THE INDIVIDUAL OF LATE MODERNITY IN ISTVAN ANHALT'S *FOCI* (1969)

by

Sophia Nguyen

BMus., The University of Calgary, 2011
BSc., The University of Calgary, 2011

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

The Faculty of Graduate and Postdoctoral Studies

(Historical Musicology)

THE UNIVERSITY OF BRITISH COLUMBIA
(Vancouver)

March 2014

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Abstract

Hungarian-born Canadian composer Istvan Anhalt's (1919-2012) multimedia work, Foci (1969), was written during a time of rapid technological and social change. Composed for taped and live voices, electronics, and instruments in Montreal amidst the political upheavals of the Quiet Revolution, Foci is a work that exemplifies new directions in musical technique that were being explored in Canada at the time. Foci is also a work that comments on broader cultural developments in a period known as late modernity. Sociologists such as Jock Young and Anthony Giddens have described this period as one that is characterized by an increase in the dissolution of traditional social and personal boundaries, a rise in individual autonomy, and the permeation of anxiety into all spheres of life, which Albert Camus argues is the result of one’s increased awareness of the Absurd.

The thesis will explore how Foci can be read as a work that embodies various struggles that the individual of late modernity encounters, including the challenge of creating oneself from a philosophical blank slate (Chapter 2), reconciling traditional notions of religion and faith with late-modern ones (Chapter 3), navigating through interactions with others and groups while balancing the need for individuality and uniqueness (Chapter 4), and finally, confronting the late-modern idea that any singular truth is untenable (Chapter 5). By studying the sociological context of Foci in conjunction with its musical characteristics, an understanding of the work's place and significance in Canadian music history as well as in the changing social and cultural conditions of the 1960's is acquired.
Preface

This dissertation is an original and unpublished intellectual product of the author, Sophia Nguyen.

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Acknowledgements

I would like to express my sincere gratitude and appreciation for all the professors, readers, colleagues, friends and family who have been with me throughout the process of writing this thesis. It was with your help and support that this document was able to become one of my proudest accomplishments.

Dr. David Metzer, I thank you for your unwavering patience and guidance in helping me navigate my way through what seemed like at the beginning a gargantuan task. Your thoughtful comments and questions pushed me to strive for a high level of academic quality in my writing, and to cultivate a thoughtful, critical eye towards research. I will continue to build from the foundation you helped me develop.

Dr. Friedemann Sallis, I thank you for sparking and inspiring my interest in musicology and particularly Canadian music. I am deeply grateful for your continued mentorship over the years and for our fruitful and stimulating conversations.

Kevin Madill, I thank you for helping me during the tedious process of seeking copyright permission from the publishers of my sources.

The friends and colleagues I met in Vancouver, I thank you for your encouragement and for helping to keep my spirits high. Thank you for teaching me that the academic road is travelled best with company.
Dedication

To my parents, for their limitless love and support.
1 Introduction

1.1 Absurdism, Existentialism, and the Individual of Late Modernity

The decades after the Second World War were burdensome times. Feelings of jubilation following the Allies’ victory were tainted with an overwhelming sense of anxiety and dread as survivors were forced to face the challenge of rebuilding their lives out of the rubble left behind. As the smoke cleared and details of the atrocities surfaced into public view, it became clear that the terrible events that had transpired were not anomalies. Decades of economic and social ills as well as long-held prejudices played important roles in creating an environment where brute force and totalitarian rule became seen by some as the only solution to fading prosperity. To avoid repeating the mistakes of the past and their devastating consequences, one could not simply return to old ways of doing things; new ways of coexisting needed to be brought forth. From the ashes of the old world came the opportunity to create something anew.

It was soon realized, however, that the freedom to determine one’s future carried with it a heavy burden. The casting away of traditional paradigms and the attempt to reinvent solutions to problems such as how to organize nations, countries, and societies led to a questioning of their fundamental goals. History had shown that all ideologies contain the potential risk of being distorted and abused for selfish reasons. Yet if one could not put one’s trust in his/her own nation, religion, or ruler, what was left? The 1950s and ‘60s witnessed an urgent search for human purpose, exemplified by the popularity of existentialist and absurdist philosophy. During this period that some scholars such as the sociologist Jock Young have
identified as late modernity, the idea of the autonomous, self-made individual became particularly attractive: “The comfort-seeking creature of post-war modernity is replaced by the striving subject of late modernity... Finally, self-realisation, the notion of constructing one’s own destiny and narrative, becomes a dominant ideal.”

Creating oneself out of nothing (a famous tenet of leading existentialist philosopher Jean-Paul Sartre) was an arduous task, however, wrought with doubt and despair. Yet the fact that this philosophy appealed to so many during these decades (and continues to do so today) despite its promise of uncertainty speaks to how intricately linked this way of thinking was to the cultural conditions of the time. British sociologist Anthony Giddens is among many who believe that existentialist dread is characteristic to the notion of modernity:

Modernity is a post-traditional order, but not one in which the sureties of tradition and habit have been replaced by the certitude of rational knowledge. Doubt, a pervasive feature of modern critical reason, permeates into everyday life as well as philosophical consciousness, and forms a general existential dimension of the contemporary social world. Modernity institutionalizes the principle of radical doubt and insists that all knowledge takes the form of hypotheses.

The struggle to stay afloat in a world where everything is ambiguous throws the individual into a free fall. In such a world, anything can mean something at the same times that it can also mean nothing. The realization that life is potentially meaningless was a serious dilemma that the individual of late modernity had to

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reconcile with. Albert Camus describes this dilemma as the individual’s encounter with the Absurd:

A world that can be explained even with bad reasons is a familiar world. But, on the other hand, in a universe suddenly divested of illusions and lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and his life, the actor and his setting, is properly the feeling of absurdity.³

Both the philosophies of existentialism and absurdism sought to come to terms with feeling of meaninglessness, with the former concluding that meaning is determined solely by individual choice, while the latter focuses not so much on what one chooses to live for, but rather the awareness that any meaning ascribed to life is arbitrary, and that embracing the struggle and inconclusive nature of life is itself the pinnacle of existence.⁴ In 1953, the characters Estragon and Vladimir in Samuel Beckett’s seminal play, Waiting for Godot, echoed these absurdist sentiments, realizing that everything one does is simply for the sake of existing: “We always find something, eh Didi, to give us the impression we exist?”⁵

1.2 Absurdism in the Arts and Music

Absurdism was highly influential in the theatrical arts, as exemplified by Beckett. In 1974, Martin Esslin coined in retrospect the term “Theatre of the Absurd” to describe a collection of works by playwrights who he believed shared an interest in the ideas of absurdism. Representative of this genre were Beckett, Arthur

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⁴ Ibid, 589-593.
Adamov, Eugène Ionesco, Jean Genet, and Harold Pinter. In music, however, there were no figureheads who could be classified under a similar umbrella term, but this is not to say that absurdism and the changing attitudes towards individualism in late modernity did not influence musical composition.

In 1984, Hungarian-born, Canadian composer Istvan Anhalt published his study on vocal music composition since the mid-1950’s, *Alternative Voices: Essays on Contemporary Vocal and Choral Composition*. One of the unique characteristics that he noted within this repertoire was a fascination with the “hierophany of the victim and the substitute celebration of the absurd.” The roots of this he traced back to the efforts taken by artists and composers to reflect upon the meaning of human life following the mass destruction and causalities that the war left in its wake. Some works, such as Benjamin Britten’s *War Requiem* (1961-1962), sought to comment directly on the loss of human life by commemorating the victims. Others focused on those who were affected by the wider reverberations of the war such as political, racial, and religious persecution, and social and economic oppression. The broad, overarching nature of these issues resulted in works that tended to be more abstract, but that were still clearly tinged with sadness and anger: “Perhaps some composers were not able to speak directly about a specific tragedy or about what they saw as the hopelessness of the human condition and have elected to express the absurdity inherent in a situation.” Anhalt notes a wide variety of composers who he believed wrote works that fell into this vein, including Luciano Berio, R.

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8 Ibid, 199-200.
Murray Schafer, Luigi Dallapiccola, Iannis Xenakis, Mauricio Kagel, Dieter Schnebel, Maxwell Davies, and himself. As Anhalt struggled to find meaning and solace following such senseless violence, he asks us to consider the following:

Who are the victims? In our context, the answer is best sought in actual compositions. These indicate such a wide range of injustices that one wonders if any group or type of individual is to be excluded. If everyone can be victims, who are then the victimizers? The answer is both simple and complex. We all can be tormentors and victims.9

The realization that anyone could occupy the position of both the persecutor and persecuted complicates the issue of blame, and contributes to feelings of hopelessness and unease that is characteristic of coming face to face with the idea of absurdity. In 1969, Anhalt wrote a piece of music that he himself described as a commentary on the absurd.10 Foci, composed in Montreal in the midst of civil unrest, captures with striking acuity the journey of the individual’s search for meaning and identity amidst the changing social landscape of late modernity and the rise in self-awareness that characterised the period. By utilizing a combination of live and taped voices, an instrumental ensemble, and elaborate visual effects, Anhalt transforms the concert stage into a theatrical space where the audience is invited to experience and scrutinize “contemporary existence” and the “inner spaces of the mind/heart.”11 The present thesis is an examination of this remarkable musical work along with its sociological implications.

9 Anhalt, Alternative Voices, 199.
10 Ibid, 200.
1.3 Istvan Anhalt and the History of Foci (1969)

In 1949, Anhalt landed on the shores of Halifax. He was among a lucky few who had been offered a chance to travel to Canada and build a new life for himself there after the war as a patron-sponsored composer. From Halifax, Anhalt caught a train and travelled to Montreal, which would become his home for the next two decades. His initial impression of the country was a favourable one: “I immediately felt very good here. At that time there was no flag, no national anthem that everybody could sing. Also, people made fun of nationalism in those days, which was very refreshing, and I felt that nobody could really do any harm to me under these conditions.”

Although Canada indeed had a flag and anthem in its name by this time, Anhalt’s feelings of hope and relief were sincere given the troubling situation he had just come from in Europe.

With the assistance of a fellowship awarded to him by a Montreal patron, Henriette Davis, Anhalt was able to begin working immediately as a newly appointed assistant professor at the budding music faculty of McGill University. For the first few years upon his arrival, Anhalt wrote predominantly chamber works that explored dodecaphonic procedures. Examples of these works include his Piano Fantasia (1954) and the three-movement suite, Comments (1954). In 1958, Anhalt completed his first full-orchestral piece, Symphony. Performances of large contemporary symphonic works were hard to come by in Canada at this time, and the success of the symphony’s premiere helped Anhalt gain prestige across the nation as well as internationally.

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12 Anhalt, quoted in Robin Elliot and Gordon E. Smith, eds. Istvan Anhalt: Pathways and Memory (Montreal: McGill-Queen’s University Press, 2001), 34.
The following decade saw Anhalt experimenting with electronics. His first encounter with music that utilized the new medium came through a CBC broadcast in 1957 that featured Karlheinz Stockhausen’s early experimental works as well as his seminal piece, Gesang der Jünglinge (1955-56): “It was one of the strongest and most fascinating music experiences I ever had,” Anhalt recalls, “It was so strong that I told myself, ‘Well I really must see the place where this is made and I must meet the person who made that.’”

Through Anhalt’s efforts, McGill soon became one of the first schools in Canada to establish a professional electronic music studio. Although Anhalt would eventually move onto different mediums of composition due to the increasing complications and effort required to keep up with the rapidly changing technology, he remembers this period of his work fondly:

I’m not saying that I wasted my time doing the synthetic. I didn’t. All those unusual sounds, combinations of sine tones, filtered white noise, they appealed to me. I wanted to learn about that. I could not have written a piece like ...the timber of those times... (2006) and evolved the harmony and grammar of my later pieces, if I had not acquired a compositional freedom which my work with synthetic music afforded me. It was an enormously liberating thing.

