

Prof. Veljko Glodić, PhD

## **ALEXANDER SCRIABIN AND CONTEMPORARIES FROM CENTRAL EUROPE—BÉLA BARTÓK AND DORA PEJAČEVIĆ**

If we consider the artistic and historical premises from which the compositional worlds of Alexander Scriabin, Bela Bartok and Dora Pejačević grow, individualism imposes itself on us as a common link between the three composers and as a fundamental principle of the musical epoch from which they originated. By creating works of art, the individual creative genius expresses not only his personal world of feelings and imagination, but also penetrates to the higher spheres of spiritual experience and through art reaches the realization of the spiritual meaning of life and the universe. The philosophical definitions of individualism, which greatly helped to form this artistic worldview, can already be found in philosophers and writers of the second half of the 18th century. In Kant's philosophy, the foundation of cognition is not the objective given of the world but the individual mind interpreting the world. Goethe's Faust is an archetype of the spiritual cognition of a dedicated individual in search of the true essence of all that is. Individualism is the basic postulate and starting point of the philosophies of Schopenhauer and Nietzsche, philosophers who significantly influenced the worldview of Alexander Scriabin and Dora Pejačević. Schopenhauer perceives music as a means by which the profane world is transcended, in which the principle of necessity of determined will rules and reaches the sphere of pure ideas, that is, the state of pure consciousness free from the bond of instinctive conditioning. The artistic ideal should be instrumental or "absolute" music devoid of association with worldly phenomena, but poetic and mythical content can rise through music to the metaphysical, becoming the ideal of the syncretic unity of musical drama as the apotheosis of art. The pinnacle of individualism is Nietzsche's thinking about the individual who, after the "death of God," must create a world superior to a corrupt religious, moral, and historical heritage. Nietzsche considers the only historical exception to be art, which since the Greek tragedy, born of the very spirit of music, elevates the individual above the gloomy reality by a harmonious relationship between the Apollonian and the Dionysian.

The work of Scriabin, Bartok and Pejačević certainly derives from the stylistic features of the artistic epoch in which they operate. If the notion of style includes the totality of creative features of a particular epoch, characteristics of musical forms and personalities of artists, the most profiled styles at the turn of the 19th and 20th centuries were, along with late Romanticism, Impressionism and Expressionism.

Impressionists use subjective perception to transform experiences of natural phenomena into works of art. In painting, reality is transformed into a rich palette of nuanced color, and in music a new auditory experience is achieved through a series of specific procedures. The musical form is perceived as a succession of rhythms and tonal colors, not as a strict deduction of musical lines. Interest and awareness regarding aliquot spectra generated by tones, especially bass tones, results in a wealth of tonal colors. Harmonic language includes consonances containing none, undecime, and quartdecime, implying a new natural approach that liberalizes the use of upper chord extensions. Debussy fragmented themes into short motifs, using repetitive figuration, passages, tremors, successions of large seconds, pentatonic and full-scale scales, modal, quartic or fifth consonances, achieving the effect of fluid texture, floating airiness that transcends the roughness of the material world.

Nietzsche's ideas, along with Freud's psychology of the unconscious, paved the way for expressionism, an artistic movement that emerged in the early 20th century. It is based on a highly subjective artistic reality marked by strong emotional expression. Theodor Adorno describes it as the art of the unconscious, and the portrait of fear is at the epicenter of many expressionist works. In music it is expressed by the affirmation of dissonant consonances, with the absence of solid consonant consonances, and in painting by the distortion of lines and the choice of colors. A number of names associated with the movement include painters Egon Schiele, Oscar Kokoschka, George Grosz, August Macke, Edward Munch, playwrights Strindberg and Wedekind, poets Gottfried Benn and Georg Trakl. Schoenberg and Berg are the most prominent representatives of expressionism in music, but the strong elements of expressionism characterize the mature works of Scriabin and Bartok.

Bela Bartok was born on March 15, 1881 in Nagysentmiklos, Hungary - then part of the Austro-Hungarian Monarchy, and died on September 26, 1945 in New York. He worked as a pianist, pedagogue, composer and ethnomusicologist. His work is an example of how, starting from the late Romanticism in the early works, in the process of compositional maturation, uniquely incorporating elements of Impressionism, Expressionism and folk music of Central and Southeastern Europe, one of the most significant compositional opuses of the 20th century was created.

Bartok's parents were teachers and passionate amateur musicians, so he received his first music lessons from his mother at an early age. He composed his first recorded compositions as a ten-year-old. The collection of 31 compositions created in the period from 1890 to 1894 includes dances such as waltzes, polkas and, mazurkas, program compositions such as "The course of the Danube", sonatas and themes with variations. Until 1988, Bartok composed the Piano Quartet in C minor (BB13) and the String Quartet in F major (BB.17). The compositions are composed in a mature romantic style influenced by Schumann and Brahms and indicate Bartok's exceptional compositional talent.

