) and then to four parts (m. 21).

In context of the end of the previous movement, when Job was “crushed to the ground” in Eben’s own words, the repetitive occurrences of this motive might reflect “Job’s rising reproaches against God” (*ibid.*).

Fig. 78: Eben: *Job*, V *Despair and Resignation*, mm. 15-21

Tempo II

15

II I II

The image displays three systems of musical notation. The first system (measures 17-18) shows a treble clef with a fermata on a chord, a piano part with a forte (*f*) dynamic, and a bass line. The second system (measures 19-20) continues the piano part with a piano (*p*) dynamic and includes a second ending bracket. The third system (measures 21) shows a piano part with a forte (*f*) dynamic and a bass line.

The adding of a *Principal* 16' darkens the texture in m. 23, and finally this motivic material develops into the dissonant texture starting in m. 43.

As a countermelody to this, a chromatic scalar figure is added which repeatedly rises but culminates at the end of each phrase (mm. 25, 27 and 30) in accented *portato* chords in the low register. Vinyard (2010: 90) interprets this as a musical representation of Job attempting to rise and reproach¹¹⁹ himself, but keeps falling

¹¹⁹ Vinyard refers to this as a representation as Job's attempt to rise and "defend" (Vinyard 2010: 90) himself.

back to the ground. In view of the text and also the end of the preceding movement, this interpretation seems viable.

Fig. 79: Eben: *Job, V Despair and Resignation*, mm. 24-30

I + Pr. 16'
poco più largamente

più f

24

26

28

From mm. 43-63 Eben includes a contrasting section in terms of movement, texture and dynamics.

Fig. 80: Eben: *Job*, V *Despair and Resignation*, mm. 43-44

The contrasting texture with the inconsequent rhythmic figures from m. 43 stands in direct opposition to the preceding parts of this first section which is dominated by the voice of Job, characteristically presented on a *Flute 8'* as in the previous movements. Eben (1989: Preface) refers to this “restless” section as the rising of Job’s reproaches against God.

The second part of the movement, *Resignation*, starts in m. 60. The melodic material that represents Job's "resignation" is characterised by heavy chromaticism, accompanied by a pedal point and sigh motives to add to the mournful character of the music. The two measure *Resignation* motive is repeated frequently in varied form. The registration, including a *Tremolo*, in combination with a *legato* touch, adds effectively to the character of a lyrical lament. It is interesting to note that the melody spans the interval of a tritone; thus connecting to the original *Destiny* theme of the first movement (which is also the *Job* theme of the second movement) and forming a continuous characteristic element throughout the composition. In a middle section (m. 77- 87), a further development of this motivic material is placed against a more flowing version of the initial *Despair* theme. However this is overcome in the final section of the movement by a varied repetition of the *Resignation* motive.

Fig. 81: Eben: *Job*, V *Despair and Resignation*, mm. 60-63

Molto moderato (♩ di Tempo II - ♩)

60

mp

sempre legato

p

p

The 6/8 meter and rhythmic flow of the accompaniment also underline the lament qualities of Job's song of death which is a representation of the scripture that is presented at the beginning of the movement: "Now shall I sleep in the dust, and thou shalt seek me in the morning, but I shall not be" (Eben 1989: 41). Fragments of this melodic material continue to appear until the end of the movement, when the motivic material finally starts to descend gradually. This is supported by the rhythmical flow in the accompaniment, which gradually disappears and is replaced by effective use of silences. This can musically represent Job's final "resignation" as he has lost all power of objection.

Fig. 82: Eben: *Job, V Despair and Resignation*, mm. 98-105

98

102

5.6 Mystery of Creation

In this movement the Lord reacts on Job's continuous questions with the words: "Who is this that darkens my counsel with words without knowledge?" (Eben 1989: 51) For the first time in this cycle, God reveals himself to Job. The atmospheric opening chords set the mood, as the "mystery" of creation is not only significant in the striking harmony but also supported by the shimmering string registration. This first section, mm. 1-23, is dominated by the solo voice on a *Flute 8'* registration representing the questions in the scripture quotation. Eben also refers to this material in his programme notes as a "questioning flute phrase" (Eben 1989: Preface).

Fig. 83: Eben: *Job, VI Mystery of Creation*, mm. 1-5

Largo $\text{♩} = 64$

pp misterioso

mp

rubato e recitativo

III

1

3 3 3

pp

From m. 24 the intensity builds when Eben uses the same chorale melody as in movement 3, *Wer nur den lieben Gott lässt walten* (see Fig. 71), but this time only the first phrase of the chorale is used in different transpositions.

Fig. 84: Eben: *Job, VI Mystery of Creation*, mm. 24-27

Allegro $\text{♩} = 112$

24 $\text{♩} = \text{♩}$ II - Fl. 8' 4' (2)

mp

II

mp

- Fl. 8'

As this is the movement in which God speaks to Job, the relevance of Eben's use of this material is unclear. It might be seen merely as background material, as was the case in previous movements, on which new material is projected. Eben also describes the outline of this part of the movement as "a vivid picture of the creation as depicted by God to Job" (Eben 1989: Preface).

The next section (from m. 47) is powerful with a strong rhythmic force and to be played on an equally strong supporting registration to represent the power of God through Creation. The text reveals the fact that the Lord appeared to Job through a whirlwind. It is not often that Eben specifies the use of a 16' stop in the manuals, and at this point it adds to a dark colour and certain mysteriousness in the music. Although the first part of the movement was characterized by many circular motives, the chromatic circular effects in the ostinato accompaniment from m. 47 may also represent the whirlwind musically and effectively.

Fig. 85: Eben: *Job*, VI *Mystery of Creation*, mm. 47-48

The musical score for Job, VI *Mystery of Creation*, mm. 47-48, is presented in three staves. The top staff is the right hand, the middle staff is the left hand, and the bottom staff is the pedal. The tempo is marked 'Rosoluto' and the metronome is set to 104. The music features a strong rhythmic force with frequent triplets and chromatic circular effects. The left hand and pedal parts have a constant rising interval pattern. The right hand part is marked 'piti f' and features a chromatic circular effect.

Throughout this second section of the movement, the listener is confronted with musical effects that directly relate to musical representation of natural phenomena. This can, first of all, be seen and heard in the constant rising intervals in the pedal part. The phrase structure in the hands, though not always in a tonal manner, is also evidence of this musical effect.

Fig. 86: Eben: *Job, VI Mystery of Creation*, mm. 53-56

The musical score for measures 53-56 consists of three systems. The first system (measures 53-54) shows a treble staff with a melodic line of eighth notes, some beamed in groups of three. The piano accompaniment in the bass staff features chords with triplets of eighth notes. The second system (measures 55-56) continues this texture, with the treble staff showing more melodic development and the piano accompaniment maintaining the triplet-based harmonic structure. The bass staff continues with a steady eighth-note pattern, also featuring triplets.

In m. 93 the opening material returns, although slightly disguised by the use of rests.

Fig. 87: Eben: *Job, VI Mystery of Creation*, mm. 93-95

The musical score for measures 93-95 consists of two systems. The first system (measures 93-94) shows a treble staff with a melodic line of eighth notes, some beamed in groups of three. The piano accompaniment in the bass staff features chords with triplets of eighth notes. The second system (measures 95) continues this texture, with the treble staff showing more melodic development and the piano accompaniment maintaining the triplet-based harmonic structure. The bass staff continues with a steady eighth-note pattern, also featuring triplets.

ff marc.
Ped. + Pos. 16', Tpt. 8'

The climax of this movement in m. 99 is an exact repetition of the opening measures, only this time with Eben requesting a *fff* registration for the first two chords before falling back again into the *misterioso* opening registration from the third chord. Vinyard (2010: 105) explains this through the fact that the mysterious presence of

the Lord has gradually transformed in a thunderous voice and back again and that Job has experienced the presence of the Lord in both its quietness and power.

Fig. 88: Eben: *Job*, VI *Mystery of Creation*, mm. 99-103

The musical score for Job, VI *Mystery of Creation*, mm. 99-103, is presented in two systems. The first system shows the piano introduction (mm. 99-100) with a *ritard.* marking and a fortissimo (*ff*) dynamic. The tempo is marked *Largo*. The piano part features a series of chords, with a piano (*pp*) dynamic marking at the end of the first system. The flute part (Fl. 8', Trem. (solo)) enters in the second system with a *rubato recitativo* marking and a *lunga* (long) note. The flute part includes triplets and a fermata over the final note.

The picture of creation that is narrated in the scriptural introduction to the music is not only a reference to the multiple acts of creation by God, but it can also be seen in the context of Job's misfortune as it is, just like the "mystery of creation", far beyond human understanding. An important link to this viewpoint is Eben's statement in the preface to the work:

The *Book* not only demonstrates the unimportance of personal sorrow in relation to the world events, but it reveals God, who does not ask Job to approve his sufferings, but just to accept them and, standing beside the unfortunate, He suffers and carries the pain with him, helping Job to overcome it (Eben 1989: Preface).

This movement represents God's revelation of Himself to the world. From this viewpoint the opening chords might be seen as a representation of God revealing of himself to Job. As the questioning voice of Job concludes the movement (mm. 102-103), this last phrase may represent the fact that Job's questions remain unanswered. However this time, underlined by the added *Tremulant*, his encounter with God has influenced and changed his approach and perspective.

5.7 Penitence and Realisation

This movement is Job's response to the Lord's appearance to him in movement 6. The script "I have uttered that which I understood not; wherefore I abhor myself and repent in dust and ashes" appears at the beginning of the movement and summarizes this response. Eben's programme notes describe the outline of the music:

This movement is also in two parts: the first, a *Song of Penitence*, again echoes all Job's doubts; only in the second, slow and quiet section, Job's understanding shines through in the plainsong *Veni Creator Spiritus*, on the strings in dialogue with ardent flute arabesques (Eben 1989: Preface).

It is clear from the scripture readings that Job realizes that he had no right to stand up against the power and wisdom of the Lord and regrets doing so. In the first part (mm. 1-71), which Eben refers to as the *Song of Penitence*, the use of a falling and rising tritone between the first notes of the melody reminds of the *Destiny* theme in the first movement. The first motive, consisting of six notes, is developed and transformed in numerous ways with additional notes, intensifying chromaticism, diminution and augmentation.

Fig. 89: Eben: *Job*, VII *Penitence and Realisation*, mm. 1-5

The musical score for Eben's *Job*, VII *Penitence and Realisation*, mm. 1-5, is presented in two systems. The first system shows the piano part (mf) with a melodic line in the right hand and a bass line in the left hand. The second system shows the string part (poco f) with a rhythmic pattern in the bass line. The tempo is marked Moderato with a quarter note equal to 100 beats per minute.

Eben creates different dramatic effects through diverse accompaniment figures to underline Job's "doubts" (Eben 1989: Preface). The first such effect appears in m. 4 with a three-note *staccato* motive in the pedal part that is also transposed and

inverted. The second motivic effect to appear is in m. 15 with its circular movement in the top voice.

Fig. 90: Eben: *Job*, VII *Penitence and Realisation*, mm. 15-16

Another prominent motive appears in m. 43 as an ostinato accompaniment in the right hand against the *Penitence* theme in the left hand. It consists of two descending chromatic motives, linked together by a falling tritone interval that has played an important role in the musical language of Eben throughout the composition.

Fig. 91: Eben: *Job*, VII *Penitence and Realisation*, m. 43

The “questioning flute phrase” that Eben refers to in his programme notes for the sixth movement, *Mystery of Creation*, also appears from m. 47. This refers to Job’s final question, but this time referring to himself: “Who is he that hideth counsel without knowledge?” This time the phrase is answered by the same accompaniment motive which reflects Job’s acceptance and acknowledgement of God’s power and reign over him.

The faster *toccata*-like sections (mm. 39-42, 52-53, 56-61, 64-66 and 58-70) in this movement also relate to the musical effects of the *toccata*-like motives which represented Job’s distress and grief in the third movement. The top notes of these chordal figures still represent musical lines that were previously heard in the opening chromatic harmonies of the third movement, *Acceptance of Suffering*, associated to Job’s pain and suffering in his “outcries”.

Fig. 92: *Job, VII Penitence and Realisation*, m. 63

The musical score for Figure 92 shows a piano accompaniment for measure 63. It consists of three staves: a treble clef staff for the right hand, a bass clef staff for the left hand, and a grand staff. The right hand plays a series of chords, while the left hand plays a chromatic descending line. The key signature has two flats (B-flat and E-flat). The number 63 is written above the first measure. The number 6 is written below the first three measures of the left hand part.

In the fifth movement, *Despair and Resignation*, Eben also made use of *toccata*-like material to represent Job’s reactions to God. Only this time it is much simpler and is shaped in chromatic descending lines as Job finally bows before the power of the Lord in repentance, thus reflecting the text of the scripture. The section ends in m. 70 with the same motive that was introduced in m. 15 which reflects the presence of the Lord, before the second part opens with the appearance of the *Veni, Creator Spiritus* theme (see Fig. 9) in open fourth intervals in the left hand. This section reflects Job’s “realisation” as is stated in the title of the movement.

Fig. 93: Eben: *Job, VII Penitence and Realisation*, mm. 70-73

The musical score for Job, VII Penitence and Realisation, mm. 70-73, is presented in three systems. The first system (mm. 70-71) is marked *rit. assai* and *Andante* with a tempo of ♩ = 72. It features a piano (p) part in the upper staves and a double bass (pp) part in the lower staves. The second system (mm. 72-73) continues the piano and double bass parts. The score includes various musical notations such as chords, arpeggios, and dynamic markings.

