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TRANSPOSITION OF THE MYTH OF PAN'S FLUTE IN *SATIROVA SVIRALA [LA FLÛTE DE PAN]* BY PETAR KONJOVIĆ: FANTASY AND BALLAD ASPECTS¹

Abstract: In this paper we interpret the elements of the fantasy and ballad principle in *Satirova svirala [La flûte de Pan]* (1945) for solo flute written by Petar Konjović (1883–1970) from the point of view of the author's poetics and musical and non-musical analogies with Claude Debussy's (1862–1918) composition *Syrinx* (1913). Aspects of the fantasy principle are equally manifested when considering *Satirova svirala* as a unique musical entity that musicalizes the myth of Pan's flute, as well as in the context

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of its dramaturgical position, as being the central movement (*Andante più sostenuto e molto rubato*) in the five-movement *Concert Suite for Wind Quintet*. The variation principle, ballad-like 'narrativity' of the flute part, improvisational character, and *rubato* spaces of the *Svirala*'s musical flow emanate the Other logic and "free play" inseparable from fantasy, resonating, at the same time, with the mythical narrative.

Keywords: *Satirova svirala* [*La flûte de Pan*] by Petar Konjović, myth of Pan's flute, fantasy principle, ballad principle, *Syrinx* by Claude Debussy, solo flute

Fantasy is the creative activity of the mind, the
power of imagination, the real mother of all art.²

The musical transposition of the myth of Pan's flute can be found in opuses of a different stylistic and genre nature. Although Pan was "a favourite subject [...] of French impressionistic composers"³ – which is the reason for highlighting the orchestral "tone poem"⁴ *Prélude à l'après-midi d'un faune*⁵ (1894)⁶ by Claude Debussy (1862–1918), *Syrinx* for solo flute (1913)⁷ written by the same author, and Pantomime *Les amours de Pan et Syrinx* from Maurice Ravel's (1875–1937) ballet *Daphnis et Chloé* (1912) as paradigmatic examples of

² Hugo Riemann, *Dictionary of Music*, (transl. by J. S. Shedlock), London, Augener and Co., [1896], 230.

³ Liesl Stoltz, *The French Flute Tradition*, 2003, 93, <https://flutecase.ru/wp-content/uploads/2019/09/Liesl-Stoltz-The-French-Flute-Tradition.pdf>, ac. 12. 5. 2020. at 10.33 AM.

⁴ Тијана Поповић Млађеновић, *Клод Дебиси (1862–1918) и његово доба: од 'Змаја из Алке' до 'Заљубљеној фауна' (уводом деведесет година од композицијорове смрти)*, Београд, Музичка омладина Србије, 2008, 30.

⁵ The Roman god Faun is analogous to Pan, an ancient Greek mythological being, the god of shepherds, fields, meadows, and forests, with goat's legs, horns and a long beard, a being often seen in the company of Dionysus. Cf. Goran Budžak (prired.), *Antologija grčkih mitova*, Beograd, Dom i škola, 2006 (drugo izdanje), 77–78; Susan J. Maclagan, *A Dictionary for the Modern Flutist*, Lanham, The Scarecrow Press, 2009, 125; Т. Поповић Млађеновић, op. cit., 95.

⁶ An interesting "paraphrase" of Debussy's work was made by Rajko Maksimović (1935) in his *Prélude à l'avant-midi d'un faune*, written a century after the premiere of Debussy's *Prélude*. Cf. Рајко Максимовић, *Тако је то било (3) – аудиодиографска сећања (1990–2002): 'Тогине које су њојеле дубаишаде'*, Београд, NM Libris, 2018 (друго издање), 114.

⁷ The composition of the same name by Vuk Kulenović (1946–2017) for flute solo, female choir, chamber orchestra and electronics was printed in 1980.

the mentioned transposition – Pan's music is an equally important means of profiling nature in Ludwig van Beethoven's (1770–1827) *Pastoral Symphony*, Op. 68 (1808), the morning in Grieg's (1843–1907) *Peer Gynt Suite No. 1*, Op. 46 (1888), the marching summer in the first movement of the *Third Symphony* (1896) by Gustav Mahler (1860–1911), Pan's statement in *Joueurs de flûte*, Op. 27, for flute and piano (1924) by Albert Roussel (1869–1937) and *Satirova svirala [La flûte de Pan]* (1945)⁸ by Petar Konjović (1883–1970), *plاندovanje [languor]* in Svetomir Nastasijević's (1902–1979) *Pastoral Concert* for flute solo and orchestra (1927), the “sun-drenched autumn”⁹ in the symphonic poem *Pan* (1957) by Krešimir Baranović (1894–1975), or the scene of “Pan chasing a nymph, while she turns into a reed”¹⁰ in *Mimicry*, Op. 17, for flute choir (1981) by Ivana Stefanović (1948).¹¹ It is possible to identify generic relations in the domain of genre, style, and meaning among the mentioned (and numerous other examples of) 'the Pan'/the Faun' works.