Feelings of excitement as well as anxiety that came with the freedom offered by electroacoustic music can be heard in the works that Anhalt wrote during this time. Never far are also expressions of human and societal concerns. Even within the abstract world of pure sound manipulation, Anhalt never lost sight of the need

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to "humanize the strange sonic materials with which he was working."  

Musicologist Gordon Smith describes that for Anhalt, no matter the medium, “the meaning of music [was] linked to the mystery of human existence.” Of the works Anhalt wrote during this period, Cento (1968) and its companion piece, Foci (1969) touch on these issues with particular acuity. In these pieces, Anhalt was able to combine new technologies with old ones in ways that were novel and stimulating while remaining at the same time familiar and relevant to contemporary issues.

Scholarly research on Anhalt’s music has only just begun to emerge in recent years. A biography, a book of correspondences between him and fellow composer George Rochberg, and a collection of essays pertaining to Anhalt’s music in a discussion about music and place are important books that have been published within the last decade. Of the individual works that have been studied, Anhalt’s symphonic and operatic works have drawn the most attention. Although Anhalt’s electroacoustic works occupy a small portion of his oeuvre in comparison, they encompass an important part in Anhalt’s life as well as in the history of Canadian music. The present thesis is the first extensive musicological study of Foci that has

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yet been undertaken. It is hoped that this study will stimulate further research into Anhalt’s music and help it attain greater exposure.
In the Beginning, there was Nothing

This chapter will focus on the first two movements of *Foci*, “Preamble – Definition 1” and “Measures.” Here, we are introduced to a concept of the individual that gained renewed interest in the late-modern age as an entity that builds its identity from a blank slate. In describing *Foci*, Anhalt said the following:

The overall structure of *Foci* is meant to give the impression of deriving from a *tabula rasa* kind of frame of mind of an imaginary listener/viewer, and progressing through many states of higher and lower tension, toward a conclusion of silence and darkness.\(^{20}\)

In “Preamble,” Anhalt simulates the primordial beginning of the individual by using visual, dramatic, and musical techniques that reflect emptiness. In addition, his use of the definition for “coping behaviour” as the text for the movement suggests that the process of inventing oneself from nothing is a complex and psychologically straining task. In the following movement, “Measures,” the individual takes the first few steps towards establishing his/her own autonomous voice by experimenting with fragments of speech and melody. The movement is quite sparse in comparison to the ones that will follow as it still represents the initial stages of the individual’s self-discovery.

2.1 “Preamble – Definition 1” (Movement 1)

In 1969 at the Albright-Knox Art Gallery Auditorium in Buffalo, New York, the audience sat immersed in darkness waiting for the premiere of Istvan Anhalt’s *Foci*. Deprived of their vision and kept in silence, their senses acquired a heightened

\(^{20}\) Anhalt, “About Foci,” 57.
sensitivity. Anhalt, who conducted the performance, had instructed that the hall be completely darkened, so that each sonic stimulus would have struck with intensified force and novelty. Off-stage, a dull thud of a large object being struck by a hammer was heard. Quietly, four performers walked in single-file onto the stage and positioned themselves in front of tape recorders. The hammer strikes were heard again. A pale blue glow emerged out of the darkness, projected onto a screen in front of the audience. Simultaneously, their ears picked up the frequency of a very high sine tone that came from two of the six tape channels operated by the performers. Gradually, the signal increased in intensity, and just as it became almost too uncomfortable to bear, a word was declaimed from a tape, “Action!” , and the performance began (Figure 2.1).
Figure 2.1 Istvan Anhalt, Foci, Movement 1 – “Preamble – Definition 1”
The gradual emergence from darkness and silence using sparsely textured sounds and dim lighting had been used by other composers of *elektronische Musik*. For example, Edgard Varése’s *Poème électronique* (1958) begins with the strike of gongs followed by isolated electronic blips and tones. Karlheinz Stockhausen’s *Sternklang* (1969-1971) also begins in a remarkably similar way with the striking of bells followed by a sustained high-frequency tone. What distinguishes *Foci’s* beginning from these examples, however, is that its sonorities are of a cruder and harsher quality. The dull thuds from the hammer strikes do not have the clear timbre of bells or gongs. The pure sine tone borders on the threshold of pain, and it does not give way to elaborate sonorities, but rather to mechanical pulsations that sound more like operating machinery than creatively synthesized, musical sounds.

As we continue our exploration of the *Foci*, we will piece together components from the work’s history, and social and cultural context to help illuminate Anhalt’s motivations behind composing its unique characteristics. To begin, we will consider the text of the first movement, “Preamble – Definition 1.”

The word “action” is followed by a brief pause, which isolates it for a moment. Set apart, it comes across as a call to “action,” for example, when a director makes the cue to begin filming. It is soon revealed, however, that it is the first word for the definition of the term “coping behaviour”:

Action that enables one to adjust to the environmental circumstances; to get something done.

The voice that articulates the definition belongs to an English-Canadian man whom Anhalt recorded on tape. With the exception of the last movement, all of the texts heard in *Foci* are played back through taped recordings. The definition is
recited simultaneously by another voice in French by a French-Canadian woman, as well as in High-German by another male voice:

Action qui permet de s’adapter aux conditions du milieu; réaliser quelquechose.

Tätigkeit die Ermöglicht sich an die Umwelt anzupassen; etwas zu Schaffen.

These phrases are fragmented and repeated as pauses interrupt the flow of the words. The sine tone heard at the beginning of the movement is replaced by “intermittent ’bleeps’”\(^1\) that cut in among the voices at random intervals. As this is happening, the remaining instrumentalists walk onto the stage and take their places (with the exception of the flautist, who does not participate until the fourth movement). The movement ends with the first and last words of the English definition spliced together to announce that the “action” is “done.” But what actions have actually transpired in this short, largely static movement? Anhalt insists that the hammer strikes heard at the beginning and end of “Preamble” (as well as at the beginning and end of all subsequent movements with the exception of the final two) play a theatrical role of framing the movements as dramatic scenes by announcing their beginnings and concluding their ends.\(^2\) Everything that occurs in-between is the “action” of the movement. To understand what kind of dramatic message Anhalt hoped to deliver in “Preamble,” we will consider other theatrical works that also utilize sparse visual and aural scenes.

In a study on emptiness and space in Samuel Beckett’s theatrical works, Les Essif proposes that by stripping the stage of conventional settings, narratives and


\(^{22}\) Anhalt, “About Foci,” 57.
plot-motivated actions and consequences, Beckett encourages audiences to focus their attention on barrenness itself and the psychological effect that this inversion of conventional expectations evoke. When there is little to distract our attention on stage, one grows increasingly introspective. The technique of emphasizing emptiness opens up a different way of perceiving scenes and characters: “Something in the magnified status of emptiness, silence, immobility, and focus results in the magnified status of the figural image of character. Emptiness is foregrounded as character is foregrounded.”23 In Becket’s play Rockaby (1980), for instance, the only visible figure on stage is an old, decrepit woman who sits rocking to and fro in a rocking chair while a recorded voice plays snatches and fragments of speech, likely from the woman’s internal musing and thoughts. The incoherent text, sparse movements, and situation of the woman in a darkened, empty room encourages her character to be seen not as a dramatic, evolving subject, but as an objectified figure, like a lifeless prop on-stage: “The visual economy is so radically reduced and acutely structured... that the spectator is induced to include the body of the woman in the design of the stage.”24

Similarly, the scarcity of visual and aural events in “Preamble” invites the listener to focus on and to contemplate the empty spaces and moments of silence between them. Our attention is turned inwards upon ourselves, and we fill in these voids with our own personal interpretations. We begin to reflect on our responses to the hammer thuds, sine tone, and eerie blue light. We mull over the words uttered

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23 Les Essif, Empty Figure on an Empty Stage: The Theatre of Samuel Beckett and His Generation (Bloomington: Indiana University Press, 2001), 4.
24 Ibid.
by the tape, and we realize that the “action” that has occurred in the movement has been happening within us. It was in the act of accessing and contemplating the music heard, and in coping with the environment that we had been placed in. Yet a question still remains: Why did Anhalt felt the urgency to draw the audience’s attention to coping? Was there something particular about the time and place he was writing that made this matter pressing?

### 2.2 Condemned to Freedom: Coping with Choice

The idea of coping as a fluid and dynamic process was a relatively new way of thinking about the term. Before the mid-1960’s, it was regarded primarily as a unilateral reaction, particularly as a defensive response to traumatic events. This view was promoted in the psychopathological studies of Sigmund Freud, who believed that neurotic behaviours were a maladaptive form of coping that was caused by the repression of accumulated excitation. Richard Lazarus’ book *Psychological Stress and the Coping Process* (1966) is cited as one of the first psychological works that spearheaded the move away from this view of coping to one that saw it as a normal, equalizing force. Lazarus describes coping as an adaptive trait inherent in all living organisms that is constantly engaged in maintaining a comfortable equilibrium between the needs of the organism and the demands of its environment. In human beings, coping came to be seen as part of

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what sociologist Anthony Giddens calls the “reflexivity of the self,” 27 an expression which describes the process through which an individual constructs him/herself by accessing, reacting to, and adapting to environmental circumstances.

The growing interest in the dynamic interplay between the individual and his/her environment in psychology and sociology extended into philosophy of the 1950s and 60s as well. Stemming from the ideas of Søren Kierkegaard, existentialism was further developed and popularized by Jean-Paul Sartre and Simone de Beauvoir during these decades, while Albert Camus was the main proponent of absurdism. The two philosophies emerged out of a similar understanding of the human condition, that is, of man and woman’s fundamental meaninglessness in the world. Sartean existentialism and absurdism begins with the hypothesis that humans do not have a predetermined essence that influences how their lives will unfold, and that no god, parent, nor politician can be held responsible for the actions and the ultimate fate of another human being. Every individual begins as an empty vessel through which s/he is filled and formed depending on his/her own actions and choices. “Flung into the world,” we are each responsible for creating ourselves out of nothing:

If man, as the existentialist conceives him, is indefinable, it is because at first he is nothing. Only afterward will he be something, and he himself will have made what he will be. Thus there is no human nature, since there is no God to conceive it. Not only is man what he wills himself, but he is also only what he wills himself to be after this thrust toward existence. 28

The notion that one’s fate is utterly determined by only him/herself was an extremely liberating concept at this time though it carried with it a heavy weight. Following the catastrophic events of World War II, people were forced to come to terms with what had transpired. English author Aldous Huxley in his essay, *Brave New World Revisited* (1958), voiced the question that many of his generation were asking: “What were the methods used by Hitler and Goebbels for ‘depriving eighty million people of independent thought and subjecting them to the will of one man’?”29 How was it possible that so many educated men and women could have bent to the will of a select few and enabled such crimes against humanity? Was it justified to place the blame solely on the masterminds, or did each individual bare a responsibility as well? These controversial questions were tackled head-on by existentialist and absurdist philosophies, which concluded that in order to prevent such tragedies from happening again, no one was exempt from the duty of remaining vigilant and self-aware. Every individual was condemned to the freedom to choose for him/herself what was right and what was wrong, and to carry the weight of their decisions’ consequences. In the realm of music, the pressures of such a responsibility inspired many composers to think about how music could be used to express these anxieties.

