

Netherlands Music Archive: Volume 1

# Ton de Leeuw

edited by Jurrien Sligter

ROUTLEDGE

I dir  
II dir  
III dir  
IV dir  
V dir

**Ton de Leeuw**

## **Netherlands Music Archive**

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### **Volume 1**

Ton de Leeuw

*edited by Jurrien Sligter*

*Additional volumes in preparation:*

Six Women Composers from the Netherlands

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*edited by Kees Vlaardingerbroek and Rudolf Rasch*

# Ton de Leeuw

*edited by*  
**Jurrien Sligter**

*translated by*  
*John Lydon*

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# CONTENTS

<i>Preface</i>	vii
Homage to Ton de Leeuw <i>Olivier Messiaen</i>	ix
Introduction <i>Rokus de Groot and Jurrien Slijter</i>	xiii
1 People and Music in India <i>Ton de Leeuw</i>	1
2 Travel Memories from Japan <i>Ton de Leeuw</i>	17
3 Music in the East and the West – A Social Problem <i>Ton de Leeuw</i>	27
4 Interaction of Cultures in Contemporary Music <i>Ton de Leeuw</i>	33
5 Questions, Ideas and Expectations: Premises and Aims of an East-West Encounter <i>Ton de Leeuw</i>	57
6 Back to the Source <i>Ton de Leeuw</i>	73
7 Continuity and Change in Japanese Music <i>William P. Malm</i>	95
8 Traditional Music and Cultural Change: A Study in Acculturation <i>Trân Van Khê</i>	101
9 East-West Relations and Therapy – Music and Hemispheric Balance <i>Richard Hees</i>	119
10 Circles, Mirrors and Motion: An Analysis of Cyclicity in the Music of Ton de Leeuw <i>Rokus de Groot</i>	141

11 The Spatial Aspect in the Music of Ton de Leeuw <i>Jurrien Sligter</i>	163
<i>Notes</i>	195
<i>List of Works</i>	205
<i>Short Bibliography</i>	213
<i>Discography</i>	219
<i>About the Authors</i>	223
<i>Acknowledgements</i>	226
<i>Index</i>	227

## PREFACE

Ton de Leeuw (b. 1926, Rotterdam, The Netherlands) must be considered one of the most important composers of the generation that emerged shortly after the Second World War. In a period in which Karl-Heinz Stockhausen and Pierre Boulez were still exploring the limits of serialism, De Leeuw made the first of his trips to India and was struck by the realization that most European composers have but a superficial knowledge of the great non-European musical cultures. This was the beginning of an international orientation that over the course of the years was to take him to innumerable countries in Asia, the Americas and Europe.

From the very beginning De Leeuw was critical of serialist dogmatism, but neither could he agree with John Cage's loose interpretations of oriental thought. He developed a highly personal view on the possibilities for musical acculturation between East and West, outlining this in numerous articles for UNESCO and organizing workshops in which European and Asian composers could meet.

Thus, De Leeuw was not only progressive in his composition, but also in his ideas on music and its function in society. Herein lies the importance of an English language edition of this book: the music and thought of De Leeuw have international significance. Many of the problems regarding the relationship between eastern and western musical cultures which occupied him are as crucial today as they were at the time of his writings, and the solutions he proposed merit broad attention.

The reader of this book will encounter an important selection of the many articles authored by De Leeuw over the years, most of which appeared originally in English and French journals. The articles are arranged in chronological order, beginning with his Indian travel diaries. Although each was conceived as an independent essay, a reading of the entire selection offers insight into the growth of De Leeuw's ideas on the contrast between East and West. In his most recent article, *Back to the source* (1986, rev. 1990), De Leeuw reviews the development of these ideas. Here we find his thoughts reaching their most highly crystallized form.

In the second part of the book, contributions by the American musicologist William Malm and the formerly Vietnamese musician Trân Van Khê deal with the international perspective in which De Leeuw's ideas must be seen.

De Leeuw's strong interest in music therapy, based on the eastern belief in the ethical and healing effects of music, is given attention in an article by Dutch psychiatrist Richard Hees. He relates the contrast between East and West to the mutually complementary roles of the various brain functions; music is an effective therapeutic tool because of its considerable capacity for integrating the various functions of the human brain.