The text of the hymn *Veni, Creator Spiritus*, which is based on Gregorian chant, can be translated as:

1. Come, Holy Ghost, Creator, come,
Inspire these souls of Thine;
Till every heart which Thou hast made
Be filled with grace divine.
2. Thou art the Comforter, the gift
Of God, and fire of love;
The everlasting spring of joy,
And holy unction from above.¹²⁰

The text of the hymn proclaims that Job invites the Lord into his heart. A second theme, that Eben refers to as ardent flute arabesques and that is played on a *Flute 8'*, is used in dialogue with the hymn which is played on a string registration. The *Flute 8'* registration has become characteristic throughout the work as a representation of Job's voice. This voice concludes in perfect harmony with the hymn

¹²⁰ English translation by John Cosin, 1627 (Historic Hymnal Series 2015).

on the last harmonic resolution when it resolves on the D-sharp against the open fifth interval in the chorale and pedal part.

5.8 God's Reward

“And the Lord turned the captivity of Job and blessed the latter end of Job more than his beginning.”

The concluding movement to the cycle represents God's blessing to Job in the form of a set of chorale-like variations (although he does not always use all four phrases of the melody in every variation). Once again, Eben uses the chorale melody by the Bohemian Brothers, *Kristus, příklad pokory* (Christ, example of humility), as main subject believes that Christ is truly the personification of the innocent sufferer to the very end (Eben 1989: Preface). He included the original melody for this chorale, the Czech text as well as the English translation with this movement. The English translation from the Czech text is:

Christ, example of humility, our merciful Lord,
His Father's beloved and only begotten Son,
For sinful man he took upon himself poverty
And was in the world deeply humiliated.¹²¹

Eben uses this chorale as a vehicle to project the message of God's reward to the faithful through this programmatic movement. According to opening text, it can be seen that this melody represents Christ as 'example of humility.' The significance of this is that in the end the Old Testament story of Job is given a Christian interpretation. Even more than Job, did Christ suffer - and in Christ God took suffering and the overcoming of evil on himself. That is the theological interpretation that Eben refers to and this is exactly in line with the theologian Huber, referred to earlier.

In Eben's skillful hands, these variations become a masterpiece of ever growing intensity. The registration expands with increasing dynamic levels. The rhythmical

¹²¹ Eben 1989: 70.

simplicity of the opening theme develops and becomes more complex throughout the movement. Each variation also reveals a more chromatic nature.

Musical material that might be interpreted as cross-like motives, as a representation of Christianity, is present throughout the movement and forms mainly part of the accompaniment figures. The first appearance is in m. 16 in the pedal part from where it develops with the thematic material.

Fig. 94: Eben: *Job, VIII God's Reward*, mm. 16-19

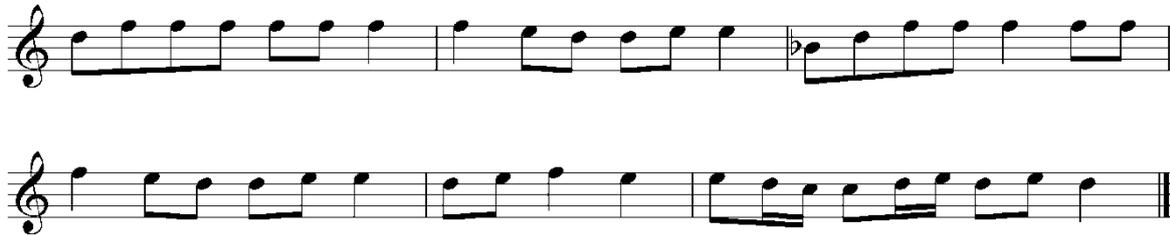
16 *poco più mosso* ♩ = 104
 I
 mf marc.
 mf

18
 mf

Eben does make use of a second important theme in this movement through his use of another musical quotation in the work, *Vere dignum et iustum est*. In the Roman Catholic Mass, the *Praefatio* (Preface) begins with the words *Vere dignum et iustum est*, as a solemn declaration of praise. The text can be translated as “It is indeed fitting and right, our duty and our salvation, always and everywhere to give thanks to

Thee, Lord, Holy Father, almighty and eternal God, Who together with Thine only-begotten Son and the Holy Ghost art one God".¹²²

Fig. 95: *Vere dignum et iustum est*



He interrupts the variations with an interlude (mm. 110-121) to state this material on *fff* registration in a slightly broader tempo (*Maestoso*) before the final variation. From m. 122 the melody of *Vere dignum et iustum est* forms a counter theme in the pedal part against the Bohemian chorale melody in the top voice. Thus the link between Job and Christ becomes more apparent. On another level this could also be seen as a testimony by Eben in relation to his own sufferings through his life, especially his time spent in the Nazi concentration camp in Buchenwald and the constraints under which he had to live during the time of the socialist regime.

The use of circular movement in the accompaniment is nothing new in this composition. Until the final movement, this device was mainly connected to Job's uncertainties as circular movement in a small compass. In the last movement, Eben expands this compass to a large extent, and it appears throughout the movement in every variation. Vinyard (2010: 136) states that, as the circle is considered to be a symbol of unity, for it has no beginning or end, and no divisions, it makes the perfect symbol of completeness. He adds that the circling scalar patterns are symbolic of the perfection of Christ, the model of suffering. The rhythmical motives that conclude the movement, and the work as a whole, portray Job's final redemption from suffering. The whole tone movement in the pedal at the opening of the previous movement, *Penitence and Realisation*, the image of Job taking a step forward and then a step backward as he tries to find his way, is replaced by an exact inversion to conclude

¹²² *Traditio* 2015.

the work and represent the fact that the Book of Job also provided the key for “overcoming a trial of faith” (Eben 1989: Preface).

Fig. 99: Eben: *Job*, VIII *God’s Reward*, mm. 135-137

135

The musical score for Job, VIII God's Reward, mm. 135-137, is presented in two systems. The first system (mm. 135-137) shows a piano accompaniment in G major and 3/4 time. The treble clef part begins with a whole note chord (G4, B4, D5) in the first measure, followed by eighth notes (G4, B4) in the second and third measures, and a final chord (G4, B4, D5) in the fourth measure. The bass clef part begins with a whole note chord (G2, B2, D3) in the first measure, followed by eighth notes (G2, B2) in the second and third measures, and a final chord (G2, B2, D3) in the fourth measure. The second system (mm. 138-140) shows a piano accompaniment in G major and 3/4 time. The treble clef part begins with a half note (G4) in the first measure, followed by eighth notes (G4, B4) in the second and third measures, and a final chord (G4, B4, D5) in the fourth measure. The bass clef part begins with a half note (G2) in the first measure, followed by eighth notes (G2, B2) in the second and third measures, and a final chord (G2, B2, D3) in the fourth measure. The score ends with a double bar line and repeat signs.

6. The Labyrinth of the World and the Paradise of the Heart

John Amos Comenius (Czech: Jan Amos Komenský, 1592-1670), often referred to as the father of modern education, was a pastor and spiritual leader of the Bohemian Brethren (*Unitas Fratrum*), a Czech Protestant group inspired by the Hussite¹²³ movement of the fifteenth century. He was known and acknowledged as a humanist philosopher, writer, educational theorist and theologian.

His book *The Labyrinth of the World and the Paradise of the Heart*¹²⁴ is the story of a spiritual journey, written while he was in hiding during the *Thirty Years' War* (1618-1648). It is also a reflection of his own personal sufferings¹²⁵ as a result of the devastating war between the Catholic and Protestant states of Germany. Comenius ended up as a homeless refugee. His criticism of the world's false desires and values is paralleled by an intense longing to understand and experience a life with God. The knowledge, experience and spiritual beliefs of Comenius become evident in this extraordinary book, completed in 1623. His severe mental and physical pain and suffering were captured in his story of a young man who tries to find his way in the world. The *Labyrinth* also shows many similarities with the book "Pilgrim's Progress"¹²⁶ and the book from the Old Testament, "Ecclesiastes". The narrator tells the story of a pilgrim who wanders through a metaphorical world characterized by vanity and pointlessness.

In the first part of the book, the pilgrim is in search of a profession. He is accompanied by a guide who leads him through a complex network of paths. In the process he visits different classes and sectors of society, including merchants, scholars and clergymen. In the second part of the story he turns away from worldly matters and this is when he finds "the paradise of the heart". After he experiences

¹²³ The Hussite movement was a religious movement during the fifteenth century, following the teachings of Jan Hus (c. 1369-1415). Hus was one of the key figures of the Protestant Reformation. His influence can be seen in parallel with what Comenius as well as Eben was to experience and that they both could identify with.

¹²⁴ Both Comenius and Eben's works will hereon be referred to as *Labyrinth*.

¹²⁵ Numerous sources have been consulted with most of the information given here referring to the publications of Spink (1942), Rood (1972) and Jelinek (1953).

¹²⁶ The book 'The Pilgrim's Progress from This World to That Which is to Come; Delivered under the Similitude of a Dream' is a Christian allegory written by John Bunyan. It was published in 1678.

Christ, he continues his journey, but this time it is a spiritual one, among people who have found the true meaning of life through their relationship with God.

The organ work by Eben, *The Labyrinth of the World and the Paradise of the Heart*, was inspired by this famous book with the same title. It was also the principal factor governing the musical and dramatic design of the composition as Eben assembled extracts from the original text, also preserving the broad story line. The text influences every aspect of the music: form, musical content and musical representation.

It is a lengthy composition that consists of fourteen movements based on selected themes from the 54-chapter book. One might see this work as a spiritual meditation, but the obvious connections of the text to Eben's own personal life make the work much more autobiographical. Like the original text, the musical work is also divided in sections, or rather movements, which correspond to the overall cyclic form. This epic work follows the format used in his *Faust* and *Job*, alternating narration with organ commentary, having a speaker recite selected passages from the book. Eben originally performed improvisations on scenes from the book during numerous concert tours from 1991 to 2003. The first of these performances took place in Melbourne, Australia, in 1991, after which performances in London, Edinburgh, Berlin, Vienna and other major venues followed. In 2002 Eben transferred these improvisations into musical notation to conclude his final organ cycle. The world première of the final manuscript took place in 2002 in Göteborg.

Eben describes his approach to this work in the Preface to the score as follows:

The pilgrim passing through the labyrinth of the world finds nothing pleasing in it and turns to his God in his heart. However, what I find most moving about Komenský's attitude is his tireless work to improve this world. In this he can serve as an example even for our present society; to preserve one's own critical view of, and separation from, this world but to devote all one's powers to improving it (Eben 2003: Preface).

Eben mentioned that his interest in the *Labyrinth* stemmed from his youth, and it seems clear that the text became a metaphor for Eben's own life experiences. He felt that the extraordinary text was still a useful and relevant tool for comprehending human experience, even today. Comenius' eloquent story sustained Eben during the dark and terrible years of his imprisonment by the Nazi's at Buchenwald. The text also provided an ancient parallel to the situation in communist Czechoslovakia later in his life, when Eben witnessed the governmental forces subjugated to the glory and power of the state. Eben saw, just as Comenius, that amid all the joy and the beauty that the world contained and offered, the tragic was never far away, and that the realities of suffering, separation and loss, not to mention the finality of death, were as much part of nature as were the great life-affirming experiences.

It would be hardly relevant to want to chart Eben's connection with Comenius in detail. But as can be seen, there are important points which should be explored as having had real bearing on Eben's general view on life. This is something he himself acknowledged and alluded to. Comenius showed him – an example which he internalized and then refashioned for himself – a radically poetic way of experiencing and responding to the world around him.

The subject is closely related to many of Eben's previous compositions in the approach of the conflict of Good and Evil. This theme is already reflected in the first sentence quoted from the book, namely "When I had attained that age when the difference between good and evil begins to show itself to the human mind..." (Eben 2003: 118).

Here perhaps lay the roots of Eben's outlook (not necessarily only in the musical sense, but one which gave his music a purpose) and was to sustain him along his psychological and artistic path as he treated music through its universal applicability. The result is an *Ebenesque* fusion of horizons between secular and sacred, the worldly and the the spiritual, which seeks to merge them within a higher unity. Eben found a connection between Comenius' written text and his chorales in the

Amsterdam Hymn Book, *Kancional*¹²⁷ (Eben 2003: Preface). His use of melodic material from this hymn book also gives a sense of unity to the work since the different movements of the cycle are concerned with diverse themes. No other work of Eben is so rich in repetition of thematic melodic material in different movements.

The movements follow a logical development of thought as each piece tackles issues raised by the previous. In these musical illustrations of Comenius' work we can sense the care with which Eben sought to articulate his thoughts. This then helps to recognise that, behind the profound human affection which shines through in the way Eben speaks and writes about Comenius, he also had a deeply considered view of his book. Comenius' work retained its significance for Eben throughout his life. If Eben's statements about his primary sources and influences, both musical and extra-musical, have yet to be taken as seriously or studied as subtly as they deserve, it is surely undeniable that Comenius has an especially important place in that great range of experiences by which Eben's conscious and subconscious vision of the world, as well as his artistic response to it, was shaped and informed.

6.1 Prologue

The first movement, *Prologue*, serves as an overture to the work and, according to Eben (2003: 10), it should "evoke in listeners the image of a majestic entrance onto the stage of the world". The movement opens with majestic chords on a *tutti* registration before the main melodic theme is introduced on a registration with reeds in m. 2. This melody is taken from Comenius' *Kancional* where it appears as the chorale *Bohu duchu svatému o tři hlavní ctnosti* and the title can be translated as "God the Holy Spirit and the three main Virtues".

¹²⁷ The Hymnal of Comenius, *Kancional*, published in Amsterdam in 1659, is one of the printed records which help to extend the ideas about significance and function of the Czech monophonic song in the development of Czech culture. At the same time it is an important source of knowledge about Czech hymns, as it contains several hundred psalms and hymns which have not been published in collected form.

Fig. 97: *Bohu duchu svatému o tři hlavní ctnosti*¹²⁸

This melody which originates from a sixteenth century French secular song, *Une jeune fille de grand' valeur*¹²⁹, is the melody of the Lutheran chorale *Von Gott will ich nicht lassen* which might have been familiar to Eben.

