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**Vladimir Tarnopolsky's ...*Le vent des mots*...:
Towards a poetics of elusive sensation**

Marianna S. Vysotskaya

Moscow State Tchaikovsky Conservatory,
Moscow, Russian Federation,

✉ anna_mari@mail.ru,

<https://orcid.org/0000-0001-5357-7573>



Abstract. One of the main vectors of Vladimir Tarnopolsky's compositional strategy, which is conditioned by the composer's constant interest in exploring the primary element of music, consists in the search for novelty in sound material. For Tarnopolsky, the creation and structuring of sound involve its plastic metamorphoses, which regulate the "growth" and "branching" of sonorous tissue to form the trajectories of acoustic flows that ensure the processuality of the "self-developing" musical form. According to Tarnopolsky's empirical approach, in which each work involves the creation of a unique "root" system of connections in an attempt to find

a “new euphony”, intellectualism and sensuality are considered to form the dual basis of genuine creativity and art. By linking the concept of the “beingness” of sound to the idea of breath in music, the spatio-temporal continuum of the composer’s works is organised according to the wave principle to strengthen the constructive-expressive function of timbre and dynamics as factors of dramaturgy. An example of a composition of this type is the piece for cello and orchestra ...*Le vent des mots qu’il n’a pas dits* (1996). The article focuses on the study of the “internal” form of the essay as the realisation of its content-semantic structure as revealed by the entire complex of expressive means.

Keywords: Tarnopolsky, sound substance, time continuum, timbre, form-process, breath, sensation

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*Музыкальное творчество
рубежа XX–XXI столетий*

Научная статья

**«...Ветер слов...» Владимира Тарнопольского:
к поэтике ускользающего ощущения**

Марианна Сергеевна Высоцкая

Московская государственная консерватория имени

П. И. Чайковского,

г. Москва, Российская Федерация,

✉ anna_mari@mail.ru,

<https://orcid.org/0000-0001-5357-7573>

Аннотация. Один из векторов композиционной стратегии Владимира Тарнопольского — поиск новизны звуковой материи, обусловленный неизменным интересом композитора к исследованию первого и главного элемента музыки — звука. Звук создается и структурируется, его пластичные метаморфозы регулируют «рост» и «ветвление» сонорной ткани, формируют траектории акустических потоков, обеспечивающих процессуальность «саморазвивающейся» музыкальной формы. Относя себя к категории творцов эмпирического склада, Тарнопольский в каждом из сочинений создает уникальную «корневую» систему связей, всякий раз стремясь и к обретению «новой эвфонии», — интеллектуализм и чувственность рассматриваются им в качестве двуединой основы подлинного творчества и искусства. С концепцией «бытийности» звука тесно связана идея музыки-дыхания — пространственно-

временной континуум сочинений композитора организован волновым принципом, с усилением конструктивно-выразительной функции тембра и динамики как факторов драматургии. Образец композиции такого типа — пьеса для виолончели и оркестра ...*Le vent des mots qu'il n'a pas dits* (1996). В статье сделан акцент на исследовании «внутренней» формы сочинения как реализации его содержательно-смысловой структуры, раскрываемой всем комплексом выразительных средств.

Ключевые слова: Тарнопольский, звуковая субстанция, временной континуум, тембр, форма-процесс, дыхание, ощущение

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Quand nous disons que l'image existe en dehors de nous, nous entendons par là qu'elle est extérieure à notre corps. Quand nous parlons de la sensation comme d'un état intérieur, nous voulons dire qu'elle surgit dans notre corps. Et c'est pourquoi nous affirmons que la totalité des images perçues subsiste, même si notre corps s'évanouit...

Henri Bergson [1, p. 49].

Introduction

T*o write sensation* — this is how Gilles Deleuze once formulated the aesthetic credo of a creator, who, in moving away from illustration and narrative, sets out to reflect the true nature of things.¹ *To write an elusive sensation* — this is how one could describe Vladimir Grigorievich Tarnopolsky's artistic intention to “materialise” in music a special spiritual substance, which is comprehended through plastic metamorphoses of sound. The “anthropomorphic” character of Tarnopolsky's sound is indicated by breathing, pulse and sensitivity to the phases of its life cycle. As such, it can be studied as a living organism and as an acoustic object, literally “constructing” the form and organising the “chronotope” of the works.