Aspects of De Leeuw's music are analyzed in articles by Rokus de Groot and Jurrien Sligter, with works of different periods being reviewed. Because the composer holds material questions to be so strongly interrelated with spiritual values, aesthetic and philosophical matters play an important role in the musical analyses. Many of the compositions mentioned may be found in the discography and the interested reader may obtain copies from the Dutch music publisher Donemus. A bibliography and list of compositions round off the book.

Each text may be read independently of the others, but together they add to the separate thoughts and information contained in each, offering a broad view of the composer Ton de Leeuw and, more generally speaking, of the problems of composition since the end of the Second World War.

Jurrien Sligter

## HOMAGE TO TON DE LEEUW

Olivier Messiaen

La musique de Ton de Leeuw est essentiellement diatonique. Il utilise des modes, des lignes mélodiques, des contrepoints, des accords, mais tout cela reste diatonique. Presque pas de dissonances. La couleur est blanche, ou délicatement bleutée, parfois une lumière d'or s'ajoute. Le traitement des 12 voix dans son œuvre sur le "Cantique des Cantiques" reste aussi diatonique, aussi bien dans le pianissimo que dans la force. Son œuvre sur un fragment de "l'Apocalypse", offre un nouvel élément de timbre, avec les staccato du cor et de la clarinette. Dans les Psaumes pour la Messe des morts, interviennent le plain-chant, et des effets dramatiques où les coups de tam-tam s'opposent aux ostinatos de marimba, aux appels de la voix de femme. Il y a même des accords en groupes utilisant des modes. Mais l'esprit est toujours diatonique, d'un diatonisme statique, très proche de ces musiques orientales qui pénètrent l'auditeur en le mettant dans un état semi-onirique, un état de rêve éveillé.

Olivier Messiaen

Ton de Leeuw's music is essentially diatonic. He uses modes, melodic lines, counterpoints, chords, but it all remains diatonic. Hardly any discords. The colour is white, or just a shade bluish, sometimes a golden light is added. Treatment of the 12 voices in his work about the "Cantique des Cantiques" [Song of Songs] also remains diatonic, both in his pianissimo and forte. His work on part of "l'Apocalypse" [The Book of Revelation] provides a new timbral element with staccato of the horn and the clarinet. Plainsong is introduced in his "Psaumes pour la Messe des morts" [Psalms for the Requiem Mass], as well as dramatic effects where the beating of the tam-tam comes up against the ostinatos of the marimba, against the calls of the female voice. There are even bunches of chords with the use of modes. But the spirit always remains diatonic in a static way that is very close to the type of oriental music which penetrates the listener and gets him into a semi-oniric state, the state of a waking dream.

Olivier Messiaen

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22 avril 1981 - à Ton de Leeuw

Cher Ami,

Merci de votre bonne lettre.

J'aurais été ravi de vous retrouver à La Haye en février, pour le concert de mon œuvre pour piano solo cor solo, et orchestre: "Des canyons aux étoiles..." - mais j'avais secrètement beaucoup de scrupules & de remords à la pensée qu'on allait déranger le plus grand compositeur hollandais uniquement pour faire des traductions dans une conférence publique. Le sort a décidé autrement: nous avons joué à cache-cache entre Paris et La Haye, et c'était toujours ainsi!

Merci pour ce magnifique programme Messiaen que vous organisez au Conservatoire d'Amsterdam. C'est très bien choisi et cela donne un idéal très complet de presque toutes mes œuvres. Je suis surtout émerveillé du nombre énorme des exécutants: je suppose que ce sont pour la plupart des élèves ou des anciens élèves du Conservatoire Sweelinck: l'interprétation va être extraordinairement variée!

Merci pour toutes mes œuvres d'orgue, de piano, et de chant - merci pour mon "Quatuor", pour les "Oiseaux exotiques", et pour "Et exspecto resurrectionem mortuorum" qui est un de mes œuvres préférées. Un merci tout spécial pour Almut Rössler qui joue partout ma musique d'orgue et toujours magnifiquement: si vous la voyez, dites-lui, je vous prie, toute ma reconnaissance et mes bonnes affections.

Merci aussi pour les salles. Je pense que la salle Bach d'Amsterdam sera parfaite pour le piano & chant, & que l'Église Saint-Bavon de Haarlem donnera tout l'état nécessaire au "Cinq d'orgue" & aux cuivres et tam-tams d'"Et exspecto".

