Article received on September 16th 2021
Article accepted on April 28th 2022
Original scientific paper

UDC 785.7
78.071.1 Мезеи С.
DOI 10.5937/newso22059105S

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CHAMBER MUSIC OF SZILÁRD MEZEI AND DIFFERENTIATED CONGRUENCE IN ITS COMPOSING LAYERS (II)[1]

Abstract: A look at the morphology of the musical language of the Vojvodina composer Szilárd Mezei reveals different relations among its composing layers. On a selection of fifteen of Mezei's chamber compositions, the basis of their compositional structure was abstracted and typologically classified into four fundamental ways of co-existence of textural layers. These modalities are defined as *differentiated congruence*. The chosen syntagm does not refer to the mathematico-logical meaning of congruence, but to the resemantization of that notion in the context of the fact-object

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[1] A more detailed contextualization of Mezei's works, a comparison with other related authors, as well as the analysis of the discussed works as a whole, and not only partially as it is presented in this text, can be found in the first paper entitled "Chamber Music of Szilárd Mezei and Differentiated Congruence in its Composing Layers (I)", *New Sound*, 58, II/2021, 137–159.

reality of musical space-time. Although none of these four types of congruence is specific only to the musical world of Szilárd Mezei, the fact that they appear in the composer's work somewhat proportionally indicates specific ideological aspirations included in the poetic plane of the work.

Keywords: Szilárd Mezei, differentiated congruence, identical, homogeneous, heterogeneous, opposite

Examples of artistic transpositions of musical folklore have been so numerous and ubiquitous since the middle of the 18th century, that they are not to be considered as a particularity of the creative approach of a contemporary composer like Szilárd Mezei. Certainly, Bartók's turn from the romantic to the modernist articulation of folk songs and dances is an unavoidable stop on the way to Szabados and Mezei's opening of the "modern gateway to primordial origins"[2] in the registers of contemporary improvisational and composed music.[3] Two leading Vojvodina composers of the second half of the 20th century, Rudolf Bruči and Ernő Király, also treated folklore as a source of material and abstract compositional and technical principles in their modernist and – in Király's case – avant-garde-experimental works.[4] All this, however, does not mean that the artistic intention of Szilárd Mezei resides in the comfort zones of tried and tested recipes. An analytical look at Mezei's chamber music does not confirm the assumption of another practice of arranging folk melodies, but requires finding an alternative description that respects both

[2] The "modern gateway to primordial origins" is Adorno's (Theodor Adorno) metaphor for the cultural correlate of the new barbarism in the societies of late industrial capitalism. Igor Stravinsky's music was the first to bear the burden of this negative qualification; yet, it can be applied without pejorative connotations to all modernist folklore that seeks a foothold in the ritual. Compare with: Teodor Adorno, *Filozofija nove muzike*, Belgrade, Nolit, 1969.1

[3] Compare with: Nemanja Sovtić, "Szabados György gondolatrendszere – jazz, hagyomány, rögtönzés a dacoló számkivetettség és lüktető szellemiség világ (lás) ában": *Szabados*, Budapest: MMA Kiado, 2019, 69–86.

[4] About the place and role of folklore in the modernist creative poetics of Bruči and Király, see the monographic study by Nemanja Sovtić *Несврстани хуманизам Рудолфа Бручија* [Nesvrstani humanizam Rudolfa Bručija] (Novi Sad: Matica srpska, 2017) and the review of the same author entitled "Artistic Research in the Space Between Composition, Improvisation and Sound Experiment: Reactions on Ernö Király" (*Ernő Király – Life in Music*, eds. Milan Milojković, Nemanja Sovtić, Julijana Baštić, Novi Sad, Academy of Arts, 39–54).

the declared poetic strongholds and less transparent specifics derived from those strongholds. One of such specifics is reflected in the musico-dramaturgical use of symmetrical and asymmetrical structures of the composing layers.

Symmetries and other equivalence relations exist in Mezei's music, but they can be subsumed under *genus proximus* rather than *differentia specifica* regarding the author's individual musical style. We find them in contrasting-analogous[5] complementarities of musical flow, reprising[6] and repetitive[7] procedures at the micro formal and macro formal level, as well as within bordering phenomena where only certain parameters are recognized in the changeable repetition or transfer of segments of musical form. Viewed from the theoretical perspective of Berislav Popović, the author who systematized formal patterns based on fundamental musico-creative procedures – repetition and change – and symmetrical structures in the narrow sense, Mezei's musical form usually belongs to the type of form derived from the combination of repetition and change, where the procedure of change prevails (A + B + C + A + ...), although the form based solely on the procedure of change can also be found (A + B + C + D + ...). In that sense, Mezei's musical form is quite typical of the modern compositional practice of the second half of the 20th century that emerged under the influence of the *zero hour* idea of a radical break with the ideologically compromised neoclassical tradition. The individualization of the musical form achieved by suppressing the literal repetition in favour of change and subtle, unobserved and re-interpreted returns to what has already been seen, can, but not necessarily, be attributed to Mezei's education at the Belgrade Faculty of Music under Professor Zoran Erić. The fact is, however, that archaic songs and dances presuppose repetition to change, and that folk music tradition is most meaningfully included in con-

[5] According to Berislav Popović, contrast in music can be defined as an inequivalent set of elements that acts as a "dent" / "fluctuation" in musical space-time, while the principle of analogy implies the ensuring similarity of individual parts of the form by the congruence of elements not of those musical components on whose earlier appearance the identity of one musical flow depended, but some other, equally observable musical components. Compare with: Berislav Popović, *Muzička forma ili smisao u muzici*, Belgrade, Clio, 1998.

[6] Reprise in the most general sense implies the repetition of a segment of the form after something else, rather than immediately.

[7] Repetition in the most general sense implies repeating passages immediately one after the other.

temporary compositional and performing trends through the improvisational principle of shaping the musical flow, as Mezei established through his practice.

If we define the musical form in the broadest sense as a way of arranging a relatively small and clear number of basic elements within larger wholes,[8] Mezei's musical form is not only *differentia specifica*, but also *differentia ultima* of his music, not in terms of horizontal "structural relations" though, but vertical "relations of dependence (relations of superiority and subordination)".[9] The answer to the question about the stylistic peculiarity of Mezei's chamber music should be sought in the formal-dramaturgical functionalization of (dis)symmetrical structures of the composing layers.[10] Al-

[8] Berislav Popović, *Muzička forma ili smisao u muzici*, Beograd, Clio, 1998, 18.

[9] Ibid, 19.