According to Pierre-Albert Castanet, the belonging of this or that composer to the idea of musical modernity determines precisely the interest in sound, which is realised in “en tant que métaphore d'une nouvelle cosmologie, concevant la musique comme une projection de couleurs acoustiques inédites sur l'écran spatio-temporel des partitions en devenir” [2]².

¹ In the book *Francis Bacon: Logique de la sensation* Jacques Deleuze undertakes a philosophical analysis of the work of the English artist, emphasising the intention of capturing sensation on canvas — which, in contrast to the image, becomes the direct object of perception.

² Castanet's article has been published only in Russian. The original French manuscript was kindly provided by the author.

The achievement of the “philosophy of sound” in conjunction with its analytical research is realised on the scale of all of Tarnopolsky’s work, marking his involvement in the significant artistic attainments of the second half of the twentieth century and into the twenty-first century: the global *Klangfarbenkomposition* project (in a broad perspective, from György Ligeti and Iannis Xenakis to Gerard Grisey, Tristan Murail, and further — to representatives of the post-spectral direction), the original concepts of *phenomenology of sound* (Giacinto Scelsi, Salvatore Sciarrino), *immersive listening* (Luigi Nono, Beat Furrer), *Musik als existentielle Erfahrung*³ (Helmut Lachenmann, Georg Friedrich Haas), achievements in the field of technology of electronic processing and sound synthesis, multiple forms involving the interpenetration of sound synthesis techniques and instrumental writing in mixed compositions... Despite all the differences in aesthetic guidelines, technology and creative methods, these strategies form a single main trend, inspired and conditioned by discoveries in the field of the properties of sound matter, the “physiology” of sound and the psychophysiology of human perception.⁴

In the context of the poetics of Tarnopolsky’s work, sound — exhausted, overcoming its own limits, torn apart or distorted by optical aberration — becomes the only protagonist, on the path between “impression” (*Eindruck*) and “expression” (*Ausdruck*)⁵ invariably fixed in threshold values and shaky categories of the transient.⁶

³ A collection of Lachenmann’s texts was published under this title: Lachenmann, H. (1996). *Musik als existentielle Erfahrung: Schriften 1966–1995*. (J. Häusler, Herausg.) Breitkopf und Härtel.

⁴ The relevance of this issue is confirmed by the updated corpus of foreign scientific articles and developments that study auditory perception in terms of the action of physiological and cognitive mechanisms, subjective interpretations through cross-modal associations, based on the interaction of auditory experience with other perceptual modalities, including the development of a methodology for computer analysis and description of temporal, spectral and psychoacoustic properties of sound using special acoustic and psychoacoustic descriptors. See: [3; 4; 5].

⁵ *Eindruck — Ausdruck (Hommage à Kandinsky)* — the title of Tarnopolsky’s composition, which has three instrumental versions: for piano (1989), for piano and ensemble (1992) and for piano, flute, clarinet and string trio (1996).

⁶ These transitional states are reflected in the titles of the works: *Echoes of the Passing Days* (1990), *The Breath of the Exhausted Time* (1994), *Wenn die Zeit über die Ufer tritt* (1999), *Feux follets* (2003), *Jenseits der Schatten* (2006), *Red Shift* (2013), *Scattered Words* (2016), *Blue Shift* (2017), *Study of Breath* for cello (2018).

The space-time continuum of the composition is represented by transition, fluidity and variability, which constitute the deep essence of the processes that organise it ...*Le vent des mots qu'il n'a pas dits* for cello and orchestra, was created in 1996 and dedicated to the memory of the outstanding violinist Oleg Kagan.⁷ The presence of a hidden program is indicated by the line from Stéphane Mallarmé's poem *Toast funèbre*⁸ in the title of the work and the absence of the violin part in the score,⁹ which serves as a symbol of an irreparable loss. The voice of the solo cello, so close to the human voice in terms of its expressiveness and expression, is associated with the composer's speech of condolences to the musician's widow, cellist Natalia Gutman.

On "external" form

The structure of the piece embodies the idea of self-organisation and self-development of musical material, i.e., its growth based on internal, immanent laws, which is essential to the composer's creative method. According to Tarnopolsky, when organising a musical composition, "one must proceed from life itself and carefully monitor the germination of the sound material itself. When this sound "accumulates" for 5–7 seconds, it already "forms". Thus, the composer's task becomes simply to correctly guess the forms into which will organise itself".¹⁰

⁷ The premiere took place in 1996 in Warsaw, in the concert studio of Polish Radio named after Witold Lutosławski. Performers: Julius Berger (Germany) and the orchestra *Sinfonia Varsovia*, conductor: Wojciech Michniewski (Poland). The Russian premiere took place on November 21, 2006, in the Great Hall of the Moscow Conservatory as part of the closing concert of the 7th festival *Dedication to Oleg Kagan*. Performers: Natalia Gutman and the State Symphony Orchestra *New Russia*, conductor: Yuri Bashmet.