Croyez toujours, cher Ami, à mes sentiments  
très admiratifs et très affectueux.

Olivier Messiaen

Olivier Messiaen  
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22 April 1981, to Ton de Leeuw

My dear friend,

Thank you so much for your nice letter.

I would have been delighted to have met you again at The Hague in February for the concert of my work for solo piano, solo horn and orchestra: "Des Canyons aux étoiles . . ." – but secretly I hesitated a lot and was quite reluctant at the thought that I was going to trouble Holland's greatest composer just to do some translations during a public lecture. Fate decided otherwise: we played hide-and-seek between Paris and The Hague, and it was better that way!

Many thanks for the magnificent Messiaen programme that you are organising at the Amsterdam Academy of Music. The choice is excellent and it gives a very comprehensive idea of practically all my works. I am particularly amazed at the enormous number of performers; I suppose that most of them are pupils or former pupils of the Sweelinck Academy of Music: the interpretation is bound to be remarkably varied!

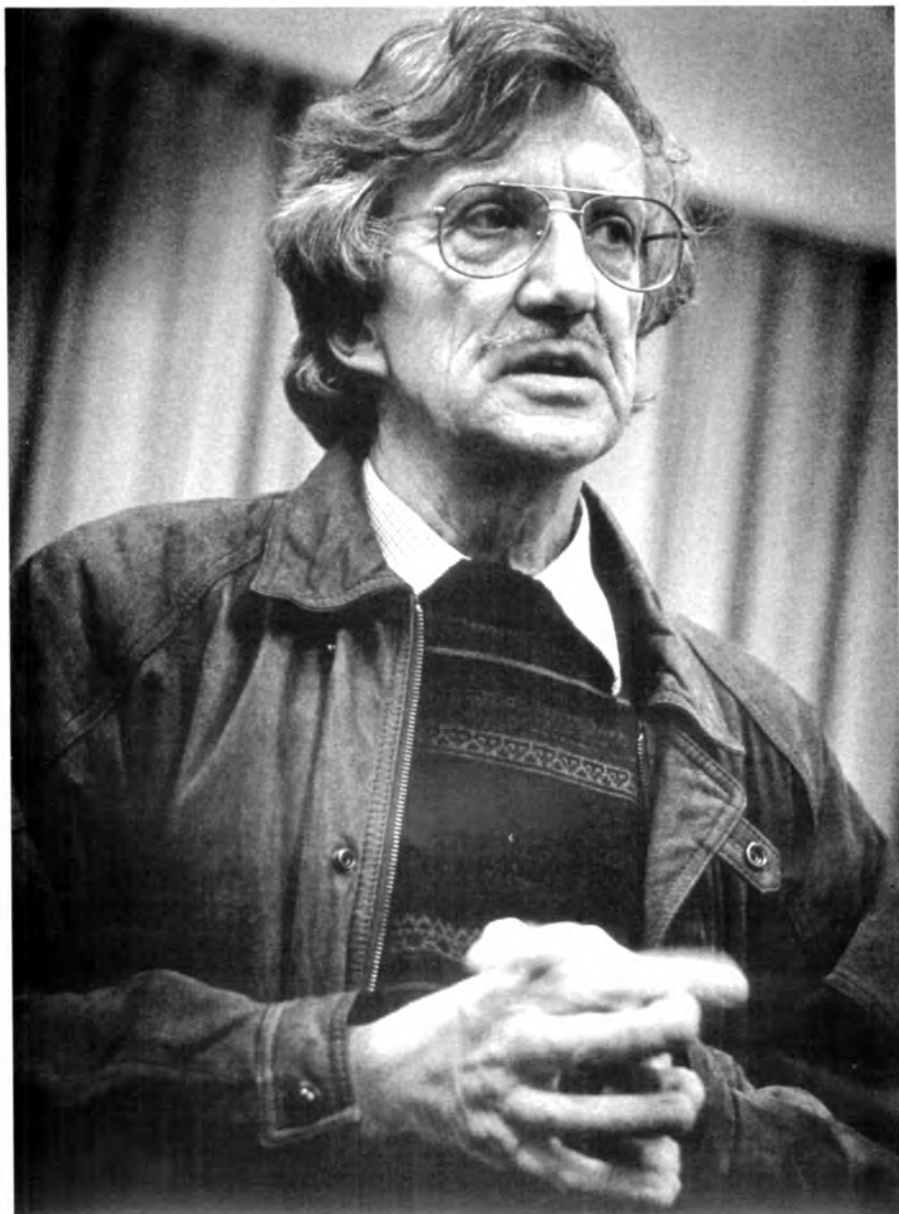
Thanks for all my works for organ, piano and chorus – thanks for my "Quatuor", for "Oiseaux exotiques" and for "Et expecto Resurrectionem mortuorum" which is one of my favourite works. And very special thanks for Almut Rössler who plays my organ music everywhere and always beautifully: if you see him, please convey to him my infinite gratitude and fond affection.