Bartok graduated in 1899 from the grammar school in Pozsony (today Bratislava). He continued his musical education at the Ferenz Liszt Academy in Budapest, where he studied piano with Thoman (Liszt's student) and composition with Kossler, who with his conservative academic approach would not give a significant impetus to the development of Bartok's compositional personality. The impetus came after young Bartok heard the first performance of Strauss's symphonic poem "Thus Spoke Zarathustra"; on this occasion he wrote: "I was raised from the stagnation of the composer as if struck by lightning when I heard Strauss's work!" 1849 Performing as a pianist and composer, Bartok attracts attention throughout Europe, with concerts in Vienna, Berlin, Paris and elsewhere. In 1905 he participated in the international competition "Rubinstein" in Paris in the categories of composition (prize not awarded) and piano (prize is awarded to Backhaus). In the same year he was invited to teach piano at the Academy in Budapest, where in 1909 he received a permanent engagement.

In search of his own compositional identity, Bartok develops an interest in folk music. After composing "Rhapsody" and "Scherzo for piano and orchestra" still in the late Romantic style, in December 1904 he wrote to his sister:

"I plan to gather the best Hungarian folk songs, add a piano accompaniment and elevate them to the level of the best artistic songs."

As early as February 1905, he published a collection of Transylvanian poems entitled The Red Apple. In March of the same year, he began collaborating with Zoltan Kodaly, a composer with an interest in Hungarian folklore but also with much deeper ethnological knowledge. Their long-standing ethnomusicological work together will determine the fundamental specifics of their compositional styles. From 1906 to 1910, Bartok collected folk songs throughout Austro-Hungary (Hungary, Slovakia, parts of Romania) and, to a lesser extent, Serbia and Bulgaria. During 1908, Bartok composed "14 Bagatelles", Op. 6. in which the specific characteristics of his new style can be discerned. Dissonances such as seconds and septa are emancipated, there is no late romantic syllable density and developed figuration, the sense of functional harmony is disturbed by frequent use of rhythmic ostinato figures, occasional use of bitonality, parallel fifths, septa, frequent use of tritons, and tonic-harmonic interpolation . In "Bagateli no. 4 "we find a Hungarian folk tune, and in" Bagateli no. 5 "Slovak.

Example 1. 14 Bagatelle op. 6, Bagatela br4.

Example 2. 14 Bagatelle op. 6, Bagatela br5.

Grave  $\frac{3}{4}$ .

*ff legatissimo*

*p poco cresc.* *p cresc. molto* *ff*

Vivo  $\frac{2}{4}$ .

*p leggiero* *p poco marc.*

5.

Bartok's First String Quartet Op. 7, composed in 1908-1909, reveals a whole spectrum of musical influences, from the dense harmonic background of a slow movement reminiscent of Reger and Strauss, to the lively finale with pentatonic motifs in the melody. In 1911, the expressionist opera "Castle of the Bluebeard" was composed, composed on the expressionist libretto by Bela Balazs. Bartok expresses the dark sides of the human psyche by reaching for a range of musical means of expression that include motifs based on small seconds ("blood motifs"), parlando rubato recitation of text, pentatonic lines outlining the character of Bluebeard, chromatically colored melodies portraying Bluebeard's wife Judith, with orchestration that is still influenced by Richard Strauss.

In 1913, Bartok discovered the folk music of the Hungarian province of Maramaros with characteristic long ornamented melodic lines of Arabic or Persian overtones. Having traveled to North Africa, around the city of Algeria, he recorded the music of the Berber tribe, with specific changes of intonation in the tunes and the constant accompaniment of percussion. The influences of this music are visible in the Second String Quartet Op. 17 (1916), in the rapid movement *Allegro molto capriccioso*, with a specifically intoned theme, an abundance of decorations and a "percussion" accompaniment, and the Piano Suite op 14. (1906) in the third movement.

Example 3. Piano Suite Op. 14, third paragraph

The image displays a musical score for the third paragraph of Bartok's Piano Suite Op. 14. It consists of two systems of staves. The first system features a right-hand part (treble clef) and a left-hand part (bass clef). The right-hand part begins with a melodic line in a minor key, characterized by chromatic inflections and ornaments. The left-hand part provides a rhythmic accompaniment with repeated eighth-note patterns. Dynamic markings include *cresc.* (crescendo) and *sempre simile* (always similar). The second system continues the melodic and rhythmic development, with a *p* (piano) marking and another *cresc.* marking. The score is written in a style typical of early 20th-century musical notation, with various accidentals and ornaments.

