

Bachelor's thesis

Music

Musician

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Vadim Grumeza

A) THESIS CONCERT

”LE CONCERT” 22.09.2017

B) THE PHILOSOPHY OF MUSIC

– Why is it so slow?

Sergiu Celibidache’s essential perception of music



Vadim Grumeza

A) OPINNÄYTEKONSERTTI ”LE CONCERT” 22.09.2017

B) MUSIIKIN FILOSOFIA

– Miksi niin hidas?

Sergiu Celibidache:n keskeinen näkemys musiikista

Tämä opinnäytetyö koostuu taiteellisesta ja kirjallisesta osasta. Taiteellinen osa oli 22. syyskuuta 2017 Martin kirkossa pidetty opinnäytekonsertti. Konserttiohjelma sisälsi erilaisia teoksia jousikamariorkesterille. Kapellimestarina oli Lauri Haapanen ja solisteina olivat Vadim Grumeza sekä Pedro Pablo Jadorecettevie Vasquez. Orkesterissa soittivat muusikot, jotka ovat minun ystäviäni ja kollegoitani Turun Taideakatemiasta.

Työn kirjallinen osa käsittelee tulosten analyysia romanialaisen kapellimestarin Sergiu Celibidache:n ainutlaatuisesta ja erityisestä musiikin filosofisesta käsityksestä. Arvioin hänen fenomenologiaansa, joka pohjautuu itämaiseen filosofiaan sekä filosofiseen ajatteluun, joka välittyi hänelle professoreilta Eduard Spranger ja Nicolai Hartmann. Celibidachen musiikkifilosofiaa voidaan käyttää arvokkaana tiedonlähteenä, joka pystyy inspiroimaan orkesterin kapellimestareita ja muita muusikoita ympäri maailmaa. Työn ensisijaisena tarkoituksena on analysoida ja tarjota ideoita, jotka voivat johtaa syvempään käsitykseen musiikin vaikutelmasta ja olemuksesta.

ASIASANAT:

Celibidache, Filosofia, Hegel, Husserl, Bruckner.

BACHELOR'S THESIS | ABSTRACT

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A) THESIS CONCERT "LE CONCERT" 22(3).09.2017

B) THE PHILOSOPHY OF MUSIC

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This thesis consists of two parts. The artistic part is a thesis concert, which took place in Martinkirkko on 22nd of September 2017 in Turku.

The written part of this thesis is a result of analyses of the Romanian conductor's Sergiu Celibidache's unique and special conception in the philosophy of music. I will evaluate his principles, which he acquired while being a student in Eduard Spranger and Nicolai Hartmann philosophy classes, where he studied eastern philosophy. Celibidache is a valued source of knowledge and inspiration for the orchestral conductors and musicians all over the world. As a primary intension, I will offer ideas that can lead to a deeper understanding about appearance and existence of music.

KEYWORDS:

Celibidache, Philosophy, Hegel, Husserl, Bruckner.

I would like to express my thankfulness to my family and teachers:

Juha-Pekka Vikman, Mikko Luoma, Soili Lehtinen, Harri Sippel and others, to everyone, my deep thanks.

Vadim Grumeza

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1 INTRODUCTION

“Music - the art or science of combining vocal or instrumental sounds to produce beauty of form, harmony, melody, rhythm, expressive content, etc.”

[\(Oxford dictionary\)](#)

In this written part of my thesis I limit my research to the elements that deal with musical understanding, specifically the connection between the musicians and the score, through my knowledge and analysis of Celibidache’s ideology of music. Although we know at a profound intuitive level when we do experience a great and inspirational concert, but it is difficult to understand how this happens. What are the factors that allow a musician or a conductor to inspire and give an exceptional performance for the audience and get through it themselves? It is this question I try to analyze in my thesis, based on the phenomenology of Georg Wilhelm Friedrich Hegel and on the ideology and legacy of the distinguished maestro Sergiu Celibidache.

Celibidache produced a source of musical consideration that was of pronounced significance in the previous generations. He found his ideas in the early years of his philosophy studies and engaged them with music and sound. Celibidache’s ideology of music is an exploration into the straight perception and effect of sound and how the sound affects the musician’s aptitude for reaching a divine performance and human’s ability to perceive it. During his lifetime, Celibidache did not write a complete explanation of his method. Generally, his ideas can be extracted from various interviews, documentaries, newspaper articles and memories of close to him people. His son, Serge Ioan Celibidache is a valuable source of memories nowadays. Even after reading, thinking and learning

from different traces, I find it still difficult to capture a unique definition or rule of Celibidache's basic perception of music.