Also many thanks for the auditoria. I think that the Bach Hall in Amsterdam will be perfect for the piano and the singing, and that the Saint Bavo Church in Haarlem will provide all necessary splendour for the "Livre d'Orgue" and the brass and tam-tam of "Et expecto".

With admiring and affectionate greetings I am,

Yours as ever,

Olivier Messiaen



*Ton de Leeuw, 1990*

## INTRODUCTION

Rokus de Groot and Jurrien Sligter

“When I was quite young I once accidentally tuned in on a radio broadcast from an Arabian station. I was thunderstruck: I became deeply aware that there were other people living on this earth, living in thoroughly different conditions, having other thoughts and feelings. Since then, the way that all of this is translated into music, and why, has held my unceasing attention. This breakthrough of consciousness had all kinds of consequences. For instance, from that moment on I could no longer project my musical development merely against the background of a few centuries of European music. I quickly broadened my horizons: the twentieth century, the Renaissance, the Middle Ages, all music outside of European borders.”<sup>1</sup>

No quotation is more typical of Ton de Leeuw’s thought or better suited to head an introduction to his work. In the fifties, he set out on a quest aimed at broadening the sources of his musical experience. The anecdote makes clear that this expansion of musical interest is paired with a growing awareness of the role of music in man’s experience of life. Ton de Leeuw’s involvement with UNESCO has brought him around the world, inspiring him to advocate, among other things, an ‘ecology of music’.<sup>2</sup> The central issues of this are his criticism of the superficiality of western musical life, and his concern with the threat posed to the authentic musical cultures of the East by indiscriminate orientation towards western examples. Because of this, a collection of articles written by, and about Ton de Leeuw deals with more than just the composer: the role of music in society after the Second World War, the changes in musical life brought about by the invention of the radio and tape recorder and other technological means of storing and manipulating sound, the significance of eastern thought to the western composer, all are issues whose growing implications far exceed the person of Ton de Leeuw. The unifying theme of this collection of articles is the acculturation between East and West. Thus, the book is much more than a homage to an important composer: post-war musical reality is reflected in Ton de Leeuw’s thought and work.

## THE 'EAST' IN TWENTIETH CENTURY MUSIC

The 'East' and 'eastern' music are western concepts that have served in breaking down – particularly in the twentieth century – western conventions. The need for new, vital sources of inspiration led Bartók, for example, to study the folk music of the Balkans and Turkey. With the invention of recording equipment, the music of each continent has become available to anyone wishing to hear it: the East has received the most attention.

In seeking alternatives to western conventions we often forget that eastern music also has its own conventionality. Too often we think of the East as a panacea for all our artistic, and even social problems. This misconception could lead to a modern form of 'exoticism'. Even among serious artists, the word 'East' is used as a generic term in reference to such disparate cultures as the Indian, Japanese, or Indonesian, with their Hindustani, Buddhist, and Islamic backgrounds.

Various composers point out general tendencies in characterizing the notion 'East'. Olivier Messiaen's preface to *Quatuor pour la fin du temps* (1941), pointing out the lack of a directed temporal flow, is related to this: the concept 'now' replaces 'before' and 'after'. This temporal conception is often manifested in music with cyclicity, a quality that starkly contrasts with the development orientated music of the classical-romantic tradition in the West.