[10] According to Popović's theory, the laws of symmetry and consistency are the main formative principles in music. The basic principle of equivalence is abstracted from the relations of similarity between the segments of the musical form and encompasses a wide range of formal relations from the minimally similar to the identical. Between the bordering phenomena of equivalence, there are symmetrical relations, which imply the recognizability of only certain parameters during the changeable repetition or transfer of segments of the musical form. Such relations are not completely equivalent ("disrupted repetitions", "deformations of initial conditions", "transformative essence of the musical flow", "discrete 'bearing capacity of' equivalent relations", "hidden symmetries"). The domain of incompletely equivalent musical relations unites the fundamental procedures of repetition and change, and regulates the emergence of segments of a "higher" order according to the principle of minimum similarity and minimum difference. Outside this domain, fundamental musico-creative procedures, repetition and change, exist as mutually defining and mutually opposed procedures that appear in music of the reprising and (or) repetitive character in their crystallized form, while in the sphere of unbroken relations, as provided, for example, by the (developmental) variation technique, repetition and change are dialectically reconciled. The procedure of change, which dominates the modernist music of the 20th and 21st centuries, as well as the music of Szilárd Mezei, involves the permanent innovation of material within formal sections connected based on contrast or through the principle of analogy. Reduced to the relations of repetition and change, the musical form can be represented by the following set of formal schemes:
1. A + A + A + A + ...: a form built only on the basis of the repetition procedure
2. A + B + C + D + ...: a form built only on the basis of a change procedure
3. A + B + A + B + ...: a form built on the basis of combining the procedure of repetition and the procedure of change with equal alternations
4. A + B + A + C + A + ...: a form built on the basis of a combination of the two aforementioned procedures, with the predominating repetition procedure

though Popović's definitions and classifications are a very useful theoretical tool for locating panstylistic symmetrical relations in music, Mezei's compositional structure does not reflect the usual division into plane, axial reflection, axial rotation, character and permutation symmetries, and it is necessary to move away from the relations of standard equivalence according to the framework of interpretation that will be introduced for the purposes of this research as the *differentiated congruence of composing layers*. Obviously, this is not a mathematical notion of congruence, which is used primarily in geometry and set theory, while in other areas of mathematics it essentially corresponds to the relation of equality. Since there can be no differentiated equations – these are inequations then – the concept of differentiated congruence has no mathematico-logical or semantico-linguistic basis, but refers to a specific context of the imaginary universe of music in which the common situation of even very different sets of elements leads to their congruence within the higher-order musico-logical segments. The congruence of unequal layers of musical material is spatio-temporal, at the level of ontologically independent and irreducible continuum of musical space-time. Congruent sets of elements are divided into voices / parts; they stand together and are superimposed on each other through flirting with differentiation that enriches musical relations. The modalities of this common existence and differentiated congruence range from identity to difference. They can be conditionally divided into *identical*, *homogeneous*, *heterogeneous* and *opposite*. It is,

5. A + B + C + A + ...: a form built on the basis of a combination of repetition and change procedures, with the predominating change procedure.

Reduced to symmetrical relationships, the musical form can be:

1. A + B + A': the form in which symmetry is present

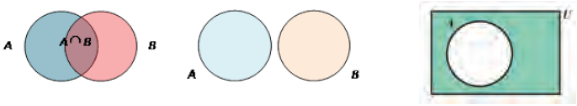
2. A + B + C: the form in which symmetry is excluded

According to Popović, symmetries are created thanks to the appropriate arrangement of equivalent elements. Equivalence is either complete (elements are the same) or incomplete (elements are similar). There are different symmetries. The simplest are the so-called 'spatial vector' symmetries that are perceived in music as effects on musical-two-dimensional space ('axial' or 'plane' symmetries); then there are 'axial reflection' symmetries ('left-right', 'mirror-image') as a specialized subset of axial or plane symmetries; there are also symmetries of 'axial 180-degree rotation' – a kind of combination of space-time influence that is accompanied by a perceptive notion of quasi-musical-three-dimensional space. In addition to the above, Popović also singles out 'character' symmetries and 'permutation' symmetries. In the music of Szilárd Mezei, symmetrical relations follow Popović's categorization, but they also transcend it, which is why the notion of differentiated congruence of textural layers was introduced.

therefore, a matter of differentiated spatio-temporal congruence of segments of musical material within the composing layers.

Mathematical relations of equality, approximate equality and inequality are not the most adequate means for presenting the typology of differentiated congruence. Conditionally, however, representations of identical congruence with the statement A = A (A is equal to A) can be accepted; homogeneous congruence with the statement A ≈ A' (A is approximately equal to A'); heterogeneous congruence with the statement A ≉ A' (B) (A is approximately unequal to A' / B); opposite congruence with the statement A ≠ B (A is not equal to B). The mathematico-symbolic writing of the presented relations indicates the variability of the relationship between the identical and the homogeneous on one hand and the heterogeneous and opposite congruence on the other. It is important to point out that the experiential, specifically musical criterion is crucial in the analytical classification of grouped elements of musical material, because just as the identical, homogeneous, heterogeneous and opposite cannot be reduced to mathematical relations of congruence, difference, disjunction and complementation in set theory,[11] these relations

[11] The concept of the set theory is that each set A is equal to itself: A = A. There is no other set equal to set A, and set A is congruent only to itself. Sets A and B are different when they have an intersection, and disjoint when their intersection contains no element. Assuming that the universal set is infinite (the universal set is a superset of every other set and represents a philosophical concept whose existence in mathematics is put to the test), then for each set A there are infinitely many sets B that are different. The opposition / complementation relation is realized by an empty intersection between set A and the rest of the universal set (from which the elements of set A are excluded). The formula for expressing the complementation relation is C (A) = U – A, where C (A) is a complement and U is the universal set. The relations of difference, disjunction, and opposition / complementation are usually represented by Venn diagrams:



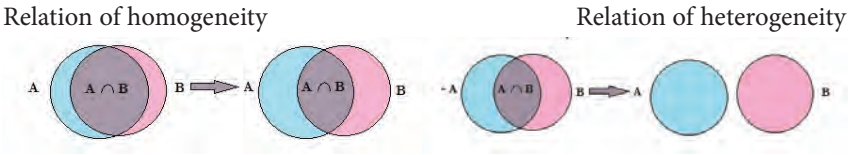
If we use Venn diagrams as a heuristic tool, we can use them to mathematize the spatio-temporal relations of homogeneity and heterogeneity as relations between sets of elements of the musical continuum, while the relations of identity and opposition remain impossible to be presented. The conditions for the relation of homogeneity are 1) the minimum difference between the elements of two sets and 2) the intersection which is not less than the difference between the two sets. The condition for the heterogeneity relation is an intersection that is less than the difference between the two sets. Heteroge-

cannot be physically grounded in measurable areas of acoustic reality, since, for example, two melodies that auditory experience recognizes as identical appear very different if they are decomposed into frequencies, volume, and spectrum of harmonies. The introduction of experiential assessment as a verification tool for assessing the validity of types of congruence undermines the empirical but not rational foundation of this analytical approach, because the relations of identity, homogeneity, heterogeneity and opposition can be linked to concrete, verifiable and repeatable forms of composing layers. Thus, in the chamber music of Szilárd Mezei, which is the subject of this research, the congruence of the identical appears in the form of a unison compositional setting; the congruence of the homogeneous in the form of a tonal cluster and (or) chord heterophony, free polyphony of separate and contrasting undifferentiated voices, and single-layer new sound textures / blocks; the congruence of the heterogeneous in the form of the non-hierarchical polyphony of voices and textural layers; the congruence of the opposite in the form of a subordinate relationship of leading and accompanying voices. The connection between the analytico-theoretical model and the material area for which it is intended needs to be explained in more detail. In order to free the main text of taxonomic sameness, concrete examples of differentiated congruence in Mezei's chamber music are mostly given in the footnotes.

Identity, homogeneity, heterogeneity, opposition

In Szilárd Mezei's chamber music, the textural equivalent of the identical congruence is the unison compositional setting within which the voices / parts bring identical musical material. Depending on whether the doubling of a unison one-part melody is realized by all or only some voices / parts

neous sets can be disjointed and complementary, so the existence of at least a minimal intersection between two sets is not a condition for the relation of heterogeneity in this specific context. By modifying Venn diagrams, homogeneity and heterogeneity can be presented as relations with a limited but infinite number of concretizations.



within the ensemble, this congruence may be complete[12] or incomplete[13]. The disrupted[14] and zero[15] congruence belong to the bordering identical congruence. In the first, there is a unison movement of all voices except one, regardless of which it does not have the effect of heterophonic polyphony (homogeneous congruence), polyphonic correlation (heterogeneous congruence) or melody-accompaniment hierarchical correlation (opposite congruence), but acts as a "misstep" in the material continuum of the composing layers. What is meant by zero identical congruence is independent, unpaired lines without any accompanying textural layers.

Homogeneous congruence includes situations in which all the voices / parts within the compositional structure bring similar but not identical material. The relation of non-identical similarity occurs between voices / parts that are rhythmically congruent, but melodically different, whether it is a transposition or some other difference. Within textures / blocks, realized by aleatoric or (micro) polyphonic means, voices / parts can be the same in all sound parameters and be completely undifferentiated in a linear sense, but they can still be identified separately. According to the compositional struc-

[12] The complete identical congruence in Mezei's chamber music can be found in *Orlando Application* (doubling of the homorhythmic melody, bars 447–450), *Hep 13 A. T.* (doubling of the heterorhythmic melody, bars 114–128), *A jövő könyve* (doubling of the heterorhythmic melody, bars 10–39), *Hep 30 B* (doubling of a homorhythmic pointillist figure, bars 1–5) and *Hep 21 E / 22 L* (doubling of the transitional form between a homorhythmic and heterorhythmic melody, bars 40–45).

[13] The incomplete identical congruence is found in the works such as *Orlando Application* (doubling of a melody based on pointillist-motif cells and heterorhythmic melody, bars 270–285), *Hep 13 A. T.* (complementary / antiphonal alternation of an independent line and heterorhythmic motif cell, bars 114–128) and *Hep 21 E / 22 L* (doubling of the heterorhythmic melody, bars 29–38).

[14] The disrupted identical congruence is found exclusively in Mezei's early chamber works such as *Csip csip* (in unison based on a homorhythmic melody in counterpoint with a pointillist cell and a repetitive-aleatoric figure, rehearsal number [3], bars 6–10), *Hep* (in unison based on the transitional form between homorhythmic and heterorhythmic melodies in counterpoint with pointillist cells, bars 13–17) and *Trio for Flute, Piano and Percussion* (doubling of heterorhythmic melody in counterpoint superposition with pointillist-motif cells, rehearsal number [1]).

[15] The zero congruence in the form of an independent voice / part is found in the compositions *A jövő könyve* (bars 1–10), *Örizgető* (rehearsal number [1]), *Trio for Oboe, English horn and Bassoon* (rehearsal number [3] and rehearsal number [5]), *Trio for Violin, Viola and Cello* (rehearsal number [14a]).

ture, there can be distinguished linear-polyphonic, cluster-chord and textural homogeneous congruence. Linear-polyphonic and cluster-chord homogeneous congruence dominate in Mezei's non-aleatoric works from 2010, such as *Orlando Application*,[16] *Hep 13 A. T.*,[17] *Stuffed Hippos*,[18] *A jövő könyve*,[19] *Hep 30 B*,[20] *Hep 21 E / 22 L*[21] and *Resistor*,[22] while the textural correlation of

[16] The composition *Orlando Application* brings a textural homogeneous congruence in the form of vertically synchronized and successively filled aleatoric (micro) polyphonic textures (rehearsal number [4], rehearsal number [6]). In this composition, we also find a transitional form between cluster-chord and linear-polyphonic homogeneity, in the form of a successively filled block with a variable compositional structure (bars 1–12). There is also a cluster-chord homogeneous congruence achieved on the basis of homorhythmic melodic heterophony and pointillist-motif cells (bars 96–103 and bars 190–193).

[17] Most of the *Hep 13 A. T.* structure was built as a heterorhythmic-polyphonic texture, that is, a polyphony of contrasting undifferentiated voices (rehearsal number [3]). Occasionally, there can be found a genuine linear-polyphonic homogeneous congruence in the form of the free polyphony of voices (rehearsal number [3]), as well as a cluster-chord variant of superimposing the material units of the compositional structure (bars 236–240).

[18] The transitional form between the linear-polyphonic and textural homogeneous congruence is the basis of another of Mezei's chamber works – *Stuffed Hippos* – whose inner section completely reflects a beat of a heterorhythmic-polyphonic texture of variable density (bars 5–8).

[19] In *A jövő könyve*, the musical material moves from the state of strict and complete homogeneous congruence to the linear-polyphonic version of this relation between textural layers, through "drawing apart", that is, the partially separate profiling and polyphonic intertwining of voices / parts (bars 45–53).

[20] In *Hep 30 B*, the composer resorts to a similar solution – he abandons the identical congruence in favour of the homogeneous congruence, transforming pointillist-motif cells into pointillist-heterorhythmic texture. The linear-polyphonic form of the compositional structure appears in this composition in the forms of isorhythmic heterophony (bars 54–56) and canonic imitation (bars 129–131).