After the Ballet Russe left an exceptional impression in Budapest in 1912, the Budapest Opera commissioned a ballet from Bartok. The musical background of the ballet "The Wooden Prince", premiered in 1917, is conceived as a symphonic poem in three parts - in the third part, the material from the first part in the inversion appears. The music reflects the drama of a stage event that is a constant flicker between sublime ideals and grotesque reality, where artistic creation manages to earn love, but it fails to create for the artist-creator as well.

The period of Bartok's work between 1918 and 1922 is considered to be his expressionist phase. In his essay "Das Problem der neuen Musik" (Melos 1920) he mentions Schoenberg and the need to emancipate all 12 tones in a chromatic sequence, which allows for an immense wealth of possibilities for musical expression, unimaginable until then. The most famous work from those years, in which Bartok deals with the eternal question of the power of human love, is the iconoclastic pantomime "Wonderful Mandarin", written by Menyhert Lengel, about the prostitute's relationship with her clients, especially with one

Mandarin. Bartok approaches the score using the mosaic technique of tonal groups composed according to the principles of interval organization, usually without clear tonal references, of different densities, and thus evokes psychological drama on stage. The work premiered in November 1926 in Cologne, but was immediately withdrawn from the repertoire due to controversial content that penetrates the foundations of civic morality. The next performance did not take place until 1945 in Budapest, after the composer's death, although Bartok considered "Mandarina" one of his best works and was unhappy that it was not performed.

Although his style developed in the direction of atonality, Bartok does not consider himself an atonal composer and says that his works are not atonality but that tonality is often obscured by idiosyncrasies of harmonic texture or temporary movements of melodic lines. However, his two violin sonatas composed in 1921 and 1922 are an example of a synthesis of elements of folk music and atonality. It is practically impossible to determine their tonality, and despite the fact that they bear the name of a sonata, due to the compositional process of permanent variation and rhapsody, it is difficult to connect them with the traditional notion of sonata form. In the Second Sonata, the rhapsodic form of the slow movement is transformed into a fast movement, and the common denominator of many musical ideas in the composition is tritonus fis-c.

Example 4. Second sonata for violin and piano

The image shows a page of a musical score for a violin and piano. The score is in 6/8 time and begins at measure 10. The tempo is marked 'quasi a tempo' with a metronome marking of 92. The score includes various dynamics such as 'f', 'p', 'mf', 'ff', and 'dolce', and performance instructions like 'cresc.', 'poco allarg.', and 'breve'. A box labeled '16' is present at the bottom left of the score.

In 1926, Bartok dedicated himself to piano compositions, so the Piano Sonata in three movements, the suites "Outside" and "Nine Short Piano Compositions", and the First Piano Concerto were created. One of the reasons for his interest in piano music was Bartok's frequent concert engagements on tours in the USA, the Soviet Union, Great Britain, Switzerland, Germany, France, and Austria. When composing, he often uses the technique of expansion and contraction of intervals, for example a large second is transformed into a pure

quarter and vice versa, which will become one of the important features of his style. The rhythmic background of the first movement of the Sonata is based on strongly pulsating rhythmic formulas in the lower register of the keyboard, and the third movement is another example of merging elements of folklore and art music, with a theme in irregular octave meters and episodes reminiscent of folklore instrumental arrangements of primitive melodies. Similar actions are observed in the Piano Concerto, in which the piano is often integrated into the percussion corpus.

The Third and Fourth String Quartets were formed in 1927 and 1928. About the Third Quartet, Adorno wrote:

“The formal strength of this work is decisive: the steel concentration and completely original tectonic movements. The traditional four movements in this composition are summarized in one movement lasting about 17 minutes. A new coloristics of the sonority of string instruments is presented, partly inspired by Berg's Lyrical Suit, which Bartok undoubtedly knew. The score is full of special effects: glissando, pizzicato, col legno, sul tasto, ponticello, martellato, passages under sordin, the use of a distinct vibrato, hitting the strings with your fingers - all this gives the work a distinctive stamp.

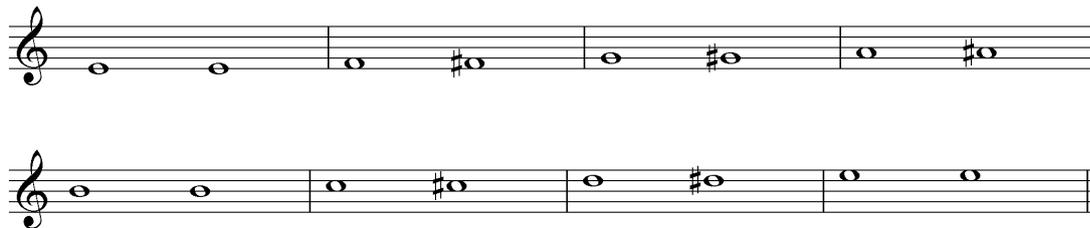
We find the same spectrum of sonority of string instruments in the Fourth Quartet, but the form is different. The work is five-part, symmetrical in structure. The thematic material from the first paragraph is also treated in the fifth paragraph. The second movement is more transparent, while the fourth is completely pizzicato. At the center of the work is the slow third movement. In compositional procedures, contraction and expansion of smaller interval cells are observed, with rhythmic patterns based on Bulgarian, Romanian and Hungarian folklore.