In the future chapters, I will discuss Hegel's phenomenology of music and Husserl's phenomenology. Both Hegel and Husserl come with a close definition of philosophy concluding historical and cultural history and how their methodologies ultimately lead to each other in a chronological order for Celibidache.

2 PHILOSOPHY OF MUSIC

“The inexpressible depth of music, so easy to understand and yet so inexplicable, is due to the fact that it reproduces all the emotions of our innermost being, but entirely without reality and remote from its pain...Music expresses only the quintessence of life and its events, never these themselves.”

([Arthur Schopenhauer](#))

Philosophy of music is the study of fundamental questions about the nature of music and our experience of it ([Wikipedia](#)). Music, dissimilar to other art natures, is possibly the phenomena that presents the most philosophical puzzles. It frequently has numerous outcomes, none of which can be identified with the work itself. This immediately raises the question of why music is so valuable. Still the essential question for many philosophers' who have expressed their thoughts on this subject before, is why music vitally expresses emotions while remaining a metaphysical art. Explanations of the idea of music has to start with the basic idea that music is “organized sound”, it's that what musicians do. Of course this idea has a very wide outcome of tenths of other thoughts, one can think about many other example of “organized sound”, such as A human voice, animals or different noises. There are different directions in which the studies continued in a way to find an answer. First one is a reference to ‘tonality’ or to the essentially musical features such as the tune and tempo. And second one is based on aesthetic properties or experience - metaphysical and emotional. As these references appear, one can fulfill the second one, separately or coexist together.

Music is one of the most important forms of existence. In this sense, some of the philosophers had affirmed that where the words ended, there the music began, or in a thinner sense. It is a superior language of communication. At the same time, it does not only have the function of communication, but also the inverse sense of awakening some of more stressed and powerful psycho-emotional states, than some other forms of art.

Despite the existence of several intersections between philosophy and music, however, from the point of view of their ontological nature, they are two different realms. Philosophy is an analytic, emphasizing rationality, intelligence, operating with various logical structures, etc., and music is ranked on the psycho-emotional dimension of man. However, philosophy with its rigorous logical character could not marginalize the importance and necessity of music as a social phenomenon, if music was excommunicated from society, human existence would become "empty" and "dry".

Celibidache, in his interviews about the philosophy or essence of music, has often discussed a metaphysical or linguistic approach, focusing on terms such as sense, tempo, emotions and appearance, always from the perception of the moment or feeling. From now on I will pursue firstly "Celi's" framework and explore the subject from the writings of two German philosophers. Husserl's *Phenomenology of Internal Time Consciousness* (1905) – as a starting point, and his predecessor Georg Wilhelm Friedrich Hegel and his idea of phenomenology of music in Part II of his *Aesthetics: Lectures on Fine Art* (1842);

2.1 Edmund Husserl's phenomenology

[phenomenology](#)

noun (philosophy)

The movement founded by Edmund Husserl (1859-1938) that concentrates on the detailed description of conscious experience, without recourse to explanation, metaphysical assumptions, and traditional philosophical questions.

([British Dictionary definition](#))

Husserl is reflected nowadays as the founder of phenomenology. He quoted: *"Phenomenology is the universal doctrine of the essences, in which the essence of the science of knowledge finds its place. It describes a science, a link between different scientific disciplines, but at the same time it refers to a method and an intellectual attitude."* Edmund Husserl's philosophical studies created earlier a full-ranked institute of thought, and he quickly obtained a major amount of followers and disciples. He found his ideas while studying the nature of numbers, and afterwards transformed it into a complete reaffirmation and deviation from psychologism. Husserl's Philosophy stated that logic is the origin for all the sciences. He developed phenomenology to ground the logic. His philosophy is summed up by the slogan "To the things themselves" or let the phenomena speak for itself. He describes the phenomena of experience as it appears to us in order to understand it.

2.2 Georg Wilhelm Friedrich Hegel's phenomenology of music

Georg Hegel's (1770–1831) phenomenology of music discusses music and listeners more as a unity, without changing their particular characters. In different words, he didn't subsume both terms respectively, after the manner of formalism and relativism. So, although Hegel is dominantly worried for the subjectivism of music, he never lost its particulars. Indeed, over half of the part consecrated for *Musical Aesthetics* relates THE rhythm, harmony and melody.

Hegel identified the knowledge of music's ephemeral temporal and sonic appearance. Furthermore, he used music to develop a new philosophy of finite duration, as did Edmund Husserl in 1905, again from phenomenological perspectives. Hegel suggested that music, as a temporal estate, cannot endure us as something stone like with a material structure, like a sculpture, painting or writing. Relatively, music is lasting a very short time and it's a real and objective essence which is a subject to fade momentarily. Because this concept is serving as primary to Hegel's phenomenology of music, it is essential to immediately present two issues that proceed in succession.