⁸ First published in a collective collection: Lemerre, A. (Éd.). (1873) *Le Tombeau de Théophile Gautier*. Alphonse Lemerre.

⁹ The orchestra consists of 3 flutes (II, III = Picc), 3 oboes, 3 clarinets (III = Picc), bass clarinet in B, 3 bassoons, 4 French horns, 2 trumpets, 2 trombones, 2 percussion groups (10 instruments), harp, 10 violas, 8 cellos and 6 double basses.

¹⁰ Amrakhova, A. A. (Ed.). (2009). *Sovremennost' i prostranstvo tradicii / Interv'yū s Vladimirom Tarnopol'skim* [Modernity and the Space of Tradition / Interview with Vladimir Tarnopolsky]. In Amrakhova A. A. (Ed.), *Sovremennaya muzykal'naya kul'tura. Poisk smysla: Izbrannye interv'yū i esse o muzyke i muzykantah* [Contemporary Musical Culture. Searching for Meaning: Selected Interviews and Essays on Music and Musicians]. Kompozitor, p. 137. The idea of parity between *ratio* and *sensus* is one of the cornerstones of the

The establishment of the form-process in ...*Le vent des mots*... is regulated by the “breathing” of musical matter, whose dynamics are imprinted in the stages of creation and destruction, compaction and rarefaction, compression and expansion of the fabric, in the “layering” of texture and “branching” *timbre-texture lines*.

The composition is built on the principle of a single wave, when a long period of accumulation of sound energy and growth of tension is followed by a period of decline and dispersion. In essence, this is a metaphor for a single breathing cycle with a disrupted *chronostructure* and a missing pause phase: a prolonged multi-stage “inhalation” and an “exhalation”¹¹ that does not bring the expected release.

The reduced “wave” diagram can be represented in the form of a diagram, where phases I–IV correspond to the stage of growth, accumulation (“inhalation”), and phases V–VI to the stage of inhibition, extinction (“exhalation”) – see *Schema 1*:

Schema 1. V. Tarnopolsky. ...*Le vent des mots qu'il n'a pas dits*. Schema of the form

mm. 1–65	mm. 66–148	mm. 149–161	mm. 162–181	mm. 182–254	mm. 255–283
I	II	III	IV	V	VI
energy accumulation → →		zone culmination		decline, dispersion	

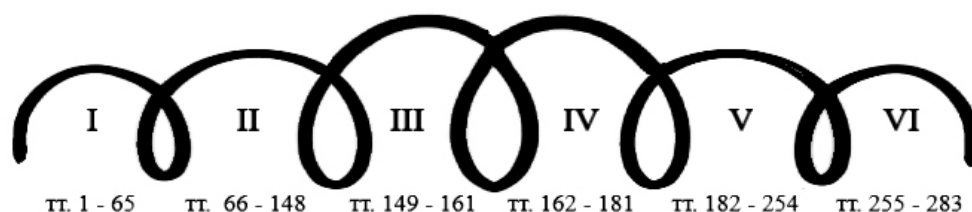
The boundaries indicated in the diagram are quite arbitrary – the segments of the through, or “fluid”, structure are built into one another; the musical fabric is permeated with microprocesses, whose course is fundamentally desynchronised. The construction of a nonlinear model of the temporal structure of a play is carried out depending not so much on cause-and-effect relationships and the progressive development of the “plot” as on the changing spatial characteristics of the material – volume, homogeneity and continuity. Real and psychological time ...*Le vent des mots*... is a “spiral” going into infinity, on the turns of which there is a compaction and rarefaction of sound matter, an accumulation and dissipation of the energy

composer’s aesthetics, for whom art is “simultaneously a very sophisticated intellectual work, and an equally strong and refined emotional-sensory enjoyment of the sound matter itself.” Amrakhova, A. A. (Ed.). (2023). *Reestr nashih zabluzhdenij (besedy s kompozitorami [V. G. Tarnopol'skij]) [The Register of our Delusions (Conversations with Composers [V. G. Tarnopolsky])]*. In Amrakhova A. A. (Ed.), *Sovremennaya muzyka: uglyadyvayas' v sebya: sbornik statej i materialov [Contemporary Music: Looking into Oneself: Collection of Articles and Materials]*. Moskovskaya konservatoriya, p. 188.