The second piano concerto was composed in 1931. The principle of symmetry is noticed in the composition, on the basis of which the composer builds formal, interval, thematic and rhythmic patterns of the work. The third movement is a free variation of the first, and the strings appear in the instrumentation only in the second movement, conceived by Adagio-Scherzo-Adagio. The thematic material is somewhat reminiscent of Stravinsky's early ballets, whose influence on Bartok is undeniable.

In 1934, Bartok left the position of professor at the Academy, transferred to the Academy of Sciences and engaged in ethnomusicological work. Together with Kodaly, he worked on a collection of Hungarian folk songs, which they completed in 1938, including 14,000 songs. At the time, he was also processing Slovak, Romanian, Bulgarian and Turkish Anatolian melodies. In the period from 1934 to 1940, Bartok's compositional style fully matured. Counterpoint lines become more pronounced, and Bartok himself highlights polymodal chromatism as a major feature of his style. He calls this term the simultaneous use of two modal scales generated by a single tone. Most often it was the Lydian and Phrygian

scales. From this concept Bartok develops structural chromatism, implied in the polymodal concept, as opposed to decorative chromatism.

Example 5. Phrygian and Lydian scale



Bartok cites the fugue of the first movement of Music for Strings, Percussion and Celesta (composed in 1936) as a good example of such a way of composing. He tries to vary the themes and motives as much as possible, because this stems from the very nature of folk music, which is subject to constant variations and embellishments of melody. Bartok's mature masterpieces include the Fifth String Quartet (1934), the Sixth String Quartet (1939) and the Sonata for Two Pianos and Percussion (1937). variation of the tonal material, especially expressed in the second and third paragraphs which is entirely derived from the tonal material of the first movement.

In 1940, Bartok emigrated to the United States. Despite the difficulties of adapting to the new environment, he continues his work as a composer and ethnomusicologist. He works on a collection of Serbian and Croatian folk songs. In music from Dalmatia, he observes the processes of melodic transformation through the compression and expansion of intervals. Chromatic melodies are in fact concise diatonic melodies that precede them. In addition, chromatic melodies are also sung in two voices spaced at intervals of large seconds or small septimes.

Although he suffers from serious health problems, at that time Bartok composed significant works. The concerto for orchestra was composed during 1943, and was first performed in Boston on December 1, 1944. The work has five movements. Bartok wrote that the first movement expresses a sense of apprehension, gloomy emotional tones that culminate in the "song of death," as he described the third movement. Contrast is the second movement that he called "a game of couples" because it uses a compositional technique inspired by Dalmatian music, or duet at intervals of a second or seventh. The fourth movement of Intermezzo interrotto is more energetic in character, it contains a parodied theme from the

then popular Seventh Symphony by D. Shostakovich and a Hungarian folk tune. The finale represents a reaffirmation of life emphasized by elements of folklore.

For violinist Yehudi Menuhin, Bartok, inspired by Bach's solo sonatas, wrote the Sonata for Violin Solo (1944) using imitative counterpoint techniques. Bartok's last work is the Third Piano Concerto, which he composed during July and August 1945, just before his death.

Bartok's compositions are a special musical world in which the author, following the principles of symmetry and artistic balance, combines elements of Impressionism, Schoenberg's modernism (through the emancipation of intervals), elements of Stravinsky's music (through the full emancipation of rhythmic and neoclassicism) and folklore elements. rhythmic profiling, modal reflection and strong instrumental color.

While in Central Europe modernism, impressionism and compositions by Reger and Strauss represent the main forces of artistic expression, Alexander Scriabin develops in a different atmosphere, although he was undoubtedly familiar with European trends. The musical achievements of the circle gathered around Balakirev or "Mighty Crowds" have left an indelible mark on Russian music. Balakirev, like Bartok half a century later, collected Russian folk tunes and published them in 1860 in a collection of poems from the Volga. The efforts of his circle to create specific "Russian music", as a contrast to academic music based on European models, resulted in a series of specifics that we can identify in Russian art music. These specifics include the presence of Russian folk tunes and dance rhythms, the modulating character of typically Russian themes that begin in one key and end in another, polyphony with simultaneous variation of the theme, and parallelism in fifths, quarts and thirds. Specific harmonic procedures include whole-tone scales, octatonic scales (clearly present in the symphonic poem Sadko 1867 by Roman Korsakov), the use of the Russian submedian, modulation shifts in thirds, pentatonics, and Orientalism (Islamey, Prince Igor, and Scheherazade). Although Scriabin is completely immune to the influence of folklore, the formation of his mature compositional style is contributed by the harmonic procedures present in the works "Mighty Crowds", especially the use of whole-tone and octatonic scales.