Vlastimir Peričić's insight that *Satirova svirala* for solo flute by Konjović constitutes “fantastic melodic arabesques (such as those in Debussy's composition *Syrinx*)”¹² was one of the impetuses for finding and contextualizing elements of the fantasy and ballad principle in the work written by the Serbian composer,¹³ as well as for recognizing the musical and non-musical analogies with Debussy's composition. Using a poetic language style, Konjović pointed

⁸ We notice the discrepancy between the data regarding the year of creation of Konjović's work – the score reveals 1945, while Vlastimir Peričić states 1940. Cf. Петар Коњовић, *Концертна свиџа за дувачки квинџетџ [партитура]*, Београд, Научно дело, 1966, [1] and Vlastimir Peričić, *Muzički stvaraoци u Srbiji*, Београд, Prosveta, 1969, 191.

⁹ V. Peričić, op. cit., 37.

¹⁰ Stanislava Vuksanović, *Flauta u srpskoj umetničkoj muzici*, Београд, 1998, author manuscript, 14.

¹¹ The literature and visual arts articulation of the myth of Pan's flute is noticed, for example, in Theocritus's (c. 300 BC – after 260 BC) *Idylls*, Virgil's (70 BC – 19 BC) *Eclogues*, Ovid's (43 BC – 17/18 AD) *Metamorphoses*, as well as on canvases created by Rubens (1577–1640), Poussin (1594–1665), Picasso (1881–1973) and other artists.

¹² V. Peričić, op. cit., 191. If we have in mind that Debussy's *Prélude* consists of “arabesques, which – as the composer believes – were dictated to him by the Flute of the poet's [Stéphane Mallarmé, 1842–1898; note by M. T.] Faun” (Т. Поповић Млађеновић, op. cit., 30), relations can be established between *Satirova svirala* and *Prélude*.

¹³ We will be guided by the analytical method proposed by Tijana Popović Mladenović, that is, we will consider the material on which Konjović's *fantasy* is based, as well as the modus in which the flow of his *fantasy* is built. Cf. Tijana Popović Mladenović, *Procesі panstilističkog muzičkog mišljenja*, Београд, Fakultet muzičke umetnosti, 2009, 375.

out his own experience of Debussy's music, dedicating one chapter of the book *Ličnosti* [*Personalities*] (1919) to this composer who is "gifted with the specific finesse of a sensitive and cultivated soul"¹⁴ and whose musical expression resembles "the waking of the day through the first morning mists".¹⁵ Konović's memory of, for him at the time, "still a confusing new impression", which he "brought from a concert of the Czech Philharmonic in Prague, during which his [Debussy's; note by M. T.] Prelude 'à l'après-midi d'un faun[e]' was performed",¹⁶ is of importance to us.

Apart from having the same programmatic content (the myth of Pan's flute), indicated by the titles of Debussy and Konjović's compositions for solo flute, both of these were composed in specific socio-historical circumstances. Namely, *Syrinx*, the capital flute literature work, was written a year before the "Great War", while Konjović wrote *Satirova svirala* in the atmosphere of the Second World War. Both authors defined their musical/artistic/social position concerning the conditions of their time by returning to the mythological programme, because, as Miško Šuvaković points out,

the perfect orderliness of the 'prehuman' world of nature [...] [is] an order outside of human, i.e., social antagonisms and contradictions. The ideal world – authentic nature, the Arcadian landscape, the Garden of Eden – are the modalities of the non-alienated world [...]. The mythical determination of 'music' as an expression of pre-alienation and/or alienation feeling – often suggested by the sound of the flute or pipe – was a retro-projective practice of suggesting the 'original state'.¹⁷

The choice of the flute as a solo instrument is expected because its primary expressiveness, character, and sonority come from the atmosphere of the Arcadian landscape, idyllic nature, pastorality, lyricism, and longing, that is, they are directly related to the myth of the Pan's pipe/flute origin.¹⁸ Let us remember Debussy's words in the letter from November 1913 addressed

¹⁴ Petar Konjović, "Claude Debussy", in: *Ličnosti*, Zagreb, Knjižara Ćelap i Popovac, 1919, 56.

¹⁵ *Ibid.*, 55.

¹⁶ *Ibid.*, 60.

¹⁷ Miško Šuvaković, *Estetika muzike: modeli, metode i epistemologije o/u modernoj i savremenoj muzici i umetnostima*, Beograd, Orion Art, 2016, 73–74.

¹⁸ The flutist Miodrag Azanjac (1932–1997) states that the sound of Pan's Arcadia is a "proto-flute sound". Миодраг Азањац, *Српска уметности флаује (фрула – флауја од искона)*, (приређ. Зоран Рајичић), Чачак, Туристичка организација Чачка – Савет Сабора фрулаша Србије "Ој Мораво", 2018, 20.

to Gabriel Mourey (1865–1943) regarding the music he had composed for Mourey's dramatic poem *Psyché*, more precisely, regarding the instrumentation: "I think that one should stick to the Pan flute alone, without any accompaniment. This is harder to achieve, but more in accordance to nature".¹⁹ In Serbian music, Svetomir Nastasijević cherished a strong affinity towards the flute, whose sounds for him were a symbol of childhood, the village and the gentle alleys of Šumadija.²⁰ This strongly resonates with the opinion of Carl Nielsen (1865–1931), the author of the pastoral scene for orchestra named *Pan and Syrinx*, Op. 49 (1918), that "the flute cannot deny its nature, it belongs in Arcadia and prefers the pastoral moods".²¹