2.3 Rediscovering Music after Zero Hour

The introduction of electronics into the domain of music making in the post-World War II era gave composers a new power: the ability to break down, isolate,

and scrutinize the fundamental components of sound. As a result, many pieces emerged that explored the ways in which these elements could be isolated and combined. There were enthusiasts of isolated moments of sound in the past as well, most notably Anton Webern, whose pieces from approximately 1908 to 1914 explored the expressivity of fugitive fragments. With electronics, however, the degree to which sound elements could be refined was unprecedented. A new way of listening was made available. The listener, like the scientist and researcher, was invited to participate in the rediscovery of sound at a stage before it was assembled into melodies, harmonies, and forms; in other words, at the pre-existence of music.

The sine tone, the purest component of sound, was the starting point for many composers of elektronische Musik, from which fantastic flights of imagination gave way to remarkable combinations of timbres. Anhalt’s decision not to take advantage of these possibilities and to remain focused on the purity of the tone itself therefore reveals a different intention. In and of itself, the sine tone is artificial: it never occurs in isolation in the natural world. It would thus be disconcerting to hear the tone prolonged indefinitely, such as in the manner we hear at the beginning of “Preamble.” Anhalt increases our discomfort by choosing a high frequency and amplitude for the tone. Music scholar Steve Goodman describes the feeling of unease caused by exposure to an extreme end of the frequency spectrum: “Infrasound [that is, sound with a frequency below 20 Hz] is inaudible yet felt, and this can frustrate perceptual compulsions to allocate a cause to the sound. Abstract sensations cause anxiety due to the very absence of an object or cause. Without either, the

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imagination produces one, which can [be] more frightening than the reality.”31 What links the sensations described by Goodman with the ones felt by hearing the tone used in “Preamble”’s beginning is the shrouding of the source of sound: although we can hear the high frequency tone, Anhalt ensures that we cannot see where it is coming from by immersing his audience in the darkened auditorium with only the amorphous blue glow as illumination. In this vast emptiness, we know neither where these primordial sounds are coming from nor what they signify. We are at the mercy of the tone, which seem to pierce deeper into us as it becomes louder and louder. How are we to make sense of it? Will it ever combine with others to eventually assemble melodies and harmonies, or will we remain forever stuck in anxious anticipation?

In “Preamble,” Anhalt creates a musical experience of existential angst, establishing a connection between feelings of anxiety and the burden of free choice. He invites his audience to experience a beginning, a point in time before anything is fully formed. The auditorium devoid of light with only a faint blue glow as illumination, the heavy thud of the hammer strike, and the thin whine of high-pitched sine tones are evocative of primordial beginnings. They are basic components of sound and sight from which anything could emerge. Nothing does, however. The individual is offered a taste of interpretative freedom, the ability to make whatever s/he chooses of the vast space that surrounds him/her, but rather, as though paralyzed by these vast possibilities, the individual retreats into monotone recitations of the definition for “coping behaviour.”

As described above, coping and "adjust[ing] to environmental circumstances"\textsuperscript{32} had been established by the psychiatric and sociological community in the 1960s as being part and parcel to any normal-functioning organism's life. At the same time, existentialist and absurdist philosophy realized that human beings needed to go beyond merely seeking comfortable equilibriums. Complacency with one's environment should not dictate how one lives. Sometimes, it is necessary to take the initiative and change the status quo, no matter how uncomfortable or against-the-grain it may seem. The philosopher Søren Kierkegaard describes this feeling of dread that accompanies self-awareness and the responsibility it entails as being a virtue, for it is only by embracing the continual struggle that one appreciates the true potential of freedom: "...Only he who has passed through the dread of possibility is so trained that he has ceased to be in dread, not because he escapes the terrors of life, but because he finds them all too feeble in comparison with the terrors of possibility."\textsuperscript{33} Coping with the struggle of existence is a difficult task, and in “Preamble,” Anhalt expresses some of the effects it may have on a person's voice. In his study on the relationship between psychological states and the voice, laryngologist Paul Moses (whose work Anhalt was well acquainted with) describes some characteristics he associated with a “neurotic voice.” Among these traits, he listed symptoms of fixation and regression,

\textsuperscript{32} Anhalt, \textit{Foci}, 5.
obsessively repetition, and fragmentation of phrases.\textsuperscript{34} Many of these characteristics are heard in the taped voices used in the first movement.

Anhalt utilizes the voice in another important way. That is, to establish individuality. In \textit{Foci}, each voice embodies the individuality of the person from which it came. Anhalt emphasized that, “the most important single idea permeating \textit{Foci} is the thought that each person’s uniqueness is embodied in his, or her, voice.”\textsuperscript{35} He was extremely meticulous in choosing the voices he recorded, and, once chosen and preserved on tape, they were not interchangeable, “as, for example, two similarly competent violinists.”\textsuperscript{36} By understanding the importance that Anhalt placed on the individuality of each voice, we hear the three voices in “Preamble” not as a schizophrenic split of one personality, but rather as that of three unique persons. There is little interplay between the lines despite the fact that they are all performed in a similar manner: recited at a calm and medium pace with the pitches of each line contained within a normal speaking range. Thus, the three voices do not appear to communicate with one another, for each progresses at its own pace, oblivious to what the others are saying. They are all preoccupied with the same issue, that is, of coping, but each is absorbed in the process separately. Anhalt reminds us that the journey that each person takes in crafting out his/her life on Earth, while done in the company of many others, is still ultimately a solitary task.

\textsuperscript{34} Paul J. Moses, \textit{The Voice of Neurosis} (New York: Grune and Stratton, 1954), 122.
\textsuperscript{35} Ibid.
\textsuperscript{36} Anhalt, “About Foci”, 57.
2.4 “Measures” (Movement 2)

In the second movement, “Measures,” we hear the individual take tentative steps out of the darkness as s/he begins to experiment with the basic sound elements around him/her. Strikes from the hammer man announce the start of a new scene. Soft, electronic pulsations follow. Quicker than the ones heard in “Preamble,” these pulses alternate between two frequencies, evoking the sound of footsteps or of “a pounding heart.”³⁷ They change in periodicity and intensity, seemingly at random, as though the individual is testing out which pace suits him/her best. True to its title, “Measures” is about quantification.³⁸ The act of quantifying is a process of organizing, structuring, and compartmentalizing one’s perceived reality into comprehensible units and concepts. Quantifying allows one to obtain a better understanding of what otherwise would be left to guesswork and intuition. It is an act of learning about one’s environment. Anthony Giddens adds that quantifying serves another purpose: it protects human beings from debilitating anxieties that are caused by being thrown into an unknown and indescribable reality:

On the other side of what might appear to be quite trivial aspects of day-to-day action and discourse, chaos lurks. And this chaos is not just disorganization, but the loss of a sense of the very reality of things and of other persons... To answer even the simplest everyday query, or respond to the most cursory remark, demands the bracketing of a potentially almost infinite range of possibilities open to the individual.³⁹

³⁷ Anhalt, “About Foci,” 57.
³⁸ Ibid.
³⁹ Giddens, Modernity and Self-Identity, 36.
We had already encountered the anxiety that Giddens speaks of in “Preamble,” where the prospect of endless choice proved to be too overwhelming for the individual, causing him/her to resort to the recitation of “coping behaviour” to deal with the situation. “Measures” is the individual’s first attempt to take control of his/her environment by imposing systems of measurement onto it. The text, for instance, consists of a random assortment of words that relate to the concept of quantification, such as “cardinal and ordinal numbers, measurements of distance, of direction, of time... and words such as ‘bell-shaped,’ ‘irrational,’ and ‘infinity’.” Anhalt, “About Foci,” 57. The instruments also represent quantification in their own way. Following the first utterances by the taped voice, the violin, cello, double-bass, and then vibraphone introduce themselves one after the other by playing softly on an A, the conventional tuning pitch for Western orchestras. About forty-five seconds into the piece, each instrument pairs up with another and the subsequent duos continue tuning at the same pitch. By the end of the movement, not much else has happened and they fall silent to wait for the conductor to give them their next cue (Figure 2.2).
Figure 2.2 Istvan Anhalt, *Foci*, Movement 2 – “Measures”
Anhalt’s decision to use tuning (a process typically done before a performance begins) as the core idea explored by the instruments in this movement draws attention to its significance. Tuning, like quantifying, is an act that is intended to organize and regulate a particular situation. It is the calibration of pitch through which a specific acoustical frequency is made the standard for the entire ensemble. Because of its ubiquity in Western concert culture, it is often taken for granted and slips outside of our conscious awareness, but one only needs to imagine the disaster that would ensue should an orchestra neglect to tune to be reminded of its importance. Tuning is not only essential for an orchestra’s proper functioning, but it has also become part of a tradition; it is a ritual that must be enacted before the start of every performance which the audience is also involved in by entering into solemn silence.

Establishing rituals and routines is an important first step towards the growth and development of the individual. They create a comfortable environment where the individual is able to establish a sense of security and belonging. Eventually, the individual will desire to grow, create, and discover things outside of his/her known world, but before this can be done, reliable foundations must first be laid down. Giddens elaborates on the relationship between trusting one’s environment and the process of creation: “Creativity, which means the capability to act or to think innovatively in relation to pre-established modes of activity, is closely tied to basic trust. Trust itself, by its very nature, is in a certain sense creative, because it entails a commitment that is a ‘leap into the unknown.’”

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41 Giddens, Modernity and Self-Identity, 41.
modern individual perpetually faces the unknown, for s/he is aware that every act carries with it an inherent risk and responsibility. However, trust allows him/her to keep at bay these debilitating fears. S/he accepts (not to be confused with ignores) his/her precarious condition, and by doing so, gains the confidence to continue charting out his/her life amidst the risks. Thus, Anhalt’s focus on tuning is crucial not only for the orchestra’s performance in Foci, but also for allowing the individual to proceed forward on his/her own personal journey into the subsequent movements.

2.5 The Emergence and Discovery of the Voice

The taped voices in “Measures” capture the individual’s first attempt at creating something new for him/herself. The content of the text, as mentioned above, consists entirely of numerals and terms related to quantification. Despite the connotation of order that is inherent in these words, their organization is random, so that rather than bringing clarity, they evoke more questions than they answer. For example, the first few progressions we hear, “2, 2, 3, 4 and a half, fifth;” “ten to two point;” and “2,3,7,8,9”, are declaimed without context or explanation. They are stated and left to float and mingle in our memory. The impression that this randomness creates is that of someone who is encountering these terms and sounds for the first time. Unsure of what to make of them, the fragments are observed, performed, and experimented with.
The text in the movement is performed in English by a male voice of Hungarian origin and in two styles: recitation and intonational recitation. The fragments described above are projected through tape channels 1 and 2, and are an example of recitation. That is to say, the pitch range remains relatively narrow while still following the conventional contours of spoken English. Beginning approximately thirty-five seconds into the movement, we also hear an example of intonational recitation in tape channels 3 and 4 where the words experiment with different intonations and expand their pitch range. They also thread together to create short melodic phrases. As the tape channels overlap, we hear both styles performed overtop of one another. Anhalt calls this technique autopolyphony, where a single voice performs in concert with itself. By utilizing this technique, Anhalt illustrates the complexity of the individual: the voice’s ability to project multiple identities simultaneously is analogous to the multiple personalities that all individuals learn to cultivate throughout their lives.