...it is a dialectical unity, insofar as consciousness "finds itself" in its objects, whilst at once "cancelling" that objectivity in the act of returning to the self with a concept or subjective representation of that object.

[Philosophy of Music Education Challenged: Heideggerian Inspirations: Music, Education and Personal Development \(Landscapes: the Arts, Aesthetics, and Education\)](#)

As it's introduced, we exist and become personally conscious, in the center of an objective reality. Nevertheless, the "thing by its nature remains" stays "there" by persisting in, as a total. In these elements, the variation between the fundamentality of objectivity and absorption of consciousness as a concept.

...the note is not a merely vague rustling and sounding but can only have any musical worth on the strength of its definiteness and consequent purity. Therefore, owing to this definiteness in its real sound and its temporal duration, it is in direct connection with other notes. Indeed, it is this relation alone which imparts to it its own proper and actual definiteness and, along with that, its difference from other notes whether in opposition to them or in harmony with them.

Aesthetics, vol. 2. p. 910.

Another reason to proceed in succession Hegel's phenomenology "volatilizes its real or objective existence into an immediate temporal disappearance" is because he didn't consider music as an element with an objective status, on the other hand, Hegel recognized its systematic nature. Music continually disappears in time. It is a fundamental fleeting nature; it doesn't imply that it's less real than any other art.

...what alone is fitted for expression in music is the object-free inner life, abstract subjectivity as such. This is our entirely empty self, the self without any further content. Consequently, the chief task of music consists in making resound, not the objective world itself, but, on the contrary, the manner in which the inmost self is moved to the depths of its personality and conscious soul.

Aesthetics, vol. 2 p. 891.

Hegel believed that music places essence in the interior nature of the feelings because of its metaphysical appearance as a "pure vibration" that permanently disappears in past, present and future. It's important to identify that music doesn't exist in time, it doesn't travel. Musical time is how it feels for itself and its listeners and immediately after changes its condition into Phenomenology of time.

Now since time, and not space as such, provides the essential element in which sound gains existence in respect of its musical value, and since the time of the sound is that of the subject too, sound on this principle penetrates the self, grips it in its simplest being, and by means of the temporal movement and its rhythm sets the self in motion....Aesthetics, vol. 2. p. 908.

2.3 Sergiu Celibidache's phenomenology

Celibidache's phenomenology is based on two proportions: sound as total of a work, and the association between a sound and human. Sound is the primary condition which materializes music. Once a person hears a work, it takes an action based on the state of emotions and experiences tension and relaxation. It is vital to sense this sound appropriately so that music can evaluate; as Celibidache expressed it:

When I am in front of an orchestra, I feel like a sculptor ready to sculpt a big block of stone. What is the common factor of everything I do when conducting? I never stop saying no: "No, it is not like that, too fast! Not like that, the second horn has been concealed! No, that is not the main theme. It is over there! No, no, no!" until we finally get to the "Yes." But it is not me who makes the final decision. I am just responsible for creating the material conditions so everyone can understand an idea of how to get to that yes and how to achieve it. (Celibidache, Über musikalische Phänomenologie, 2. Trans. Lucía Marín)

Another dimension related to the perception of music in human's awareness of existence is affected by the sound. In this relationship, there are two phases: *noesis* and *noema*.

Noesis (object-as-it-appears) - a process or an act of perceiving or thinking, as opposed to an object of perception or thought; (also) the subjective aspect of an intentional experience, as opposed to the noema. ([Oxford dictionary](#))

It takes place when our awareness makes the first interaction with the physical world. In our case, it's musician reading a score. Celibidache said, *"Everything I perceive in my consciousness is noetic"*. He meant that by assaulting our brains with a

massive amount of material, it has only one option to appropriate it all: reduction. So the reduction of sensory perception is called *noema*.

Noema (object-as-it-is-intended) - an object of perception or thought, as opposed to a process or aspect of perceiving or thinking. ([Oxford dictionary](#))

Over the process of reduction, information is converted in consciousness.

...only through reduction can multiplicity be turned into that single unity called oneness. That "oneness" is noema. Unity and oneness is what consciousness needs to perceive an object. Transcendence is achieved when we are able to reduce multiplicity into oneness. ([Sergiu Celibidache, Interview in Paris](#))

A musical exercise of reduction in our consciousness is vital when the conductor has to think about multiple lines be unified.