[21] In the composition *Hep 21 E / 22 L*, there is a transitional form between cluster-chord and linear-polyphonic homogeneous congruence (bars 1–6 and bars 259–264). Four flutes in the register range from bass to piccolo appear at first as the folklore-sounding heterorhythmic heterophony, only to have their parts arranged later into a successively filled (micro) polyphonic texture (bars 104–107) and a pointillist cluster-chord vertical (Example 34).

[22] Another composition for flute quartet, *Resistor*, contains examples of transitional forms between textural and linear-polyphonic homogeneous congruence, in the form of kinetic homorhythmic polyphony (Example 36) and florid heterorhythmic polyphony (bars 115–124).

the same material predominates in the composer's earlier works, such as *Hep 7 B*,[23] *Csip csip*,[24] *Örizgető*,[25] *Tibety gyors*[26] and three *Trios*[27] from the 1990s.

On the other pole, against the identical and homogeneous, there is the heterogeneous and opposite correlation of the textural layers of the musical material. Within the heterogeneous congruence, there are no "pops" of observable lines in the voices / parts, but only their superpositions on equal bases. The heterogeneous congruence is, along with the homogeneous congruence, relatively the most common in relation to other types of differentiated congruence of the compositional structure. It can be symmetrical and asymmetrical, depending on whether the voices / parts in the non-hierarchical polyphony of the compositional structure participate equally or not. An-

[23] *Hep 7 B* contains examples of both cluster-chord and textural homogeneous congruence (bars 30–35 and bar 91).

[24] The composition *Csip csip* brings aleatoric textures with exactly determined parameters of pitch, duration, dynamics and articulation (rehearsal number [6]), as well as approximate definitions regarding the pitch and duration, and accurate in terms of dynamics and articulation. In the same composition, one can also find micropolyphonic textures, both those vertically synchronized (rehearsal number [9]) and successively filled (rehearsal number [13]).

[25] The heterorhythmic polyphony of undifferentiated voices that forms a transitional form between the linear-polyphonic and textural homogeneous congruence is found in the composition *Örizigető* (rehearsal number [9]), together with the aleatoric texture (rehearsal number [13]). That there is no extreme compositional-technical discontinuity between Mezei's earlier and later works is proved by the example of the mentioned composition for wind quintet, which contains examples of cluster-chord homogeneous congruence in the form of the so-called "harmonic polyphony" (bars 40-45) and isorhythmic homophony (rehearsal number [16]).

[26] In *Tibety gyors*, the manifestations of cluster-chord and linear-polyphonic homogeneous congruence occur through isorhythmic heterophony (Example 46) and homorhythmic polyphony (rehearsal number [28]).

[27] Compositions from the last decade of the last century manifest the equal representation of the differentiated congruence of the compositional structure within the category of homogeneity. Both the linear-polyphonic and cluster-chord versions of the structure built of homogeneous layers are present in all three *Trios* from this period, in the *Trio for Flute, Piano and Percussion* (rehearsal number [2b] and rehearsal number [3b]) , *Trio for Oboe, English horn and Bassoon* (rehearsal number [1], rehearsal number [2], rehearsal number [4], rehearsal number [5a] and rehearsal number [7]) , as well as the *Trio for Violin, Viola and Cello* (rehearsal number [4] – [6], rehearsal number [8b], rehearsal number [13b] and rehearsal number [16]). The textural homogeneous congruence is found in the *Trio for Oboe, English horn and Bassoon* (rehearsal number [2]) and the *Trio for Violin, Viola and Cello* (rehearsal number [4]).

other definition of the subtypes of heterogeneous congruence concerns the types of the textural layers themselves. Linear-polyphonic and textural types dominate, but there are examples of "hybrid crossings" of melody and texture, cluster-chord heterophony and texture, pointillist-figural cells and motifs. More often than other "hybrid forms" there is a linear-textural heterogeneous congruence, characteristic of Mezei's early works from the 1990s and 2000s. Later works, such as *Orlando Application*, in addition to symmetrical forms of textural and linear-polyphonic heterogeneous congruence (rehearsal number [14] and bars 286–299), also contain more subtle combinations of different composing layers.[28] The symmetrical linear-polyphonic heterogeneous congruence, in the form of the counterpoint superposition of equal voices / parts, is found in the works such as *Hep 13 A. T.* (bars 180–181), *Stuffed Hippos* (bars 1–3), *A jövő könyve* (bars 96–114)), *Hep 21 E / 22 L* (bars 15–20), *Tibety gyors* (rehearsal number [20]), *Hep 7 B* (rehearsal number [1]), *Trio for Flute, Piano and Percussion* (rehearsal number [2]) and *Trio for Violin, Viola and Cello* (rehearsal number [1] and rehearsal number [18]). The asymmetric linear-polyphonic variant of layering the different elements of the material is present in the compositions such as *Hep 30 B* (bars 164–177), *Hep 21 E / 22 L* (bars 156–173), *Hep 7 B* (rehearsal number [14]), *Trio for Flute, Piano and Percussion* (rehearsal number [2]) and *Trio for Oboe, English horn and Bassoon* (rehearsal number [2]). The asymmetrical textural and symmetrical linear-textural heterogeneous congruence can be found in the composition *Csip csip* (rehearsal number [4]), as well as the asymmetrical textural and asymmetrical pointillist-figural variant in the form of the pro-

[28] In *Orlando Application*, the asymmetric linear-textural variant can be found in the form of counterpointing the doubled melody and aleatoric-improvisational texture (bar 328–328), while the asymmetric pointillist-figural congruence is found as a superposition of pointillist-motif cells and ostinato figuration (bars 489–503). Transitional forms between two typical manifestations of the heterogeneous congruence include a transitional form between textural and pointillist-figural variants, realized through the polyrhythmic layering of repetitive-ostinato figures and pointillist cells (bars 612–627). There are also skillfully carried out transitional forms between the heterogeneous and the opposite congruence, where within one formal-musical situation one moves from counterpointing equal voices to distinguishing the leading voice from the polyphonic accompaniment (bars 213–223). Particularly striking is the evolutionary (non-contrasting) transition from the linear-chord opposite congruence to the linear-polyphonic heterogeneous congruence, and then to the cluster-chord homogeneous congruence, all the way back to the linear-chord opposite congruence – achieved within one musical-formal situation! (rehearsal numbers [16] – [18])

jection of pointillist-motif cells over repetitive figures (rehearsal number [3]). In *Örizgető* we find a successive combination of asymmetric linear-textural and asymmetric textural heterogeneous congruence, derived from the transition from the counterpoint superposition of isorhythmic cluster heterophony and aleatoric texture to the counterpoint superposition of two micropolyphonic textures (rehearsal number [7]). The *Trio for Violin, Viola and Cello* brings an asymmetrical pointillist-figural heterogeneous congruence in the form of a counterpoint superposition of pointillist-motif cells and a repetitive figure (rehearsal number [3]), as well as the asymmetric textural variant of this differentiated congruence, obtained by layering a (micro) polyphonic texture and an independent aleatoric and (or) improvisational line (rehearsal number [18]).