The connection between voices and identity has long been a topic of interest to many. Anhalt was of the opinion that the unique voice of each human being is integral to his/her identity, and he was not alone in this belief. Voice and drama scholar Floyd Kennedy asserts that the voice is not merely a metaphor for individuality nor just a medium for language, but that it is rather the very presence of a person, the “physical manifestation of the presently occurring, unique self of the

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43 Anhalt uses this term himself to describe the interaction of the fragments. “About Foci,” 57.
actor.” At the beginning of his book, laryngologist Paul Moses recalls the etymology of the word “person,” noting that the Latin *persona* derives from *persona*: the sound of a voice as it passes through. It originally referred to the mouthpiece of a mask used by actors in a play, but over time it became dissociated from its symbolic connection with the voice and closer to representing only the physical body of the actor. Canadian playwright Robert Lepage summarizes the evolved separation as follows: “We tend to confuse voice, language and speech, and they are three radically different things; of course they are all interconnected and they all serve each other’s purposes. The voice is not language, it’s not speech; the voice is about the individual.” Thus, through the exploratory play of the voice heard in “Measures,” we are also invited to a discovery of the individual’s self and being.

In “Measures,” the individual begins the process of reconciling him/herself with existence. The instruments establish a stable environment through the ritualistic process of tuning, which then allows the individual to experiment with how s/he can use his/her voice to create an identity. The individual tries to make sense of his/her surroundings by testing different scales of quantification. Once comfortable and confident, s/he then begins to play with the melodic possibilities of the voice by exploring the technique of intonational recitation. The possibilities of the world are beginning to open up to him/her.

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3  The Individual, the Spirit, and the Soul

This chapter focuses on the third and fourth movement of *Foci* entitled “Icons” and “Definition 2” and their exploration of the individual’s attempt to reconcile late-modern ideologies with traditional notions of religion and the soul. “Icons” is rich with religious symbolism and sources. In the text, fragments from the *Geneva Psalter*, the *Ecclesiastique*, and Byzantine hymns are used. For its visual component, a projection of an image of Saint Elijah ascending in a chariot of fire is presented to the audience. “Definition 2” utilizes a definition of “the soul” for its text. With its clear melodies and diatonic harmonies, it is the most nostalgic of the movements heard in the piece. These movements, however, are more than a celebration and remembrance of faith and spirituality. Concepts and issues such as the changing symbolism of icons, the sacred versus the profane, the diminishing influence of religion in public spheres, and the rise in scepticism will be discussed alongside the intersection of live instruments, tape, and electronics that Anhalt explores within these movements.

3.1 The History of Icons

The term “icon” refers to a form of art that was prominent in the Eastern Orthodox Church during the Byzantine period (300-1453 C.E.), and that took as its subject the portraits of religious figures such as Christ, the Virgin Mary, and saints.47 The origin of icons traces back to Jewish art of the Second Temple period (6th

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century B.C.E.) It then developed through the Hellenistic period (323-146 B.C.E.) in Judea and the Jewish communities in Galilee. After the destruction of the Second Temple in 70 C.E., the diaspora that resulted helped to spread the art form through Europe, North Africa, and the Middle East. Its entrance into Christian culture is alluded to in documents from the first century, though none of these early icons have survived into the present.

Icons and images of religious subjects in general have long been a site of controversy within Jewish and Christian traditions. The Jewish belief in a monotheistic God who operates outside of the earthly realm prohibits the worship of idols and icons. Nonetheless, icons were an important part of life for many believers, especially during the Maccabean period (167-63 B.C.) when Jewish culture came into contact with Hellenism for whom images of gods had always played a large role. The mixing of different cultural and religious beliefs and the contradictions and controversies that they ignited remained a volatile issue for many centuries. By the fourth century, icons had become commonplace in many Christian communities as well, and by the fifth century, stories of icons performing miracles such as curing illnesses, providing protection, and even speaking, became so prevalent that the idea that icons were somehow alive did not seem incredulous.

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50 Passages from Exodus xx. 4, and xx. 23, for example.
52 Gerhard, The World of Icons, 28-29.
The increasing veneration of icons triggered a response from the Church, which prior to this time, did not play an active role in regulating their production and usage. It was at the Trullan Council in 691/692 C.E. where the Church issued for the first time a definitive ruling against icons. These regulations were not enforced rigorously though, and tensions between supporters and opponents of icons increased, leading into a period of unrest known today by historians as the Iconoclastic Period (726-843 B.C.E.). Under the rule of Emperor Leo III (717-741 B.C.E.), orders were issued to remove and destroy icons throughout the Empire. Riots ensued, and an insurrection was planned in Greece (which was ultimately thwarted). With the succession of Leo's son, Constantine V, the persecution of icons and their supporters reached its peak. Many years passed before, at last, with the influence of Empress Irene at the Second Council of Nicaea in 691-692 B.C.E., icons were granted a place in religious worship, although the degree of artistic freedom allowed for their production was strictly limited. Thus, even though the tradition of icons has carried on into the present day, their stylistic characteristics have changed very little (Figure 3.1).  

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Figure 3.1 Example of a 17th-century Icon by Emmaneual Tzanes, “Cosmas and Damian”\textsuperscript{55}

In contrast to the euphoric, visceral bodies and faces of Italian Renaissance art, icons tend to be two dimensional and sepia-saturated in colour. Their appearance gives them a particularly muted and detached quality. Yet, the unblinking gaze of these otherworldly figures remains striking. Indeed, the archaic style of icons was intended to affect viewers directly, evoking feelings of awe and religious devotion without recourse to logic and rationale.\textsuperscript{56} These images were meant to subconsciously “enter the viewer instead of the viewer entering the image.”\textsuperscript{57} In this way, icons serve as bridges between the material world and the

\textsuperscript{55} Reproduced from Gerhard, \textit{The World of Icons}, 87.
\textsuperscript{56} Werner, \textit{Icons: Religious Art of Eastern Europe}, 3-5.
\textsuperscript{57} Kokosalakis, “Symbolism (Religious) and Icons,” 15357.
spiritual one through which an individual can gain an intense feeling of connection with the divine.\textsuperscript{58} We may now reflect on how the third movement of \textit{Foci, “Icons,”} comments on the history and original purpose of these religious images.

3.2 \textbf{“Icons” (Movement 3)}

In 1968, Anhalt visited the city of Geneva, later commenting that the movement “Icons” was an expression “of certain thoughts and feelings [that he] came to develop in regard[s] to the city.”\textsuperscript{59} Although his visit was brief, Anhalt recalls being thoroughly enchanted by “the spirit of the city.”\textsuperscript{60} One of the highlights of his stay was a viewing of a number of icons at the Musée Rath. One that stood out to him in particular was a portrait of the prophet Elijah ascending into the heavens in a chariot of fire by Demetrios, a 17\textsuperscript{th}-century painter (Figure 3.2). Anhalt describes that upon seeing the icon, the idea of a fusion between Calvinist and Byzantine traditions occurred to him though he could not immediately explain why.\textsuperscript{61}

\footnotesize
\begin{itemize}
\item \textsuperscript{59} Anhalt, “About Focï,” 57.
\item \textsuperscript{60} Ibid.
\item \textsuperscript{61} Ibid.
\end{itemize}

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The melding together of different languages and cultures, and the boundaries between the sacred and the secular are central themes in this movement. The text, for example, vacillates between passages in French (the language of John Calvin’s Geneva Psalter) and Greek (the official language of the Byzantine Empire after 640 C.E), with a short phrase spoken in English, “Geneva, 1968” (m. 30-33), that bridges the two. Elijah is also a figure who occupies a place in-between two worlds. In biblical stories, he is remembered as a prophet who went to live a monastic life in the wilderness at the instruction of the Lord and to escape persecution. His ability to

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communicate with God granted him the power to summon upon sinners drought and famine (3 Kgs 17:1-3) and to resurrect the dead (3 Kgs 17:17-24). When the Lord decided that Elijah’s earthly duties were complete, he was carried into heaven in a chariot of fire where he was transformed into an angel. Yet when he was on Earth, he was not a supernatural entity despite the miracles he performed. He was a vessel, a medium, transmitting God’s message to his brothers and sisters on earth. Anhalt instructs that during the performance of “Icons,” the image of Elijah should be projected onto three screens in front of the audience, initially blurred and unrecognizable. As the movement progresses, the image is slowly adjusted into focus. The icon’s transition from obscurity to clarity may be a tribute to Elijah the prophet’s transformation and the liminal position he occupied on Earth. The music of “Icons” also explores the idea of transformation and transition as will soon be discussed (Figure 3.3).

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64 Anhalt, “About Foci,” 57-58.
Figure 3.3 Form Diagram of “Icons”
3.2.1 Section I (mm. 1-29): Geneva Psalter – Psalm 150 and 117

The movement begins in B₉ Mixolydian. The atmosphere is serene, with shimmering figurations played by the piano, crotales, and triangles. These light and translucent timbres evoke a sense of heavenly transcendence. The harmonics in the strings along with the sustained octaves in the piano, electric organ, and vibes that center around B₉ (playing in unison at m. 10) create a soothing wave of sound that washes over the imaginary congregation (Figure 3.4). A quotation of the opening melody of Psalm 150 from the *Geneva Psalter* is played by the electric organ (Figures 3.5 and 3.6), adding to the ecclesiastical quality.
Figure 3.4 Istvan Anhalt, *Foci*, Movement 3 – “Icons,” mm. 8-14

Figure 3.5 Pitches between mm. 1-5 in the electric organ of “Icons”

Figure 3.6 Beginning of Psalm 150 from *The Genevan Psalter*65

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65 Transcription by Devey Westra, www.genevanpsalter.com/attachments/GenPs150_homoph_BoP84.PDF
Following the snap of claves, a taped recording of an impassioned recitation in French of the 117th Psalm begins (m. 5). It is recited by a female voice of Russian origin. She speaks enthusiastically, encouraging the faithful from around the world to come together in religious celebration:

Vous peuples et lignées,
Gens de toutes contrees,
En grand devotion,
Mercier le seigneur sur tous autres greigneur,
Par toute nation,
Psalme CXVII.

English Translation:

People and lineages of all nations,
Arriving from all around
In grand devotion,
To the grand mercy of the Lord,
To all nations,
Psalmon 117.66

As soon as she finishes the prayer, the optimistic and light mood of the music is replaced by the foreboding drone of recorded oscillators. Dissonant intervals begin to creep in alongside the clear, open octaves. For example, major seconds (Db-E) at m. 13 in the piano and vibes are heard here. The woman’s voice recites the same lines from the Psalm once more at m. 19, but she is interrupted by a recording of an eerie, repeating scalar figure created by a staircase generator. By m. 22, the harmonic colour changes with a shift from Bb Mixolydian to B Ionian for five measures (until m. 26) (Figure 3.7).

66 Complete transcription and translation of all the text used in “Icons” can be found in Appendix 1.
Figure 3.7 Istvan Anhalt, Foci, Movement 3 – “Icons,” mm. 22-27
The change in harmony encourages a different interpretation of the repetition of the psalm verse. The repetition is also different from the first recitation in the way it concludes: it does not finish with a statement of the Psalm number, but rather ends abruptly after “par tout nation.” The different aural background heard in the instruments and electronics as well as the subtle difference in the text of the repetition signals to the listener that s/he is in a different place than before. The comforting familiarity of traditional Psalms is now tainted with ambiguity and dissonance.

Sociologist Emile Durkheim believed that boundaries and borders, such as those between the earth and the heavens, the sacred and the profane, and the mortal and immortal, were fundamental to many religions and essential for an understanding of the concept of a god. Christians, for example, understand life on earth to be but a preparation for what follows after death. Without the belief that a border separates one from the afterlife, life on earth loses its meaning. As sociologist Nikos Kokosalakis summarizes, “Transcendence and the pursuit of salvation necessitate boundaries.”