Although Debussy's *Syrinx* was written as incidental music for Mourey's *Psyché*,²² this composition is today performed on concert podiums as a work for solo flute, i.e., without a spoken dramatic text. *Satirova svirala* is the central, third movement (*Andante più sostenuto e molto rubato*) of Konjović's *Concert Suite for Wind Quintet*, which is usually performed independently, therefore – as well as Debussy's composition – outwardly of its original context. The fact that the initially conceived titles of both pieces have changed over time is also indicative: Debussy's title *La flûte de Pan* was replaced in 1927 with *Syrinx*,²³ while, on the other hand, Konjović's *Svirala satira / The Flute of the Satyr (La flûte de Pan)*²⁴ was renamed by the flutists into the *Satirova svirala / The Satyr's Flute*.

The name of Konjović's piece already refers to *fantasy*, precisely to the *fantastic*, since the concept of fantasy is

¹⁹ Claude Debussy, Frederick R. Koch Collection, Beinecke Rare Book & Manuscript Library, Yale University, facsimile published in 1992, according to: Ивана Р. Петковић, *Музички универзум Клода Дебисија – У истраживању за непосредношћу сагласја између уха и ока* (докторска дисертација, Факултет музичке уметности, 2018, author manuscript), 224.

²⁰ Gordana Krajačić, *Čarobna frula Svetomira Nastasijevića*, Vrnjačka Banja, Zamak kulture, 1980, 128.

²¹ According to: Beth E. Chandler, "The 'Arcadian' Flute: Late Style in Carl Nielsen's Works for Flute, 2004, 9, https://etd.ohiolink.edu/apexprod/rws_etd/send_file/send?accession=ucin1085004413&disposition=attachment, ac. 12. 5. 2020. at 8.47 AM.

²² Cf. Ernst-Günter Heinemann (Ed.), [notes on] Claude Debussy, *Syrinx for Flute Solo* [score], München, G. Henle Verlag, 1994.

²³ *Idem*.

²⁴ The title of the third movement is given, as well, in French in the contents of the *Concert Suite* score. Cf. П. Коњовић, *Концертна свита...*, op. cit.

directly related with the concept of fantastic as a product of fantasy, as something created by imagination, fictional, strange, unreal [...]. And fantastic in the sense of representations, thoughts, images created by imagination, in which reality appears in the exaggerated, mysterious or supernatural form, as a miracle, magic, nightmare, horror, originates from the depths of mythical (and religious) consciousness, from which it entered literature and the arts through folk heritage and legends.²⁵

Aspects of the fantasy principle are equally manifested when considering *Satirova svirala* as a unique musical entity, as well as in the context of its dramaturgical position in the cycle. It occupies the central position in the five-movement *Concert Suite*, and it is written for solo flute. That is, it is performed without the participation of other wind instruments. Although seemingly an anticlimax, this movement is “perhaps the most impressive part of the suite”,²⁶ according to Peričić’s point of view, with whom we agree. The same author notices “a strange resemblance of the atmosphere between this movement and the famous flute solo which in *Koštana* [1931] accompanies Hadži-Toma’s *Song about Bula mlada*”.²⁷ In relation to the previous (I – *Andante non troppo* [Introduzione], II – *Vivace*) and subsequent (IV – *Allegretto comodo*, V – *Molto vivace* [Rondo]) movements, distinguished by the dance character (ranging from a light dance impulse to a scherzando) and even more profound music architectonics, the third movement “emanates the *other* logic, *other* thinking, or *other* ‘hidden’ law of ‘work without rules’ (or the work of unconscious rules)”.²⁸ Pan’s song is “sung on another stage within the stage”.²⁹ It is “in ‘disaccord’ with its surroundings” and represents the moment of “detachment, rupture, disturbance, ‘dislocation’, and ‘rearrangement’ in the musical flow”³⁰ of the *Concert Suite*.

That *other*, the “free play”³¹ inseparable from fantasy, refers to the *other/different* instrumentation (solo flute *versus* wind quintet) and sound color,

²⁵ T. Popović Mladenović, *Procesi...*, op. cit., 348.

²⁶ V. Peričić, op. cit., 191.

²⁷ Idem. In his brief overview of the suite, Peričić – it is important to point out – dedicates majority of the space to *Satirova svirala*. Cf. idem.

²⁸ Tijana Popović Mladenović, “Improvisation as a Call for Communication”, *New Sound – International Journal of Music*, 32, II/2008, 29.

²⁹ Тијана Поповић Млађеновић, “Прича о балади у музици”, *Нови звук – интернационални часопис за музику*, 30, II/2007, 26.

³⁰ Ibid., 29.

³¹ T. Popović Mladenović, *Procesi...*, op. cit., 352.

texture (melodic instrument *versus* possibilities of *tutti* texture), latent harmony,³² to the (organic) treatment type of the musical material, as well as to the mentioned programmatic aspect, which is a source for an *other* character of the middle movement. The very beginning of *Svirala* in *piano* dynamics, *Andante più sostenuto* tempo and the first flute register significantly contrasts with the *tutti* ending of the second suite movement in *Molto vivace* tempo and *fortissimo* (oboe, clarinet, bassoon, and horn parts) and *fortissimo possibile* (flute part) dynamics.