¹¹ The author also speaks about the metaphor of “sigh”, which defines the concept of the form of the composition. See Tarnopolsky, V. G. (n.d.). ...*Le vent des mots qu'il n'a pas dits (Comments)*. <https://tarnopolski.ru/ru/works.html#wind>

of sound flows, which are composed of “events” that have a single “genetic code” (see *Schema 2*):

Schema 2. V. Tarnopolsky. ...*Le vent des mots qu'il n'a pas dits*. Temporal structure model



On “internal” form

A non-discrete whole is formed by the superposition and interweaving of these event series, each of which, like Deleuze’s “Aeon”, represents a “labyrinth of one line”,¹² a segment of time, open in both directions and removing the sense of temporal modality. Multiple configurations and transformations of the musical material of the piece are regulated by ambivalence in the system of binary relations of dynamics and statics, movement and rest. As in other works by Tarnopolsky, here the conductors of the idea of binarity are semantically significant “singularities” — sound objects associated with the expression of the *process* or of the *state*.¹³ The specificity of the composer’s method of working with sound presupposes

¹² “Nous avons vu que le passé, le présent et le futur n’étaient pas du tout trois parties d’une même temporalité, mais formaient deux lectures du temps, chacune complète et excluant l’autre ; d’une part le présent toujours limité, qui mesure l’action des corps comme causes, et j’état de leurs mélanges en profondeur (Chronos); d’autre part le passé et le futur essentiellement illimités, qui recueillent à la surface les événements incorporels en tant qu’eifels (Aîôn)” [6, c. 77]. In characterising the time of Aion as “*pure ligne droite*”, Deleuze quotes Borges: “Je connais un labyrinthe grec qui est une ligne unique, droite... <...> je vous promets ce labyrinthe qui se compose d’une seule ligne droite et qui est invisible, incessant” [6, p. 78].

¹³ In this classification, the author of the text takes as a starting point the universal taxonomy of sound types of New Music, proposed by Helmut Lachenmann and first described in the 1966 article: Lachenmann, H. (1996). Klangtypen der Neuen Musik. *Musik als existentielle Erfahrung: Schriften 1966–1995*. Breitkopf & Härtel, 1–20.

the mutual dependence of these characteristics: at the basis of a sound-state, which is imprinted in the form of rhythmic pulsation, pitch fluctuation, or timbre-texture “layering”, there is always a sound-process in the trinity of attack, sustain and decay phases.

The interpenetration of the features of both sound types as one of the constructive factors of the composition is supported by the unity of the intonation structure. The entire diversity of configurations of sound matter is derived from unison — a kind of proto-form, a common “gene” that generates sound “mutations” and variations of similarities. A single sound opens the piece, almost immediately triggering a process of intonational “arborescences” — the horizontal turns into a vertical, the line splits to become harmony, and the image of time-space acquires a score-like visualisation. The opening section of *...Le vent des mots...* repeatedly recreates the model of transformation of the “process” into a “state”: the solo cello replica hangs in the sonorous “cloud” of the instrumental voices that pick it up, becoming part of the hemitonic harmonic complex (see *Example 1*).¹⁴

The texture is represented by a host of lines-timbres imitating each other. The finest sonorous web is woven from the shadows of sounds, “floating” in the elusively changing and emphatically asymmetrical sound space: harmonics, *tremolo* and flageolet *tremolo* muted strings playing *sul tasto*, *sul ponticello* or sliding the bow from the fingerboard to the bridge, flageolet *glissandi* flutes, a polyphony of extended sounds — wavy *crescendo–diminuendo* — like a cocoon, wrapping and enveloping the soloist’s melody. The disembodied pedal harmonics of the double basses “illuminate” the melting instrumental voices and fade away, turning into a trace of sound — *the wind of unspoken words?*.. The priority of “immaterial” sonorities generated by specific sound production techniques, as well as the expressive role of agogics and dynamics on the edge of the limits of perception, evoke a spectrum of associations from the world of musical ideas close to the composer — such as the “ecology of sound” of Salvatore Sciarrino,¹⁵ the “tonic function” of silence

¹⁴ The musical notation for this and other examples is based on the author’s score. See Tarnopolsky, V. G. *...Le vent des mots qu’il n’a pas dits* pour violoncelle et orchestra. Manuscript. 52 p.