The shift that we hear taking place between the first statement of the Psalm verse and the second may also symbolize the crossing of a border. As we rejoice in the promise of salvation upon hearing the words of the Psalm for the first time, we feel ourselves part of a safe and accepting haven. The text calls for us to surrender ourselves into feelings of communal worship. As we listen to the repetition that follows, we notice the image of the painted saint projected in front of us slowly shift

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68 Kokosalakis, “Symbolism (Religious) and Icons,” 15355.
into focus. The visual clarity is paired with feelings of unease that come from the dissonant and electronic-infused music. As the icon’s strange proportions, archaic colours, and impersonal gazes become clearer, we realize that clarity does not necessarily bring with it comfort, and sometimes reveals a stark and disturbing reality instead. Perhaps there was a time when the eyes of these iconic figures were soothing for believers, but art historian Alfred Werner believes that the contemporary individual has lost the naivety to embrace the warmth of religious icon that once moved his/her ancestors.\(^6^9\) The border has been crossed, but what lies on the other side is not what one expected.

### 3.3 Max Weber’s Theory of Progressive Disenchantment

Werner’s lament echoes sociologist Max Weber’s theory of progressive disenchantment, which predicted that the modern age would see the loss of a metaphysical *Hinterwelt*, which had for centuries past helped the Western individual maintain a sense of security and belonging in the world.\(^7^0\) The erosion of this belief would lead inevitably to the dissolution of the boundaries that once separated life on earth and the afterlife. In addition, the increasing reliance on modern science and empirical methodologies would contribute to a rising reductionist mentality that would further weaken the divide. If everything, when refined down to its simplest components, is simply part of the same molecular fabric, then the hope that religion offers in professing that humans are somehow


unique and destined for salvation would diminish. Such a revelation may have been considered a welcomed enlightenment for some, but Weber feared that it was too much and too soon for most. The late-modern individual becomes disoriented in a world that has suddenly shifted underneath his/her feet. The search for revelation in the dark pools of the saint’s eyes reveals only an abyss, and reminds him/her of his/her ephemeral morality.

This rather pessimistic sociology of religion is based upon the belief that an essential issue of the contemporary age is “the extreme, personal and existential loneliness of the individual in Western societies who has come under the influence of ascetic Protestantism.”\(^{71}\) Sociologist Richard Fenn describes what he calls a Protestant Ethic, which teaches its followers to live in “the most impersonal, rational, purposeful, consistent, systematic and organized fashion.”\(^{72}\) This way of living is said to have had its roots in Antiquity, when in the face of chaotic social and political changes, the individual was forced to develop a stable and uncompromising mentality to cope with his/her precarious existence. What resulted was an ideology where “the individual emerged as an ethical being placed over and against a welter of complex and changing circumstances that required being placed in a moral and causal order.”\(^{73}\) This ideology was embraced by the Calvinist tradition (from which the Psalms used in “Icons” come from), which offered the promise of eternal salvation in return for the individual’s strict obedience. So deeply was this moralistic code entrenched that when the forces of secularization grew and the

\(^{71}\) Fenn, *Key Thinkers in the Sociology of Religion*, 55.

\(^{72}\) Ibid, 56.

\(^{73}\) Ibid, 62.
belief in the eternal began to fade, the idea that an individual’s self-worth was still connected to austere, moral conduct remained. The individual of late modernity now struggles with a chronic need to prove him/herself and to adhere to standards that are becoming increasingly abstract and meaningless. The joys that once accompanied one’s dutiful recitation of Psalms no longer offer the soothing promise of spiritual reward that they once did.

3.3.1 Section 2 – Bridge (mm. 30-35): “Geneva, 1968”

As the disillusioned individual struggles to find his/her place in the changing sound world of “Icons” following the Psalm verses, Anhalt inserts the only English phrase in the movement: “Geneva, 1968.” It is stated by an ominous male voice at m. 30. By this point, the piece has transitioned out of modal harmonies, and the pitches begin to coalesce together to form tone clusters that create an aural ambiance that will pervade the next few sections of the movement. The first of these clusters begins at m. 30 (Figure 3.8 and 3.9).

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Figure 3.8 Tone cluster played during mm. 30-35 (Section 2 – Bridge) of “Icons”

Figure 3.9 Istvan Anhalt, Foci, Movement 3 – “Icons,” mm. 30-35
Anhalt calls the statement concerning Geneva a “contemporary frame of reference for this structure [(the movement)] which is expressed, primarily, in terms of historical events....” For Anhalt, the statement represented an intimate reminder of his trip to the city just the year prior to Foci’s premiere, as well as a reference to the role Geneva played in the foundation of Calvinism in the sixteenth-century and the tradition of the Psalms. The statement directs the listener’s imagination to a time and place far away from the concert stage. As this is happening, the eerie electronic sounds produced by the taped staircase generator and oscillators cease, and the pitches played by the instruments narrow down to an even tighter collection that changes very little for the next few sections (Figure 3.10).

![Figure 3.10 Tone clusters sustained in the instruments from mm. 30-60](image)

The subtle movement of the tone clusters in this section creates what sounds like an aural haze that drapes over the spoken text. With a static harmonic drive, the audience is suspended in these chords in anticipation. Where will this trip down memory lane take us?

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75 Anhalt, “About Foci”, 58.
3.3.2 Section 3 (mm. 36-49): “Elie dans son char de feu...”

The next section may be read as a continuation of the journey through Anhalt’s memory to his first encounter with Demetrio’s icon of Elijah, as well as a commentary on the dual nature and transitional quality of Elijah’s character. “Elie dans son char de feu,” the subject of the icon, is declaimed numerous times against the static hum of a (0123) cluster. A shrill sound created by the scraping of a tam-tam is heard with the first declamation while at the same time, the clarinet begins slowly undulating by quartertones (m. 40). The violin follows suit at m. 45 as the tam-tam is scrapped again. The pianist is instructed to match this timbre by scratching the strings of the piano with the blade of a knife creating an ethereal glissando (m. 43). The use of extended techniques in this section demonstrates a transformation of the instruments’ timbres, which complements the visual transformation of the Elijah icon from obscurity to clarity. As briefly mentioned above, Elijah is an embodiment of transition and change, as a deeper journey into his history will reveal.

The name “Elijah” consists of two theophoric elements, a unique characteristic that distinguishes it from all other names in the Bible. “Eli” is considered by Biblical scholars to mean “the God of justice and severity,” while “Yah” has a meaning of “the Lord of mercy and grace”. Elijah is thus thought to embody two roles, that of discipline but also of forgiveness. He also represents another duality: on the one hand, he was born human, but his ability to proffer miracles gave him a spiritual quality that separated him from his fellow man and

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woman. When God took him up to the heavens, he left the world of his birth behind, but his presence remained. Believers hold him close to their hearts during their daily lives even though he remains far from them as a transcendent figure that will only return to Earth when the Day of Judgment arrives.

Although Anhalt was not a practicing Jew during this time in his life, he was very interested in the history and culture of Judaism and was inspired by the image of Elijah. Indeed, the ability for religious symbols to move even nonbelievers was a concept that Anhalt was interested in exploring and which was analogous to how he believed art and music could operate as well. The prophet’s ascension is a religious event that represents momentous change. Elijah’s transformation from human to angel made him immortal. He became a symbolic entity. Drastic transformations such as Elijah’s ascent become iconized in the public memory, and they become what sociologist Richard Fenn defines as sacred:

> The sacred represents a crisis that has emerged, been confronted, and transcended... Things are not the same again; in retrospect, it is realized that a tipping point has been reached... The possibility of a future that is different from the past is filled with hope for transformation. The time and place of the crisis is held sacred in memory and, if possible, embodied in practices such as ritualized forms of commemoration and reenactment.  

Fenn’s association of the sacred with crisis provides the link to understanding why the music of “Icons” undergoes such changes during the evocation of Elijah’s name. When Elijah departed from Earth, his believers were left behind. His physical absence forced them to place their trust in something much less tangible: his spiritual presence. Now, one can only pray to the icons that are made in his image, but these are merely abstract representations. As Weber predicted, much

of the late-modern age underwent a crisis of faith as the gods and saints that were honoured in the past became increasingly distant. Thus, as the icon of Elijah becomes focused in our view, we suddenly become aware of the strange, anachronistic details of the image. We are reminded that this is a symbol from a bygone past. Elijah is far from us now. The music, with its drawn-out, dissonant tone clusters reflects our suspension in limbo. The gods who had once walked among us have retreated behind the clouds, and we are left to make due in their absence. This is not to say, however, that religion and faith have been obliterated, as the next section will elaborate on.

3.4 Disenchantment and Secularization of Quebec in the 1960's

The belief that the Western world underwent a period of unprecedented secularization and religious disillusionment that began during the Enlightenment and that continues into the present has come under fire by many sociologists in recent decades. Some, such as Thomas Luckmann and Rodney Stark, argue that religion remains as deeply integrated in modern life as it had been in the past, but that it has simply changed forms.78 In considering this theory, a case study of Montreal in the 1960s will be discussed.

In Montreal, the city of Foci's conception and composition, the late 1960s were radically changing times. This period, following the death of Quebec's Conservative-party premier Maurice Duplessis in 1959 to 1966, is known today as

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the Quiet Revolution. It followed a reign derogatively called the *Grande Noirceur* (Grand Darkness), characterised by political and religious corruption when Duplessis was in office (1936-1939, and 1944-1959). Many saw the regime change as an opportunity to bring about radical changes in order to recover from the impact of Duplessis’ poor leadership. One of the significant policy changes that was initiated during the Quiet Revolution was the restriction of Catholic influence, the native religion of Quebec, from many aspects of the province’s institutions, such as its social services, education, health care, and welfare. This resulted in a profound secularization of the province and a critical reassessment of the Catholic institution. It also marked the emergence of a modern and independent Québécois identity, different from the *French Canadien* identity who had for centuries struggled under the shadow and stigma of being colonized by the British during the British Conquest of 1759.

There were many people, however, who were opposed to the changes that took place during this time, finding it too sudden and worried that it would cause the demise of Quebec altogether. For example, in 1959, Quebec had the highest birth rate in Canada, but by 1972, it had the lowest. Many blamed the decline of practicing Catholics and the embrace of modern birth control that had become accessible to the public during the decade. In 1989, a documentary called “To Disappear” was broadcasted on Radio-Canada that generated intense discussion regarding the

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consequences of what was perceived by some to be an increasing lack of morals within the previous decades. An excerpt from its synopsis reads: “Within 25 years at the most, some demographers predict, the French Canadian nation will be moribund. THEN IT WILL DISAPPEAR...”\(^{81}\) Living in a city where much of this debate was taking place, Anhalt experienced first hand the anxieties, hopes, and fears that were felt by Montreal’s citizens during the shifting of power from religion to the state.

3.4.1 Section 4 (mm. 50-59): Catalogue Descriptions – “Grèce; epire; village de zitsa”

Anhalt’s reflection on the sociological and cultural changes he was witnessing around him continues on into the next section of the movement, which focuses on the physical dimensions of the icon he saw at the Swiss art collection in Geneva. By m. 50, the music has teleported us to a different sound space: the pitches sustained by the instruments are even more tightly packed together than before (E-F-F# (012)); the rhythmic coordination of the performers is no longer dictated by a regular tempo and time signature, but rather by breath marks; suspended cymbals are added; and recordings of electronically produced sounds (a sine-tone mixture) are played. In addition, the piano and the percussion instruments are instructed to improvise in such a way as to blend into the sine-tone mixture. The combination of these factors creates an eerie aural environment in which none of the conventional

playing techniques and sonorities from the beginning are heard anymore (Figure 3.11).