"When I am in front of an orchestra, I receive a lot of information. What is the most important? Which information must my consciousness follow? I must reduce this multiplicity into a single unity, taking into account that reduction does not mean losing any information." ([Sergiu Celibidache, Interview in Paris](#))

Multiplicity is present in a diversity of timbre, pitches, dynamics, colors and articulations that instantaneously co-occur, it shouldn't be neither too fast, too high, too sharp or too harsh. After all, our mind can only process one thing at a time, it skips from one monad to the next and we reduce this multitude and make it a unity. By reducing and appropriating we leap from it to the next one. That's what the human brain does, it leaps from one monad to the next, transcends the first, liberates oneself from it and appropriates it, in order to be free to perceive the next one.

Sound is in the first place an agent. It can take us beyond any physical contingency. Everyone wishes to understand and enjoy the different relationships both between sounds and emotions. Having said so, the relationship between sound and a human being is not symbolic, as with language, but direct. Sound has a special position in the human sensorial structure. I am not aware of a more direct path to transcendence than sound. ([Sergiu Celibidache, Interview in Paris](#))

A general idea of phenomenology of music by linking sound with the vitality of human affection:

In a symphony with two themes, where is the contrast between them? Who creates them? The inner force does, the vitality of human affection. [...] The link between the interval of sounds and the affective world is direct. It is the fact of being first moved one way, and another way later, that creates opposition [...] But at the same time, we can take it out from its ontological perspective before saying: That is, it! ([Sergiu Celibidache, Interview in Paris](#))

3 CELIBIDACHE

Sergiu Celibidache, born in Roman, Romania in 1912, got his education and spent most of his life in Berlin, at the Hochschule für Musik and the Friedrich-Wilhelm-Universität. At the Hochschule für Musik Celibidache studied composition with Heinz Tiessen, conducting with Walter Gmeindl, counterpoint with Hugo Diestler, and music theory with Kurt Thomas and Fritz Stein. Under their tuition, Celibidache gained the basic of his musical knowledge, which he then expanded by attending philosophy classes by Eduard Spranger and Nicolai Hartmann. Professor Tiessen and Nicolai Hartmann were Celibidache's the most influential professors. ([Wikipedia](#))

Sergiu Celibidache is a too vast persona to describe him in words. He was evidently an intellect who, through his knowledge, was able to create the conditions of transcendent existence. His inner necessity to analyze every phase of life, including musical, preceded him to the experience of Zen Buddhism and its connection with the phenomenology of music. He studied and adapted Husserl's concept of phenomenology and created his own phenomenology of music, which later applied to the orchestra. There are five essential ideas for Celibidache's approach to music: Celibidache's view of music, interpretation, musical structure, and the dimensions of spatial and temporariness.

Music - a pattern of sounds made by musical instruments, voices, or computers, or a combination of these, intended to give pleasure to people listening to it. This universal explanation of the term from the [Cambridge online dictionary](#) offers a good base for a deeper discussion. So far, referring to Celibidache, music is a non-static nature, it cannot be explained in some definitions. And so, he came up with the idea that for defining something, an essential element must exist. In his opinion, the main element of music is sound.

In my view, music is not something we can understand by giving a definition based on conventional language. It does not fit in any perceptible form of existence. In other words, music is not something. Nevertheless,

under certain circumstances, something can turn into music. This something is what we called sound. On the other hand, sound is not music, but under certain conditions it can turn into music.

Sergiu Celibidache, *Über musikalische Phänomenologie*,
(München and Augsburg: Triptychon Verlag, 2001),

Trans. Lucía Marín.

The traditional wide idea of music found in dictionaries, combines music and beauty, in a way that a beautiful happening of sound cannot become music. Celibidache criticized this elementary thinking. For him, *the essence of music is the truth of pure perception. If this pure perception is perceived by the performers and the audience, then a transcendent experience is possible.* ([Sergiu Celibidache, Interview in Paris](#))

Celibidache pointed that beauty and superficial emotion have no place in music:

“Anyone who still has not gotten past the stage of the beauty of music still knows nothing about music. Music is not beautiful. It has beauty as well, but the beauty is only the bait. Truth is our ultimate goal, not beauty.”

([Sergiu Celibidache, Interview in Paris](#))

The idiosyncratic mental process of music that is based on a phenomenological idea is essential for acquiring the next phases of understanding.

According to Celibidache, the role of the conductor is to find the fundamental structure of a piece and reconstruct it per se. There should be no unwarranted liberty affected by the simple taste. Even though the structure is impartial, phase and situations in performance varies, consequently every performance is inimitable and unique.