The subordinated relationship of leading and accompanying voices / parts within homophonic, heterophonic and polyphonic compositional structures is characterized by the opposite congruence. It refers to a melody-accompaniment texture in folkloristic stylistic complexes or a projection of independent linearity over texture / block in certain segments of form. The musico-dramaturgical removal of the textural layers results in the effect of their opposition in order to contrast the dynamization of the musical flow, so the "opposite" as an extreme kind of "different" is inscribed in the very subordination relationship. Once again, the *Orlando Application* is the source of the most diverse forms and ways of using a differentiated congruence of the compositional structure.[29] For Mezei, it is atypical to find the complete domination of a single type of congruence as we find it in the musical flow of the composition *Hippo Hippopotamus*, which entirely manifests the textural relationship of the opposite congruence on the basis of the hierarchical correlation of pointillist-motif cells and the repetitive-ostinato figure. The opposite congruence is also found in the works *Hep 30 B* (bars 85–87), *Hep 21 E / 22 L*,[30] *Csip csip*,[31]

[29] In the composition *Orlando Application* the opposite congruence can be found based on hierarchical relationships 1) static tonal cluster blocks and pointillist-motif cells (rehearsal number [7]); 2) aleatoric textures and motif cells (bar 185); 3) figural accompaniments and cluster-chord homophonies (rehearsal number [51]).

[30] The polyphonic compositional structure at a certain point of the composition *Hep 21 E / 22 L* is based on the subordinated relationship between the melody and the ostinato accompaniment (bars 239–254).

[31] *Csip csip* shows the opposite congruence based on a similar relationship between melody and aleatoric-repetitive texture (rehearsal number [11]), as well as melodies and figural-ostinato accompaniment (rehearsal number [12]).

Örizgető,[32] *Tibety gyors*[33] and *Trio for Flute, Piano and Percussion*[34].

The differentiated congruence of the identity, homogeneity, heterogeneity and opposition are not just descriptions of the structural relations that prevail between the textural layers in Szilárd Mezei's chamber music. It is precisely by abstracting the relations of congruence that a new view of symmetry in Mezei's musical space-time is provided. What manifests itself in the spatial-temporal distribution of materials as a scattered evolutionary-developmental or reprise-architectural form, viewed from the perspective of "the organization of relations" of differentiated congruence, becomes a more reduced, simpler and elegant expression of the macro formal plan. For example, the composition *A jövő könyve* is entirely based on the formal redistribution of differentiated congruence of identity and homogeneity. The first type of the relationship strongly dominates in the outer sections, while the second is reserved for the inner section. It is similar with the compositions *Resistor* and *Stuffed Hippos*, where in the outer sections of the *Resistor* the homogeneous congruence prevails, and in the inner one the heterogeneous congruence, while the outer *senza misura* sections of the composition *Stuffed Hippos* are completely based on the heterogeneous congruence, and the inner rhythmical section on the homogeneous congruence. The musical flow of the composition *Csip csip*, on the other hand, is shaped without a significant macro formal alternation and the appearance of various types of differentiated congruence, and is almost entirely based on the heterogeneous congruence in different linear-textural combinations. It is a similar situation with the composition *Örizgető*, which is almost entirely derived from the heterogeneous congruence in the variants of linear-polyphonic layers of texture. Mezei's other works can also be analyzed from the "organization of relations"

[32] Hierarchical correlation in the melody-accompaniment style can be found in *Örizigető*, where melodically treated fragments of cluster-chord heterophony are distinguished in relation to aleatoric-textural accompaniment (rehearsal number [3]), or melody as such – in the form of a singular voice line / part – occurs accompanied by the repetitive-ostinato layer of the texture (rehearsal number [15]).

[33] The specificity of the appearance of the opposite congruence in *Tibety gyors* is reflected through the basso continuo rhythmico-melodic distinguishing of the accompanying line and its suggestive positioning in the cello section (rehearsal number [20]).

[34] The way in which the opposite congruence is manifested in the *Trio for Flute, Piano and Percussion* stands out from the others due to the special shaping of the accompanying layer of the texture, which takes the form of distinct pointillist-chord cells (rehearsal number [3]).

of the viewpoint of differentiated congruence at the macro formal level, but the results of these analyses do not significantly complement the traditional analysis of musical form.

About the ideological tendency behind an artistic practice

> The interaction and hierarchy of musical elements are the basic and constant properties of the musical flow, just as the continuous coordination of all elements in it determines solid musical form.[35]

The observation of Berislav Popović – our most famous theorist of musical form – can be reformulated so that it resonates more closely with the problem analyzed in this paper: The interaction and hierarchy of musical elements are the basic and constant properties of the composing structure, and the continuous coordination of all elements in it determines the level of differentiated congruence of textural layers. The richness of the world of Szilárd Mezei's chamber music is not even close to being explained by the description of structural relations in one parameter of expression / construction. The complexity of the immanent being of Mezei's music can only be approached through a detailed and broad stylistic analysis, while revealing those of his semantic layers that transcend the intra-world matters of music must be entrusted to a carefully chosen interpretive strategy. In this paper, I opted for a more modest goal, while trying to hint at the potential direction of some future theoretical contextualization of Mezei's artistic activity. Although in my musicological discourse the notion of congruence is semantically "stretched" almost to its opposite, it is rightly emphasized within the given terminological corpus. The notion of congruence should refer to the key epistemological problem of the scientific view of the world from which the cognitive value of the artistic experience of reality (still) emerges. According to Hubert Dreyfus and Paul Rabinow in their study on Michel Foucault, "[…] natural scientists do not believe, and are even resistant to discussing the possibility, that the validity of their work is a matter of consensus rather than correspondence".[36] Despite this resistance, the philosophy of science convincingly shows how real the consensus is, and correspondence /

[35] Berislav Popović, op. cit., 55.