Fig. 98: *Von Gott will ich nicht lassen*¹³⁰

The image shows three staves of musical notation for Fig. 98. The first staff is a treble clef with a key signature of one flat (G minor) and a 4/4 time signature. It contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a double bar line and repeat sign. Below the first staff are the lyrics: "Von Gott will ich nicht las - sen, denn er läßt nicht von mir, führt mich durch al - le Stra - ßen, da ich sonst irr - te sehr." The second staff continues the melody with notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a double bar line. Below the second staff are the lyrics: "Er reicht mir sei - ne Hand; den A - bend und den Mor - gen tut". The third staff continues with notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a double bar line and repeat sign. Below the third staff are the lyrics: "er mich wohl ver - sor - gen, wo ich auch sei im Land."

Eben does not present this theme in a metric way that correlates with the versions in the *Kancional* nor the Lutheran chorale setting, but rather in a free metric setting that corresponds to the influence of Gregorian chant. This metric restructuring does create a question in respect of the performance of the material. Eben is, however, very clear with his indications in terms of articulation and phrasing of this melody in

¹²⁸ *Kancional* 1992: 138. It is interesting that the last note of the first phrase, A, is presented as F in the chorale *Von Gott will ich nicht lassen*, in the original French secular song *Une jeune fille de grand' valeur* as well as in Eben's use of the melody in *The Labyrinth*. This might be a printing error in the *Kancional*.

¹²⁹ Bach Cantatas Website 2011.

¹³⁰ *Evangelisches Gesangbuch*: 283.

its different variations throughout the work. The eight phrases of this theme are alternated by the secondary theme, a chant-like theme, played on a *tutti* registration to form a dramatic contrast, so that the opening of the movement is shaped by alternately introvert and extrovert material in an ABABA pattern. At the same time it raises the question of how to understand and interpret this rhythmic transformation of the hymn tune from a compositional perspective. What would the composer's intention have been and how would that fit into the performer's interpretation of the work? A possible answer will be put forward in due course.

Fig. 99: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
I Prologue, mm. 1-4

Allegretto maestoso ♩ = 108

I. (Tutti) II. (Zungen) I.

ff *più f*

I. I.

3 II. II.

The material that is based on *Bohu duchu svatému o tři hlavní ctnosti* stays present as main thematic material throughout the first four movements of the work. Even later, there are smaller representations of this theme and as a whole it becomes a primary structural pillar on which the work is built. As these different movements represent different scenes from the book as well as diverse aspects of life and humanity, it seems that Eben rather treats this material as a *leitmotif* while he uses it in combination with other expressive means to reflect the narrated text. The

hermeneutical problem here is that the direct link that one would expect between the overall meaning of the movement (as indicated by its title and the readings of extracts from the work) and the hymn is difficult to sustain if the same thematic material from this hymn occurs in the context of several movements with divergent meaning. That is why the function of a *leitmotif* is suggested here.

Eben describes his approach as follows:

In the organ improvisations I quote chorales from Komenský's Amsterdam cantional. Sometimes I try to express dramatic passages in the text in a more modern way, for instance the deformation of human faces, the whishing of arrows, and the slipping off the Wheel of Fortune. The whole atmosphere of the text is not an idyllic stroll through the world but a bitter, satirical, bizarre, and sometimes almost apocalyptic view of the world – and such is the character of the music (Eben 2003: 6).

Woven like a thread throughout the various fabrics of the different movements, the recurrences of this theme formally organize and unify the work. That said, it should be noted that the thematic material is never static, but undergoes numerous transformations within each movement, while still maintaining recognizable elements of the original melody. As will be seen in the later movements, it seems that Eben uses the motivic material of this melody as a representation of the pilgrim as he moves through the world.

It is uncertain why Eben chose this specific chorale for this purpose, but the overall subject of the chorale *Von Gott will ich nicht lassen* is faith in God, a subject that relates to the character of the pilgrim as well as representing a central theme that forms the basis for the majority of Eben's compositions. The first verse of this chorale opens with the words *Von Gott will ich nicht lassen, denn er lässt nicht von mir, führt mich durch alle Strassen, da ich sonst irte sehr*. The third line of this quoted text, *führt mich durch alle Strassen, da ich sonst irte sehr*, which can be translated as "guides me through all the right paths (streets), where I would otherwise go for astray", could be seen in analogy to the different streets through which the pilgrim strays in the story of the *Labyrinth*. It is only after he has passed

through all the streets that he reaches his final destination, due to the fact that he did not lose his faith in God and because God guided him to this destination. Does this possible analogy represent the key with which to understand the choice of this hymn as thematic material for this piece? The association with *Von Gott will ich nicht lassen* certainly seems to match the music more effectively than the Czech version. Given the terms used by Eben, namely “bitter”, “satirical”, “bizarre” and “apocalyptic” (Eben 2003: 6) views of the world, this is also reflected in the distortion of the chorale’s melody in the different settings of the different movements. All in all, Eben’s use of this thematic material presents the performer/analyst with an interesting case of hermeneutics.

The subsidiary theme, although it is actually presented before the first entry of the main theme, also shows qualities of Gregorian chant inasmuch as the melody revolves around a central pitch (C) and has modal characteristics because of the lowered seventh scale degree as well as the organum-like parallel fifths in the accompaniment. By composing melodies that evoke Gregorian chant, Eben reveals his tendency towards musical eclecticism in his compositions. He creates a gestural correspondence between the two opening melodies. Throughout the movement he superimposes these main ideas, sometimes halting their interaction, but by creating layers of rhythmic patterns he transforms their use into a constructive device. These types of interactions, even though sometimes applied relatively simply, nonetheless form an essential part of the majestic structure of the movement.

This first movement has three clear divisions, indicated by the tempo changes: the first (mm. 1- 47), the second (mm. 48-99) and the third (mm. 100-135). The tonal centre of C minor in this movement persists throughout the interludes and also throughout the different repetitions of the opening melodies. Each time the refrains recur, they are placed in a more virtuoso context, sometimes in the form of recitatives, but also sometimes as virtuosic cascades. This process reaches a climax with the last statement at the end of the movement in m. 126 when the music returns to the same material that was used at the opening of the movement.

Fig. 100: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
I Prologue, mm. 125-128

As the performer resolves the technical difficulties of the work, one gradually finds that the succession of notes – which at first appeared arbitrary – starts to suggest melodic patterns within the sound effects. The movement, and this introduction to the work as a whole, begins to reveal shape in order to introduce the themes and the different representations of the same chorale melody begins to crystallise. A technique that Eben often uses is to disguise the chorale melodies within flourish effects. These melodies can be projected to the listener through the effective use of placing and timing by the performer. An example of this appears in the section from mm. 113-123 where the melody of *Von Gott will ich nicht lassen* is hidden within the faster runs. This section could be seen as a varied recapitulation of the first measures of the movement.

Fig 101: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
I Prologue, mm. 113-115

The one disadvantage may be the slight broadening of the rhythm for the necessary effect and to make the listener aware of this, for the fractional 'placing' of the melody notes by the performer enables this to be audible where otherwise it might not be projected clearly to the listener.

6.2 View of the World

When I had attained that age when the difference between good and evil begins to show itself to the human mind, I saw the diverse classes and ranks of people and the diverse professions and work with which they occupy themselves, and it seemed to me very necessary that I should consider carefully what group of people I should join and with what matters I should occupy my life.

Having thought much and often about this matter, and having applied my reasoning diligently, I came to the decision that I should adopt such a manner of life where there would be as little as possible of care and exertion and as much as possible of comfort, peace and contentment.

And I came out of myself and began to look around, considering whence and how to begin. And immediately, I know not whence, there appeared a person of a lively gait and agile speech, looking to be very capable. Coming close to me, he said: 'My name is Probe-All, and my byname Be-Everywhere. I wander through the whole world, peep into all the corners, and inquire about the words and deeds of all people. I see everything that is visible, and spy out everything that is secret. If you come with me, I shall lead you to many secret places to which you would never find the way.' Hearing these words I rejoiced within myself and said: 'Well, I shall be glad to have a look at what the ways of the world are like, and whether it contains something to which a person could safely cling.'

The narrator, representing a young man, is unsure what he wants to do with his life and decides to explore different possible occupations before he makes a final decision. With a guide, Probe-All, he enters a walled city that is surrounded by a great abyss. This is a representation of the world and was musically represented in this previous movement, *Prologue*. When the pilgrim first enters the city, it looks beautiful and he experiences it as well ordered. Its main streets represent different social sectors: domestic, productive, academic, religious, political and military.¹³¹ It is clear from this text that the young man is looking not only for an easy life, but for

¹³¹ The additional information that reflects the storyline is captured from Comenius' book. See Comenius 1901: 69.

something to which he could safely cling. Again, *Von Gott will ich nicht lassen* seems to suggest what it is that he can ultimately cling to.

It seems that Eben actually constructed the opening material with a lack of clear orientation towards a single tonality. The first part of the movement is conceived in harmonies moving slowly but with a sense of determination and rhythmical direction. The chords seem not to be constructed with a consistent tonality in mind. Voice-leading patterns and grouping of chords seem to be directly influenced by Eben's improvisational style and his instinctive musicianship. The combination of the characteristics of energetic *toccata*-like figures, a bright *plenum* registration played with a *staccato* touch, rapid manual changes and irregular rhythms all add to represent the pilgrim who begins to "look around, considering whence and how to begin" (Eben: 2003: 118) in choosing a career. Eben does not make use of any thematic material from the *Kancional* or any other chorale themes in the first 53 measures of the movement, which also might reflect this uncertainty of the pilgrim. The harmonies are unusual, unpredictable, and present a sound image of continuous growth from darkness to a strong light of tonality in m. 53. Harmony and rhythm together with increasing dynamic levels culminate in a firm structure that appears out of confusion.

The second section of this movement starts in m. 54. Employing musical material with a lack of rhythmic definition can be exceedingly evocative, and Eben achieves this through long sustained passages from m. 54 which create a type of background to the main thematic material. The theme in the pedal part presents the chorale *Von Gott will ich nicht lassen* which was first introduced in the *Prologue*. The measures between the phrases of the *cantus firmus* are filled with new motivic material, to be played on a slightly louder registration and which is marked *forte*, in the right hand. These abrupt entrances of this material in mm. 58, 62, 68, 72 and 79 respectively, might be a representation of the guide, *Probe-All*, who arrives unexpectedly to join the pilgrim. The way in which these entries appear and disappear abruptly might also refer to the guide's character, as someone who "peeps into all corners, and inquires about the words and deeds of all people" (Eben 2003: 118).

Fig. 102: Eben: *The Labyrinth of the World and the Paradise of the Heart*:
 II *View of the World*, mm. 55-60

55

mf 5 7 5 5 5 5 5 5

Tromp. 8'

f

57

5 6 5

f I

59

mf 5 5 5 5

II 7 5

The third section of the movement, from m. 86, is to be performed on the same registration on Manual I. All the material in this section is still derived from the same hymn, *Von Gott will ich nicht lassen*, but this time it is presented in a steady rhythmic manner. Sudden references that recall the abrupt entrances of the guide in the previous section appear again in mm. 118, 120 and 122.

Fig. 103: Eben: *The Labyrinth of the World and the Paradise of the Heart*:
II *View of the World*, mm. 117-121

A change of meter supported by a rhythmic dance character announces the start of the fourth and final section in the movement in m. 126. This represents a turn in the music to a lighter note on which the movement ends. Jubilant entries of motives which are based on different excerpts of the main theme are presented in a rhythmic and sometimes syncopated manner. This is a joyful representation that reflects the feeling of “rejoicing” the pilgrim experiences as he hears the words of the guide.

Fig. 104: Eben: *The Labyrinth of the World and the Paradise of the Heart*:
II *View of the World*, mm. 126-129

6.3 Masks

While I was thus reflecting we found ourselves on an immensely high tower, so that I seemed to be close under the clouds. Looking down from it, I saw on the earth a city that appeared fine and splendid and very large, divided into countless streets, squares, houses, and other buildings, and everywhere full of people as though of insects.

And my guide, Be-Everywhere, said to me: 'Well, pilgrim, here you have this dear world that you desired to see. As you are to inspect everything, let us go first to the market place.' And he led me forth. And lo, I saw countless multitudes like a mist, for there were people there from the whole world, of all languages and nations, all manner of class and profession. Some walked, others ran, others rode, others stood, others sat, others got up, while others lay down and still others squirmed about in various ways.

When I looked at them more closely I saw that everyone in the crowd, while walking among the others, wore a mask on his face. But after going away, when alone or among equals, he pulled it off. And when he was to go among the throng, he fastened it on again. And I found myself wanting to see what they were like without that cover. And I saw that all of them, not only in the face but also on the body, were deformed in various ways. They were pimpled, mangy, or leprous; and besides, this one had a pig's lip, another teeth like a dog, another the horns of an ox, another a donkey's ears, another the eyes of a basilisk, another a fox tail, and another the claws of a wolf; mostly, however, they resembled apes. And I was horrified and said: 'What monsters I see!'

From a distance, the city appears to be a perfect system of interlocking and interdependent parts, but on closer examination it is revealed to be rather chaotic. The citizens walk around in the marketplace wearing masks, which make it difficult to recognize them for who or what they are. They stumble and fall, which also leads to arguments. The pilgrim can hear that the surroundings are filled with some people whispering while others are shouting, beating and banging each other.¹³²

The movement opens incisively, with the melodic material (once again extracted from the melody of the hymn *Von Gott will ich nicht lassen* under threat from fierce dissonance in the bass clusters.

¹³² The additional information that reflects the storyline is captured from Comenius' book. See Comenius 1901: 73.

Fig. 105: Eben: *The Labyrinth of the World and the Paradise of the Heart*:
III Masks, mm. 1-5

Sarcasmo, Quasi recitativo

1 III. (16', Zunge 8') II. (Solo 4', 2', Zimbel)

3 III. II.

The piece becomes a “jigsaw” of sharply differentiated fragments. The constant metric changes enhance the sense of risk and excitement in the music. Above all, Eben succeeds in tapping into a grotesque “carnival” spirit through his use of dance rhythms in triplets (eg. mm. 28, 31, 38) as background to energetic presentations of material based on previous thematic motives on a bright registration (8', 4', 2', 1 1/3').