The musical material is, in a sense, like a landscape, it has mountains, valleys, rivers. It has its own topography. What can we do to become aware of this landscape and its different natural variances? We cannot change them, we cannot alter them, but we

*can ignore them. If we do not want to ignore these features, we must integrate all the information about the landscape into a single unity. Musically speaking, one cannot change the music to make it more expressive. What leads to interpretation is the confusion between music and emotions, but the way each one of us goes into music is different. This interpretation responds to our different criteria, although interpretation has nothing to do with differences in criteria. [...] You have needed forty minutes, whereas I needed twenty-five. But the path of these criteria through the landscape, no matter how incompletely it is represented in the score, is a representation of the landscape. If we follow the composer's guidelines, what is to be interpreted? Can I do a *ritenuto* if an *accelerando* is written in the score as many do? We might. [...] But this is pure fancy. What we call interpretation is the combination of the ignorance of the player and the listener. Behind the term "interpretation" there surely lies the idea that one can treat music as it was a simple object, as something that can be taken out from the refrigerator, and topped with a certain sauce, depending on someone's taste. There is nothing more false and more distant from what music really means.*

Celibidache, "La música, sin alternativa," 29. Trans. Lucía Marín.

3.1 Musical structure

Celibidache explained the musical structure as a two-phased matter. In the first one is located the development of the phrase, where the energy is reaching its climax. The second phase is a conclusion, a resolution where the tension is released to its end. The foremost aim for any musician is to imaginarily construct the structure and by dynamic conditions reach the conclusion. Celibidache says: *"How far can the phase of expansion go? Obviously as far as to the point it cannot expand any longer. That crucial point is called the point of maximal tension. This point is the event around which all the musical architectural structure evolves."*

Celibidache, *Über musikalische Phänomenologie*, 38. Trans. Lucía Marín

Culmination is not just hypothetical but the experience of two contrast points – tension and relaxation – pointing out their energies in contradiction. So music, as a phenomenology, cannot exist without the fundamental ideas of tension and relaxation. In the terms of phenomenology, the very first sound in music is called “point zero.” When a second sound appears the listener can observe an undergoing relation between both sounds. In this way, is created a connection between point zeros so that they can be present as a unique creation. This concept is inspired by Celibidache from the Eastern-philosophy.

“In phenomenology, the end of a piece is the potential beginning, because both beginning and end are an inseparable unit that transcendently exist in complete synchronicity.”

Antonio Del Moral, “Sergiu Celibidache en busca de la verdad,”
Scherzo Magazine, (Madrid: 1987), 56. Trans. Lucía Marín.

Musical tension is a center energy that succeeds from the phenomenon of sound. Musical intensity on the other hand, is the aural experience of the sound and it can be represented by the dynamics. An excerpt played in *pianissimo* can reveal more tension than another one played *fortissimo* since tension coming from the content of the music. Tension is interrelated to harmony, melody, rhythm or pitch. One of Celibidache’s students, Enrique García Asensio, quoted that: “music is the amount of horizontal flow that vertical pressure allows.”

3.2 What tempo it suits? The correlation of space and time

As a young man, Sergiu Celibidache heard Furtwängler’s interpretation of Beethoven’s Fifth every night, and, every night, it was different, in particular as far as the tempo was concerned. Thereupon, Celibidache asked, “Herr Doktor Furtwängler, how do you determine the tempo?” Furtwängler responded: “Depending on how it sounds.” Daniel Barenboim

The idea of slow tempo and the idea of diminishing the state of multiplicity in music are the basic motives why Celibidache conducted in such slow tempos, especially in his late years. He believed the tempo in music is a correlation score's structure and audibility or fidelity of sounds in the hall.

4 THE PHILOSOPHY MATERIALIZED IN THE FINALE OF THE BRUCKNER'S ROMANTIC SYMPHONY



Appendix 1. Anton Bruckner - Symphony No. 4 in E flat major "Romantic" - 1881 version

Münchner Philharmoniker conducted by Sergiu Celibidache

Live Recording from the Herkulessaal, Munich 1983

Celibidache is a well-known person for two facts: he had a categorical idea of avoiding any kind of studio recordings, he has believed that the essence of music is lost in the process of making a commercial recording and second is his reputation for slowing down famous works. By analyzing different Bruckner works under Celi's baton, one might end up with an idea that the timing is too long in a way. Though, after hearing his approach in the 4th symphony, none of the other recordings make sense anymore. He takes the most ironically touching symphony of Bruckner and extracts from it the very spiritual and exalting experience.