Satirova svirala evokes the mythical world and impersonates the musical confession of a lyrical subject mirrored itself in nature. This work manifests the ever-present longing and desire for the Other, that is, the nymph Syrinx, who is “present in her absence, audible without speaking, visible without showing herself”.³³ The sound of the flute (the pipe/syrinx) is “often taken as an all-encompassing symbol of human love³⁴ and hope”.³⁵ Bloch (1885–1977) states how “the music that resounds in the pipes unites Pan with the nymph who has disappeared yet has not vanished, since her presence is felt in the sound emanating from the hollow reeds”.³⁶

Such a meandering between the presence and absence of the nymph corresponds to the composer’s treatment of the tonal dynamics of the entire musical flow of *Satirova svirala*, characterized by modality, as a strain of tonality. Namely, the main feature of harmonic language is both the rapid change of tonal centers and the oscillation of centers and scale types throughout the

³² We use the syntagm “latent harmony” since *Satirova svirala* was written for the melodic instrument.

³³ Marcel Cobussen, “In(-)formations: The Meaning of Paratextual Elements in Debussy’s Syrinx”, *Muzikološki zbornik / Musicological Annual*, XLI/2, 2005, 61.

³⁴ Raymond Monelle argues that “the shepherd with his pipe is the classic image of pastoral music”, and “the pastoral world is full of love and melancholy”. Raymond Monelle, *The Musical Topic (Hunt, Military and Pastoral)*, Bloomington and Indianapolis, Indiana University Press, 2006, 207, 196. Monelle’s “shepherd” can be understood as the personification of Pan, if we are familiar with the Eliade’s attitude that every human act (in this case, a shepherd who is playing his pipe) is (un)conscious “repeating the exemplary acts of the god or a mythical hero”, because the myth “represents a pattern of human behavior” (Mirča Elijade, *Mitovi, snovi i misterije*, [prev. Dušan Janić], Novi Sad, Akademaska knjiga, 2020, 15).

³⁵ M. Азањац, op. cit., 20.

³⁶ According to: Roger W. H. Savage, *Music, Time, and Its Other: Aesthetic Reflections on Finitude, Temporality, and Alterity*, London, Routledge, 2018, 50.

whole work, indicating the effectiveness of the fantasy principle. The mentioned oscillatory and fluidity can already be noticed in the initial bars of *Svirala*. The distinctive insistence on the melodic movement F – A – B, i.e., on the sequence of major third and major second intervals that build an augmented fourth³⁷ designates the F-Lydian. The tonicalization of the tone A in b. 3/206 allows us, retroactively (taking into account also the presence of the same tone in b. 1/204 and b. 2/205), to identify the a-Aeolian at the same time (see Example 1). This mode is, due to the interval of the augmented fourth A – D-sharp (b. 3–4/206–207), soon abandoned in favor of the E-Lydian which oscillates with the e-Phrygian.

The specific play with the intervals of augmented (F – A – B)³⁸ and perfect fourth (F – A – B-flat) at the end of the work results in permeating the a-Aeolian and a-Phrygian, which oscillate with the F-Lydian and F-major. As well as at the beginning of the work, there is a centralization of tone A, thanks to, among other reasons, its *lunga* status, although given in *pppp* dynamics and in the context of the gradual *disappearance* of a sound (see Example 2).³⁹

Example 1: Petar Konjović, *Satirova svirala*, b. 1–4/204–207.

Andante più sostenuto e molto rubato

Example 2: Petar Konjović, *Satirova svirala*, b. 56–59/259–262.

³⁷ It is important to underline that the scope of the theme of *Prélude à l'après-midi d'un faune* is the tritone (Lydian fourth), which also plays a significant role in Debussy's composition *Syrinx*.

³⁸ The augmented fourth has a prominent role in Konjović's piece. In addition to the form of interval leap, it appears also as a melodic skeleton of the motif, filled in and/or surrounded by additional tones (see b. 1–5/204–208, 9–11/212–214, 20–21/223–224, 37/240, 39/242, 42–45/245–248, 49–52/252–255, 54–58/257–261).

³⁹ In a similar way, the sound 'blends' with 'silence' at the end of *Syrinx*.

The modal references, 'pastoral' modes, the variability and 'elusiveness' of *Svirala*'s tonal center are in the function of the musical transposition of the Pan and Syrinx myth.