Fig. 106: Eben: *The Labyrinth of the World and the Paradise of the Heart*:
III Masks, mm. 28-29

28 II. (8', 4', 2', 1 1/3') I.

II. I.

Although it is presented in a joyful carnival spirit, it is still marked with dissonance throughout, revealing the “deformed” features of the people. Eben suggests the use of “sharp and bizarre” (Eben 2003: 10) registrations for the first part of the movement as all the different statements of the thematic material are expressions of this deformation.

Although Eben labels the last section of this movement as *Fuga*, he does not present a fully worked out fugue similar to what one would expect of a fugue in the “Bach-school”. He refers to this section as a “paraphrase of the fugue” (Eben 2003: 10), indicating that he sees this section as a “re-interpretation” and not a real fugue, as the heading suggests in m. 45. There are seven entries of the “fugue” theme: in mm. 45, 47, 49, 51, 58, 60 and 62 respectively. There is thus a correspondence between the number of entries and the seven humans which are revealed behind their masks at the end of the narrative text, namely the one who “had a pig’s lip, another teeth like a dog, another the horns of an ox, another a donkey’s ears, another the eyes of a basilisk, another a fox tail, and another the claws of a wolf” (Eben 2003: 118). The eighth entrance of the theme is in unison (m. 68) which might then be in correspondence to the moment in the text stating that “mostly, however, they resembled apes” (*ibid.*). What lacks in this fugue is thorough contrapuntal treatment of the voices that accompany the theme. If the suggestion of an analogy between the number of theme entries and the listed masks has merit, then it is still not clear why different masks would be represented by the same theme, albeit in different transpositions along the circle of fifths.

At the end of a drawn out *crescendo*, with increasing dynamic levels at each new statement of the theme, the movement grinds to a halt with a dissonant passage on a *fortissimo* registration, portraying the pilgrim’s horrific realisation when he calls out “What monsters I see!” (Eben 2003: 118).

6.4 The Arrows of Death

Few here were lazy; all were engaged in some kind of work. However, these tasks were nothing but childish games. Some even played with their own shadow, measuring it, chasing it, and catching at it – and all this with such exertion that many groaned and sweated and some even injured themselves. Or while somebody was struggling with something and exerting himself, another, approaching him, meddled with the matter. Sometimes several of them laid hold of the same thing; then they all abandoned it, and ran off each in his own direction. Finally, I saw Death walking about everywhere among them, armed with a sharp scythe and with a bow and arrows. In a loud voice she exhorted all to remember that they were mortal. But none listened to her calling; everyone continued attending to his foolishness and debauchery.

When I beheld such a countless multitude of the arrows of Death in flight, it occurred to me: 'Where does Death get so many arrows, that she never exhausts them?' And I looked and saw that she had no arrows of her own at all but only a bow; the arrows she took from the people, each from that person whom she was to strike with it. And I saw that the people themselves fashioned and prepared such arrows. Some even boldly and audaciously carried them to her, so that she could scarcely keep up with taking them and shooting them into their hearts. And I cried: 'Now I see that it is true: *Et mortis faber est quilibet ipse suae* – everyone is the instrument of his own death.'

The pilgrim sees Death walking around in the marketplace, a presence which he finds most upsetting. He realises the shocking fact that people literally provide Death with the weapons that she in return uses to kill them. Death kills numerous people in the city with this ammunition given to her: some people squeal or whine, but soon afterwards life goes on as always in the city.

The musical effects in this movement call forth the full range of the organ, spanning more than four octaves. Eben suggested for a radical combination of sound and colour through his unusual registration indication (8', 1 $\frac{1}{3}$ '). The sharp, piercing sound of this registration reflects the sharp arrows with the fast demi-semiquaver ascending runs as a representation of their deadly flight. The imposing (*piú f*) chords in mm. 7, 11 and 14 might represent the powerful action of a "sharp scythe" that Death carries.

Fig. 106: *The Labyrinth of the World and the Paradise of the Heart*,
IV *The Arrows of Death*, mm. 7-13

The musical score for 'The Arrows of Death' (mm. 7-13) is presented in two systems. The first system (mm. 7-10) begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The right hand starts with a chord in the treble clef, followed by a bass clef. The left hand plays a bass line in the bass clef. The second system (mm. 11-13) continues the piece, maintaining the same key signature and time signature. The right hand features a series of chords and runs, while the left hand provides a steady bass line. The dynamics are marked as 'più f' and 'f'.

The ignorance of the people that continue attending their own “foolishness and debauchery” (Eben 2003: 118) might be reflected in Eben’s use of a swinging waltz dance rhythm (mm. 8-10 and 15-28) which seems oblivious to the lurking danger despite the horrific situation that is sketched as Death walks among them, reflected in the dissonance of the harmonies.

The narrated text refers to the fact that the “people themselves prepare such arrows” (Eben 2003: 118). This might be represented by the section from mm. 28-41: the arrows, represented in the runs played by the right hand, are “taken” from the people, each time represented by the previous chords in the left hand. These chords and the runs belong to the same tonality, flowing from the one into the other. The “multitude” of arrows is represented by the numerous repetitions (6 in total) of these figurations.

Fig. 107: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
IV *The Arrows of Death*, mm. 28-31

The section from mm. 48-56 is played on a contrasting registration with the melodic material on a solo registration (8', Nazard 2 2/3', trem.). This registration, especially in combination with the use of a tremulant that gives a fluctuation effect, is often used as registration in connection with music related to death or at least underlining a feeling of great sadness. Measures 48-49 are based entirely on the whole tone scale, which also contributes to the “fluctuating” effect. Eben creates music here of a more lyrical manner, maybe as a parallel to the disturbing revelation to the pilgrim as he realizes that “everyone is the instrument of his own death” (Eben 2003: 119).

Fig. 108: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
IV *The Arrows of Death*, mm. 48-51

The image shows two systems of musical notation for measures 49 and 50. The first system (measures 49-50) is in 3/4 time and features a treble clef with a key signature of two flats. The right hand plays chords with a triplet of eighth notes, while the left hand plays a complex rhythmic pattern with a 7-measure rest. The second system (measures 51-52) is in 3/4 time and features a treble clef with a key signature of two flats. The right hand plays chords with a triplet of eighth notes, while the left hand plays a complex rhythmic pattern with a 6-measure rest.

This movement brings finality to what can be considered the first section of the work (movements 1-4) where the original thematic material gradually disintegrated before new material will be introduced in the next movement. Motivic material which is derived from the chorale *Von Gott will ich nicht lassen* is still present, although by now in a totally distorted (for example mm. 18-20) nearly unrecognisable guise.

Fig. 109: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
IV *The Arrows of Death*, mm. 18-20

The image shows three measures of musical notation for measures 18-20. The first two measures are marked with a second ending (II.) and feature a treble clef with a key signature of two flats. The right hand plays chords with a triplet of eighth notes, while the left hand plays a complex rhythmic pattern with a 6-measure rest. The third measure is marked with a first ending (I.) and features a treble clef with a key signature of two flats. The right hand plays a chord, while the left hand plays a complex rhythmic pattern with a 6-measure rest.

6.5 *The Sweet Chains of Love*

And he led me and brought me to a street where he said married couples lived and where he would show me a fine demonstration of that delightful mode of life. And lo, there was a gate which he told me was called Betrothal; in front of it there was a broad open space and on it crowds of people of both sexes who, walking about, looked one another in the eye. And not only that: they looked at each others' ears, nose, teeth, necks, tongues, arms, legs, and other members; and they measured each other – how tall, broad, stout, or slender they were. And especially (this I saw the most) they examined each others' bags, purses, and pouches, measuring and weighing how swollen or thin they were. And although I saw some of them laughing and exulting, I also saw others who hung down their heads dolefully, not sleeping and not eating. And I said: 'What about these ones?' He answered: 'This, too, is bliss.'

Having gone in, following those whom they admitted through the gate, I saw smiths clasp ing awful fetters onto each couple, and letting them pass on only when joined. Watching carefully, I saw that they were not fastening on these fetters with a lock as with other prisoners, but that they forged, welded, and soldered them so that, as long as these people's lives in this world lasted, they could not tear themselves asunder. This frightened me and I said: 'Oh, most cruel captivity! Anyone who once enters into it has no hope of liberation for all eternity.' The interpreter answered: 'Of course this is the most rigid of all human bonds; but there is no reason to fear it. For the sweetness of this state is such that one gladly submits to this yoke.'

In Comenius' story, there are six major streets into the city and the first of these streets is where the married people live. People can only enter through the gate to this street in pairs, so that men and women are matched as couples at the gate before they can enter, in many cases not out of love but for financial reasons. The pilgrim stands in awe as he observes how these couples are handcuffed and welded together once they have been paired up. This often leads to suffering and unhappiness, sometimes with children being handcuffed to the couples as well. It is only when Death strikes one of the partners that the other is freed.¹³³

This movement is a musical representation of this first street that the pilgrim enters and his acquaintance with marriage and the ties of family life. The first part of the

¹³³ The additional information that reflects the plot is captured from Comenius' book. See Comenius, 1901: 89.

movement is based on new melodic material - Eben constructs a melody that is very closely related to the Gregorian chant *O mi pastor egregie Gregori*.

Fig. 110: *O mi pastor egregie Gregori*¹³⁴



The title of this Gregorian melody can be translated as “Oh my shepherd, wonderful Father”. It is unclear why Eben chose this melody as opening material to this movement, as this melody cannot be linked to any of the hymns in the *Kancional*. Nor is there an obvious link between the text of this melody and the title of the movement.

Fig. 111: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
V *The Sweet Chains of Love*, mm. 9-12

In this movement Eben keeps his thematic material revolving around the very simple features of this melodic theme. The phrasing and melodic charm of the opening reminds one of the presence of a human voice, male or female, singing the melody. The simplicity and tenderness of the music seem to underline the state of love. One is taken aback by the contrast to the material of the previous movement in which music seemed to be representing the voice of death almost literally.¹³⁵

¹³⁴ Global Chant Database 2009a.

¹³⁵ The theme of the opposition of love (life) and death occupies a central position in Eben's subject matter in most of his compositions. This can already be seen in his early compositions such as the *Suite Balladica* (1955), where he commented that the *Elegia* is a lament in memory of the dead in the mass graves which the prisoners dug from morning to evening (Eben 1993: Preface). It is thus

The repetition of a simple melodic motive that undergoes slight changes gives this movement a sense of circularity. By repeating the same basic material with only slight variations, as well as by the constant presence of sustained tonality, Eben might suggest the circularity of time. Implicit within circularity is the anticipation of renewal and return. Because the melodic pattern starts over each time, the movement basically avoids a sense of arrival and finality. This might be related to the narrated text about marriage and the fact that couples are joined “as long as these people’s lives in the world lasted” (Eben 2003: 119). Given the rather negative connotations the “chains of love” evoke in the text, Eben presents a surprisingly lyrical view of love. The texture here is closer to a harmonized melody with flowing accompaniment than to contrasting polyphony.

When the music modulates to A major in m. 76, Eben introduces a second theme, this time the melody of a hymn from the *Kancional*, namely *O drahém a spasitedlném díle slova Božího*.

Fig. 112: *O drahém a spasitedlném díle slova Božího*¹³⁶



The title of this hymn can be translated as “The love of God and the life of love”. This chorale is once again based on verses from the Bible, all of them based on different aspects of love.

not impossible that Eben persistently returned to this subject so as to release memories from Buchenwald and thoughts about that nightmarish world.

¹³⁶ *Kancional* 1992: 154.

Fig. 113: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
 V *The Sweet Chains of Love*, mm. 75-79

The first two phrases of the chorale move through multiple modulations (A major, C major, B-flat minor, C major, C-sharp minor, F-sharp minor and C-sharp minor), just as the pilgrim moves through the disparate crowds. In m. 131 the texture changes abruptly: after the consistent build-up in terms of rhythmic fluidity and dynamic levels, this sudden rhythmic contrast and drop in dynamic level might relate to the text of Comenius where the pilgrim becomes frightened and exclaims: “Oh, most cruel captivity! Anyone who once enters into it has no hope of liberation for all eternity”.

Fig. 114: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
 V *The Sweet Chains of Love*, mm. 130-134

The fear that is represented in the music is only of short duration, as the text reads “...but there is no reason to fear it. For the sweetness of this state is such that one gladly submits to this yoke.” The movement ends with “wedding jubilation in full sound” (Eben 2003: 10) as the music returns to A major on a *fortissimo* registration in m. 141.

Fig. 115: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
V *The Sweet Chains of Love*, mm. 140-144

The overall character of the last section of this movement is strongly suggestive of that of a wedding processional.

6.6 *The Ceremony of the Academy*

And my guide said to me: 'Now I understand your mind, where it is leading you: among the learned. That is what entices you – the easier, more peaceful life, more useful to the mind.' And we arrived at a gate which they told me was called Discipline. And I saw that crowds of people, especially young ones, approached and were immediately subjected to diverse stringent examinations. The first examination for each of them was what purse, what posterior, what head, and what brain he had. If the head was of steel and the brain in it of quicksilver, the posterior leaden and the purse golden, they praised him and willingly led him on.

But lo! The sound of trumpets, summoning to a ceremony. 'And what will it be?' I said. And he: 'The Academy will crown those who, having been more diligent than others, have attained the summit of knowledge. They, I tell you, will be crowned as an example for others.'

In Comenius' plot the pilgrim moves on to the second street in the city, the street where the labourers live and work. Eben does not represent this part of the story in his organ composition, but moves on to rather focus on the third street, which houses the learned class in the sixth movement. People are examined in order to enter this street through a gate called "Discipline".