In Russian art circles in the early 20th century, there was strong resistance to modernism. Critic Emil Medtner, the brother of composer Nikolai Medtner, attacks Strauss and Reger in his article "Modernism and Music", and in 1907 the poet Andrej Beli publishes a text against Wagner entitled "Against Music". Roman Korsakov emphasizes a reticence towards Wagnerianism, although he admits that he adopted Wagner's instrumentation. At the same time, Alexander Serov promotes Wagner and speaks of the necessity of respecting his influence. Unlike German composers who developed their musical form by varying and developing thematic material, one of the characteristics of the style of Russian composers of that time was that they retained the outlines of the theme and varied the musical background by harmonizing the theme, changing the rhythmic background or instrumentation, which can be seen in many of the example is the Piano Sonata No. 4). Despite this specific conservatism

of Russian artistic reality, a peculiar movement is developing in the literature: "Russian Silver Age". The movement encompasses a number of strong artistic personalities of different worldviews, ranging from mysticism, aestheticism, apocalypticism, the influence of Marx's and Nietzsche's philosophy, Helena Blavatsky's theosophy, or Steiner's anthroposophy. Poets such as Blok, Balmont, Pasternak, Mayakovsky, Ivanov appear. Under the influence of this spiritual atmosphere, Scriabin develops his distinctive views on the art and purpose of human existence. Perhaps this also explains Scriabin's penchant for sonata, a form not so much present in Russian music, nor in the music of Scriabin's musical role models such as Chopin or Wagner. For, as in the esoteric the human spirit develops through the dialectic of struggle with material nature, strengthening in self-knowledge all the way to final illumination and ecstatic merging with universal consciousness, in the sonata the themes confront their opposites, transform and disappear from the musical horizon. appear, gaining some new meaning each time. Having in mind the totality of the peculiarities of Scriabin's compositional style, we can state that he was the only Russian modernist in his time.

Scriabin, like Bartok, did not grow up in a traditional family. Bartok's father died early, and Scriabin's mother, the eminent pianist Ljubov Petrovna Šhetinina (1849-1873), died in the second year of the composer's life. After his wife's death, Scriabin's father Nikolai Alexandrovich (1849-1914) completed his studies in diplomacy and Oriental languages at Moscow University and accepted a job at the Russian Embassy in Istanbul. As an undeniable talent - as confirmed by Anton Rubinstein - Scriabin developed musically by composing according to romantic role models, while advancing as a pianist, especially under the tutelage of the eminent pedagogue Zverev. This path is similar to the one taken by Bartok in his homeland, also recognized in his youth primarily as an exceptional pianist. Scriabin began studying at the Moscow Conservatory in 1888. He studied piano in the class of Safonov, who as the main qualities of his pianism emphasized a special sense of tonal color and dynamic nuance. Interestingly, both Scriabin and Bartok, genius composers, had difficulties with their professors (Arenski and Kossler) during their composition studies, which they considered academically rigid.

After Mitrofan Belyaev became Scriabin's publisher in 1894, the composer's career was on the rise. Some of his most significant works, such as the Piano Concerto, Preludes Op. 11, The Second and Third Piano Sonatas and Fantasy, find their way to the audience. He resided several times in Paris, where he had his European debut at the Erard Hall on January 15, 1896. He worked as a piano professor at the Moscow Conservatory from 1898 to 1902.

After Belyaev's death in 1903, Scriabin's income decreased significantly. The situation worsened when he broke off relations with the publishers Jurgenson and Zimmerman in 1906, and Stasov saved him from a financially hopeless situation by including him again in the Beljaj Foundation.

After meeting Koussevitzky, Scriabin joined the Edition Russe de Musique committee. With the performance of the Poem of Ecstasy in St. Petersburg in 1909, his reputation in Russia reached new heights. In the same year he worked on the work Prometheus. Encouraged by his theosophical teachings, he contemplates the relations of colors, certain syllables of words, tonality and chords, and his friend Moser constructs a device for reproducing the colors "tastiera di luce".

Scriabin and Koussevitzky broke off their relationship in 1911. In the same year, the Sixth and Seventh Piano Sonatas were composed. In 1913, Henry Wood conducted Prometheus in London. After that, Scriabin composed the last significant compositions, such as piano sonatas no. 8, 9 and 10. and "Vers la flamme". Death finds him in sketches for the Mystery - the apotheosis of music, dance, color and spirituality, whose first act was to take place in India.