In Konjović's work Pan "dreams, in long solo",⁴⁰ and according to Sigmund Freud's (1856–1939) beliefs, the dream, dreaming,⁴¹ and fantasy can be "interpreted as a compromise between the unconscious and the conscious".⁴² It is a "daily dream"⁴³ about the Other (in this case, the nymph Syrinx), i.e., dream/dreaming/daydreaming,⁴⁴ since musical fantasy "represents the permeation of the consciousness of dream [...] and the consciousness of reality",⁴⁵ and "the fantastic world is connected to dreams, daydreams, dreaming [...] altered and transient states of consciousness [...], i.e., to myth, religion and fairy tale".⁴⁶ Jacques Lacan (1901–1981) considers that all "fantasies are symbolic representations of the desire for the total, complete, whole, the desire for the perfect unity with the Other", because "desire is the desire for the Other".⁴⁷ We can say that the music which Pan creates by playing on his pipe is the place "where desire and its imaginary object merge, the place where the relationship is established between the subject and his lack",⁴⁸ respectively the object of Pan's desire.⁴⁹ That desire for the Other is most apparent, perhaps, in b. 46/249. This bar of *Satirova svirala* is marked with the composer's require-

⁴⁰ We refer to the segment from Mallarmé's eclogue *L'après-midi d'un faune* (1876), which was Debussy's inspiration during the process of composing the *Prélude*. Cf. T. Поповић Млађеновић, *Клог Дедиси...*, op. cit., 32. Eclogue by Mallarmé and Debussy's *Prélude* "reside in the foggy space of the faun's fantasies that arise between dream and memory, conscious and unconscious, dreaming and reality, sleeping and waking up, desire and the music of his pipe". Ibid., 54.

⁴¹ Pan is commonly represented while "playing and dancing in a dreaming way". Andrijana Gojković, *Muzički instrumenti – mitovi i legende, simbolika i funkcija*, Beograd [i. e.] Bruxelles, Atelier Tchik et Tchak, 1994, 22.

⁴² Jos de Mul, "Sigmund Frojd: Estetika nesvesnog", in: Miško Šuvaković i Aleš Erjavec (ured.), *Figure u pokretu: savremena zapadna estetika, filozofija i teorija umetnosti*, Beograd, Atoča, 2009, 46.

⁴³ Cf. T. Popović Mlađenović, *Procesi...*, op. cit., 349, 350.

⁴⁴ Cf. *ibid.*, 374.

⁴⁵ *Idem.*

⁴⁶ *Ibid.*, 348.

⁴⁷ *Ibid.*, 371.

⁴⁸ *Ibid.*, 374.

⁴⁹ Cf. R. W. H. Savage, op. cit., 46.

ment for the performer to play like being *in love* (*amoroso*) and *expressively* (*espressivo*).

The inner freedom of musical fantasy manifests through the “‘*rubato* spaces’ of a specific, extremely individual way of ‘*ad libitum* breathing’ of a musical flow”,⁵⁰ which, in this work, results in the interpreter’s conquest of agogic freedom. We believe that the most impressive example of the ‘free’ regulation of time flow is in b. 33/236 (see Example 4), when the flutist decides on the duration of the fermata written above the breath mark, taking into account the character of the surrounding musical flow. It seems like Konjović considered that the single remark *rubato* was not enough, so at the beginning of *Svirala* he wrote *molto rubato* along with *più sostenuto*, thus setting the prevailing background of the (performance of the) work. Precisely that *liberated space* testifies to the existence of a fantastic or imaginary and – in a broader sense – fantasy principle, which is “the embodiment of freedom in music”.⁵¹

The same principle is also recognizable in the constructional style of the *Satirova svirala*’s musical flow. The statement that *Syrinx* embodies the paradigm of an innovative variation of the initial musical idea,⁵² indicated by Jean-Jacques Nattiez’s famous analysis of Debussy’s composition,⁵³ can be associated with *Svirala*. Thus, the similarity between the compositions of the French and the Serbian authors is manifested – except in terms of the programme – through the use of the same compositional-technical procedure as well. By applying Nattiez’s structural-semiotic approach during the formal analysis of Konjović’s work,⁵⁴ we come to the conclusion that *Svirala* is grounded in two basic paradigms. Their “units”⁵⁵ are grouped due to the characteristic intervals or rhythmic patterns, the direction of melodic line, etc. It can be

⁵⁰ T. Popović Mladenović, *Procesi...*, op. cit., 392.

⁵¹ *Ibid.*, 399.

⁵² Richard S. Parks, “Music’s inner dance: form, pacing and complexity in Debussy’s music”, in: Simon Trezise (Ed.), *The Cambridge Companion to Debussy*, Cambridge, Cambridge University Press, 2003, 207.

⁵³ Jean-Jacques Nattiez, “*Syrinx* de Claude Debussy”, in: *Fondements d’une sémiologie de la musique*, Paris, Union générale d’éditions, 1975, 330–356.

⁵⁴ Although we do not find any information in the available literature on whether Konjović was familiar with Debussy’s *Syrinx*, the possible application of the same analytical method indirectly, in addition, confirms the similarity between these compositions.

⁵⁵ We use Nattiez’s term “unit” (French: *unité*) in the same way this French semiologist treats it. Cf. J. J. Nattiez, op. cit.

Example 3: Petar Konjović, *Satirova svirala*, units of the first paradigm.

b. 1–2/204–205



b. 2/205



b. 2/205



b. 3/206



b. 9/212



b. 35/238



b. 56–57/259–260



b. 57/260



b. 57–58/260–261



argued that the musical flow of this work stems from two basic units – the reduction of the number of units indicates a significant depletion of thematic material and the fact that the whole composition is based on a variation principle.⁵⁶ The fact that there is no literal repetition of individual units in *Svira-*

⁵⁶ Here, we only singled out the first paradigm as an example (Example 3), although other paradigms can be exported by the same analytical procedure.