The main theme is a varied version of the hymn *O drahém a spasitedlném díle slova Božího* which was first presented in the previous movement. At first, Eben uses this theme in a fanfare style, played on the *Trumpet 8'*, to resemble a ceremonial-like entry of the scholars for a graduation ceremony. This resembles "the sound of trumpets, summoning to a ceremony" referred to in Comenius' text. As the original hymn text deals with different aspects of love, and as it was used to the effect of a wedding processional in the previous movement, the question of the employment of the same thematic material in quite different contexts is raised again. Since a wedding processional and an academic procession are public events of an essential different nature, the only common "denominator" remains that of the procession. The presence of the same hymn tune in both movements confronts the interpreter with a hermeneutic problem. One solution is to regard this as a parallel to the traditional formal device of variations on a theme, in which the underlying theme remains recognisable but the variations expose widely different meanings and contexts,

towards clearly intended changes in character. Thus the attention is not on the constancy of the theme but rather on the deviations from it.

From m. 10, Eben introduces four moments in the music when the strong fanfare on the *Trumpet* is interrupted by softer interludes. These contrasting phrases appear in mm. 10, 13, 21 and 25 respectively and stand in direct contrast to the powerful and jubilant sounds that precede them. Perhaps these phrases could be linked to the superficial “examinations” that the people were subjected to, namely “what purse, what posterior, what head and what brain” they have (Eben 2003: 119).

Fig. 116: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
VI *The Ceremony of the Academy*, mm. 8-11

The musical score for measures 8-11 of Eben's 'The Ceremony of the Academy' is presented in three systems. The first system (measures 8-9) is in 4/4 time and features a melodic line in the right hand with a slur and a '6' fingering, and a bass line with a slur and a '3' fingering. The second system (measures 10-11) is in 3/4 time and features a melodic line in the right hand with a slur and a '5' fingering, and a bass line with a slur and a '6' fingering. The third system (measures 12-13) is in 3/4 time and features a melodic line in the right hand with a slur and a '6' fingering, and a bass line with a slur and a '6' fingering. The piece is marked with 'I.', 'II.', and 'III.' indicating different sections or phrases.

A contrasting middle section starts in m. 32. Eben requests that this should be played in an expressive manner (*con espressione*) and also indicates that the melodic material of this section should not be presented on trumpet registration any more (*non Tromp.*). The motivic material reminds of similar motives found earlier in the work, but it is only in m. 45 that the transformed version of the third phrase of the first chorale, *Von Gott will ich nicht lassen*, once again as a representation of the pilgrim that moves through the world, is presented in the right hand.

from m. 6, the metric structure of the motivic material starts to disintegrate. This corresponds in the narrated text as this graduate student's ineptitudes.

Fig. 118: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
VII *The Ignorance of the Learned*, mm. 1-12

Allegro ♩ = 138

I. (8', 4')

f

II. (Zunge)

mf 7

5 *mf*

7

II.

9

A second thematic presentation in the same manner commences in mm. 13-24. Only this time the music disintegrates into dissonance from m. 18. This might be symptomatic of the learning that falls apart on closer examination and might also reflect a distrust or skepticism to human achievement.

Fig. 119: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
 VII *The Ignorance of the Learned*, mm. 17-20

A third entry of the theme in the same manner happens in m. 25. The disintegration of the thematic material is this time presented in two sections, mm. 31-36 and 37-48, through rhythmic changes in the music. The different presentations of the same thematic material might be a representation of the different candidates that present themselves for graduation in the different disciplines.

Fig. 120: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
 VII *The Ignorance of the Learned*, mm. 30-41

Musical score for measures 39-42. The score is in 3/4 time and features a key signature of one flat (B-flat). It consists of three systems of staves. The first system (measures 39-40) shows a piano introduction with triplets in both hands. The second system (measures 41-42) continues the piano part with more triplets and a fermata over the final measure. The third system (measures 43-44) shows a single bass line with a fermata over the final measure.

The fourth section of the movement is indicated with a change in tempo and character in m. 49. Eben uses the term *ansiosamente* to reinforce the anxious character of the music. The “emptiness of ignorance” (Eben 2003: 10) is reflected in different ways in this section, but it is specifically the longer pauses between phrases which hinder metric flow, and the sudden soft registration which makes this section stand in direct contrast with the sound of the trumpet fanfares evoking the euphoria of scientific discovery in the previous movement.

Fig. 121: Eben: *The Labyrinth of the World and the Paradise of the Heart*, VII *The Ignorance of the Learned*, mm. 48-52

Musical score for measures 48-52. The score is in 3/4 time and features a key signature of one flat (B-flat). It consists of three systems of staves. The first system (measures 48-49) shows a piano introduction with a tempo marking of quarter note = 84. The second system (measures 50-51) continues the piano part with a dynamic marking of *mp* and the instruction *(ansiosamente)*. The third system (measures 52-53) shows a single bass line with a dynamic marking of *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

6.8 *The Wheel of Fortune*

As my guide always solaced me by speaking of the Castle of Fortuna, we went to it. When we had come to this appealing castle, I first saw crowds of people running in from all the streets of the town and walking about and looking for a way to get up. And I saw that there were no steps or gates leading onward to a higher point but only a wheel that turned incessantly. He who clung to it was lifted upward to a higher floor and only there received by Lady Fortuna and admitted further. Down below, those who wanted to catch the wheel could do so only if they were brought to it or sat on it by an official of Fortuna named Chance; the hands of all the others slipped.

The pilgrim is taken to the Castle of Fortuna by his guide, where he sees people lined up outside, but Lady Fortune sends her servant Chance to select only a few to enter.

The first part of the movement is full of different forms of circular movement, most likely as representation of the turning wheel, but the constant placement of rests and silence always interrupts any form of fluency. By the means of effective manual changes in combination with contrasting rhythmic material, Eben creates contrast between the more serious refrains and more violent episodes. From m. 5 a good example is to be found of Eben's harmonic language, which in this instance is partially determined by the programme of the movement.

Fig. 122: Eben: *The Labyrinth of the World and the Paradise of the Heart*, VIII *The Wheel of Fortune*, mm. 5-6

The image shows a musical score for two staves, likely piano and bass. The score is in 3/4 time and features a complex, rhythmic pattern of triplets and rests. The first staff (treble clef) begins with a triplet of eighth notes, followed by a rest, and then continues with a series of triplets and rests. The second staff (bass clef) also begins with a triplet of eighth notes, followed by a rest, and continues with a series of triplets and rests. The music is characterized by its repetitive, circular nature, reflecting the 'Wheel of Fortune' theme.

It also highlights the role of horizontal lines in shaping the harmonic progressions, giving it a two-dimensional profile. Through the different textures, Eben not only provides different timbral colours, but might also try to reflect the diverse members of society. The use of the higher register might represent the uplifted “Castle of Fortuna” and perhaps even maybe the desired happiness of society. The unison melodic placement seems to represent a pure and fragile soul. Eben sought disturbing sounds in his choice of performing forces, melodic intonations and the dialogue between the more recitative and more harmonic sections.

The choice of notes seems to be influenced by Eben’s attempt to create particular effects of timbre rather than by harmonic function: in other words, instead of occupying himself with phrase structure, Eben narrows his general focus on harmony in this movement. His harmonic method on the small scale often involves the adding of dissonant interjections for a specific musical effect (this is also parallel in his rhythmic thinking).

In m. 34 Eben creates the effect of an ill-functioning mechanical structure. It is a mechanism that slowly but surely disintegrates and loses its power. It is encountered most visibly as a small-scale rhythmic motive that gives momentum and fluidity to the melodic lines that follows. The mechanical element is also present in the registration itself. The *Trumpet 8'* is traditionally a solo stop, but Eben uses this stop also on account of its timbral adaptability.

Fig. 123: Eben: *The Labyrinth of the World and the Paradise of the Heart*, VIII *The Wheel of Fortune*, mm. 34-37

♩ = 96

34

I. (Tromp.)

6

ff

II.

3 3

ff

34 35 36 37

From here on the movement becomes even more complex with this added *Trumpet* in the registration. It is only in m. 50 that the *cantus firmus* enters and is heard fully for the first time. Up till this moment, the material was simply derived from this theme. Eben introduces the chorale *O drahém a spasitedlném díle slova Božího* once again. It was first heard in movement 5, *Despair and Resignation*, but now presented in the pedal part in a rhythmically and tonally altered version. The presence of the same chorale tune once again in a movement with a totally different subject or programme, raises the same question as in the previous movement. The possible solution of interpreting this rather as another variation on the same theme seems viable.

Fig. 124: Eben: *The Labyrinth of the World and the Paradise of the Heart*, VIII *The Wheel of Fortune*, mm. 51-56

The musical score for measures 54-59 is presented in three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 54 is a whole rest in all staves. Measures 55-59 feature complex textures with sixteenth-note runs and chords. The middle and bottom staves contain sixteenth-note patterns with '6' (sextuplet) and '3' (triple) markings. The bottom staff has a long note with a slur over it in measure 55, and a whole note in measure 56.

Thematic material that is based on the melody of *Von Gott will ich nicht lassen*, once again as a representation of the pilgrim that moves through the world, is presented in m. 59 in the pedal part.

The movement gradually returns to the same material which initiated its second part. This creates another form of circular movement, on a different level, until the wheel comes to a complete standstill in m. 79.

Fig. 125: Eben: *The Labyrinth of the World and the Paradise of the Heart*, VII *The Wheel of Fortune*, mm. 77-79

The musical score for measures 77-79 is presented in three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 77 is a whole rest in all staves. Measures 78-79 feature complex textures with sixteenth-note runs and chords. The middle and bottom staves contain sixteenth-note patterns with '6' (sextuplet) markings. The bottom staff has a long note with a slur over it in measure 78, and a whole note in measure 79.

6.9 *The Crimes of Humanity*

'In addition,' the interpreter added, 'Lady Fortune has a way of honouring with immortality those who are deserving thereof.' Whoever wished to enter the Hall of Glory had to show all the things that he thought made him worthy of immortality. And it vexed me greatly that they admitted as many of the evil as of the good. One came asking for immortality and, when queried, responded that he had ruined the most glorious of what he had known in the world. Another, he had spilled as much human blood as he could. Another that he had invented a new blasphemy by which God should be cursed. Another that he had sentenced God to death. Another that he had founded a new association of incendiaries and murderers through which the human race would be purified. And all were continuously admitted upward, which, I say, displeased me greatly. I said: 'Not only I but my whole race is wretched, and also blind, knowing not its wretchedness. We grasp at a shadow; the truth everywhere escapes us. Alas! And again alas!

This movement, focusing on the crimes of humanity, carries the strongest contrast in the work. The conflict between virtue and evil is twofold: inside the movement as well as within context of the surrounding movements. Eben reinforces this by withdrawing any recognizable chorale melodies during the first part of the movement. The melodic material of the chorale *O drahém a spasitedlném díle slova Božího*, which was first introduced in movement 5, underwent different stages of alteration and variation to represent the respective narrated texts from Comenius' book on which the diverse movements were based. Small intervallic and contour glimpses of the original melody sometimes appear that connect this movement to the previous, but for the first time they are no full or even partial statements of the melody.

The first section of this movement, mm. 1-24, is presented in the form of a lament. This might be a representation of the first person who wished to enter the Hall of Glory but who "had ruined the most glorious of what he had known in the world" (Eben 2003: 120).

Fig. 126: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
VIII *The Crimes of Humanity*, mm. 1-9

Lamentando $\text{♩} = 100$

II.

III.

mp

p

p

p

6

The second section, marked in the score by a change of tempo in m. 25, is a more agitated version of the first and might represent the second person who “had spilled as much human blood as he could” (Eben 2003:120).

Fig. 127: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
IX *The Crimes of Humanity*, mm. 25-27

$\text{♩} = 152$

I.

f

f

mf

25

Eben suggests a slightly slower tempo from m. 31 to introduce the third section.

Fig. 128: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
IX *The Crimes of Humanity*, mm. 31-33

Ritenuato ♩ = 126

31

This might stand in relation to the third person who “invented a blasphemy by which God should be cursed” (Eben 2003:120) before the musical material changes rapidly in m. 48, an intensified version of the third section. The latter might be a representation of the fourth person who “sentenced God to death” (*ibid.*).

Fig. 129: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
IX *The Crimes of Humanity*, mm. 48-51

48 I.

This is reflected in the contour of the motivic material that reminds of similar motives in the first movement of *Job* where Satan threatens God saying that Job will “curse

thee to thy face” (see Fig. 60). Through the use of effective intervals encompassing the full range of the organ, Eben is transforming the timbres and creates deathly sounds that contribute to the feeling of unease that arises in the music. Eben calls first and foremost on the instrument’s power and colour, developing once again a disturbing atmosphere in this movement.

The movement ends with a final and extended lament (mm. 64-95). This section not only concludes this movement, but also the second part of the suite (movement 5-8), which was unified by the use of the same thematic material in diverse presentations. Eben suggests that this section should be performed in a sad manner with a slower tempo, as prescribed by the character indication, *Tristamente*, in m. 64. The pilgrim comes to the displeasing conclusion about the human race that every man is wretched in his action. Furthermore, they are so blind to their own actions that they don’t even realise exactly how wretched they are. This lament is a representation of his grief and pain that he experiences through this disturbing revelation within himself.

Fig. 130: Eben: *The Labyrinth of the World and the Paradise of the Heart*, IX *The Crimes of Humanity*, mm. 64-67

Tristemente ♩ = 72

64

III. *p* *ff*

66 II. (Quintadena 8') *mp*

Eben returns to material that is based on the chorale *Von Gott will ich nicht lassen*, very much in the same manner it was presented in the second movement (see Fig. 94). Only this time the motivic material is fractured into small parts, separated with moments of silence to create tension in the music.

6.10 False Promise of a Golden Age

And Be-Everywhere said: 'Let us go to the castle of our Queen of Wisdom. Perhaps there you will recover.' Then he led me into a large large hall, within which an extraordinary light streamed toward me. The queen sat on the highest place under a baldachin; and around her on both sides stood her servants and courtiers, an amazingly magnificent assembly. Suddenly a great noise tumult arose. And I saw a person entering in dazzling light. Everyone was almost terrified. And he, having come forward, declared that he had been so honoured by the highest God of gods that he could examine the world more freely than all who had come before him or would come after him.