[36] Hjubert Drajfus, Pol Rabinov, *Mišel Fuko iza strukturalizma i hermeneutike*, Novi Sad, Mediteran Publishing, 2017, 274.

congruence[37] is the ideal relationship between the world and our idea of it. Although it does not even try, science fails to calm the existential tremor of the human being, whose experience of the world without a correspondence between reality for us and reality in itself is losing ground. Art continues to base its power of legitimacy on this imaginary failure of strategic rationality. Although modern art, as it is defined, has long started on the detection of alienation and fragmentation, one of its ideological tendencies permanently thematizes the possibility of renewing the integral vision of the world, even in the form of a nostalgic review of pre-modern ritual acts and their remnants in collective experience. Szilárd Mezei's artistic contribution should be viewed in the light of his contribution to this stylistic, genre and disciplinary polyvalent ideological tendency. The basic assumption of Mezei's artistic practice, without which the result of that practice would really be reduced only to the sum of material units and the set of their relations, is the possibility of a concrete experience of correspondence that continuously eludes generalization. Singing a tune or dancing to it is the closest thing to such an experience. When an individual sings a song and a group joins him/her, they are as one. Being as one through aestheticized collective participation in a ritual rite constitutes the spiritual legacy of folklore. Folklore is an archaic roadmap towards the attitude where being as one is the nucleus of the experience of the correspondence of man and his world. At the same time, folklore is a challenge to frantic individualization, which Mezei does not try to deny in his work. His artistic attitude is individualistic, and his music is modern in today's already traditional sense, because he strives for authenticity, to stand out from the abundance of similar phenomena, to find his own place in the artistic universe. The inner being of that music, however, beats in the rhythm of melancholy for the experience of the correspondence of man and the world, a correspondence that is now and here. Hence, the congruence of textural layers is important for understanding Mezei's music to the extent that the differentiation of that congruence can be read as the Adornian "diagnosis"[38] of the modern world of life.

[37] The translation of this paper from the Serbian langauge required that „podudarnost", which in the original version appears as a semantically versatile, but terminologically uniform term, be translated as congruence or as correspondence, depending on the context.

[38] Compare with: Teodor Adorno, Filozofija nove muzike, Belgrade: Nolit, 1969.

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Summary

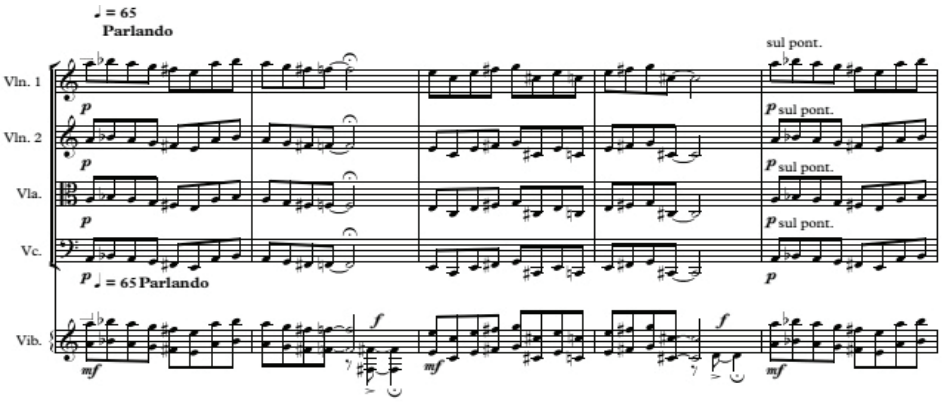
Based on the insights into Mezei's compositional treatment of musical material, it can be concluded that almost all his works are based on abstracted musical folklore, new sound textures and special modalities of formal equivalence in the composing style. These modalities can be represented as a set of differentiated *identical*, *homogeneous*, *heterogeneous* and *opposite* types of congruence in which the extreme ontological-logical perspectives are dissolved and overcome. The unison setting within which the voices bring completely identical material is the setting equivalent of the identical congruence (A = A). The homogeneous congruence, symbolically represented as A≈A' (A is approximately equal to A'), involves a relationship in which all voices yield similar but not identical material. Isorhythmic cluster-chord heterophony, free polyphony of contrastingly undifferentiated voices and single-layered new-sounding textures stand out as setting equivalents of this type of congruence. The heterogeneous congruence implies such polyphony of voices and textural layers that results in a non-hierarchical correlation of the elements of the compositional structure. Within the A ≉ A' (B) (A is approximately unequal to the A' / B) relationship, there is no "popping up" of observable lines in the voices, but only their superpositions on an equal basis. The subordinate relationship of leading and accompanying voices within homophonic, heterophonic and polyphonic compositional structures defines the opposite congruence in the A ≠ B form (A is not equal to B). Contrary to the analytical

insight that emphasizes the structural generalization of relations within one element of the composing style there is a disclosure of those semantic layers of Mezei's opus that transcend the intra-world issues of music. The notion of congruence/correspondence also appears in this context as a reflection on the ideal relationship between the world and our notion of it, for which Mezei's art refers to pre-modern ritual acts and their remnants in the collective experience.

APPENDIX 1: Examples of the identical congruence in the chamber music of Szilárd Mezei

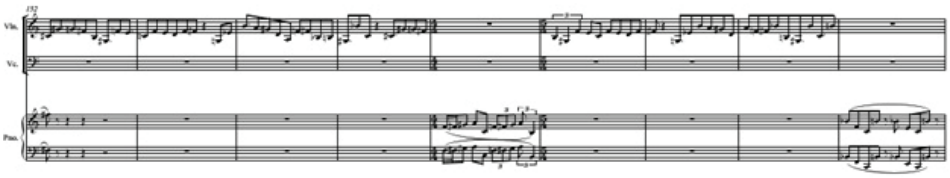
E**xample 1**, *Orlando Application* – complete identical congruence: unison based on a homorhythmic melody, bars 447–450

Audio Example 1, *Orlando Application*, 26:00–26:50[39]



Example 2, *Hep 13 A. T.* – incomplete identical congruence: unison based on the antiphonal treatment of independent linearity and heterorhythmic motif cell, bars 152–160

Audio Example 2, *Hep 13 A. T.* 09:25–10:10[40]

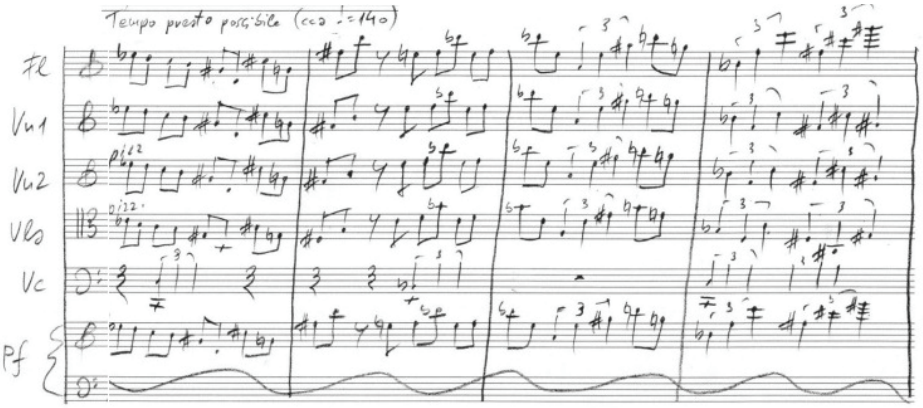


[39] Audio example is available at the following link: https://youtu.be/ZyL0vExeC-Q