Example 4: Petar Konjović, *Satirova svirala*, b. 28–39/231–242.

la is symptomatic⁵⁷ and points out a wealth of variation procedures, while the author's treatment of the dynamic and articulation components further confirms this conclusion. The degree of variance is high – the variation of units is achieved in the domain of the rhythmic component, which can result in metrical 'shifts' (see Example 3), by varying the interval range of the unit (for example, alternating the augmented and perfect fourth in units of the first paradigm; Example 3), changing the register (see b. 3–4/206–207 and b. 29/232; Example 1 and Example 4), by 'internal' expanding the motif with additional tones (see b. 3–4/206–207 and b. 36–39/239–242; Example 1 and Example 4), by integrating a pause at the beginning or the end of the unit (see Example 3) and other parameters.⁵⁸

⁵⁷ Furthermore, Konjović doesn't write the repetitions in *Satirova svirala* – Pan's music, therefore, flows freely, constantly evolving.

⁵⁸ Moreover, the distribution of units from the same paradigm is diverse, since they can be arranged in a row, but also at a closer or farther distance, which is especially charac-

The variation principle, as an important compositional-technical procedure for Konjović (found, for example, in *Symphony in C minor* [1907], *String Quartet No. 2* [1937] and in the symphonic poem *Makar Čudra* [1945]), resonates with the mythical (and folklore) discourse. According to Eliade, “mythical Time [is] indefinitely recoverable, indefinitely repeatable”,⁵⁹ which can resemble the concept of varied repetition in music. In *Svirala*, the flute’s monody is based, therefore, on different types of motif transformation in terms of melodic, rhythmic, ‘harmonic’, dynamic, and articulation components. Avoiding the affirmation of the initial (and any other) motif, an affirmation that would be the result of literal repetition, is a process that implies searching for the final identity of the motif or – transferred to the myth plan – searching for the Other, for the nymph that ‘escapes’ from Pan.

“Fantastic melodic arabesques [...] [which] seem to evoke restrained passion under the sunny skies of Hellas”⁶⁰ follow as a sequence of short (thirteen in total) statements/episodes/phrases/sentences/sections rounded off with a unique character, ligatures and ‘stances’ on longer note values, and accompanied by pauses or dramaturgically functionalized breath marks. This type of narrativity, i.e., rhetoric, may give the impression of a mosaic sequence of statements that are repeated through the variation principle, according to the concept of through-composed, uninterrupted, directed narrative spinning. Nevertheless, there are, at the same time, equivalent relations between individual statements. In a broader sense, we can argue about a three-part conception⁶¹ of composition ending with a coda, since the appearance of the unit of the first paradigm (b. 35/238) which follows the unit of the second paradigm (b. 36–39/239–242), therefore, the appearance of the agents of the first statement or the ‘theme’ of the work brings an element of restatement after

teristic of the second paradigm, whose initial unit is located in b. 3–4/206–207 (see b. 5/208, 7/210, 8–9/211–212, 10/213, 16/219, 18/221, 19/222, 20–21/223–224, 25/228, 28–29/231–232, 36–39/239–242, 42–43/245–246, 44–45/247–248, 50/253, 53–54/256–257).

⁵⁹ Мирча Елијаде, *Светло и њрофано*, (прев. Зоран Стојановић), Сремски Карловци – Нови Сад, Издавачка књижарница Зорана Стојановића, 2003, 111.

⁶⁰ V. Peričić, op. cit., 191.

⁶¹ We suggest the following segmentation: The first part (“A”): b. 1–21/204–224 (*a*: b. 1–4/204–207; *b*: b. 4–7/207–210; *a*₁: b. 7–12/210–215; *c*: b. 12–15/215–218; *a*₂: b. 16–21/219–224); The second part (“B”): b. 22–36/225–239 (*a*: b. 22–27/225–230; *b*: b. 28–33/231–236; *c*: b. 34–36/237–239); The third part (“A₁”): b. 36–54/239–257 (*a*: b. 36–39/239–242; *b*: b. 40–45/243–248; *c*: b. 45–52/248–255; *a*₁: b. 53–54/256–257); Coda: b. 55–59/258–262.

the dance and folklore colored⁶² central part.⁶³ Namely, the smaller rhythmic values, which shape the ornaments, figures, and passages in the central part, create the impression of dynamization of the musical flow (see Example 4), referring to the Pan who temporarily comes out from the state of daydreaming and contemplation, and becomes a participant in the nymph dances. Thanks to the change in the type of expression in the central part, the composition has a peculiar dramaturgy. Significantly, at the moment of building the 'recapitulation' – therefore, in the domain of the formal level (as well as in terms of harmonic language) – Konjović reaches for a medium that is in line with his aspiration for 'blurring' and in accordance with the principle of metamorphosis, on which the myth of Pan's flute is based.⁶⁴ We can conclude

⁶² We can emphasize, for example, the end of the first section of the second part on the second degree *in A* (see b. 27/230). Konjović's poetics is characterized by a "sound idiom of post-romantic streams, while taking into account the achievements of Impressionism, and – of course – the tonal characteristics of our folklore". V. Peričić, op. cit., 173. "The layers of centuries" that characterize folklore (Мирјана Веселиновић, "Коњовић и Јаначек – однос између стила и метода", in: Димитрије Стефановић [уред.], *Животи и дело Пејтра Коњовића [зборник радова са научної скупја одржаној од 25. до 27. октобра 1983, иводом 100-годишњице композицијоровој рођења]*, Београд, Српска академија наука и уметности, 1989, 51) are recognizable in the mythical discourse as well.