Anton Bruckner composed the Fourth Symphony ("Romantic") in 1874 in Vienna. In the following fifteen years, it underwent a complicated series of revisions - some of which the composer was not responsible for, that left performers, historians, and theorists in a state of confusion throughout the first half of the 20th century. Since 1953, with the publication of the edition by Leopold Nowak, the history of the versions has been firmly established. After completing the first version in November 1874, Bruckner composed the Fifth Symphony and over the course of the next three years, revised the Third Symphony for a second time. In a letter to William Tappert in Berlin (October 12, 1877, Bruckner wrote: *"I have come to the definite conclusion that my 4th Romantic symphony needs a thorough transformation."* ([Wikipedia](#)))

"In the first movement after a full night's sleep the day is announced by the horn, 2nd movement song, 3rd movement hunting trio, musical entertainment of the hunters in the wood"

Anton Bruckner In a letter to

conductor hermann Levi of 8 December 1884

The fascinating horn solo in the beginning takes the thoughts immediately when it's taken in a reduced tempo. Graceful and delightful second movement where the brass is touching the highpoint. The third movement, Scherzo, is perhaps Bruckner's most well-known music and Celibidache's tempo is absolutely close to its original. Yet, he paid even more attention on the softer passages. Fantastic horn trio in the end, simple enjoyment!

The image shows the opening bars of the first movement of Anton Bruckner's Symphony No. 4 in E-flat major. The score is arranged in a system with six staves. From top to bottom, the parts are: 4 Horns in F (I, II, III, IV), Violins I and II, Violas, Cellos (divided), and Double Basses. The horns play a melodic line marked 'Pausdrucksvoll'. The strings play a tremolo accompaniment marked 'ppp trem.'.

Picture 1. Anton Bruckner, Symphony No.4
in E-flat major, opening bars

Symphonies' last movement and its Coda:

The massive Finale starts with a B-flat Minor ostinato in the strings, from which arises the intense opening theme in the woodwinds and brass. As the movement progresses, the recollections of the Scherzo appear in the horns, as the music strengthens to a fortissimo tutti statement in the full orchestra, peeling forth in unison with great force. In the next development of the movement appears again a lyrical melodically constructed theme in the strings, redolent of a walk in the countryside along with woodwinds imitative of birds chirping about. After the third theme group, Bruckner proceeds through his own individualistic development and recapitulation of these materials, with a reappearance of the “Bruckner Rhythm” and noble chorales in the brass. Complex counterpoint leads finally through a lengthy crescendo into the movement’s Coda in a radiant, affirmative

E-flat Major, bringing Bruckner's masterpiece to a powerful and triumphant conclusion.



Picture 2. Coda's begging, 21 bars after
letter R

Celibidache can provoke madness or he can make you feel extremely splendid. In my opinion, he is at his best in the Bruckner works. It might be difficult to get used to his touch after getting used to other performances in the "correct tempo". Still everyone must listen to his performance of the 4th – Romantic Symphony. It is

slow, but not heavy. It opens the miracles of Anton Bruckner's work and transforms it into a never-ending thing. Here can be appreciated the true implication of a conductor, Celibidache helps Bruckner.

The Finale has been frequently disapproved as not being of the same high level as the three previous movements. It is the fact that the symphony was revised by Bruckner and at least seven versions of it do exist - while only three of them are generally recognized as principal. By slowing the movement, Celibidache outsets Bruckner intentions and transforms this one moment in a complete separate symphony. The slower tempo is, the more power and impressiveness it captures. The most magnificent point in the performance is the slow coda.

The coda starts in the last 7 minutes and concludes it.

"Heavenly", "emotional", "grandiose", "rising", "divine", "superior" are all appropriate terms to express it. In this pure sequence, he took THE pleasure of his idiosyncrasy and dominated over performers and the audience and created a transcendent experience. Celibidache expressed that simple emotion with it and artificial beauty cannot exist in music, it must have the supremacy to take us somewhere into divine and calming.

6 CONCLUSION

The psychology of music is involved in how the phenomenon of perceiving the sound through the human brain's consciousness finds emotional tension and relaxation during a performance. Our consciousness recognizes music as unity that leads the listener to transcendence. This awareness of what we hear creates an equalized form of by an apogee, a point of most pressure.

Even though musicians sometimes experience the method described by the phenomenology of music on an intuitional level, after reading and understanding the up given chapters, musicians will get the ability to perceive a transcendent performance more systematically. Considering these philosophical ideas and observations according to Celibidache, the conductor must reduce all multiplicities of sound and correctly correlate the structure to the particular spatial and temporal conditions necessary to achieve oneness.