Scriabin's developmental compositional arc begins with early compositions composed before 1903. Although marked by a strong composer's personality manifested in indentation and harmonious richness of texture, rich left-hand figuration (often in asymmetrical figures), strong tonal color, these compositions do not show a significant step forward. the context of late Romantic musical language. The path of specialness of Scriabin's style is announced by works such as piano sonatas, Op. 30 and op. 53, and the Poem of Ecstasy op. 54. In these works, in addition to the still clearly present tonal relations, the distinct motivic, harmonic and rhythmic elaboration of the tonal material results in a feeling of a significant expansion of the notion of tonality. In later works clear tonal relations are lost. By constructing musical forms, Scriabin does not completely give up referring to individual tonal centers, thus gaining a certain dynamism of form that does not exist in atonal music. For Scriabin, the typical formal developmental cycle begins already in the introductory part of the sonata with motifs that are later intensively elaborated, especially in the implementation, and often dynamically or tempo-wise emphasized in the codes. At first, the miniatures are based on romantic patterns (mazurkas, impromptus), while later poems predominate. It is typical for them to contain many labels, not only as a guide to the performer, but also as a description of the mental states that the music expresses.

The germ from which Scriabin's mature musical language develops is his tendency to use dominant consonances. This can be noticed already in earlier works, as at the beginning of Impromptus op. 12 or in the Poem op. 32, where the dominant harmonies are resolved into each other in longer sequences. In dominant chords, it often alters the upper extensions: nonu, undecima and quartdecima. The successions of dominant chords have on the listener the psychological impression of heightened vigilance in anticipation of tonal solutions that are constantly delayed, creating the impression of a new musical reality. Scriabin often combines bass tonic with altered dominant chords in the upper voices. Later, he begins to use an increased quartet with a tonic in the bass instead of a fifth. The so-called "mystical chord"

with a triton in the base can be understood as one of the dominant consonances, but also as a quarterly hexachord containing an increased and a reduced quarter.

Example 6. "mystical chord"



Example 7. Piano sonata no. 5



The chord generates a scale that can be understood as a whole-tone scale with an elevated one degree (gis to a). As a rule, the dominant consonances in the horizontal are most easily transformed into an octatonic and whole-tone scale, because every second degree symmetrically divides these scales into a series of small or, in the case of a whole-tone scale, large thirds. Scriabin says that "a melody is an unwound harmony, and harmony is a wrapped melody."

These two scales horizontally reflect the simultaneous sound of the triton and its most logical solutions, and these are the large third and the small sixth. If we resolve two complementary tritons, we will get an increased tertquartakord (French increased sextachord), or an altered dominant chord.

Example 8. French enlarged sextachord



The French sextachord has two features in common with a reduced septachord. Both chords are constructed of two tritons, making them symmetrical in inversion. In addition, if both chords are transposed per triton, they retain the same intervals. Precisely this polymodality and the symmetry of the whole-tone and octatonic scale, along with the polymodalities that imply possible solutions of triton successions, represent the basic principle of the organization of the musical material of Scriabin's late works. Here Scriabin approaches the very limits of atonality, yet does not make the final step forward, because he retains the right to harmonic dynamism which is enabled by the fact that the laws of consonant tendencies are latently present. Bearing in mind that the octatonic and full-scale scales are present in Russian music from the "Five", with Scriabin's ingenuity the development of Russian music evolves in line with European trends.

Example 9. Vers la Flamme



Croatian composer Dora Pejačević was born in Našice, Croatia, then part of Austria-Hungary, on November 10, 1885, and died in Munich on March 5, 1923. She occupies a prominent place in the history of Croatian music, but her compositional opus does not reach significance. the works of Bartok and Scriabin. Despite this, the spirit of the epoch pulsates

strongly from her artistic personality, so it is possible to think about her together with her contemporaries. Although Pejačević and Bartok were born and raised in the same country, she is closer in worldview and music to Scriabin from more distant Russia. Both come from old noble families, broad intellectual horizons.

From the diary of books read by Dora Pejačević, we learn how fascinated she was by Schopenhauer and Neitsche, philosophers who also marked Scriabin's intellectual worldview.

"It's really sad in that world, and a man like me can't decide on any class, because in all classes there is limitation, stubbornness and ultimately stupidity. We are individual people who seek and find individuals, and as such we do not belong to any class. We are without a homeland, lonely and often sad... lies in it, in spite of the sufferings of beauty; we will run into people everywhere, and only after they appear before us in their nakedness will we turn away from them with horror. Nietzsche's theory, which sees the ultimate purpose of development in the Superman, that is, in the individual, is perhaps the most correct. "

Critic Dresden Anzeiger experiences D. Pejačević's First Symphony in orchestral colors closer to Russian than Young German models.