[40] https://youtu.be/Mw2QyKOr0L4

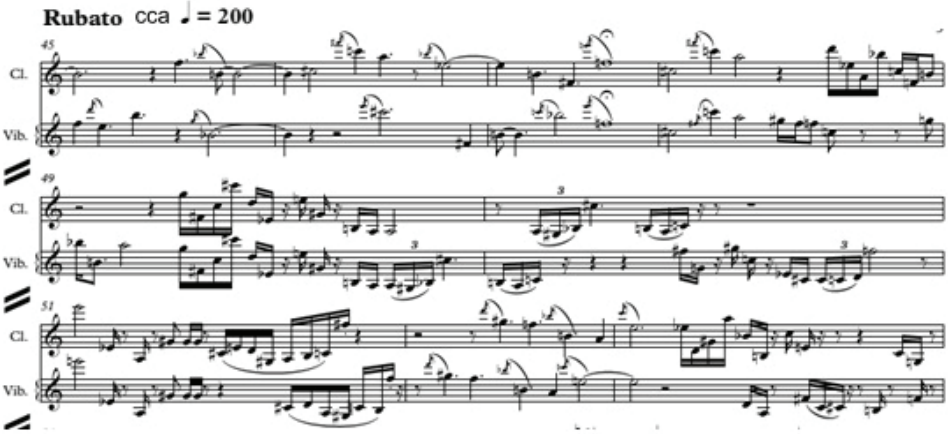
Example 3. *Csip csip* – disrupted identical congruence: unison based on a homorhythmic melody in counterpoint with a repetitive-aleatoric figure (Pf), rehearsal number [3], bars 6–10

Audio Example 3, *Csip csip*, 01:58–02:11[41]



APPENDIX 2*:* Examples of homogeneous congruence in the chamber music of Szilárd Mezei

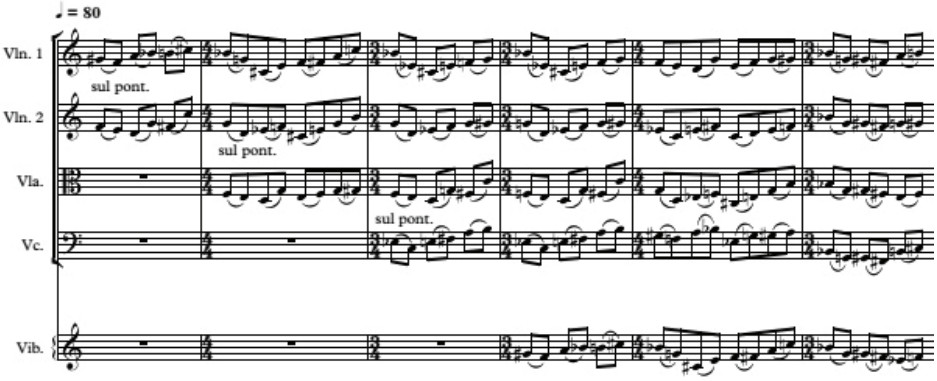
Example 4. *A jövő könyve* – linear-polyphonic homogeneous congruence: free polyphony of voices, bars 45–53



[41] https://youtu.be/yVUD4K27xDM

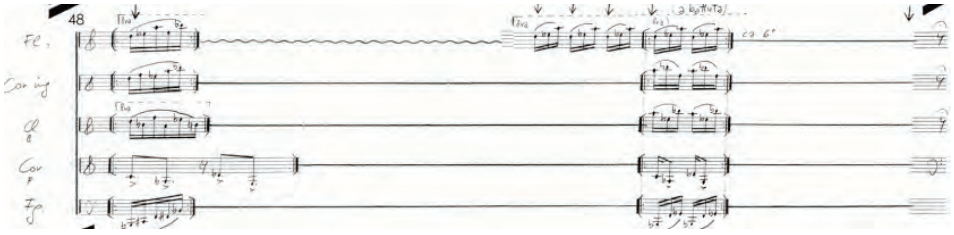
Example 5. *Orlando Application* – cluster and (or) chord homogeneous congruence, homorhythmic heterophony, bars 96–103

Audio Example 4, *Orlando Application*, 08:44–09:03[42]



Example 6. *Örizigető* – textural homogeneous congruence: heterorhythmic-aleatoric texture with exact determinations in the parameters of pitch, duration, dynamics and articulation, rehearsal number [13]

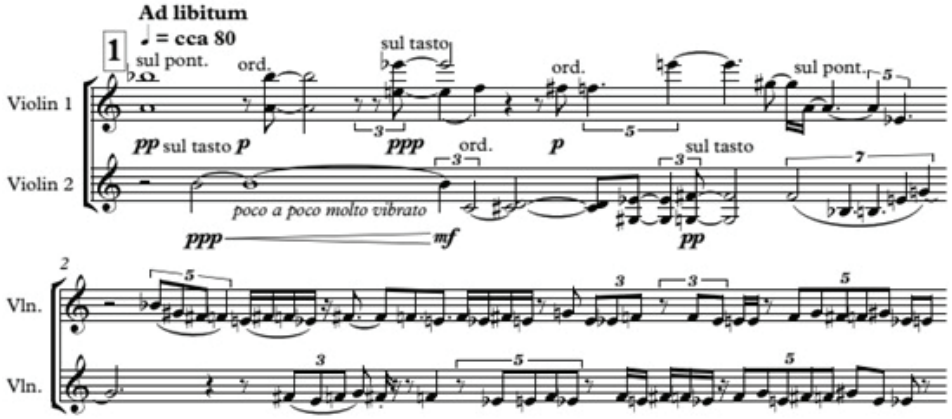
Audio Example 5, *Örizigető*, 05:54–06:09[43]



[42] https://youtu.be/gOjsg85at3I
[43] https://youtu.be/nDPWBYm4RnI

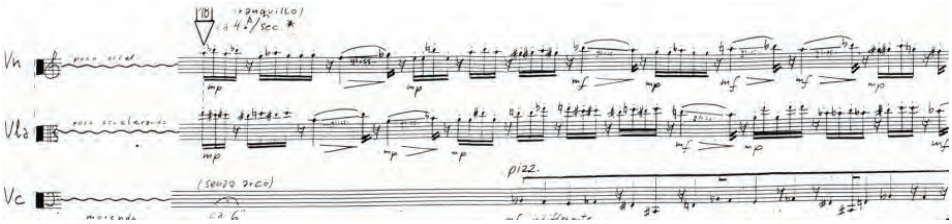
APPENDIX 3: Examples of the heterogeneous congruence in the chamber music of Szilárd Mezei

Example 7. *Stuffed Hippos* – symmetrical linear-polyphonic heterogeneous congruence: counterpoint superposition of voices, bars 1–3.