This theory determines an idea that music is faithfully related to emotions as a passage to transcendence. It can be recognized as a connection, interrelation and interdependence between the forms of existence – human consciousness and natural existence as a mediator between these two, music can be called another form of philosophy.

“ WHY IS IT SO SLOW? BECAUSE NOW I CAN HEAR BETTER “

Sergiu Celibidache

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Music scores:

Picture 1: Anton Bruckner, Symphony No.4 in E-flat major, opening bars, Editor Max Steinitzer (1864-1936), Publisher Info. Leipzig: Ernst Eulenburg, Ed.62, n.d.[1912]. Plate E.E. 3636. Copyright Public Domain

<http://hz.imslp.info/files/imglnks/usimg/4/46/IMSLP30700-PMLP09057-Bruckner-WAB104FSeu.pdf>

Picture 2: Coda's begging, 21 bars after letter R. Editor Max Steinitzer (1864-1936), Publisher Info. Leipzig: Ernst Eulenburg, Ed.62, n.d.[1912]. Plate E.E. 3636. Copyright Public Domain

<http://hz.imslp.info/files/imglnks/usimg/4/46/IMSLP30700-PMLP09057-Bruckner-WAB104FSeu.pdf>



Appendix 1. Anton Bruckner - Symphony No. 4 in E flat major "Romantic" - 1881 version

Münchner Philharmoniker conducted by Sergiu Celibidache

Live Recording from the Herkulessaal, Munich 1983

<https://youtu.be/Iyi3v65WWZk>

Poster



Å-Ensemble
ESITTELEE

LE CONCERT!

Lauri Haapanen, *kapellimestari*
Vadim Grumeza, *viulu*
Pedro Pablo Vasquez Ordenes, *alttoviulu*

Kurt Atterberg: *Sarja viululle, alttoviululle ja orkesterille nro 3*
Dmitri Šostakovitš: *Kamarisinfonia, Op 110a (Baršai)*
Pjotr Tšaikovski: *Serenadi jousille C-duuri*

22.9. klo 19
Martinkirkko
Vapaa Pääsy
Ohjelma 10e

TURKU AMK 



Kapellimestari
Lauri Haapanen

Viulur
Vadim Grumeza kons.mest., Ilkya Koksal, Martin Granström,
Sofia Schläfer, Valentina Pugacheva, Timofey Nguen

Alttoviulur
Pedro Pablo Vasquez Ordenez, Matilda Bergkäll, David Sarkisyan

Sellot
Oskari Perttinen, Anna Katarina Kolehmainen, Aki Yrjö

Kontrabaasot
Iikka Järvi, Elli Helske

Ohjelma:
Kurt Atterberg - Sarja viululle, alttoviululle ja jousiorkesterille nro 3, Op.19
Prelude. Adagio
Pantomim. Moderato
Vision. Allegro moderato

Konsertin aloittaa Sibelius-ihailijaksi tunnustautuneen säveltäjä Kurt Atterbergin (1887-1974) Sarja viululle, alttoviululle ja jousille op. 19. Atterberg on yksi sukupolvensa merkittävimpiä tuotsalais säveltäjiä. Säveltäjä luonnehti itseään ”kansallisklassistiksi”, jonka sävelkielessä kohtasivat ”satunnainen folkloristinen värtitys” ja ”tiukka temaatinen motiivityö”. Sinfonia jousille vuodelta 1953 on työstetty varhaisemman jousikvinteton pohjalta, eikä Atterberg ole antanut siinä tuunnakaan periksi ihanteistaan.

Dmitri Šostakovitš - Kamarisinfonia, Op.10a (sov. R. Barsai)

Largo

Allegro molto

Allegretto

Largo

Largo

Jousikvartetto nro 8 (kamarisinfonian alkuperäinen versio) kirjoitettiin heinäkuussa 1960, pian sen jälkeen, kun Šostakovitšin elämässä oli tapahtunut traumaattisia asioita. Hänellä oli todettu amyotrofinen lateraalisclerosis joka aiheuttaa lihaskheikoutta. Tämän lisäksi hän oli joutunut haluttomana ja vasten tahtoaan liittymään kommunistiseen puolueeseen. Teos on omistettu fasismin ja sodan uhreille. Säveltäjän poika Maxim on tulkinut teoksen omistuskirjoituksen viitteenä kaikkiiin totalitarismin uhreihin. Lev Lebedinsky, Šostakovitšin ystävä, sanoi säveltäjän omistaneen teoksen itselleen jäähyväistyönä. Šostakovitš suunnitelti näihin aikoihin tekevänsä itsemurhan.