And he called himself Solomon, King of Israel, the most glorious nation under heaven. And Solomon said: 'Now I shall endeavour to see, what the difference is between wisdom and folly.' And after much investigation it was announced that those who spread secret or open vices – namely Gluttony, Avarice, Usury, Lust, etc. – would be forever expelled from the community of the whole kingdom, truly under penalty of death. When this judgement had been proclaimed by means of prepared decrees, the noise of the people rejoicing was heard everywhere; and everyone – including me – now had hope for a golden age in the world.

The term "Golden Age" recalls an era when everything was in peaceful harmony and prosperity. One of the most famous references to such an era comes from the ancient Greek poet, Hesiod, who composed a noteworthy poem called *Works and Days*. In this poem he systematized his own version of the different Ages of Man, which he divided into five periods. According to him, the Golden Age was populated by men who did not grow old, and who lived in a time of endless abundance and prosperity. As mortals, they died peaceful deaths before they continued to wander the earth as kind spirits.¹³⁷

¹³⁷ Greek-gods.org 2013.

Unlike the mercurial characteristics of the previous movements, this movement has a more measured layout of refrains and episodes. Right out of the black hole of the previous sounds, the music erupts in its most uplifting form yet, a jubilant mood-swing from deliberation to virtuosity that exalts the music into a new emotional sphere. In context of the surrounding movements, the tonality throughout comes as a surprise. The movement opens with one measure of a homo-rhythmic ostinato pattern that Eben develops into different structures throughout the movement, but always returning to the original pattern. It forms, together with the ostinato pattern in the pedal, the organizing rhythmic element throughout the movement. Here, the Ionic mode is outlined in its pure, original form, articulated clearly in “figurative garlands” (Eben 2003: 10) of ascending and descending scales.

Fig. 131: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
X *False Promise of a Golden Age*, mm. 1-2

The musical score consists of two systems. The first system shows the beginning of the piece in 4/4 time, marked 'Giacoso' with a tempo of quarter note = 120. The treble clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff has a whole rest. The second system shows the continuation of the melodic line in the treble staff and the entry of the bass staff with a rhythmic pattern of quarter notes: F#, C#, G#, F#.

Eben makes use of the chorale *Nejbezpečnější věc vždycky pokání činiti* from the *Kancional* as the main thematic material of this movement.

Fig. 132: *Nejbezpečnější věc vždycky pokání činiti.*¹³⁸

The title of this chorale can be translated as “Repentance is good”. As there is no reference to repentance in the narrated score, it is unsure why Eben chose this specific chorale as main theme for this movement. What is worth mentioning is the fact that most of the verses of this chorale are focused around the Lamb of God, specifically in reference to the appearance of Jesus in the Gospel of John in the Bible. The third verse has a direct connotation with John 1 v. 29: “Behold the Lamb of God, which taketh away the sin of the world.”¹³⁹ In this sense it might be foreshadowing the use of the *O Lamm Gottes unschuldig* chorale that will be presented later in movement 12.

This melody is also used for the chorale *Es spricht der unweisen Mund wohl* that Eben might have been familiar with. The first verse of this hymn can be translated as follows:

<p><i>Es spricht der unweisen Mund wohl: Den rechten Gott wir meinen; Doch ist ihr Herz Unglaubens voll, Mit Tat sie ihn verneinen. Ihr Wesen ist verderbet zwar, Vor Gott ist es ein Greuel gar; Es tut ihr keener kein Gut.</i>¹⁴⁰</p>	<p>The mouth of fools doth God confess, But while their lips draw nigh on Him, Their heart is full of wickedness, And all their deeds deny Him. Corrupt are they, and every one Abominable works hath done; There is not one well-doer.¹⁴¹</p>
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¹³⁸ *Kancional* 1992: 145.

¹³⁹ King James Bible Online 2015b.

¹⁴⁰ Hymnary 2007e.

¹⁴¹ Translation by Richard Massie, 1854 (The Cyber Hymnal 2015).

This underlines the “false” confessions of the so-called “well-doers” which will be further underlined in the next movement, *Vanity of Vanities*. This might also be the reason why Eben never presents this melody in the top voice, but rather as a middle voice (mm. 3-16), in the bass line (mm. 23-36) and again as a middle voice (43-57).

With the entry of the chorale melody (m. 3) he creates three contrasting layers: the pulsating continuity of the material in the right hand and pedal against the more static *cantus firmus* in the left hand. This creates far from a ‘timid’ musical sketch - the scales represent dramatic climaxes, moments that, despite their simplicity, bring with them stark transformations of texture and meter, especially in the links between the sections (mm.17-20 and mm. 37-40) where there are abrupt changes in the proceedings. Eben rather chose to focus on this movement as a “vision of a new life governed by justice” (Eben 2003: 10).

Eben’s compositional style in this movement shows a strong resemblance to J.S. Bach’s chorale prelude *Es ist gewisslich an der Zeit*.

Fig. 133: J.S. Bach, *Es ist gewisslich an der Zeit*, BWV 734, mm. 1-6

Canto fermo in Tenore

The musical score for J.S. Bach's chorale prelude "Es ist gewisslich an der Zeit" (BWV 734) is presented in three systems. The first system shows the beginning of the piece in G major and common time. The right hand (treble clef) features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand (bass clef) plays a simpler, more static pattern of quarter and eighth notes. The bottom staff shows a bass clef with a key signature of one sharp (F#) and a common time signature (C). The score is marked "C.f." (Canto fermo) and includes a fermata over the final note of the first system.

Although the joyful dance character of this setting by Bach might have influenced Eben's choice to compose the movement in this style, it could also be the text of the chorale with its references to The Book of Revelations and the "vision of new life governed by justice", which Eben refers to in his programme notes.

6.11 *Vanity of Vanities*

But after a short while, when there was no improvement in the world, many people rushed forward, complaining that the decrees had not been enforced. Although the commissioners had found some suspects, these did not count themselves among the banished and also had different names. One was similar to Drunkenness but was named Merriment, one resembled Miserliness but was called Thrift, a third similar to Usury, bore the name of Interest, a fourth who resembled Lust was called Love, a fifth similar to Pride was named Dignity, a sixth resembled Cruelty but was called Strictness, and a seventh was similar to Laziness but had the name Comfort.

Looking at Solomon and his colleagues, I heard one of them whisper to another: 'The names are banished, but the traitors and destroyers, after changing their names, have free passage.'

Then Solomon, no longer able to contain himself, cried with a loud voice: 'Vanity of vanities, all is vanity!' And having risen, he and his whole company went straight to the throne of the Queen of Wisdom. And he raised his hand and took from her face the veil, which had at first seemed costly and glittering but was now found to be nothing but a cobweb. And lo, her face was shown to be pale, but swollen; there was indeed some red on her cheeks, but it was painted; the hands were scabby and her whole body displeasing; even her breath was foul. And I and all present were so horrified that we stood as though frozen.

The title of this movement is a text phrase that Eben has used in one of his very earlier compositions, the cantata *Pragensia* that he wrote in 1972. This work was subtitled *Three Renaissance Scenes with Prolog* [sic] and is based on an original text by Vavřinec Křička. According to Eben, *Pragensia* is "a plea for peace and harmony in our days," and Eben added the concluding phrase, *Vanitas Vanitatum, Omnia Vanitas* (Vanity of Vanities, all is Vanity) to Křička's instructional text (Vítová 2004: 163).

I do not want to diminish the efforts and merits of the alchemists; after all, to search is the human lot and much that was needed originated back then in those dark workshops. Humankind will look further for medicines against illness and death. It is vain, however, to hope that wealth and long life can increase the measure of human happiness (Eben as quoted in Vondrovicová 1995: 23).

The text on which this movement is based focusses on two contrasting types of people: those who will do anything to avoid punishment or death, and their opposite, those who remain righteous despite the hardships of life. Eben's use of dotted rhythms in combination with moments of silence demonstrates his application of rhythmic figures that are extremely powerful. This added silence in the rhythmical patterns is effective, specifically in combination of the heaviness of the reed stops in the registration as well as the character indication, *Tragicamente*. The melodic line is still the same chorale that was presented in the previous movement, namely *Nejbezpečnější věc vždycky pokání činiti*. Only this time it is presented in a distorted and dissonant manner.

Fig. 134: Eben: *The Labyrinth of the World and the Paradise of the Heart*, XI *Vanity of Vanities*, mm. 1-5

Tragicamente ♩ = 108
I. (Zungen)

The musical score is for Eb horn, measures 1-5. It is marked 'Tragicamente' with a tempo of ♩ = 108. The first system (measures 1-2) is in 4/4 time, marked 'pü f' and 'I.'. The second system (measures 3-5) starts with a fermata over measure 3, then changes to 3/4 time for measures 4 and 5. The score features a melodic line with dotted rhythms and rests, and a bass line with a similar rhythmic pattern. The key signature has one sharp (F#).

Notwithstanding some repetitions of the melodic material, the movement unfolds in a continuous through-composed manner and displays the conflict between the spiritual and material worlds. This contradiction between spiritual values and material interests is realized in the textural contrasts. Although this is evident in many places throughout the movement, it is especially prominent in the section from mm. 19-36 where the accompaniment material on the unusual reed registration stands in direct contrast with the *cantus firmus* in the right hand.

Fig. 135: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
XI *Vanity of Vanities*, mm. 19-24

The constant reappearance of the *Nejbezpečnější věc vždycky pokání činiti* theme forms a question-answer dialogue between the themes. Eben creates a conversation between the voices as they overlap and interrupt each other. The conflict between the material and spiritual worlds, represented by musical themes, is laid bare here. The themes develop in distinct stages entering in alternation, repetition and sometimes segmentation. They are also altered, layered and set in modulations. The text of the third and fourth verses of the chorale *Es spricht der unweisen Mund* could be reflected in the music.

- | | |
|---|--|
| <p>3. <i>Da war niemand auf rechter Bahn
Sie warn all ausschritten,
Ein jeder ging nach seinem Wahn
Und hielt verlorne Sitten.
Es tät ihr keener doch kein Gut,
Wiewohl gar viel betrog der Mut,
Ihr Tun müsst Gott gefallen.</i></p> | <p>3. But none there was whol walked with God,
For all aside had slidden,
Delusive paths of folly trod,
And followed lusts forbidden;
Not one there was who practiced good,
Though many deemed, in haughty mood,
Their deeds to God were pleasing.</p> |
|---|--|

- | | |
|---|---|
| <p>4. <i>Wie lang wollen unwissend sein,
Die solche Müh aufladen
Und fressen dafür das Volk mein
Und nähm sich mit seim Schaden?
Es sieht ihr Trauen nicht auf Gott,
Sie rufen ihm nicht in der Not,
Sie wolln sich selbst versorgen.</i>¹⁴²</p> | <p>4. “How long, by folly blindly led,
Will they oppress the needy
And My own flock devour like bread?”
So fierce are they and greedy!
In God they put no trust at all,
Nor on His name in trouble call,
But be their own providers.”¹⁴³</p> |
|---|---|

The simplicity yet colourfulness of the *Sesquialtera* registration from m. 19 reinforce a tone of festive solemnity. Harmonic, melodic and rhythmic variety all serve to give the sense that a single loop of time is rotating past the present, moving in a different way only for each circuit, and that the process could continue forever. The accompaniment is rhythmically strong and has a motive that becomes almost obsessive, tirelessly playing groups of three notes in a dotted rhythm, punctuated by the *cantus firmus* on mutation registration without any foundation stops.

Eben emphasizes the text with bright chords that cut through the texture in mm. 37-39. These chords represent the “outcries” (Eben 2003: 10) of Solomon before he unmasks the Queen of Wisdom. For the second time in this work, Eben makes use of a rhythmic *toccata* texture from mm. 40-49. As explained in the second movement, *View of the World*, Eben saw the *toccata* as symbol of dynamism of the human soul. Here the effect works extremely effective to underline the text of Comenius “And he raised his hand and took from her face the veil, which had at first seemed costly and glittering but was now found to be nothing but a cobweb”.

Eben also needed to express, in this movement, feelings of unhappiness and suffering. This is to be found in the section from mm. 50-66.

¹⁴² The Cyber Hymnal 2015a.

¹⁴³ English translation by Richard Massie 1854 (The Cyber Hymnal 2015).

Fig. 136: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
 XI *Vanity of Vanities*, mm. 50-51

The musical score for Figure 136 consists of three staves. The top staff is in treble clef, starting at measure 50 with a forte (ff) dynamic. It features a series of chords and melodic lines that are highly dissonant. The middle and bottom staves are in bass clef. The middle staff has a long, sustained chord in measure 50, which is then followed by a series of chords in measure 51. The bottom staff has a few notes in measure 50 and a few more in measure 51. The overall texture is dense and complex, with a strong sense of dissonance.

In his search for somber and tragic orchestral colours, Eben created a union of timbres and instrumental effects. Dissonance makes a significant contribution to this process, and here enhances the feeling of unhappiness. This is combined with consistent downward melodic movement in the chordal passages from m. 63. The overall sound of this section is a unique synchrony of pitch, note value, attack and dynamic levels through the manual changes; instead of being free motives, they are bound together and in a sense disciplined by patterns of ostinato figures.

6.12 Horror and Swooning

Unable even to look at this or to bear the pain of my heart any longer, I cried out: 'I would rather die a thousand deaths than be here where such things happen. Death is now more desirable to me than life. Therefore I shall go and see what is the lot of the dead whom I see being carried out.' Looking about, I beheld the gloom of awful darkness, of which the human mind can find neither the bottom nor the end, and in it naught but worms, frogs, serpents, scorpions, and a stench offending both the body and the soul. And horrified, I fell swooning to the ground and cried woefully:

'Oh, most miserable, wretched, and unfortunate humankind, if this is your final glory! If this is the end of your many splendid deeds! If this is the longed-for rest and repose after countless labours and strivings! Oh, that I had never been born! Oh God, God, God, if you are a God, have mercy on wretched me!'

This movement is a showcase of sound, timbre and texture. The first section of the movement (mm. 1-23) consists of numerous short contrasting phrases that are all based on fractured excerpts from the chorale *Ó Beránku Boži svatý*.