Example 8. *Trio for Violin, Viola and Cello* – asymmetric textural heterogeneous congruence: counterpoint superposition of (micro) polyphonic texture (Vn, Vla) and aleatoric lines (Vc) in the 2:1 ratio, rehearsal number [18]

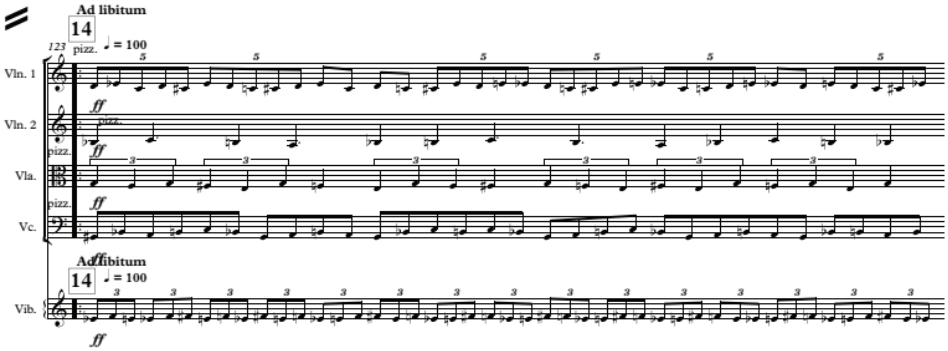
Audio Example 6, *Trio for Violin, Viola and Cello*, 08:13–09:05[44]



[44] https://youtu.be/A-mFktp_9mA

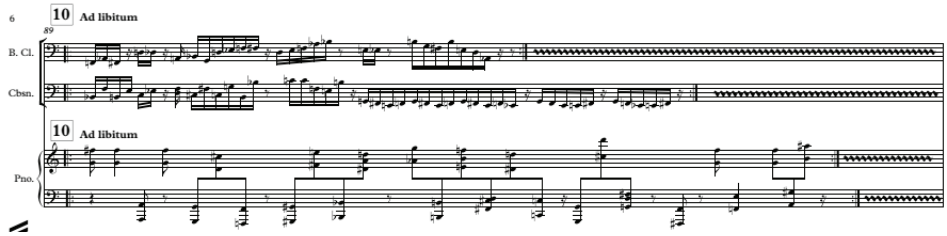
Example 9. *Orlando Application* – symmetrical textural heterogeneous congruence: vertically synchronized micropolyphonic block, rehearsal number [14]

Audio Example 7, *Orlando Application*, 09:56–10:35[45]



Example 10. *Hep 7 B* – asymmetric textural heterogeneous congruence: counterpoint superposition of aleatoric-polyphonic and aleatoric-figural textures in the 1:1 ratio, rehearsal number [10]

Audio Example 8, *Hep 7 B*, 02:56–03:42[46]

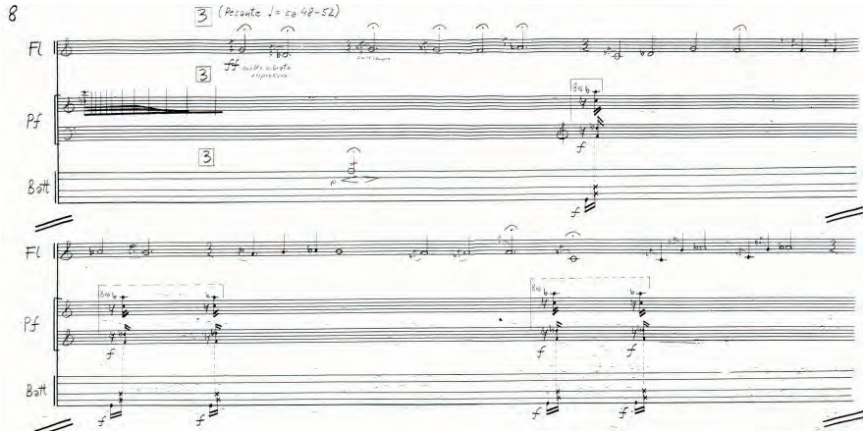


[45] https://youtu.be/iIK7IRBZ828
[46] https://youtu.be/_gTCOIq-XxE

APPENDIX 4: Examples of the opposite congruence in the chamber music of Szilárd Mezei

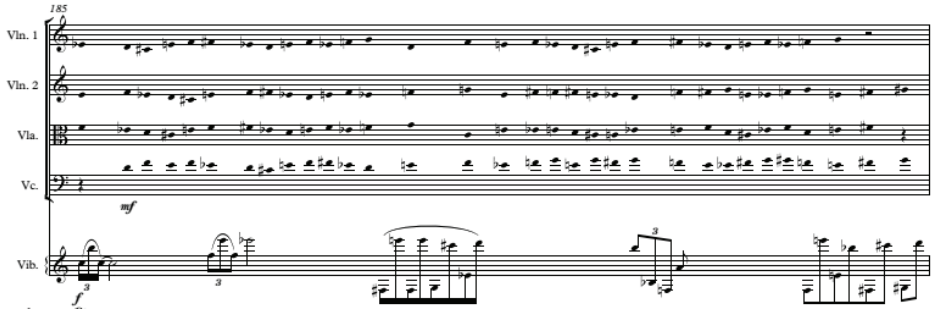
Example 11. *Trio for Flute, Piano and Percussion* – opposite congruence based on a hierarchical correlation between the melody (Fl) and pointillist-chord accompaniment (Pf, Batt), rehearsal number [3].

Audio Example 9, *Trio for Flute, Piano and Percussion*, 04:32–06:18[47]



Example 12. *Orlando Application* – opposite congruence based on a hierarchical correlation between aleatoric texture (Vn1, Vn2, Vla, Vc) and motif cells (Vb), bar 185.

Audio Example 10, *Orlando Application*, 14:32–15:03[48]



[47] https://youtu.be/A-mFktp_9mA
[48] https://youtu.be/ELPJh_nOTqU