¹⁵ A concept that implies acoustic ecology (organic qualities of sound matter) and the ecology of listening (perception) [7, pp. 19–21].

Andante con moto (♩=76)

Harp

Violoncello solo

Vc 1

Vc 2

Vc 3

Vc 4

Vc 5

Cb 1

Cb 2

Cb 3

Example 1. V. Tarnopolsky. ...Le vent des mots qu'il n'a pas dits, mm. 1–7

in the “existential rhetoric” of the works of Faradzh Karaev, the sonorous aura of the “proto-elements” of the musical language of Alexander Raskatov...¹⁶

Schema 3 illustrates the dynamics of sound “growth” on the scale of the first section of the composition (measures 1–65).¹⁷ The expansion of the overall range is carried out slowly and gradually, reaching its extreme limits only in measures 60–65 (*as-as¹*); a parallel process of expanding intonation occurs in the solo cello part — from the initial monotony to the minor third in bar 3 and to the minor sixth in measures 57–62. Unexpected in the context of the chromatic twelve-tone scale, the “shimmer” of pure diatonicism (measures 23–24, 33–39, 47–48) creates the illusion of the inclusion of major “colour” — a similar effect of the play of light and shadow in Ligeti’s *Lontano* was referred to by Alfred Schnittke¹⁸ (see *Schema 3*).

The dramatic significance of the soloist’s initial micro-intonation — a metaphor for a sigh, realised in the form of an extended sound with “modulating” dynamics *ppp*<*p*>*pp* — goes far beyond the boundaries of a single instrumental part. This “lexeme” becomes the quintessence of the emotional content of the piece, its main and only musical “theme”, layered into instrumental lines and multiplied by the counterpoint of motives. The wave principle of its presentation not only models the timbre-textural development in individual sections of the score, but is also projected onto the macroform of the composition. In the system of Tarnopolsky’s compositional style, the sigh-intonation becomes key: being determined by the natural

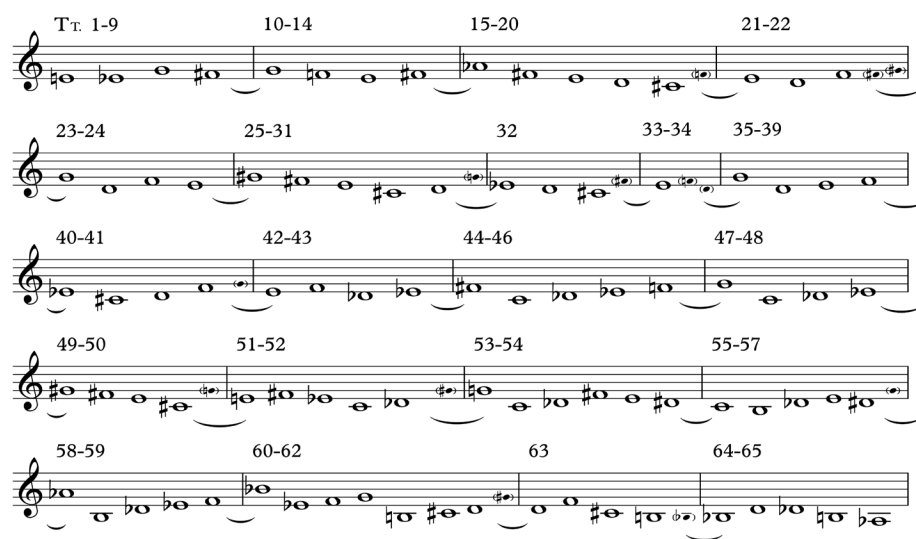
¹⁶ Turning to the theory of Walter Benjamin and considering the possibility of an auratic perception of art in the era of the completed technical revolution, Svetlana Vitalievna Lavrova writes: “Aura today is a search for the limits of perception, operating with barely audible sound material. Only a fragile, endlessly changing sound substance is capable of reviving a living perception in the listener today” [8, p. 5].

¹⁷ Harmonic sounds that are not duplicated by other voices (mainly in double basses) are highlighted in brackets. The ligaments at the border of segments mark the “hanging” of part of the voices of the sound complex of the previous segment at the beginning of the next one.