Figure 3.11 Istvan Anhalt, *Foci*, Movement 3 – “Icons,” m. 50
At the same time, fragments from a catalogue describing the Elijah icon are recited by a number of voices in French. It is the first instance within the movement where different voices mingle with one another and share the same aural space. It evokes a scene in which a small group of people are gathered around a painting, each person reading its description aloud at his/her own pace. Sometimes, these voices speak together, but often times, they do not. In the first part of this section (mm. 50-52), a female voice and a male voice take turns describing the origin of the icon:

**Female voice:**
Grèce; épire; village de zitsa.

**Male voice:**
Année mille six cent cinq.
Soixante dix huit par cinquante point deux, par quatre point quatre centimetre.

**Female voice:**
La partie superieure est occupée par le prophète Elie qui apparaît dans un char ocre aux décors géométriques ocre brun et blancs.

English Translation:

**Female voice:**
Greece, Epirus, Zitsa village.

**Male voice:**
The year one thousand six hundred and five.
Seventy-eight by fifty point two, four point four centimeters.

**Female voice:**
The upper part is occupied by the prophet Elijah, who appears in an ocher-coloured chariot against geometric designs in brown and white.
Following this, two female voices describe the scene depicted (mm. 53-54):

**First female voice:**
Il est debout tenant un volumen de sa main droite et sa gauche les rênes des quatre Pégases rouges... dans la partie inférieure son disciple élisée... reçoit le manteau d’Elie.

**Second female voice:**
Il est vêtu d’un chiton ocre rose... sa chevelure retombe en tresse ocre brun... de même couleur. Un paysage peint en ocre et vert aux plantes brunes et aux fleurs.

**English Translation:**

**First female voice:**
He is standing, holding a volume in his right hand and in his left the reins of the four red Pegasus ... in the lower part, the disciple Elisha ... receives Elijah's mantle.

**Second female voice:**
He wears a pink-ocher chiton... his draping, braided brown-ocher hair... the same color. A landscape painted in ocher and brown, green plants and flowers.

Describing the physical dimensions of the icon is an act of quantifying. As we recall from the previous movement of Foci, “Measures,” quantification helps to bring clarity. However, clarity can be disturbing, as it can reveal details about an object or situation that contradict with an individual’s expectations. A change in perspective towards religion and faith has been experienced by the individual, representing, again, the crossing of a border from the past to the present, where late-modern ideologies now encourage alternative explanations and uses for icons. In this section, the icon is no longer worshipped as a religious symbol, but as a cool and catalogued item in an art gallery. Similarly, Elijah’s transfiguration from man to symbol assures us of his omniscience, but removes from him the warmth of human camaraderie. The people who gather around his icon observe him like a specimen
fixed in amber, appreciating his calm and stilled features. Delivered from the complexities of humanity, he is now an objectified piece of art. The instruments and electronics complement the idea of transformation that is explored in this section by focusing on unconventional playing techniques to create new and unusual timbres unheard from before.

3.4.2 Section 5 (mm. 60-64): Akathisto Hymn - “Angelos protostatis...”

In the next section, the gallery showing of the icon has come to an end and the descriptive voices disappear. The electronic sounds and extended techniques played by the instruments slowly die away as well, and we are left in a calmer environment characterized by figurations in the piano, glockenspiel, and other percussive instruments that evoke the sound of chiming bells. A powerful male voice, which according to Anhalt, is “almost a vocal incarnation of Demetrios himself, or of a priest,”\(^{82}\) declaims a new text that comes from the Akathist hymn, an important work from the Byzantine Church’s liturgy. The story of its origin traces back to the moments after Constantinople's successful defense from an invasion of Muslims and Persians in 626 C.E. The emperor of the city was absent at the time, and so members of the clergy were forced to lead the charge against the invaders. It is said that Patriarch Sergius, with an icon of the Virgin Mary in hand, succeeded in pushing back the foreign forces against staggering odds and protected his city from being overthrown. Following their victory, the people of the city convened at the Church of the Virgin Mary in Vlahernae to express gratitude for their salvation by

\(^{82}\) Anhalt, "About Foci," 58.
singing the Akathist hymn. “Akathistos” means “not sitting,” and it refers to the request that members of the congregation not be sitting while the hymn is being chanted.\textsuperscript{83} Emmy Karavellas has described the Akathist as “a literary and ecclesiastic monument erected by man during a moment of fear and inspiration for the purpose of exalting his faith and expressing his gratitude to an image...”\textsuperscript{84} It is an excellent example of how a community’s triumph over a large political crisis is turned into a religious and sacred moment, memorialized for many future generations to come. The hymn is still heard in Eastern Orthodox churches around the world each year during Lent.

The structure of the hymn is as follows: it begins with a prelude, “Te Hypermacho,” a poem that praises the Virgin Mary for her protection. Following this, twenty-four stanzas called Oikoi, which are organized acrostically progressing through the letters of the Greek alphabet, are recited. They alternate between being long and short stanzas, with the former type divided into two verses: a rhythmic and modal poetic verse, and a verse that exalts the Virgin Mary with multiple calls of “Hail!” The Oikoi that is cited in “Icons” is the first long stanza of the hymn (Table 3.1).

http://www.orthodoxresearchinstitute.org/articles/liturgics/karavellas_akathist_hymn.htm 
<table>
<thead>
<tr>
<th>Original text (Male, Greek)</th>
<th>English Translation(^85) (Male, Greek)</th>
</tr>
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<tbody>
<tr>
<td>αγγελος πρωτοστάτης, ουρανόθεν επέμφθη, ειπείν τη Θεοτόκω τω Χαίρε (εκ γ’) και συν τη ασωμάτω φωνή, σωματούμενον σε θεωρών, Κύριε, εξίστατο και ίστατο, κραυγάζων προς αυτήν τοιαύτα:</td>
<td>A prince of the angels was sent from heaven, to say to the Mother of God, ‘Hail!’ (three times). And as, at his bodiless voice, he saw you, Lord, embodied, he was astounded and stood still, crying out to her like this:</td>
</tr>
<tr>
<td>Χαίρε, δι’ ης χαρά εκλάμψει, Χαίρε, δι’ ης η αρά εκλέψει. Χαίρε, του πεσόντος Αδάμ η ανάκλησις. Χαίρε, των δακρύων της Εύας η λύτρωσις. Χαίρε, ύψος δυσανάβατον ανθρωπίνοις λογισμοίς. Χαίρε, βάθος δυσθεώρητον και αγγέλοις οφθαλμοίς. Χαίρε, ότι υπάρχεις Βασιλέως καθέδρα. Χαίρε, ότι βαστάζεις τον βαστάζοντα πάντα.</td>
<td>Hail, you through whom joy will shine out, Hail, you through whom the curse will cease. Hail, recalling of fallen Adam, Hail, redemption of the tears of Eve. Hail, height hard to climb for human thoughts, Hail, depth hard to scan even for angels’ eyes. Hail, for you are a throne for the King, Hail, for you carry the One who carries all.</td>
</tr>
</tbody>
</table>

The recitation of the Akathist Hymn in “Icons” serves to remind us of the original purpose of religious images. Following the cool, objective gallery viewing of the Elijah icon in the previous section, the Hymn attempts to bring the listener back to a time when images were used in worship to celebrate triumphant and joyous experiences. The nostalgia that sweeps over the individual as s/he is taken back to the Hymn’s historical origins is similar to that experienced when s/he first heard the Geneva Psalm recited at the beginning of the movement, with its calming and

\(^{85}\) The Very Revered Archimandrite Ephrem Lash, Archdiocese of Thyateira and Great Britain, [www.thyateira.org.uk/docs/Salutations.pdf](http://www.thyateira.org.uk/docs/Salutations.pdf)
familiar melodies from a distant past. Perhaps Anhalt is suggesting that the 
contemporary urbanite can still find solace in religious symbols. There is, however, 
a slight difference between the Geneva Psalm from earlier and the Akathist Hymn 
that reminds us that this remains a difficult task. The chimes that accompany the 
Hymn sound out clearly because of the scarcity of the other instruments around 
them. This creates a crisp echo and reverberation in the aural space that evokes an 
atmosphere of hollowness around the listener and reciter. In comparison to the 
dense, musical background that surrounded the Geneva Psalm, the voice that recites 
the Akathist Hymn appears to be speaking to empty pews. The focus is on the 
solitude of the performer as well as the listener. Rather than singing the Hymn as 
part of a communal experience as in the time of its original conception, the late- 
modern individual prefers to celebrate alone (Figure 3.12). Anhalt’s depiction of the 
increasing introversion of the individual in this movement reflects what many 
scientists discuss as a symptom of the late-modern age. This issue will be elaborated 
on further in the following section.
Figure 3.12 Istvan Anhalt, *Foci*, Movement 3 – "Icons," mm. 61-64
3.5 New Age and the Sacred Individual

In his seminal study on the relationship between the public and private sphere, sociologist Richard Sennett observes similarities between the increasingly inward-directed individual of the late-modern age and a citizen of the declining ancient Roman Empire, concluding that in times when introspectiveness predominates, interest in mysticism and alternative forms of spirituality abounds:

As the Augustan Age faded, Romans began to treat their public lives as a matter of formal obligation. The public ceremonies... the ritual contacts with other Romans outside the family circle, all became duties... As the Roman's public life became bloodless, he sought in private a new focus for his emotional energies, a new principle of commitment and belief. This private commitment was mystic, concerned with escaping the world at large and the formalities of the res publica as part of that world.⁸⁶

Many sociologists believe that instead of disappearing completely, religion has instead adapted and changed its guise. As religious institutions came under increasing fire from sceptics and as instances of their corruption became wider publicized, many individuals began taking faith into their own hands, directing and creating their own system of beliefs. Practices such as private prayer, superstition, interest in astrology and horoscopes, holistic therapies, and personal growth regimes are examples of some alternatives that have gained interest. While these examples can still be practiced in groups, each individual can choose the extent of how s/he wishes to practice these beliefs. Ultimately, the responsible for forging out one's path towards enlightenment lies within the self.⁸⁷

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The term New Age has been used to describe the "veritable religion of modernity because its participants collectively sacralise the long-standing modern value of individual liberty, and especially the ideal of an authentic self that distances itself from allegedly alienating institutions and traditions."\(^{88}\) The ideals and aspirations of the individual become the inspiration for spiritual belief:

Religion becomes an aspect of private life, of individual choice from a variety of alternatives which can be constructed into a personally satisfying system. This leads [Thomas] Luckmann to argue that modern societies are witnessing a profound change in the location of the religious; away from the ‘great transcendences’ concerned with other-worldly matters, life and death and towards the 'little transcendences’ of life which concern self-realisation, self-expression and personal freedoms.\(^{89}\)

The increasingly quiet and withdrawn mood of the music that Anhalt writes to accompany the hymns and psalms used in “Icons” could be a reflection of the late-modern individual’s appropriation of old religious traditions for use in the privacy of his/her own space and time. This atmosphere is continued into the final sections of the movement.

### 3.5.1 Section 6 (mm. 65-73): Ecclésiastique and Psalm 130

At m. 65, there is a brief moment of silence as the Akathist Hymn quietly fades away. During the final section of the movement (mm. 65-73), the vibes play a repeating gesture that is once again reminiscent of chimes and bells. The timbre here is much softer, as even fewer instruments are sounded compared to the

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\(^{88}\) Houtman and Aupers, *Religions of Modernity*, 15.  
previous section. The low register at which the vibes play and the deep reverberation of the gong add to the pensive mood (Figure 3.13).