Debussy was intrigued by the lack of development and the emphasis on varied repetitive patterns in Indonesian gamelan music, first hearing it at the World Fair in Paris of 1889. The famous passage in which he states that he would rather listen to an Egyptian shepherd playing flute than Beethoven's *Pastoral (Sixth) Symphony* suggests that not only was Debussy seeking 'naturalness' in music, but also indicates his interest in a different conception of time. In a commentary on his composition *November Steps* for biwa, shakuhachi and orchestra (1967), the Japanese composer Takemitsu proposes that western music is ordered by a horizontal thought process while music for shakuhachi, the Japanese bamboo flute, is conceived vertically, like a tree growing to the heavens. Ton de Leeuw has often quoted the renowned ethnomusicologist Jaap Kunst's reference to the music of Java: 'It does not evolve, it is.'

We will attempt to list a number of the characteristics of De Leeuw's aesthetic, one which is typified by an East-West polarisation.

EAST	WEST
'being'	'becoming'
static	dynamic
non-developmental	developmental
chain structures	genetic structural principles
intuition of universal correlation	avoidance of centre
listening to nature	subjection of nature
modesty	self-centred
inner peace	inner tension
non-subjective	subjective
emotional expression is not a goal in itself	main goal is expression
functional relationship to the universe	autonomic music
no thematic development, no 'subject'	thematic development, 'subject'
room for the listener	overwhelming the listener
modest means	expansion of musical means
emphasis on melodic/rhythmic aspect	emphasis on harmonic aspect
concern for the quality of sound	emphasis on structural relationships

Has an autonomic development in western music led increasingly to an overlapping with the music of the East? Qualities that are associated with eastern music have found a place in the music of Stravinsky and Varèse (chain structures, heterophony, anti-Romanticism), and in the music of Webern and Debussy (modesty, sober means, listening to nature, concern for sound in itself), although these composers were either unacquainted with, or had a very sketchy understanding of eastern music – an example being Debussy's experience with gamelan music. Or is it possible that eastern thought, long more or less known in the West, could only begin to play a dominant

role in the twentieth century because of the crises facing western consciousness? Whatever the answer, the music of the East became more accessible, on a larger scale than ever before, after the Second World War. As early as 1957, a concert of Indian music, with the improvisational element standing central, was organized in Darmstadt.

It would seem that, after the 'spring cleaning' of serialism, non-western music is needed to fill the vacuums in our composition. The 'return to the source'<sup>3</sup> is not merely a way of breaking down western conventions, but is in fact also an endeavour to get a grip on a splintered universe.

Immediately following the Second World War, Olivier Messiaen and John Cage were particularly instrumental in giving the concept of the 'East' meaning in western music. Cage went furthest in this direction: by applying *I-Ching* in the compositional process, the individual contribution of the composer was reduced to a minimum, and the involvement of chance elements in performance led to the negation of music as a 'work', an 'opus'. But Cage seems more to have projected his own understanding of general eastern philosophical principles on music, than to have interpreted and incorporated eastern musical principles.

Ton de Leeuw firmly considers Messiaen the most important post Second World War composer. Although Messiaen's knowledge of non-western music has remained limited, the above mentioned list of qualities of eastern music seems equally applicable in describing his work. The reference of Messiaen's music to nature and cosmos, belief and mysticism, emphasizes ethical aspects of music that are so decisively important in eastern culture.

Since the seventies, Stockhausen has been leaning more conspicuously towards eastern philosophy than most composers. This former leader of serialism has turned away from abstract manipulation of musical material, a development that is manifested in statements like: "Sounds can do anything. They can kill. The whole Indian mantric tradition knows that with sounds you can concentrate on any part of the body and calm it down, excite it, even hurt it to the extreme."<sup>4</sup> The similarities between Stockhausen's ideas and those of Ton de Leeuw seem striking: where Ton de Leeuw speaks of 'trans-subjectivity' we hear of 'transpersonal music' from Stockhausen. De Leeuw's belief that tradition is a living process rather than a static entity also

has parallels with Stockhausen's thought. "I have learnt – especially in Japan – that tradition does not simply exist, but must be created anew everyday."<sup>5</sup> But the cult of self, so typical of Stockhausen, is foreign to De Leeuw who objects to much of the former composer's work for its Wagnerian tendency of overwhelming the listener.

We could conclude that De Leeuw's deep interest in non-western music and eastern philosophy could be seen as being part of western tradition: the search for new points of orientation following the disintegration of tonality and the acceptance of musical plurality were in general a concern of innumerable composers. However, aside from Ton de Leeuw, there is hardly another composer who has so deeply and consistently pondered the significance of the East to western composition. He has studied non-western music and philosophy from the earliest days of his career: his thoughts on the East developed parallel to his musical evolution.