¹⁸ “The listener is enveloped in a fine web of sound, in which familiar themes of romantic music appear as distant ghosts. Sometimes they clear up and focus into blinding rays, foreshadowing the appearance of a miracle, but at the last moment the golden halo fades, and everything is covered in darkness. Here this darkness is thickening, now sharp dark contours are visible, but darkness is just as unstable as light. Everything is shaky, ambiguous and elusive” [9, p. 66].

properties of sound as a physical phenomenon, it most naturally reflects the composer's idea of "time, felt through breathing, through a wave-like line".¹⁹

Schema 3. V. Tarnopolsky. ...*Le vent des mots qu'il n'a pas dits*. Schema of expansion of the sound range in mm. 1–65 (pitch reduction)



The hypostases of this semantically weighty proto-intonation represent a series of invariant sound “events” that acquire thematic status at different stages of dramatic development. Almost all of them, to one degree or another, characterise a sound type with a certain balance of dynamic and static properties, revealed by contextual conditions. The following musical compositional structures are particularly relevant:

— based on oscillatory (periodic and non-periodic) movement, carried out both in pitch and through a combination of basic strokes and specific sound production techniques: various kinds of *vibrato*, *tremolo* (including *frullato* and *quasi bariolage*), trills (including flageolet ones), *transitional forms sul ponticello*

¹⁹ Amrakhova, A. A. (Ed.). (2009). *Sovremennost' i prostranstvo tradicii / Interv'yū s Vladimirom Tarnopol'skim* [Modernity and the Space of Tradition / Interview with Vladimir Tarnopolsky]. In Amrakhova A. A. (Ed.), *Sovremennaya muzykal'naya kul'tura. Poisk smysla: Izbrannye interv'yū i esse o muzyke i muzykantah* [Contemporary Musical Culture. Searching for Meaning: Selected Interviews and Essays on Music and Musicians]. Kompozitor, p. 141.

/ *ordinario, sul tasto / sul ponticello, flautando / ordinario, luft vibrato / press ordinario, con sordino / senza sordino*;

— based on the cyclic principle of beats, realised in the form of rhythmic figuration, including with the help of non-traditional playing methods: first of all, these are various forms of ostinato (*Example 2*), as well as a technique designated as *quasi Schwebungen* and providing for a special technique of shaking and pushing the bow;

— imitating reverberation (*quasi reverberato*) and the phenomena of sound diffraction and interference: micropolyphonic complexes (*Examples 3, 4*), linear counterpoint timbre-sounds (*Example 5*).

→ sp → ord. → sp → ord.

Vle 1-2

Vle 3-4

Vle 5-6

Vle 7-10

p o c o a p o c o d e t a c h e m a r c a t o

Vc 1-2

Vc 3-4

Vc 5-8

Example 2. V. Tarnopolsky. ...Le vent des mots qu'il n'a pas dits, mm. 156–159

Violoncello solo

ord.

f

8^{va}

Vle 1-2

pp

mf

f

Vle 3-4

pp

mf

mf

p

mf

Vle 5-6

f

Vle 7-10

f

Example 3. V. Tarnopolsky. ...*Le vent des mots qu'il n'a pas dits*, mm. 130–131

Violoncello solo

f

p

Vle 1-2

mf

p

Vle 3-4

mf

p

Vle 5-6

mf

p

Example 4. V. Tarnopolsky. ...*Le vent des mots qu'il n'a pas dits*, mm. 228–230

The musical score is for a chamber ensemble and includes parts for Flute I and II, Oboe I, Clarinet in Bb I and II, Bass Clarinet in Bb, Cor in F I and III, Violoncello solo, and Contrabass. The music is in 3/4 time and features various dynamics (pp, p, mf, f, ppp) and articulations (quasif, quasi reverberato, dim.).