"This work reveals a great intimacy with the orchestra and adherence to the ideal that hovered before Tchaikovsky's eyes as he imagined his sonically brilliant symphonic forms. Divorced episodes of soloist-treated deep woodwinds that each time evoke the thought that they should describe something in terms of program music, a penchant for wide cantilenas of strings, a disposition of endings in the final movements that is somewhat focused on pomp, the whole way of instrumentation. Tchaikovsky than in young German composers. The work is proof of a strong talent for sound efficiency. "

Dora Pejačević belonged to one of the oldest Croatian noble families, Josip II Pejačević received the title of count in 1772, the composer's grandfather Ladislav was the Croatian ban from 1880-1883, and her father served as ban from 1903-1907. Dora Pejačević's mother Lilla Vay de Vaya was a Hungarian baroness, musically educated, a great lover and patron of the arts. Dora Pejačević received her music education first in Zagreb with renowned Croatian pedagogues Huml, Junek and Keiser, and then in Dresden and Munich. Her first more mature works, based on romantic models, were also stylistically marked by the Jugend style (Art Nouveau). Flower life cycle op. 19 is inspired by the flower motif, which is one of the characteristic motifs of this style, and the second most significant characteristic of the style are the decorative geometric structures. During his stay in Dresden and Munich, Pejačević became acquainted with the contemporary European art scene, which includes performances of Strauss's *Electra* and *Rosenkavalier*, Schoenberg's work teexpressionism by the group *Der Blaue Reiter*. He associates with prominent intellectuals such as the poets Rainer Maria Rilke and Karl Kraus. The end of World War I brought great changes for the Pejačević family. Austria-Hungary disintegrated into several states, the Pejačevićs lost their possessions in

Croatia, which became part of the newly formed Yugoslavia, and they moved to Budapest. Nevertheless, they manage to retain the rights to exploit forests, and they are also engaged in trade in agricultural products. D. Pejačević's composing career gained new impetus with the performance of a symphony in Vienna in 1918 and Dresden in 1920. He composed his significant works such as *Drei Gesanga* (1919) on the text by F. Nietzsche, *Piano Sonata Op. 57* (1921), and *String Quartet Op. 58* (1922). Dora Pejačević tragically died of blood poisoning at the age of 38 (1923), a few days after giving birth to her only son, Tea.

The composer's musical opus, which contains 58 numbers, includes compositions for piano, solo songs, compositions for voice and orchestra, chamber music and orchestral music.

The piano undoubtedly has a starting point in the work of D. Pejačević. In addition to compositions for solo piano, many chamber and vocal works have a developed piano section. Already earlier works, such as *Fantasiestucke op. 17* and *Blumenleben op. 19*, reveal the composer's imagination through subtle harmonic nuances, elaborate texture and rich dynamics. *Capriccio op. 47* (1919) brings an expansion of musical language through a strong rhythmic pulsation of more dissonant sonority, more complex chords, full-scale scales, resulting in a diminished sense of tonal centers.

Example 10. *Capriccio op. 47*

The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system shows a rhythmic pattern with eighth and sixteenth notes. The second system features a more complex texture with overlapping lines and some triplets. The third system includes a prominent scale-like passage in the right hand, marked with a 'cresc.' (crescendo) in the bass line, and contains handwritten annotations such as '21', '8', '17', '9', and '3' above the notes.

We also find an extended harmonic horizon in Nocturnes, Op. 50, with parallel quarts and fifths, elements of whole-tone scale and pentatonics, and a succession of dominant sonorities that weaken the sense of tonality. In the Piano Sonata Op. 57 musical tissue is built using the technique of permanent variations. The secondary theme is based on the triton, and the highlight of the sonata is the fugue based on that theme.

Example 11. Piano Sonata Op. 57

The image shows a musical score for Piano Sonata Op. 57, Example 11, measures 171-175. The score is in G minor, 3/4 time, and marked 'Moderato' and 'mp'. It shows a complex piano accompaniment with many triplets and slurs. The bass line features a prominent triplet pattern in the right hand, with notes often beamed together. The treble line has more varied rhythmic patterns, including slurs and triplets. The score is divided into three systems, each with two staves (treble and bass).