### THE EVOLUTION OF CONCEPTS ON THE EAST-WEST RELATIONSHIP IN THE THOUGHT OF TON DE LEEUW

The interest in non-western music is not an isolated element of Ton de Leeuw's thought, but forms rather one part of his extensive musical curiosity. The composer considers his first contact with non-western music, at the beginning of his secondary education, to have had decisive influence on his intellectual and musical development. In 1949, at the age of 23, he travelled to Paris to take part in a course in musical analysis conducted by Messiaen. One may assume that De Leeuw's choice of mentors was influenced by Messiaen's distinguishing characteristics as a composer: his openness to the sounds of the world – whether those of another society, the past, or of birds – and his efforts to integrate musical ideas and concepts of other cultures.

On returning from Paris, De Leeuw approached Jaap Kunst, ethnomusicologist at the Royal Institute of the Tropics, seeking more detailed information than he had found from Messiaen. He studied with this teacher from 1950 until 1954. The *Three African Etudes* for piano (1954) evolved from transcriptions that he made for Kunst. The first high point of his career came with *Mouvements rétrogrades* (1957), an orchestral piece that is still frequently performed. In his introduction to the work, De Leeuw speaks of the eastern concept of time and

points out how it contrasts with that of the West. Supporting this passage, he quotes Jaap Kunst; 'Western music is full of action and tension. On the other hand, we may characterize Javanese music perhaps best by calling it "time transferred into music".'

*Mouvements rétrogrades* does not directly borrow stylistic characteristics of Javanese music but there is a similarity on an abstract level: cyclicity in the form of a double rhythmic retrograde repeated ten times (see example 1). One could say that the concept of the East basically serves as a charter for musical renovation and as a means of breaking away from nineteenth century and neo-classical aesthetic. In this regard, the function of eastern influence is not fundamentally other than that of serialism as used by many young composers. But already from the fifties onward, there was no trace in De Leeuw's music of exclusive concentration on musical material, and in this he is exceptional. In his early articles, we find the aspect 'ethos' as the binding factor between non-western and antique Greek music and music therapeutic applications.

1 'Mouvements rétrogrades', beginning of the first movement. Compare bars 1-5a with bars 5b-9 and bar 10 with bar 11. <sup>6</sup> Donemus Amsterdam 1957

I. Andante  $\text{♩} = 80$

Violini I

Violini II

Viola

V. Celli

*p*

*più p*

*più p*

*più p*

The musical score is divided into three systems. The first system is marked *Animando* and includes *cresc.* markings and trills. The second system begins with *con moto* and features *f*, *decresc.*, *div.*, *calmando*, and *unis.* markings, along with a diamond-shaped measure marker containing the number 12. The third system is marked *Tempo 1°* and includes *p*, *dimin.*, *poco rall.*, *(div.)*, *unis.*, *più p*, and *pp* markings.

De Leeuw made his first journey to India in 1961 to study classical Indian music on the scene. In his travelogue, *People and music in India* (1963), he optimistically proposes that contemporary western music is closer to that of the Indian culture than the classical-romantic: "The Indian, apart from the few who have studied in Oxford, has neither feeling for nor need of harmony". The thought that a partially autonomic process of development was taking place in the West, with

remarkable parallels to eastern music, seems at this time to have served primarily in supporting the search for an individual path, as a reaction to serialist dogmatism. One of De Leeuw's compositions of this period that specifically reflects his Indian experience is *Symphonies of winds* (1963). It begins with an 'alāp'-like introduction (a slow introduction setting the turning and mood of an improvisation or composition), a way of opening a composition that was to return many times in the future. This work is at the same time a homage to a western composer that De Leeuw fervently admired: Stravinsky. In De Leeuw's composition, there is a quotation from Stravinsky's *Symphonies of wind instruments* (1920). Other pieces reflecting more or less strongly the Indian culture are the orchestral works *Ombres* and *Nritta*, both dating from 1961. In the first of these, there are structures that are patterned after yoga breathing, while the rhythmic patterns of the second were inspired by the *tablā*.