Pjotr Tšaikovski - Serenadi jousille C-duuri Op. 48

Perzo in forma di sonatina: Andante non troppo — Allegro moderato

Valse: Moderato — Tempo di valse

Élégie: Larghetto elegiaco

Finale (Tema russo): Andante — Allegro con spirito

Illan päätää Pjotr Tšaikovskin Serenadi jousille C-duuri, op. 48. Tšaikovskin Serenadi jousille on syntynyt vuonna 1880. Neliosaisena se muistuttaa rakenteeltaan simfonaa. Tärkeä kuulija onnistuu kuulemaan siinä myös säveltäjän kunnioittaman Wolfgang Amadeus Mozartin musiikin sävyjä. Tšaikovski itse on kertonut, että teoksen ensimmäinen osa kertoo hänen halustaan kunnioittaa Mozartia. Tuossa osassa hän on tietoisesti markkinut tämän tyyliä.



Lauri Haapainen on taunmalaitteiden kapellimestari ja klarinetisti. Kapellimestarina hän tekee aktiivista yhteistyötä Hämeenlinnan kaupunginorkesterin kanssa. Hän on kantaaottanut lukuisia teoksia toimissaan What Ever Works ryryymusliikkeen vaalin kapellimestarina. Kansainvälisen kapellimestarikurssien yhteydessä Haapainen on johtanut mm. Shanghaiin Oopperanorkesteria, Järdekk sinfoniaorkesteria, Romanian Royal Camerata -sinfonietaa sekä Kuopion- ja Vaasan kaupunginorkesteria. Opimää yryyryryy Haapainen tuotti, ohjasi ja johti menestyksellään Suuri Oopperagala -konserthin. Haapainen on aktiivinen kamarimusiikko. Ajankohittain kokoonpano on vuonna 2015 perustettu A-Ensemble, jonka ensikonserissa yhtye esitti Olivier Messiaenin Ailhejen lopun kvartetin. Haapainen opiskelut parhailaan Jorma Paunilan johdolla ja on Paunila-Aikareiman taunsaorganisaation perustajajäsen sekä varapuheenjohtaja.

Vadim Grumeza (s. 1991, Chisinau) on keuroisin Moldovan pitkäajpuugisa Chisinaussa. Hän aloitti vylunsoiton opiskelunsa 7-vuotiaana. Hän on voittanut useita kansainvälisiä kilpailuja sekä esiintynyt mm. Moldovassa, Romaniasa, Ukrainassa, Valko-Venäjällä, Bulgariassa, Saksassa, Ranskassa, Unkarissa, Georgiassa, Puolassa, Suomessa ja Norjassa. Sykeyst 2022 lähtien Vadim on opiskellut Jha-Pekka Viikemanin johdolla Turun taideakatemiassa. Hän on voittanut George Georgesu -muusikkikilpailun v. 2011 ja Paul Constantinecu- kilpailun Romaniossa v. 2012. Vadim on aloittanut musiikkituran pianotrossa Chisinau kansallisessa taidemuososa v. 2007, mikä on johtanut Moldo Crescendo - kamarimusiikin festivaalin syntymy v. 2015.



Pedro Pablo aloitti altovirulun soiton 12-vuotiaana Antofagastassa, Chilessä ja jatkoi opintojaan Santiago de Chilen yliopistossa Celso Lopezin johdolla. Hän osallistui Roman Spitzerin ja Avri Levitanin mestarikurssille. Vuonna 2009 hän aloitti opintot Lagunaosa, Sveitsissä, Danilo Rosin johdolla. Hän osallistui Hartmut Lindemanin, Emile Cantorin, Bruno Guzmanin, Rainor Moogin ja Yuval Goulibovirhin mestarikurssille. Vuodesta 2022 hän opiskeli Toulouesassa, Ranskassa, opettajinaan Domingo Mujica, Louis Merlet ja Michel Michalakos. Turun ammattitekoakademiasa hän jatkoi opintojaan vuonna 2026 opettajanaan Harri Sippel. Hän on soittanut useissa orkesterissa, kuten Balit Sea Puhharmoinit, Turun filharmoninen orkesteri, Toulouesen kamariorkesteri, Toulouesen filharmoninen orkesteri, Orchestre Symphonique Sud Ouesi, Lagaron musiikkiteatterin orkesteri ja Teatro Municipal de Santiagon kamariorkesteri.

Recording of the Thesis Concert “Le concert” 22.9.2017 in Martin kirkko is situated in Turku University of Applied Sciences, Library of Music Academy, Linnankatu 60