Mosusova states that Konjović "preserved his romantic attitude towards music", although in the period after the First World War he was interested in the works of Russian and Czech authors, as well as in the Italian verism and Impressionism of Claude Debussy. Надежда Мосусова, "Стилска оријентација Петра Коњовића", in: Д. Стефановић (уред.), op. cit., 39, 41.

The analogies between Debussy's *Syrinx* and Konjović's *Svirala* cannot be transferred to the plan of stylistic syntax.

⁶³ The character of the *Svirala*'s middle part creates the connection with the remaining movements of the suite.

⁶⁴ The composer achieves this primarily by giving the unit of the first paradigm in the scope of a perfect, not an augmented fourth (b. 35/238 – see Example 4 and Example 3) – chained with the end of the last section of the second part – and by giving the varied/ornamented unit of the second paradigm (see b. 36–39/239–242 and b. 3–4/206–207; Example 4 and Example 1).

'Metamorphosis' of the major to minor sixth, that takes place at the end of b. 35/238 and the beginning of b. 36/239, seems to reflect the transformation of Pan's pleasure, due to the thought that he could seize a nymph, into his grief because of the realization that he is actually holding "hollow reeds subdued" in his hands – let us refer again to Mallarmé's eclogue (Cf. Т. Поповић Млађеновић, *Клод Дебиси...*, op. cit., 31) – instead of *Syrinx*.

that the author's type of treatment of the musical material confirms the simultaneous presence of two different principles, precisely, the permeation of the established (three-part) formal pattern and free conception, which is the landmark of *fantasy*.⁶⁵

In the way described, the musical flow of *Svirala* takes the shape of an improvisational character, which also establishes an analogy with mythology. Namely, the different narrative flows, in other words, various plots of the myth about Pan's flute can be found in disparate sources. Variety also emerges if we want to address the myth that inspired Konjović and many other authors – it is, simultaneously, the myth about Pan, the myth of Pan's flute, the myth of Pan's pipe, the Pan and Syrinx myth and so on. In addition, there are various expoundings of the same myth, so we can conclude that the interpretation is an integral part of the process of narrating the myth – whereby the myth is being narrated/transmitted, the musical work is performed. Since the improvisation, “as the principle of a controlled freedom”,⁶⁶ is manifested in music as a multidimensional call for communication, as “an instantaneous call of the self and a strong response to the otherness of the *other*”,⁶⁷ Konjović's procedure seems to be expected in a sense, if we are aware of Pan's desire to initiate communication with Syrinx through playing. As Tijana Popović Mladenović explains, “it seems that the directness and intensity of the 'non-semantic' communication with the *other*, the observation, understanding and recognition of oneself in the *other* [...] can be achieved in the strongest, fastest and most profound way in a musical improvisation”.⁶⁸

The mentioned conquest of freedom and the (self)reflexive 'narration' of the flute part are similar to the practice of narrating a myth, as a *proto-story* with a significant “narrative power”,⁶⁹ whereby attention is focused on the act of the musical performance of the story.⁷⁰ *Satirova svirala* is an example of the “ballad tone of the Balkan-Serbian syrinx”,⁷¹ encompassing certain elements of an instrumental ballad in which, among other things, the narrative,

⁶⁵ Cf. T. Popović Mladenović, *Procesi...*, op. cit., 392.

⁶⁶ T. Popović Mladenović, “Improvisation...”, op. cit., 28.

⁶⁷ *Ibid.*, 27.

⁶⁸ *Ibid.*, 26–27.

⁶⁹ Т. Поповић Млађеновић, “Прича...”, op. cit., 30.

⁷⁰ Tijana Popović Mladenović wrote about the reflexive potential of the ballad as a performative. *Ibid.*, 27.

⁷¹ М. Азањац, op. cit., 22.

communicative and performative aspects dominate.⁷² According to Azanjac's opinion,

Satirova svirala by Petar Konjović, *Songs of Kosovo* by Luna Puša [Luna Koen-Puđa; note by M. T.], *Trenos* by Grana Stojković [...] can be understood as mythical epilogues of an ancient-shepherd's Balkan-like flute's mythological prologue. The melodies of these works are saturated with mournful chanting and filled with the elegiac breath of this ground. We are speaking about 'moan tunes,' an ancient folk ballad, a ballad that must contain something epic[,] historical, mythical, cosmic, indeed something narrative, but with an element of fate, mystical inexorability.⁷³

The musical expression of Konjović's *Svirala* is the predecessor of *Ballad* for solo flute (1970) composed by Enriko Josif (1924–2003), "one of the most important compositions for the solo wind instrument in Serbian music."⁷⁴

The melodic-rhythmic profile of the flute part in *Satirova svirala* testifies to a kind of confluence of the vocal and instrumental/flute principle – the melody originated from speech, in which the composer found "a richness of accentuation and possibilities of wide modeling in the melodic line", with the potential to "preserve and express the basic features of the sound inflections of our speech".⁷⁵ The ballad principle implies the melody that "merges with recitativeness",⁷⁶ which characterizes Konjović's instrumental works as well,⁷⁷ among which is *Satirova svirala*.