The non-western musical orientation, however, remained diversified. Traditional Japanese art was a stimulant for the solo piano piece *Men go their ways* (1964). In an introduction to this work, that was strongly inspired by Cage, De Leeuw outlines a stance for the composer, performer and listener derived from the haiku tradition, of openness, concentration on the moment, and the shunning of any self-willed act casting the musical occurrences in a context of purposefulness. In this work he experimented with automatic writing, but for the sake of discipline he also applied arithmetical automatisms. In this period of general interest in aleatoric principles, the East served once again as a guiding light in resolving the current problems of western composition at that time. De Leeuw raised objections to the lack of formal and intellectual discipline in the work of the many composers following Cage's line, a discipline that increasingly drew him in the direction of Japanese art. He composed various works with guided improvisation, *Spatial music I/IV* (1966-1971) for settings varying from orchestra to percussion ensemble, and *The magic of music* (1970) for a cappella choir. Here, non-western oral tradition stood as model. This served to counteract the arbitrariness that was characteristic of many western improvisations at that time. Instead of simply ploughing through the work, the musician is provided with a repertoire of musical patterns and selects ways of performance, ornamentation and the sequence of the various patterns, in accordance with the requirements of a specific composition or performance.

In a lecture held in 1971 at the International Music Congress in Moscow, De Leeuw went much further than suggesting the possibilities for integration between East and West. He proposed that western composers' apparent recent sensitivity to aspects of eastern music indicated the possibility of 'mental mutation'. This concept, the mutation of the mind, implies the understanding that the world's music, in all its diversity, is no longer foreign to us, 'exotic', but is a part of ourselves.

In an article relating to his trip to Japan in 1968, De Leeuw underlined the necessity of mental mutation in integrating the unparalleled profusion of information from other cultures. In this article, he wrote, notably, that he considered the traditions of India, Iran, and Indonesia to be closed systems, having hardly common ground with contemporary music: he clearly favoured Japan. The high point in this period of Japanese orientation is without doubt the superb work for soprano and orchestral groups: *Haiku II* (1968).

*Lamento Pacis* (1969), for choir and instruments, equally reflects De Leeuw's Japanese experiences. This work contains De Leeuw's most concrete musical references to non-western music. The second movement, dedicated to Zeami (1363-1443) – one of the founders of Nō – is very clearly inspired by Nō Theatre. The character of the flute music is related to that of the Nō-kan; the recitation of male voices is modelled on that of Nō. The strings are patterned on the shō (mouth organ) of the Gagaku orchestra (see example 2). The work also refers to several masters of the western tradition: Ockeghem and Gesualdo.

De Leeuw's publications since the mid sixties have been marked by a more explicit social commitment and criticism. From that time, his long cherished thoughts on the possibility of integrating eastern and western musical concepts evolved to a more comprehensive longing for peace and unity in the face of worldwide division.

In a presentation held during the Musicultura Conference in 1974, De Leeuw advanced a new element in answering the question of what could be considered a common bond between people of diverse cultures. Next to a summary of Jungian concepts of the archetype and the collective unconscious, he proposed human physiology as a common factor, in the sense that the central nervous system facilitates particular forms of human expression. In this he referred to the work of Jean Piaget. The renewed interest of French structur-

2 From 'Lamento Pacis', the second movement. The model for the strings is the shō (mouth organ) of the Gagaku orchestra.

0 1'' 6''

I B1 *p*

III fl. piec. Ps 2 *f* 12''

IV vl1 *pp*  
vl2  
vla 2  
cb 2  
(loco)  
gong *p*  
tam tam

Ps1 quin po-ti-us id quod res est, co-gi-tat mun-du hunc co-mu-nem

13'' 21'' 24'' 35''

es-se pa-tri-a om-ni-u si pa-tri-ae ti-tu-lus con-ci-li-at.

12'' 11''

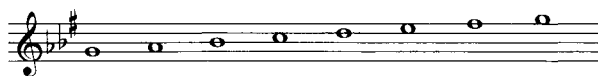
*mf*

Ps1: [→ range ±1/2 octave. Ps2: Each player has two prescribed notes (vl1: e♭ and d; vl: a and g♯, etc.). Free choice.

alism for research into universal qualities suggests a theoretical basis for the understanding of thoroughly divergent cultures.