Figure 3.13 Istvan Anhalt, Foci, Movement 3 – “Icons, Beginning of Section VI, mm. 64-68.
The text used in this section of the movement is from the *Ecclésiastique*, also known as the Sirach (ca. 180 B.C.E.), an early apocryphal book from the Hebrew Bible. The book contains a compilation of maxims, proverbs, psalms of praise and lament, theological reflections, and other observations of Jewish life during the second-century B.C.E.  

The passage that Anhalt uses in “Icons” is from chapter forty-eight of the book in which the story of Elijah’s ascension is recounted by a mortal witnessing his miraculous transformation. Struck by wonder and awe, the observer exclaims in French: “Comme tu étais glorieux élie dans tes prodiges qui peut dans son orgueil se faire ton égal?” (“As you were glorious, Elijah, in your miracles! May his pride be your equal?”) The exclamation is recited by an English-Canadian man from Newfoundland, whose voice and command of French Anhalt describes as:

...laboured, almost fragile, and the considerable articulatory effort he displays in trying to speak in a language which he is only modestly familiar with is the principle reason I chose him for this passage. His effort appears to me as having an especially affective, even symbolic quality; it is the expression of a person undertaking an endeavour involving a great risk... 

Beside the risky endeavour of speaking in an unfamiliar foreign language, the themes that have already been discussed in this chapter thus far suggest that Anhalt may have also been hinting at the risk that the individual of late-modernity takes when placing his/her hopes in a fading spiritual presence. While the observer responds in amazement and rejoices in the power of the Lord as s/he watches the flames engulf Elijah, s/he also laments the prophet’s passing. The individual realizes

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91 Anhalt, “About Foci,” 58.
that s/he is being left behind with the one thing Elijah losses as he ascends into the clouds: human life. The last lines of text that are recited in this section reflect on this loss:

Bienheureux ceux qui te verront et ceux qui endormis dans l’amour car nous aussi nous posséderons la vie. (Si 48:11)

English translation:

Blessed are those who see you and those who have fallen asleep in love, for we also possess life.

In the final part of “Icons,” a new text is recited that comes from the 130th Psalm of the Geneva Psalter. Thus, the movement has returned full-circle to the source it began with. To add to this, the female voice that speaks the text is also the same voice that recited the Geneva Psalm in the first section. In the final Psalm, mankind is begging for the forgiveness of God: “Et veuille entendre à ma clameur” (“Please hear my cry.”) The instruments fade out one by one until there is only the soft ringing of the gong. The woman’s voice, according to Anhalt, “conveys a sense of faltering, indeed that of pain.” In contrast to the first time we hear her voice, it is now tinged with resignation and sadness.

As the movement approaches its conclusion, we recall the events that have transpired that may have caused this change: at the beginning of “Icons,” there was an exuberant celebration that quickly passed through a crisis of faith as electronic sounds began encroaching upon the Geneva Psalm; the increasingly abstract role of religion in the late-modern age was further demonstrated by the simulation of an objectified, gallery viewing of the icon; a brief nostalgic glimpse back at the

communal origins of icons interrupts the sombre mood during the recitation of the Akathist Hymn; but as the voice reverberates through the empty space surrounding us, we are reminded that the figures that these symbols once stood for no longer walk among us. Anhalt’s attempt to recreate the religious camaraderie of the past by infusing “Icons” with hymns and psalms is tempered by the late-modern realization that an overwhelming solitude now permeates the age. A vast, emptiness surrounds the listener as the voices and music quiet. It is a vastness that simultaneously frees the individual to pursue his/her own spirituality and gods, but which at the same time leaves him/her more alone than ever before. “Please hear my cry,” s/he calls out, but is there anyone there to hear him/her?

3.6 “Definition 2 – The Soul” (Movement 4)

The movement that comes after “Icons” carries on a nostalgic yearning for a closer connection with religion. “Definition 2” begins with what appears to be a glimmer of hope but that is tainted with unease: the vibes, piano, and celesta open with a soft and slow scalar ascent that ends in m. 2 on a cluster of notes that span a tritone (B-C-D-E-F) (Figure 3.14). This shimmering flourish of sound, tinged by the dissonant interval, is the first clue that we are still far from reconciling ourselves with faith in a sceptical age. At this point, a recording of a male voice begins reciting a definition for “the soul” in Italian. It is soon joined by three other voices that recite other definitions in English, French, and German.
Figure 3.14 Istvan Anhalt, Foci, Movement 4 – “Definition 2,” mm. 1-2.
The flute and bass clarinet imitate and follow one another as they breeze leisurely through scalar ascents that now span perfect fifths, a cleaner and more consonant interval than the tritone heard before. The piano moves through repeated groups of seventh chords at a steady rhythm of triplet quarter notes, while the celesta and cello play prolonged octaves and single pitches that support the other faster moving instruments. From the beginning to the end of this movement, the music lingers on pitch collections that suggest circle-of-fifths modulations: G major (m. 6-8), D major (m. 9-11), A major (m. 12-14), E major (m. 15-16), and B major (m. 17-end). There is a lightness and carefree quality about the music: the circle-of-fifth modulations, the predominance of straight rhythm as opposed to syncopated ones, and the clarity of the text and of each voices all contribute to a movement that seems to hark back to a time of comfort and familiarity (Figure 3.15).

Figure 3.15 Istvan Anhalt, *Foci*, Movement 4 – “Definition 2,” mm. 3-4
Upon closer examination, however, we notice that there are certain details that suggest that this oasis is merely a mirage. The difference in wording for the definitions of the soul, for example, is particularly telling:

Italian: L’anima secondo Aristotele è il principio vitale un termine di nozioni metafisiche da essere del tutto inadatto al discorso scientifico.

French: L’âme selon Aristote le principe vital; un mot si lourd sujet adéquat de croyance du d’incroyance religieuse.

German: Mit metaphysischer bedeutung die Seele aber nicht für empirische forschung.

English: The soul is the vital or life principle; a term so heavily freighted with metaphysical connotations as to be wholly unsuited to scientific discourse.

Although all of the voices profess to define the same thing, there are significant differences between the individual statements. For example, the definitions in Italian and English make reference to science, the French definition mentions religion, and the German definition avoids both. The variability highlights the complex relationship between religion and science and their differences in understanding the concept of the soul. In addition, the Italian and French definitions specify that they are referring to Aristotle’s conception of the soul, while the English and German versions ignore this detail. This is a crucial omission because the concept of the soul changed and evolved over time, and so there exists multiple understandings of what the soul means. Below, we will elaborate on Aristotle’s definition of the soul and speculate on why Anhalt may have been particularly attracted to it.
In his important opus, *De Anima* (ca. 350 B.C.E.), Aristotle defines the soul as such: “The soul is the first actuality of a natural body that is potentially alive.” The term “first actuality” refers to what Aristotle describes as a stage of knowing when a being first receives incoming information and processes it unconsciously. For example, a person who is competent in English but who is not paying attention to his/her surroundings may hear and recognize a statement spoken in English, but only receives this information passively and does not take the next step to process its meaning. An example of second actuality is when the person consciously acknowledges the statement and ascribes layers of meaning to it based on its content, context, and his/her personal experiences in relation to it. Thus, for Aristotle, the soul does not represent the full capacity of a living, intelligent thing, but its primordial potential to know. Another important component of Aristotle’s ontology of the soul is that it is inseparable from the body and that it cannot have a separate existence: once a human being dies, his/her soul departs with him/her.

Many centuries later, René Descartes formulated a view that contrasted sharply with Aristotle’s idea of the intertwined body and soul. In his treatise, *Passions of the Soul* (1649), Descartes postulates that the body and the soul (which he equates with the mind) are two separate entities, which are governed by entirely different universal laws. They are able to interact and influence one another through

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the pineal gland, or the “seat of the soul,” but the exact mechanism of this
interaction is unknown. Despite being an influential part of the scientific revolution
of the seventeenth-century, Descartes’ theory of the soul better suits many religions
compared to Aristotle’s. The hope that one can attain salvation after committing
earthly sins depends on the belief that there exists a soul that carries on into the
afterlife. Without this entity that survives the flesh, all living beings are left with the
more sombre and conclusive reality of “Life is tough, and then you die.”

In the twentieth-century, the notion that there is a metaphysical entity that
continues to exist after an individual’s expiration was once again intensely
scrutinized. In his book *The Concept of the Mind* (1949), philosopher Gilbert Ryle
points out the inconsistencies he saw in Descartes’ theory of the “ghost in the
machine.” The premise of Ryle’s argument revolves around what he calls a
“category-mistake,” which describes an instance where two things are illogically
grouped into the same conceptual category. The example he elaborates on is the
Cartesian body and soul duality. Descartes’s conception of the soul implies that it is
a radically different entity from the body. However, Descartes insists on describing
it in terms and concepts that are still based on the laws of the body, for example, by
describing the soul as “not-the-body,” as opposed to using terms that show that it
instead occupies an entirely different physical system. For Ryle, if two things occupy
different conceptual fields (as say, for example, a carrot and the feeling of

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95 René Descartes, *The Passions of the Soul*, translated by Stephen Voss, Indianapolis: Hackett

happiness), they cannot be considered a dualism. Thus, according to Ryle’s theory, the soul can only be another component of the body if it is to exist at all.

Ryle’s cool and logical reasoning that led to the negation of the soul as a separate entity and, as a result, brought it back to Aristotle’s original conception is characteristic of the late-modern age’s ever-increasing embrace and reliance on strict, rational methodologies to explain life’s mysteries. Yet, despite the philosophical arguments and advancements in psychology and neuroscience that appear to be coming closer to a definitive disproof of the soul’s existence, human beings have remained loyal to the idea of this eternal entity. It nevertheless continues to fascinate and inspire, perhaps because it represents the individual’s final hope. Hope defies logic and reason, but it brings us comfort and joy in the bleakest of times. In a letter to his friend and fellow composer, George Rochberg, whose son was terminally ill, Anhalt reflects on the remarkable tenacity of hope in human beings, even among the most sceptical:

What is the ‘hope’ of the person, like me who has no religion, and whose relationship to God is... amorphous, to say the least. When things seem ‘out of one’s control’ seeking ‘hope’ is natural, at least it appears so to me. Perhaps ‘hope’ is the belief that there are relationships at work in the processes of the organism of the individual as well as in that of a group of individuals, or even in ‘unorganic’ [sic] matter, which can and so produce eventually states which experts (and their expertise is based often on statistical evidence) considered unlikely, judged from the vantage point of statistics. 97

By the end of the movement, the instruments and voices become quieter and disappear one after the other. In the last section from mm. 18-19, only the lone chiming of the celesta is heard. Each of the voices conclude their rendition of the

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97 Anhalt in a letter to George Rochberg, 17 August 1962, in Eagle Minds: Selected Correspondence of Istvan Anhalt and George Rochberg, 16-17.
soul’s definition by stating once more “the soul” in each of their respective languages. Meanwhile, a new female voice is heard overtop of them:

T. was wide awake, motionless and silent. Three times in succession the crying of L. started him crying also. As soon as L. stopped crying...

This statement comes from *Play, Dreams and Imitation in Childhood* (1951), a book by Swiss psychologist and philosopher, Jean Piaget. The chapter from which it comes from deals with the stages of cognitive development where a child begins to instinctively imitate actions that s/he witnesses from others who are at a similar stage of development. T. and L. refer to the first initials of the children who are part of the case study that Piaget documented. This stage of cognition can be seen as analogous to Aristotle’s first actuality of knowledge, that is, the stage when an organism first perceives and instinctively responds to external stimuli without yet understanding how and why it affects it. Similarly, the children in Piaget’s study do not understand the meaning of their actions, but overtime, their understanding will grow and they will fulfill their potential as conscious and intelligent adults. For Anhalt, the idea of the soul’s potential extends to its ability to offer human beings hope and comfort in the face of even incredibly poor odds. The fact that Piaget’s quote is cut short (for we never do find out what happens to T. after L. stops crying) may be yet another reminder of the fleeting and forever-inconclusive nature of one’s search for meaning in the soul. It is a search that human beings show no sign of stopping.