Dora Pejačević's vocal music is characterized by a rich harmonic background with an abundance of backlogs, alterations, and unexpected modulations. The melodic lines are developed, moving in contrasting shifts involving melisms and declamation, and the piano score is developed to equal participation in the musical event. The most famous compositions for voice and piano include Mädchengestalten op. 42 (1916) to a text by Rainer Marie Rilke, Drei Gesänge op. 53 (1920) to the text of Friedrich Nietzsche, and for voice and orchestra Verwandlung op. 37 b (1915) to the text of Karl Krauss, Liebeslied op. 39. and Zwei Schmetterlingslieder op. 56th

Chamber music contains 16 opuses. The Quartet in D minor, Op. 25 for violin, viola, cello and piano, Sonatas for violin and piano in D major op. 26 and Slavic Sonata Op. 43, Sonata for cello and piano op 35, Quintet in B minor op. 40. and String Quartet Op. 58th

In the Symphony Op. 41, Piano Concerto Op. 33rd and Phantasie Concertante for piano and orchestra op. 48 Dora Pejačević increases the orchestra's corpus by the number of wind instruments, especially wooden ones, the strings get exceptional sonority, and all together it results in a wealth of dynamics and colors. In the way of composing, there are developed polyphonic movements, dense harmonic shifts and the technique "Durchgebrochene Arbeit" by which themes and motifs move dynamically through different instrumental groups, with constant variation of motifs and themes resulting in the impression of permanent implementation.

The most impressive quality of Dora Pejačević's compositional process is her sense of harmonious expression, which becomes the key to understanding melody and form. Already in her early works we can notice a special tendency towards the choice of tonality with many elevators or descents, reharmonizations of the same thematic material in a particular composition, meaningful use of chromatism and lags. Its harmonic development, like Scriabin's, takes place through the frequent use of dominant chords with upper extensions, alterations, multiple lags. In later works, there are more and more unexpected modulations and chromatism, which is reflected in the melody, which becomes a reflection of harmonic events, and on the whole, the sense of clear harmonic functionality is significantly weakened. In its mature phase, it practically abandons the recognizable cadence, emphasizing the expressiveness of dissonant consonances. Despite everything, her works retain a late romantic overtones, unlike Scriabin and Bartok, which make a further step towards tonal freedom.

The melody of D. Pejačević's work develops in accordance with the evolution of the harmonic background. Initially, these are melodic lines of broad outlines that gradually begin to deviate from latent conventional harmonic principles, intensifying chromatism, shifts in quartet or fifth intervals, leaving a symmetrical structure. In later works, the melody rests on motifs that are constantly varying, often forming new entities. Taking into account the way in which Pejačević uses musical parameters, we can conclude that in her mature works the musical form is not a frame filled with musical content, but the form is created as a result of a creative process. This principle is evident in the works of Scriabin.

Despite the highly individual profiling of the three composers, some possible links emerge. Many of Bartok's and Scriabin's compositions share expressionist stylistic features. Bartok uses elements of the impressionist means of musical expression under the conscious influence of Impressionism, and Scriabin uses this musical vocabulary, noticeable in his oeuvre (altered dominant consonances, repetitive figuration, tremola, successions of large seconds, full-scale scales, quarterly chords, etc.). artistic context, with different content. Both

composers come to the brink of atonality, but their works are not atonal. By retaining certain consonant tendencies their forms gain in dynamism. Bartok's polymodal chromatism of the Lydian and Phrygian scales has a correlate with Scriabin in the polymodal chromatism of the octatonic and whole-tone scales, whereby the chromatism in their works is not decorative but essential.

Worldly close, Scriabin and Pejačević composed significant works in the style of late romance with a strong stamp of Wagnerian harmony, on the basis of which they develop their distinctive harmonic expression as the main quality of their works. They do not abandon traditional forms, but fill them with new content, developing a special dynamism of treatment and development of musical material in mature works. The majority of both opuses are dedicated to the piano, the color of which the two composers have a particularly refined feeling. They both ended their lives tragically, at an age when new rises in the composer's imagination could be expected of them.

## LITERATURE

Antokoletz E., *The Music of Béla Bartók* (Berkeley, 1984)

Baker J. *The Music of Alexander Scriabin* (New Haven, CT, 1986)

Bowers F., *Scriabin: a Biography of the Russian Composer, 1871–1915* (Tokyo and Palo Alto, CA, 1969, 2/1995)

Dernova V., *Garmoniya Skryabina* (Moscow, 1968)

Gillies M., *Bartók Remembered* (London, 1990)

Griffiths P., *Bartók* (London, 1984)

Kaufman E., *The Evolution of Form and Technique in the Late Works of Scriabin* (diss., Yale U., 1972)

Kos K., *Dora Pejačević* (Zagreb 1982.)

Laki, P. (ed.), *Bartók and his World* (Princeton, NJ, 1995)

Lendvai E., *Béla Bartók: an Analysis of his Music* (London, 1971)

Macdonald H., *Skryabin* (London, 1979)

Schloezer B. de, A. *Skryabin: lichnost', misteriya* [Skryabin: personality, mysterium] (Berlin, 1923/R as *Scriabin: Artist and Mystic*, trans. N. Slonimsky with various appendices, Oxford, 1987)

Taruskin R., 'Skryabin and the Superhuman', *Defining Russia Musically* (Princeton, 1997)

Wilson P., *The Music of Béla Bartók* (New Haven, 1992)