From this time modality began to play a more prominent role in his composition. Several works appeared with more or less explicit reference to modality: *Mo-do* (1974) for harpsichord and *Modal music* (1978-79) for accordion. It was also at this time that he wrote *Gending, a western homage to the musicians of the gamelan* (1975). De Leeuw lists three levels in which *Gending* is the result of a process of acculturation: material, structural and mental. The material level is a result of the use of eastern instruments, while the structural level is a consequence of an intentional borrowing of Javanese structural principles. He considers the mental level the most important. It is derived from a cyclic conception of time, a slow musical respiration, a tendency to not dramatize.<sup>8</sup> The central Javanese gamelan is not the only reference to a specific tradition in De Leeuw's works of this period. De Leeuw also mentions the North Indian *dhrupad* style in connection with *Mountains* (1977) for bass clarinet and tape. And in *Modal music* there is also a reference to classical Hindustani music. This is one of his first works to make large-scale use of the diatonic scale. There are even sharps and flats indicated at the beginning of the musical staves (see examples 3a and 3b).

3a *The mode of 'Modal music'.*



3b 'Modal music', the beginning. The bass part plays major triads (M) produced by the knobs on the left hand side of the instrument.

The musical score is divided into three systems. The first system begins with a circled cross symbol and the word *loco*. The tempo is marked  $\text{♩} = 80$ . The right hand part starts with a *tenuto* marking and a *f marcato* dynamic. The left hand part consists of major triads, each labeled with an 'M'. The second system features a circled cross symbol above the staff, a *pp meno mosso* dynamic, and a *legato* marking. The right hand part has a *M simile* marking with an arrow pointing right. The third system includes a circled cross symbol above the staff, a *rit.* marking, and a *M* marking with an arrow pointing right. The right hand part is marked *sempre pp* and *poco rubato*, and contains a seven-measure rest indicated by a '7' above the staff.

Thus, yet another aspect of eastern music was emphasized in De Leeuw's composition of the seventies: modality, with its implied technical and aesthetic qualities serving as a point of reference. It was De Leeuw's solution to a feeling of general malaise in contemporary western music. His renewed orientation reached a first high point in the trilogy on biblical texts: *Car nos vignes sont en fleur* (1981), *And they shall reign forever* (1981) and *Invocations* (1983). He also introduced the concept of 'extended modality'; this principle may also be found in recent compositions like the orchestral piece *Résonances* (1985) and the *Concert for two guitars and orchestra* (1987-88). It is basically a pitch-time model that manifests itself through numerous diversified selective tactics.

The concept 'East' is a broad notion and we have seen that it served various functions in the music of Ton de Leeuw. In the various shifts of meaning it underwent in De Leeuw's thought we can see reflected the succession of points of interest in western composition. Thus, we find the concept of the 'East' serving in the fifties as a means of gaining distance from the nineteenth century and neo-classical aesthetic; it has maintained this function up to today. The Webern revival in the fifties led to emphasis on aspects of non-western music such as austerity and inner peace. Since the sixties, there has been more attention for multiple significance and textures, and the physical aspects of making music, with references to, among other things, haiku and Nō. In this period of vehement social criticism, De Leeuw's thoughts on the place of music in society and the musician's part in bringing it about were equally drawn from models of non-western cultures. He characterized western music life as superficial, a form of 'poster art'. He contrasted this with the Indian musician, whose performance is highly influenced by his religious and social background. Finally, orientation on the East yielded in the seventies the building blocks for developing a new language in which modality is central, not only with regard to the musical material, but also as a philosophical concept.

### **ANTI-ROMANTICISM**

The reader of De Leeuw's articles repeatedly comes across criticism of the 'subjective' and the romantic aesthetic orientated on feeling. His ideas relating to this are summarized above in the list of characteristics of the antipode 'West'. He praises Stravinsky as the first great 'anti-romantic'; he admires Messiaen not only for his oeuvre but also for his metaphysical aesthetic.

Nevertheless, De Leeuw's appraisal of romantic aesthetic seems at least to be tinted by his need to delineate his own position as a composer. He is more highly critical of the German Beethoven-Wagner tradition than of the Rossini-Verdi branch, or of a composer like Chopin. Regarding subjective expressivity of sentiment, one could propose that even if this were the main goal of a given composer, creating a piece of music still necessitates a certain personal distance, analysis, even 'calculation'. Limiting this argument to Wagner, for example, he was undeniably also concerned with symbols that are