Fl. I: *reverberato*, *quasif*, *pp*

Fl. II: *quasi reverberato*, *f*

Ob. I: *quasif*, *pp*

Cl. in Bb I: *quasi reverberato*, *quasif*, *p*

Cl. in Bb II: *mf*, *dim.*

Cl. B. in Bb: *quasif*, *ppp*

Cor. in F I: *quasi reverberato*, *mf*

Cor. in F III: *mf*

Violoncello solo: *quasif*, *p*, *quasif*

Cb: *pp*, *mf*

Example 5. V. Tarnopolsky. ...Le vent des mots qu'il n'a pas dits, mm. 255–259

Variations on the idea of time-breathing involving the various states of the sound matter of the piece demonstrate the living “germination” of its internal form. In this continuous process, the procedures of crystallisation and melting of the sound “substance” are equalised in rights: the weightless *tremolo* in the mode of rhythmic braking “materialises” into an ostinato figure, whereupon the dense cluster disintegrates into airy harmonics. The continuity of the transformations of musical substance cancels any oppositions; the dichotomy of chronometry and chronoametry — the main semantic conflict of the future *Foucault’s Pendulum*²⁰ — is smoothed out to the utmost. In the absence of a pronounced “centre”, the multidirectionality of sound flows, connected to each other “through the ‘root system’”²¹, contributes to the birth of a special quality of musical matter, the meaning of which is conveyed by the composer through the concept of *sound magma*. In a number of texts and interviews, Tarnopolsky speaks of attempts to find a certain “*metastyle*, in the sound magma of which any potential certainty of certain idioms would be washed away by sonorous waves of *harmony-timbre-noise*”.²²

²⁰ “I tried to construct my work on the basis of a comparison of two contrasting types of musical matter: music as free ametrical breathing and music as polychronic mechanical movement, and also, accordingly, two types of time – continuous and mechanically discrete. It was especially interesting for me to explore the processes of the emergence and development of each type of music, as well as to trace the stages of transition from one to another.” Tarnopolsky V. G. (n.d.). *Foucault’s Pendulum* for chamber orchestra (Comments). <https://tarnopolski.ru/ru/works.html#foucault>

²¹ Tarnopolsky, V. G. (2000). Wenn die Zeit über die Ufer tritt. *Music Academy*, (2), 15–17, p. 17.

²² Ibid. “I am looking for music in the sound magma of which consonance and dissonance would be melted, contradictions between musical sounds and noises, harmony and timbre, acoustic and electronic instruments would be removed” [from the commentary on the programme of the anniversary concert, which took place in the Rachmaninoff Hall of the Moscow Conservatory on November 11, 2005]. “Some musicologist said: You began music from the beginning, pushing off from the breath. It seems to me that this is such a simple idea, not even an idea, it is my nature. What is it based on? On the sound magma, where everything is absolutely intertwined. At the core is not just the sense of time, but how it develops through timbre. This sensual side is very important to me.” Amrakhova, A. A. (Ed.). (2009). *Sovremennost’ i prostranstvo tradicii / Interv’yu s Vladimirom Tarnopol’skim* [Modernity and the Space of Tradition / Interview with Vladimir Tarnopolsky]. In Amrakhova A. A. (Ed.), *Sovremennaya muzykal’naya kul’tura. Poisk smysla: Izbrannye interv’yu i esse o muzyke i muzykantah* [Contemporary Musical Culture. Searching for Meaning: Selected Interviews and Essays on Music and Musicians]. Kompozitor, p. 141.

The decisive role of timbre and dynamic parameters in the implementation of the compositional idea in ...*Le vent des mots*... as the composer's version of *Klangfarbenkomposition* is obvious. All the designated structures, claiming the status of leitmotifs and microthemes, are based on the reduction of the pitch component in favour of the colour of the sound, i.e., the timbral quality of the musical fabric. This approach is relevant in relation to both the simplest motives — single- and double-voiced ones — deployed in a horizontal plane, as well as in complexly organised timbre-sounds that form a sonorous vertical. Thematic functions are given to the performing touch, the sound production technique, the agogic “gesture”, the textural configuration, and even the dynamic sine wave — everything that can detail the phonic scale contributes to the identification of timbre and its perception as an object.

The weakening of the linear-melodic connections within the timbre groups is compensated by their extreme “tension” in the solo cello part. In the context of the polyphony of micro-motives, the “endless” cantilena in its development with its vocal-speech expression is perceived as an expression of a sensual, existential experience. Only in measure 159 (3 measures before the R. 13) this Bergsonian of “*la mélodie continue de la vie intérieure*”²³ is first broken by a pause, subsequently increasingly deconstructing its own “word”, causing its “disembodiment” to the level of a phoneme.