Based on the analytical insight, we conclude that the cooperation of the fantasy and ballad principle exists at all levels of Konjović's composition. The ballad principle is reflected in the sequence of narrative statements and in the existence of plenty of different – variously unraveled – paradigmatic units,

⁷² Cf. T. Поповић Млађеновић, "Прича...", op. cit., 28.

⁷³ М. Азањац, op. cit., 22.

⁷⁴ Борислав Чичовачки, Енрико Јосиф – Камерна музика [коментар компакт диска], ед. *Енрико Јосиф – Камерна музика / Enriko Josif – Chamber Music*, Mascom, 288.

⁷⁵ Петар Коњовић, *Књија о музици (српској и славенској)*, Нови Сад, Матица српска, 1947, 106.

⁷⁶ Т. Поповић Млађеновић, "Прича...", op. cit., 25. As one of the most distinctive examples of Konjović's recitative style, Peričić singles out Hadži-Toma's *Song about Bula mlada*, where "the occasional flute arabesques and harp flageolets solely follow the recitative bass line". V. Peričić, op. cit., 178.

⁷⁷ Cf. Н. Мосусова, op. cit., 41.

while the continuous avoidance of the affirmation of the one tonal center enables the continuation and extension of the 'story's' flow. Analogously, the fantasy principle acts through the free/mosaic shaping of the segments of the structure, the continuous variation of paradigmatic units thus blurring the thematic identity, as well as by shifting and oscillating the differential modal and tonal centers. The confluence of the fantasy and ballad principle was realized in accordance with the narrative of the myth of Pan's flute, i.e., with the programme of *Satirova svirala*. Its end designates the fact that Pan's musical 'narration' about 'lost' love was not abruptly interrupted or interrupted at all; on the contrary, it will be (re)contextualized throughout the history of flute music. Or, to paraphrase Bloch's words, Pan's music may have disappeared (Italian: *perdendosi* – see Example 2) in the last bars of Konjović's *Svirala*, but it has certainly not completely vanished.

Translated by the author

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Summary

Vlastimir Peričić's insight that *Satirova svirala* (1945) for solo flute written by Petar Konjović (1883–1970) constitutes “fantastic melodic arabesques (such as those in Debussy's [1862–1918] composition *Syrinx* [1913])” was one of the impetuses for finding and contextualizing elements of the fantasy and ballad principle in the work of the Serbian composer, as well as for recognizing musical and non-musical analogies with Debussy's composition. Besides the consideration of the material on which Konjović's *fantasy* is based, we analyzed the modus in which the flow of his *fantasy* is built, from the point of view of the author's poetics. The paper points out the cooperation of the fantasy and ballad principle, which is realized in accordance with the programmatic content of the composition. The name of Konjović's piece, *Satirova svirala* [*La flûte de Pan*], already refers to *fantasy*, precisely to the *fantastic*. *Svirala* represents the central movement (*Andante più sostenuto e molto rubato*) in the five-movement *Concert Suite for Wind Quintet*. Aspects of the fantasy principle are equally manifested when considering *Satirova svirala* as a unique musical entity that musicalizes the myth of Pan's flute (the Pan and *Syrinx* myth), as well as in the context of its dramaturgical position in the cycle. *Satirova svirala* evokes the mythical world and impersonates the musical confession of a lyrical subject mirrored itself in nature, manifesting the ever-present longing and desire for the Other, that is, the nymph *Syrinx*. The monody of the flute/*syrinx* is based on the different types of motif transformation in terms of melodic, rhythmic, 'harmonic', dynamic, and articulation components, which points out a wealth of variation procedures. The variation principle, the ballad-like 'narrativity' of the flute part, the improvisational character, and *rubato* spaces of the *Svirala*'s musical flow emanate the Other logic and “free play” inseparable from fantasy, resonating, at the same time, with the mythical narrative. In the suite context, the Otherness of the

third movement refers to *other/different* instrumentation (solo flute *versus* wind quintet) and sound color, texture (melodic instrument *versus* possibilities of *tutti* texture), latent harmony, to the (organic) treatment type of the musical material, as well as to the programmatic aspect, which is a source for an *other* character of the middle movement. A certain amount of paper is dedicated to the observation of the flute as the chosen solo instrument. That choice is, as we argue, in accordance with the instrument's primary expressiveness, character, and sonority, which came from the atmosphere of the Arcadian landscape, idyllic nature, pasteurality, lyricism, and longing. Therefore, they are directly related to the myth of the Pan's pipe/flute origin, a source of inspiration for many authors of different stylistic epochs.