Fig 137: *Ó Beránku Boži svatý*

The title of this chorale can be translated as “O Holy Lamb of God” and this is the same melody that is used for the Lutheran chorale *O Lamm Gottes unschuldig* that Eben would also have been familiar with.

Fig. 138: *O Lamm Gottes unschuldig*

O Lamm Got - tes, un - schul - dig am Stamm des Kreu - zes ge - schlach - tet,
all - zeit er - fun - den ge - dul - dig
wie - wohl du wa - rest ver - ach - tet, all Sünd hast du ge - tra - gen,
sonst müß - ten wir ver - za - gen Erbarm dich un - ser, o Je - su.

The movement opens with an “outcry” (Eben 2003: 10) which is repeated in m. 9. The first phrase of the chorale is presented in m. 3, but in a distorted manner. The intervals are changed in such a manner that the theme is presented in a minor key

with added chromaticism and dissonance at the cadential point. The second phrase of the chorale is presented in the same manner in m. 7. Extended versions (with even more dissonance) of the two phrases are presented in mm. 12 and 16 respectively.

Fig. 139: Eben: *The Labyrinth of the World and the Paradise of the Heart*,
XII *Horror and Swooning*, mm. 1-10

There are similar outbursts of dissonance between the phrases of the chorale (mm. 5-6 and 15-16). This might refer to the “horror” in the title of the movement in contrast to the “swooning” setting of the chorale *Ó Beránku Boží svatý Těmuž* that is presented in a dazed manner. Underlined by the character indication *Appassionato*, Eben creates intensity in the music that reflects the desperation and hopelessness of human life as described in the narrated text.

The first reference to the “Lamb of God” (*Agnus Dei*) is in the biblical Book of John where it appears as a title for Jesus who “takes away the sin of the world” (Bulgakov 2008: 263), but it is in the Book of Revelations where most of the references occur – twenty-nine in total (Osborne 2002:256). Although the excerpt from Comenius’ text

on which the music is based shows a remarkable resemblance to the Book of Revelations, Eben's reference to "The Lamb of God" in his choice of musical material is even more significant. The *Agnus Dei* or Lamb of God carrying a *vexillum* is the seal of the Moravian Church. This image or emblem of the Conquering Lamb is very widespread and may have been familiar to Eben as a Czech composer in geographic vicinity of Moravian traditions. The surrounding Latin inscription reads *Vicit Agnus Noster, Eum Sequamur* which can be translated as "Our Lamb has conquered, let us follow him".

In the following section, mm. 24-29, the repeating ostinato patterns of the accompaniment in the left hand and pedal parts add to a steadiness within the music and have the virtue of suggesting a synthesis of the music's opposites which were presented in the first section. The right hand plays a development and extension of the ruthless refrains which are based on the chorale melody, while the left hand reflects the virtuosity of the episodes of the opening section.

Fig. 140: Eben: *The Labyrinth of the World and the Paradise of the Heart*, XII *Horror and Swooning*, mm. 24-25

It seems that Eben does not see the duality in the music as representing two separate entities but rather dual aspects of a single entity, i.e. the human struggle between sin and repentance. This raises the possibility that Eben wishes to spiritualize the musical experience, as if wanting the music to contain an inherent connection to the metaphysical realm.

Eben manipulates the motivic material throughout the movement, using different motives from the chorale theme and their segmentation. There is no consistency in

the distance between statements, and he also adds rhythmic and timbral variety. These rhythmic modifications do not only affect the length of each statement and the distance between them, but also create a sense of unpredictability.

6.13 *The Return to God*

- 1) And when I ceased to speak, still trembling all over with horror, I heard behind me a mysterious voice.
- 2) 'Return!' And I raised my head and looked to see who was calling. But I saw nothing, not even my guide Probe-All; for he, too, had now abandoned me. And lo! The voice sounded again:
- 3) 'Return!' Not knowing where I should return, nor which way to go out of this darkness, I began to grieve. And lo! The voice called for the third time:
- 4) 'Return to the place from which you departed, to the home of your heart, and close the door behind you.'
- 5) Then collecting my thoughts as best I could, and closing my eyes, ears, mouth, and nostrils, I entered into my heart. And lo! There was darkness there. But when, with squinting eyes, I looked around a little, I saw above a round window, of glass, but soiled by something so thoroughly that no light came through it. I debated this with myself and waited to see what would happen. And lo, a bright light appeared from above and, lifting my eyes toward it, I saw that high window full of brightness, in which, lo, descending toward me, appeared a figure similar to people in form but in brilliance truly God. And he – kindness itself – addressed me with these most dear words:
- 6) 'Welcome, welcome, my son and dear brother.' And having said that, he embraced me warmly and kissed me. And this filled me with such unspeakable joy that tears streamed from my eyes. And he spoke to me further as follows:
- 7) 'Where have you been, my son? Where have you been for so long? What paths have you trod? What were you seeking in the world? Joy? And where should you have sought it but in God; and where God but in his temple; and what temple of the living God but the living temple that he fashioned for himself – your own heart? I watched, my son, as you went astray: but then I wanted to watch no longer. I brought you to me. I led you into yourself. For here have I chosen my palace for my dwelling.'

This movement introduces the fourth and last section of the work, representing the second part of the title: “The Paradise of the Heart”. It is divided in two parts – an introductory chorale where the phrases are separated by narrated text, followed by a through-composed section where the narration is simultaneously combined with music. The overall setting of the initial chorale is marked by its simplicity, allowing subtle nuances of phrasing, as indicated, to speak. The performance with the readings is anything but barren, however, since Eben’s meticulous detail combines with a mastery of momentum through flowing modulations in the second part. Eben describes this as “the moment when God enters into a person’s life” (Eben 20013: 10).

Through the text, Eben unveils the listener to his dream: the hope that Earth, where there is so much pain, humiliation and suffering, may become as blissful a place as “Paradise” is. But even more, his wish that everyone should realise that true happiness is within oneself – “your own heart” (Eben 2003: 121).

This is also underlined in the text of the chorale *Ó Beránku Boží svatý* (See Fig. 133), that Eben uses between the narrated texts. The first verse of this chorale can be translated as “Lamb of God, You take away the sins of the world. Have mercy on us”. The use of the *Agnus Dei* melody here in a most harmonious manner, totally different from any previous chorale settings in the previous movements, may have the special significance that in the Moravian tradition, to which Comenius belonged, the victorious Lamb depicted in Revelations is the most important symbol and emblem. If such an interpretation is justifiable, the use of the hymn *O Lamm Gottes unschuldig* could be understood not so much as the suffering lamb in the Gospels, but rather the victorious lamb in the Book of Revelations.

Although the thematic material was already used in the preceding movement, in character, however, these movements are utterly different. The feeling is rather that the thematic material of the hymn has been rescued from a confrontational and challenging environment, and that the feeling corresponds well with the concluding theological intention of the piece.

From m. 21 the melodic material shows a strong resemblance to the melody of the Gregorian chant *Qui custodit veritatem Lauda anima* as basis for the musical material that is presented with the readings. This text of this melody can be translated to English as “He keeps truth of Praise”.

Fig. 141: *Qui custodit veritatem Lauda anima*¹⁴⁴



This text of *Qui custodit veritatem Lauda anima* is based on Psalm 145 v. 7-9:

They shall abundantly utter the memory of thy great goodness, and shall sing of thy righteousness. The LORD is gracious, and full of compassion; slow to anger, and of great mercy. The LORD is good to all: and his tender mercies are over all his works.¹⁴⁵

The musical material develops through multiple transpositions of the thematic material before it concludes with a last statement of the *Ó Beránku Boží svatý* theme in mm. 60-63.

Fig. 142: Eben: *The Labyrinth of the World and the Paradise of the Heart*, XIII *The Return to God*, mm. 60-64

The musical performance replaces the dramatic effects of the previous movements and, in combination with the readings, transforms itself into an act of worship. It is

¹⁴⁴ Global Chant Database 2009.

¹⁴⁵ King James Bible Online 2015c.

noticeable that there are direct and very obvious parallels between the text and the musical material. In some cases, these are almost literal correspondences of music and of the text. In this sense, it is possible to see this movement, and in the broader sense the whole work, becoming a form of liturgy – Eben’s personal message to the listener.

Here it is seen how the organ evolves in constant symbiosis with the narrator, like a kind of “over-voice”. It is not only a glorification of the Christian message of hope. The music seems to underline this momentum of love with as much affection as exultation. It is also a celebration of the doctrine of Christ’s triumph over death and the salvation of humanity from sin.

The music can be seen as a withdrawal from complexity to simplicity in texture and musical line. The music also has the potential to guide the listener into a relaxed, peaceful state of mind, which may also be interpreted as a spiritual or meditative state. Finally, in response to the freedom from sin for which the cross is traditionally glorified, the movement also thematizes joy through the quotations from *Qui custodit veritatem Lauda anima*. Even more than freedom, joy is the central message.

6.14 Epilogue

Having heard these words, and knowing that this was my saviour Jesus Christ, I folded my hands and offered them to him, saying: ‘I am here, my Lord Jesus; I have erred, but you have restored me. I went away from you and lost both you and myself, but you returned me to myself and to you. My heart is ready, God, my heart is ready. I shall sing to you and rejoice in you. For you are higher than all highness and deeper than all depth, wonderful, glorious, and full of mercy. I am yours, I am yours forever. May your good spirit direct me and guide me among the hazards of the world. And may your mercy accompany me on my journeys and guide me through the oh, so woeful darkness of the world to eternal light. Amen and Amen.

In the final movement, Eben introduces yet another chorale melody, this time the melody of the chorale *Du höchstes Licht, du ewger Schein*.

Fig 143: *Du höchstes Licht, du ewger Schein*

Du höch - stes Licht, du ew - ger Schein du Gott und treu - er Her - re
mein, von dir der Gna - den Glanz aus - geht und leuch - tet schön so früh wie spät.

- | | |
|---|---|
| <p>1. <i>Du höchstes Licht, du ewger Schein,
Du Gott und treuer Herre mein,
Von dir der Gnaden Glanz ausgeht
Und leuchtet schön gleich früh wie spät.</i></p> | <p>1. Thou highest light, day without end,
Thou God and my most faithful lord,
From thee the light of grace goes forth
And brightly shines for all the earth.</p> |
| <p>2. <i>Er ist der ganzen Welte Licht,
Stellt jedem vor sein Angesicht
Den hellen, schönen, lichten Tag,
An dem er selig werden mag.</i>¹⁴⁶</p> | <p>2. He is the light of all the world,
In whom men clearly may behold
The bright and beautiful light of day
That brings them blessing and all joy.¹⁴⁷</p> |

The first entry of the chorale melody is in the left hand, in m. 10 it appears in the right hand and from m. 30 it is doubled in octaves between the left hand and pedal parts.

Fig. 144: Eben: *The Labyrinth of the World and the Paradise of the Heart: XIV Epilogue, mm. 1-5*

Con anima = 100

III. *pp*

II. *p*

In this final movement, Eben conveys to the listener his own message through Comenius' visionary text of universal significance. The narrated text shows the influence of imagery from the Book of Revelation, and it seems that Comenius interprets this Book rather as a vision of inner peace. This peace is to be obtained by

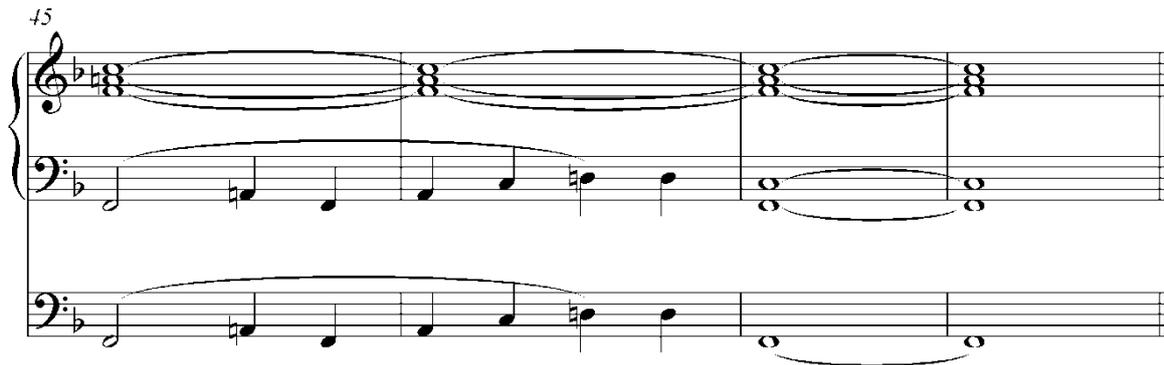
¹⁴⁶ *Gotteslob* 1998: 557.

¹⁴⁷ English translation by Jean Lunn (Carus-Verlag 2012).

the righteous, even in the difficult circumstances that form part of the worldly life and which are so well represented so well in the *Labyrinth*.

The movement concludes with the first phrase of the chorale *Du höchstes Licht, du ewger Schein*.

Fig. 145: Eben: *The Labyrinth of the World and the Paradise of the Heart*:
XIV Epilogue, mm. 45-48



Two things are noticeable about the material of this movement. First of all, it is the only movement where Eben does not make use of a hymn from Comenius' *Kancional*, but rather a Moravian Brethren hymn. A second observation that is interesting is that the movement, although entitled *Epilogue*, is presented not as finality but rather a vision. This might be the reason why Eben ends the work with the first phrase of the hymn. A conclusion to this can be that the music becomes more than just a literal expression of Comenius' text, but it does show how Eben conceives his work as a document of personal experience and not only as theological exposition.

The states of disturbance, confusion and uncertainty of the seventeenth century as described by Comenius, still seem as disheartening and relevant to the times that Eben experienced through the different stages in his own life. Furthermore, these subjects are today just as relevant in our own post-millennial century.