In Tarnopolsky's composition, physical and psychological time are two fundamentally different dimensions. The evolutionary transformation of musical matter, which is crowned by an extended culmination and completed by a decline, changes in texture, a consistent change of processes in the field of textural and timbre construction — everything that constitutes the real sound existence of the piece and flows along its directed and irreversible temporal “arrow”, can be recorded in diagrams

²³ Henri Bergson use of the image of melody to interpret the concept of duration (*durée*) is key to his philosophy. The fusion and interpenetration of melodic segments is associated by him with the continuity of a person's inner experience as an “indivisible continuity of changeability” (“*la continuité indivisible de changement*”). The full version of the quotation, taken from his second Oxford lecture, “*La Perception du changement*”, is: “Mais la vérité est qu'il n'y a ni un substratum rigide immuable ni des états distincts qui y passent comme des acteurs sur une scène. Il y a simplement la mélodie continue de notre vie intérieure, — mélodie qui se poursuit, indivisible, du commencement à la fin de notre existence consciente. Notre personnalité est cela même” [10, p. 26].

and graphic figures. The true dramaturgy of ...*Le vent des mots*... is revealed not in the externally manifested structure of the artistic text, but rather in what becomes its “internal form”, reflecting the mechanisms of meaning generation. The time of psychological perception of a work (“*peau du temps*”, according to Grisey²⁴) is the time of experiencing a lasting *sensation*, an experience that has the properties of unevenness and cyclicity, being capable of stretching and slowing down. This is the time associated with a subject going through the existential experience of realising the finiteness of existence. Within the boundaries of this experience, time is forever lost, no longer being defined by duration, but *remaining*, together with the final sound gesture *al niente* “exhaling” into the void.

The drying up of sound on the final pages of the score is almost visualised: beginning from the number 17 (measure 182), the process of “braking” of the form is accompanied by the “switching off” of the voices and the discharge of dynamic intensity — the fermata zone expands, the pulsation frequency decreases, and the successive enlargement of rhythmic units in the presentation of the written *tremolo* step-by-step slows down the overall rhythm of the entire structure. The movement turns into statics, while the monotonous motifs stretch out and “hang” to form polyostinato complexes — this is exactly how time will “freeze” in the finale of each of the three scenes of Tarnopolsky’s opera *Wenn die Zeit über die Ufer tritt* (1999). Along with the immersion into the “dark” timbre and the lowering of the general tessitura relief to the extreme point of the range (C), the soloist also slides. The final ostinato of the cello sounds like a distant allusion to Berg’s *Haupttrhythmus* from *Lulu* — a weakening pulse, a dying heartbeat, an exit into the weightlessness of an objectless world?..

In place of a conclusion

Just as a word entails a trail of contextual meanings, the lexical elements of a musical text appeal to associativity to form the semantics of the text. Instead of the usual spatial coordinates — depth, height, width — there arises something similar to what Hermann Hesse called “*der Dimension zuviel*”, characterising with this definition

²⁴ In one of the texts fundamental for understanding the spectral method, Grisey proposes a classification of the temporal levels of composition. In designating in the composition the zones of structure, texture (actually sound matter) and correlation with the “*temps de l’auditeur*,” he resorts to the metaphors “*squelette du temps*,” “*chair du temps*” and “*peau du temps*” [11].

the ability to penetrate with thought and feeling into the secrets of a person's inner world, "*jenseits der Zeit und des Scheins*".²⁵ The artist looks deep into consciousness to create an image woven from the imaginary and the known, the illusory and the real — everything exists on an equal footing, moves, everything is a living diachronic integrity.

"Breath as the first gesture of life and its last sign"²⁶ — this philosophical image so important for Vladimir Tarnopolsky in ...*Le vent des mots*... — takes on the appearance of plastic and changeable sound matter. The play is perceived as a metaphor of a sigh; the basis of its dramaturgy is the textural metamorphoses of the suspiration figure, reminiscent of the process of revealing a hidden formula. The final transformation of this key "lexeme" into the figure *aposiopesis* ("silence"), expressed by the pause of all voices, symbolises death and the limit beyond which what has been heard and experienced turns into memory. But isn't the very process of the piece's sound construction generated by the experience of the past — this attempt to capture the substance of the unspoken — the elusive sensory sensation? And isn't the philosopher, the author of the concept of temporal retrospection, right when he asserts: "Toute perception est déjà mémoire. *Nous ne percevons, pratiquement, que le passé*, le présent pur étant l'insaisissable progrès du passé rongé l'avenir" [12, p. 163]?

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Information about the author:

Marianna S. Vysotskaya — Dr. Sci. (Art Studies), Professor, Contemporary Music Department, Moscow State Tchaikovsky Conservatory.

Сведения об авторе:

Высоцкая М. С. — доктор искусствоведения, профессор кафедры современной музыки, Московская государственная консерватория имени П. И. Чайковского.

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