7. Concluding Remarks

The current study features a combination of two concepts that have historically suffered from too strict separation, namely practice and research. The combination of these two in Practice-Based Research studies presents the performer with an alternative approach to this opposition between practice and theory by integrating the two disciplines into a coherent outcome. In respect of a hermeneutical approach, this brings together the creative processes of the composer of the music as well as the personal experience and knowledge of the performer, all within a single entity, the performance.

In respect of the three works that are discussed and performed in the current study, the text not only consists of Eben's musical score, but also includes the texts that are read during the performances. While the musical text represents Eben's interpretation of the written text on which the music is based, the performance thus becomes an interpretation of Eben's musical text in the context of the narrated texts. This interpretation can therefore be seen as an engagement with the composer as well as the authors of the different texts. The musical score is furthermore interpreted in context of the composer's extra-musical views, in this specific case with the focus on Eben's religious beliefs, and within the wider socio-cultural context in which he composed the music and the influence of this on the musical text. The information presented by Eben in terms of programme notes and interviews brings another unique level of insight to the interpretational process.

During any performance, the performer is in a certain time and place, as a product of a past that cannot be ignored. These factors are always present (even before any performance takes place) and become a filter through which interpretational thoughts will be influenced. In this sense, interpretation is not a passive response to the musical signs by the composer, but rather a creative process. The texts are thus interpreted through a historical and cultural lens of the performer's own personal thoughts, understanding and experience.

The first step towards the actual performances of the works as part of this study was the choice of instrument. The Marcussen Organ in the Endler Hall at the University of Stellenbosch (the performer's home institution) would have been an obvious choice, but numerous factors played a role in the final decision to choose another organ, of which Eben's own registration indications in the scores carried the most weight.

It is no surprise that Eben did not have a specific instrument in mind for any of his compositions and rather preferred to give suggestions for sound palettes.¹⁴⁸ One such example is found in *Faust*, movement 2 *Mysterium*, where Eben suggests the use of a *Dulzian* 16', or alternatively a *Pommer* 16' and a *Salizional* 8'. As all organs are to a great extent individual in terms of disposition and also in respect of the room, hall or church where they are installed, it is common practice for the performer to make suitable adjustments to registration details as suggested by the composer. Eben mentioned in numerous interviews and program notes that his registration indications should "read only as suggestions, depending [...] on the organ in question".¹⁴⁹

To interpret the score in connection to the narrated texts of three works under discussion, a change of registration indications was felt to be limiting, especially as certain registers also have symbolic connotations. The *Trumpet* 8' is one such example that plays a significant role in all three compositions. The first time in *Faust* where Eben requests the use of this register is in the fourth movement, *Easter Choirs*. In *Job*, the use of the *Trumpet* 8' is prescribed already in the opening of the first movement, *Destiny*. The register does not only underline the triumphant character of the music, but can sometimes also be seen as representation of God, or rather "good", against the darker registration as representation of "evil". As the work develops, the role of the *Trumpet* 8' stop also changes, where Eben sometimes requests the use of the *Trumpet* 8' on the third manual (*Swell*) or in combination with other stops. Registers of 16' pitch is needed on at least the *Swell* and the *Great* manuals as these registers are often used to create darker colours and thicker and

¹⁴⁸ It becomes clear that Eben rather preferred to use characteristic stop names, rather than referring to stops from one specific organ that he had in mind when the different registration indications within one work is studied. He discussed this in an interview with Vondovicová (2000: 93).

¹⁴⁹ Eben as quoted in his programme notes to the recording of a selection of his organ works for *Hyperion* records (Hyperion Records 2015).

less transparent textures. One such example of this can be found in *Faust*, movement 4 where Eben uses this darker registration to transform the original fanfare material into a song of resurrection and the accompaniment needs to create a glooming background (see Fig. 24). The *Tremulant* plays an integral role in creating tonal colouring and also creating atmosphere. This results in a fresh approach to colouring which includes all combinations which range from the traditional plenum combinations to highly original reed and mutation combinations. It is interesting to note that, although Eben often applied orchestral elements in approach to the instrument as well as making use of orchestral effects in his compositional style, he never composed any symphonies. His combination of colour, rhythm and articulation culminates in some of the most effective moments in his music.

A disposition that is extremely well balanced between the different manuals and pedal section in terms of registers as well as general volume turned out to be of utter importance. The nature of the music lends itself to project musical lines in all the different voices of the music, often in connection with specific musical representation or symbolic value.¹⁵⁰ Thus it is necessary for the instrument to have a disposition with all the different register groups (i.e. principles, flutes, strings and reeds) on all the individual manuals as well as on the pedal division. The pedal part is often used like this in a soloistic manner and must be able to project melodic material above a full mixture plenum sound in the accompaniment.

An outline was made of registration suggestions by the composer, and certain options had to be eliminated due to insufficiencies according to the criteria, but it also became clear that the “ideal” instrument does not exist and that certain adjustments will have to be made, whatever the final choice might be.

Another aspect of Eben’s music that had an influence on his choice is that although he did not compose exclusively on religious subjects, a religious dimension is always

¹⁵⁰ Eben wrote as follows in the Preface to the score of the *Labyrinth*: “First I should like to emphasize that in this composition... my main concern was [to] work with motives through which I wished to capture the symbolic content of an image and transform it into an image of music. Therefore it is very important to me that the motive or melody with which I worked sound clearly and distinctly in the foreground” (Eben 2003: 10).

latent. It is his unswerving focus on God that gives his music its essence. Eben's music is, however, not tied to the Catholic denomination, as he has suggested in his willingness to adapt from the other religious traditions and religious thought. Rather than just presenting the 'truths' of the Catholic faith, Eben explores the relationship, albeit in an idealized form, between the human and the divine.

By blending liturgical aspects into compositions that are not necessarily intended for a sacred service, Eben blurs the distinction between sacred and secular music, thus sacralizing the secular concert experience. Liturgies are usually ritual practices that include worship music, readings from sacred texts, all intended to both remind the listeners of centuries of tradition and also to help them enter into an encounter with the sacred. Eben's liturgical elements allow listeners to experience concert music as if they were in a sacred service. As this interaction provides the dramatic thread in all three compositions under discussion in this dissertation, a religious space would be ideal for the performance of the works.

After investigation of the different options in Stellenbosch, Cape Town and surrounding areas, the Hill Organ in St. Georges Cathedral, Cape Town, was the preferred choice. This instrument's earliest history dates back to 1675 when parts of the current instrument were included in the original organ where it stood in the St. Margaret's Church, Westminster, London (Troskie 2010: 45). After several rebuildings, the organ was relocated to St. Georges Cathedral in Cape Town in 1909 (Mee 1961: 24). The 4-manual organ with its colourful registration possibilities matched most of the criteria that Eben's scores demanded. In respect of the performance of Eben's works the building where they are performed played an equally important role. The cathedral is renowned for the political standpoint it took during apartheid and is a cogent symbol for democracy in South Africa. The heritage significance of the building lies not only with the building itself, but also with the intangible heritage associated with the actions of different clergymen involved in the church. This led to the St. Georges Cathedral affectionately being known as "The People's Cathedral", largely due to its role in the resistance against apartheid in South Africa¹⁵¹. Despite the flaws and technical risks that might occur during the

¹⁵¹ Reverend Desmond Tutu, the first black archbishop in South Africa, led innumerable marches and campaigns for the formal end of apartheid. The Cathedral was also a common meeting point for all

performance, this option still seemed to be the most viable and effective option in view of the current project.¹⁵²

The organ's original pneumatic key-action was replaced by an electric action during a restoration process in 1998. The increasing sensitivity of this modern electrical-action presents some challenges to the performer in the process of conveying the composer's musical intentions with the necessary fidelity. Matching one's own technique to the instrument's potential is of vital importance in bringing together the performer and instrument.

As the electrical action is unaffected by arm-weight and also not affected by the way in which a key is pressed sharper or more gently, phrases can only be shaped through a subtle use of the different dimensions of timing. In the process of realizing the narrated text in sound, three main types of rhythmic inflections can be applied to Eben's musical text for expression.

The first is the varying of the amount of silence between the notes, which suggests that the comparative duration of the notes in relation to one another is varied. This method is often used in Baroque music as a method of articulation and accentuation and also to shape musical lines through the adding of effective silences between the notes. As the use of silence in music making is of indispensable importance in interpretation, and the effectiveness of sound on the organ is largely dependant on the silence from which it appears, this form of expression is invaluable in the interpretation of Eben's works. This is specifically effective in sections of the music that require a strict rhythmic basis, for example *toccata* effects¹⁵³, ostinato patterns¹⁵⁴, dance forms¹⁵⁵ as well as music that is clearly intended to be performed in a Baroque manner¹⁵⁶.

activists of all races who were part of the resistance to apartheid laws and the struggle for social justice, equality and human rights.

¹⁵² During the actual performance of two of the works, it did in fact happen that the B key stopped functioning and certain adjustments had to be made on the spur of the moment.

¹⁵³ See for example *Faust*, movement 1; *Job*, movements 1 and 7; *Labyrinth*, movements 2 and 11.

¹⁵⁴ See for example *Faust*, movements 2, 4, 7 and 8; *Job*, movement 1, 3, 6 and 7; *Labyrinth*, movements 10, 11 and 12.

¹⁵⁵ See for example *Faust*; movements 3 and 8; *Job* movement 4, *Labyrinth*, movement 10.

¹⁵⁶ See for example *Faust*, movement 5, *Labyrinth*, movement 10.

A second type of expression can be created where attention is drawn to specific notes by varying the duration of the notes within each pulse. Although notation is an “accurate” set of symbols, in reality it turns out to be rather vague and not specific at all in its way of presenting musical ideas to the interpreter. In the process of interpretation and realization of the score, the performer constantly discovers the importance of certain notes in relation to others, and thus the projection of a certain line might involve certain alterations to the length of certain notes in this process. This is very useful where silence is used to allow the next note to sound accented, especially in respect of agogic accentuation¹⁵⁷. The release of the notes is in this sense therefore just as (or sometimes even more) important than the attack.

The third type of expression that is extremely important in Eben’s works is the use of rubato. These instances are specifically found in longer lines where a broader sense of flexibility is required. This is invaluable in the interpretation, not only for the expression of emotion and feeling, but especially because of the influence of Gregorian chant in all three compositions. When rubato is used constructively and not as an excuse for an unsteady rhythm, it can serve the structure of the music and enhance the aesthetic.

Eben also states about his metronome markings, that they are not to be “adhered to strictly, since they too may have to be adjusted according to the acoustics of the building”¹⁵⁸. The St Georges Cathedral has highly reverbant acoustics and because the tension in the music of Eben is often in the silences between notes, motives or phrases, the performer needs to react on the sound of the moment that cannot be planned ahead. To project a clear sound, specifically where melodic or thematic material is concerned, it was often necessary to add stops that project the next overtone. For example, where Eben suggests a *Principal* 8’, it was necessary to add a soft 4’ register, or where he suggests an 8’ and 4’, to also add a soft 2’ register.

Certain registers that Eben suggests do not form part of the disposition, and alternative colours needed to be “created” to underline the mood required. One such

¹⁵⁷ See for example *Faust*, movement 5; *Job*, movement 5, *Labyrinth*, movement 4.

¹⁵⁸ Eben as quoted in his programme notes to the recording of a selection of his organ works for *Hyperion* records (Hyperion Records 2015).

example is the use of a *Quintadena* 8'. Due to the fact that the *Nazard* 2 2/3' does not have a strong soloistic sound quality, the combination of this stop with the *Gambe* 8' on the *Choir* manual produced a liable option. All such customizations are of course made in context of the desired sound quality in terms of the mood, character and musical context of the specific instance.

The possibilities of the organ in terms of touch, pipe speech, registration and acoustics form part of a unified process of *application*. This adds another horizon to the interpretation process through understanding that already involves the application of the texts (the score and the narrated texts). Thus, during the performance of the works, the organist interacts with the instrument and in the process his/her original horizon of meaning merges with the object, in this case the organ. Gadamer (1994: 319) also consider "application to be just as integral part of the hermeneutical process as are understanding and interpretation". The performer's task is not to only translate the score into sound, but also to interpret and express in a way that seems most appropriate in accordance to the situation, i.e. also the possibilities of the instrument in its location. Gadamer's hermeneutical approach to the concept of *experience* might offer some credibility for this, as he considers experience as a process in itself. He essentially comes to the conclusion that there can be no understanding if there is no prior knowledge. Also, that understanding can be described as "the merging of various horizons of meaning" (Delius 2005: 114).

In adherence to this view, this regard of experience might include factors such as the organ's quality of sound, it's playability, aesthetic appeal, all viewed in context of the framework of some kind of historical context as well as in context of the musical score. For Gadamer, experience emphasizes the conditional or dependent nature of knowledge.

The truth of experience always implies an orientation toward new experience. That is why a person that is called experienced has become so not only through experiences but is also open to new experiences. [...] The dialectic of experience has its proper fulfillment not in definitive knowledge but in the openness to experience that is made possible by experience itself (Gadamer 2004: 350).

When the performer then interacts with the instrument during his/her interpretation and application, his/her horizon of meaning unites with that of the instrument. This is what Gadamer refers to as the hermeneutical circle, a concept that was initially identified by Martin Heidegger.

In the circle is hidden a positive possibility of the most primordial kind of knowing, and we genuinely grasp this possibility only when we have understood that our first, last and constant task in interpreting is never to allow fore-having, fore-sight, and fore-conception to be presented to us by fancies and popular conceptions, but rather to make the scientific theme secure by working out these fore-structures in terms of the things themselves (Heidegger as quoted in Gadamer 2004: 269).

Gadamer links this to interpretation when he writes that “interpretation begins with fore-conceptions that are replaced by more suitable ones. This constant process of new projection constitutes the movement of understanding and interpretation” (Gadamer 2004: 269).

The discovery of meaning of a musical score or text will never be finished and will remain an infinite process.

“Not only are fresh sources of error constantly excluded, so that all kinds of things are filtered out that obscure the true meaning; but new sources of understanding are continually emerging that reveal unsuspected elements of meaning” (Gadamer 2004: 309).

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