The late-modern age was a time of unprecedented opportunities for the individual to redefine his/her beliefs. As the influence of scepticism and modern

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science grew, the institutions that had once clearly dictated the roles that religion and its symbols played in an individual's life diminished in their authority. Faith became a decision that the individual was responsible for choosing for him/herself. Yet, this freedom brought with it doubts. With so many alternative faiths, spiritual mantras, and definitions of the soul clamouring for one's attention, the individual was forced to constantly justify and defend his/her choices without the assurance that what s/he believed in was necessarily true. Icons serve as a reminder of a time when religion was seen as an anchor of stability and communal support. In the past, they provided a means for humans to immortalize stories and values into solid, physical objects. In the late-modern age when fewer things remained permanent and fluidity became the norm, icons appear anachronistic and out-of-place, relics from a bygone past. Nonetheless, they still hold the potential to affect and move the individual emotionally, though for reasons that are becoming increasing obscure and abstract. Similar to icons, the soul has proven itself to be a tenacious concept. Despite many attempts at disproving its existence, it has remains an important part of spirituality. The individual cannot deny the forces of secularization that had grown during the late-modern age, but this does not mean that the power of religion and spiritual hope has disappeared. The human need for dreams and mystery is as strong as the need for logic and understanding. Science and religion have always been a peculiar couple, each occupying a different side of the same coin, neither able to escape the presence of the other.
4 Individual and Group Identities

Up until this point in *Foci*, the individual has explored two personal aspects of his/her existence: S/he has become aware of him/herself as an entity whose journey toward self-awareness begins with nothing, from which s/he is then alone responsible for charting a path forward (Chapter 2); and s/he has experienced the difficulties of reconciling faith and religion with a sceptical late-modern age (Chapter 3). In the present chapter, the individual must now come to terms with his/her relationship with other people, learning how to establish his/her own unique identity while living harmoniously among the diversity of others.

The three movements of *Foci* that will be discussed in this chapter concentrate on the complex relationship between individual and group identities and how Anhalt utilizes the voice in conjunction with instruments and electronics to reflect on these interactions. In the fifth movement, “Individuals,” Anhalt uses a number of important religious and mythical texts that, although vastly different in their historical origins, all comment on the power of the voice and its role in asserting identities. In the sixth movement, “Group,” an overwhelming number of voices clamour together, creating an incomprehensible cloud of noise. Unable to communicate with the clarity and directness offered by more intimate exchanges, these voices and the identities they each represent are engulfed in a din. In the seventh movement, “Definition 3,” which utilizes the definition for “Interaction,” we focus on the details of one-on-one conversation. Problems of communication still abound, however, and we realize that connecting with other individuals in both small and large settings is always a complex and difficult task.
4.1 Sociological and Political Context

The 1960s saw a great rift develop between the individual and society as the question of “who am I?” became a more pressing issue. Important events such as the Civil Right’s Movement in 1963 and Second-Wave Feminism challenged people to re-evaluate traditional social, gender, and racial categories that had once determined how people behaved and interacted with another. In scrutinizing one’s identity, the individual is required to consider the perspective of others and to place him/herself in relation to them. How much does one’s identity rely on being unique and how much of it is influenced by the expectations of the social and cultural groups that one belongs to? The intense re-evaluation of the self that became pervasive in the late-modern age has been described by Anthony Giddens as reflexivity:

In the post-traditional order of modernity, and against the backdrop of new forms of mediated experience, self-identity becomes a reflexively organized endeavour. The reflexive project of the self, which consists in the sustaining of coherent, yet continuously revised, biographical narratives, takes place in the context of multiple choice as filtered through abstract systems.99

Like spirituality and faith, identity and the roles that an individual takes on were becoming increasingly fluid, and their malleability was seen as simultaneously liberating and daunting. Balancing the needs of the self with those of others can pull the individual into opposing directions. How does one decide who and what to stand for: the group or the individual? In W.H. Auden’s poem, September 1, 1939 (1939), which was written in response to the grim announcement that the Germans had invaded Poland, thus beginning World War II, the author alludes to the heavy

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99 Giddens, Modernity and Self-Identity, 5.
responsibility that each individual has in maintaining peaceful relationships with his/her neighbour if the world was to prevent global calamities:

All I have is a voice
To undo the folded lie,
The romantic lie in the brain
Of the sensual man-in-the-street
And the lie of Authority
Whose buildings grope the sky:
There is no such thing as the State
And no one exists alone;
Hunger allows no choice
To the citizen or the police;
We must love one another or die.\(^{100}\)

The poem (though later deemed trivial by its author) became very popular in the United States and experienced a resurgence of interest when the final line of the above-quoted stanza was used to promote Lyndon Johnson's controversial campaign ad in 1964. The commercial, “Daisy Spot,” shows a young girl counting the petals of a daisy as she plucks them off. As she approaches zero, her voice is replaced by that of a man’s who continues counting down to the detonation of a nuclear bomb. When the image of the infamous mushroom cloud engulfs the screen, a foreboding voice warns: “We must love one another or die” (Figure 4.1).

On the one hand, both the poem and the commercial remind the individual that in the face of crisis, s/he possesses a unique voice that can be used to assert an individual opinion and challenge the situation around him/her. On the other hand, Auden gravely reminds us that when individuals are only concerned with voicing their own personal interests, the world can suffer terrible consequences. How does one establish an autonomous voice and self while respecting the needs for others to do the same? This question was a serious preoccupation for Anhalt during the years of *Foci*'s conception in Montreal, where many voices were struggling share their story.

The Quiet Revolution in Quebec did not only bring about changes in institutional religion (as discussed in Chapter 3). It was, above all, a conflict between

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101 Complete advertisement can be seen here. *LBJ Library and Museum*, Media Archives On-Demand, Democratic National Committee, accessed August 11, 2013, www.lbjlib.utexas.edu/johnson/media/daisyspot/
two language groups: the Anglophones and Francophones. In 1960, the election of a
new Liberal government in the province sparked intense feelings of Québécois
nationalism. In 1963, an extremist fringe group, the Front de Libération du Québec
(FLQ), emerged as a prominent and dangerous presence amidst the conflict. They
were responsible for 200 bombings, including one at McGill University, where
Anhalt was working at the time, and another in a mailbox just a block away from
where Anhalt’s daughters were attending school.\textsuperscript{102} After having experienced ethnic
persecution in his home country, the situation in Montreal was too reminiscent of
these dark days. Yet amidst the political turmoil, Montreal was chosen to host the
1967 World Expo while Canada celebrated its centenary in the same year. Anhalt
was commissioned to write a work for the occasion, which resulted in \textit{Cento}, the
companion piece of \textit{Foci}. Despite the festivities, this work was not celebratory: “The
work ought to have, I thought, the character of bluntness, strength, starkness, and
would convey expressions of scepticism, traces of despair, even of pent-up anger, as
well as suggest a certain social and technological environment.”\textsuperscript{103}

In a speech given at the Expo, visiting French president Charles de Gaulle
tapped into the frustrations of the province that Anhalt had alluded to by shouting
the controversial phrase “Vive le Québec libre!” It was a clear statement of support
for Quebec separatists, and it caused roars of support as well as dissent among the
audience present (Figure 4.2)\textsuperscript{104} De Gaulle’s ability to rouse his listeners into a zeal

\textsuperscript{102} Elliot and Smith, \textit{Istvan Anhalt: Pathways and Memory}, 56.
\textsuperscript{103} Anhalt, liner notes, \textit{Anthology of Canadian Music}, ACM 22, 1985, compact discs.
\textsuperscript{104} “Vive le Québec libre!” \textit{CBC News Magazine, CBC Digital Archives}, hosted by Norman DePoe, July
culture/language-culture-general/vive-le-quebec-libre.html
of enthusiasm and feeling exemplified the power that words have when delivered through an individual's voice. His call was taken up and amplified by the crowd, and any diversity of opinions was soon lost within the deafening roar.

Figure 4.2. “Vive le Québec libre!” Charles de Gaulle’s exclamation at the Montreal World Expo (1967)

4.2 “Individuals” (Movement 5)

Commanding, inspiring, and mystical – these are but some of the qualities that voices can have. Such qualities give them an air of mysticism that many ancient traditions and cultures cherish. In *Alternative Voices*, Anhalt expresses his thoughts on the voice’s evocative potential, which he believed was gaining renewed interest in contemporary vocal music. Examples of some works that Anhalt lists are Luciano Berio’s *Sequenza III* (1966) and John Cage’s *Aria* (1958), both written for

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and with Cathy Berberian, Peter Maxwell Davies’ *Eight Songs for a Mad King* (1969) for Roy Hart, and works that combine electronics and the voice, such as Stockhausen’s *Gesang der Jünglinge* (1955-56). The amazing skill of the singers in these pieces as well as the idiosyncratic qualities of their voices were key sources of inspiration for the composers of these works.\(^\text{107}\) In the fifth movement of *Foci*, “Individuals,” Anhalt too explores the evocative power of voices and the words that they deliver:

> We get a glimpse of the mystical quality of each of the individuals who utter these texts, which flow by at a rapid pace, each sub-section dissolving into the succeeding one, offering fleeting insights into spiritual spaces of great depth, carried along, and supported by the instrumental and electronic complements underlining the character of the voices, and thereby the central idea of the section.\(^\text{108}\)

Like the third movement, “Icons,” “Individuals” contains a rich diversity of voices and text sources, each of which is chosen with great deliberateness. Anhalt recounts the process of finding the appropriate voices for the movement:

> It took about six weeks of searching, and a great deal of luck, to find the man of about 60 years of age, with a robust and raspy voice, who could read from *The Zohar* with the virtuosity of a scholar of the *Cabbala*. It took nearly as much time to find the Haitian man who was able to intone the Voodoo verses in the proper rhythmic sing-song, which had to be half melody, half drum-play.\(^\text{109}\)

> There are four sections in “Individuals” that are defined by the voices that sound, the cultural meanings behind the texts they recite, and the music that accompanies them (Figure 4.3).


\(^{108}\) Anhalt, “About Foci,” 58.

\(^{109}\) Ibid.
Figure 4.3 Form Diagram of “Individuals”
4.2.1 Section 1 (mm. 1-29)

The first section (mm. 1-29) begins with the light tinkling sound of crotales and a glockenspiel interspersed with similar timbres generated by a computer. A male voice recites lines from a Yiddish poem in tape channels 1 and 2. At m. 4, more voices are added that recite passages from the prologue of *The Zohar*, a fundamental book of Jewish Cabbalism: one voice recites a passage from the book in Aramaic through tape channel 3, and then at m. 7, another voice speaks passages in English from tape channel 1. Denser electronic sounds are introduced in tape channel 4 at the same time while fragmentary figures are played by instruments with a low register (trombone, bass clarinet, cello, and double bass) (Figure 4.4).
Figure 4.4 Istvan Anhalt, Foci, Movement 5 – “Individuals,” mm. 1-6
The choices of texts here have a clear connection with Anhalt’s ethnic identity since Yiddish and Aramaic are languages with deep histories in the Jewish tradition. The former developed along with the culture of the Ashkenazi Jews during the tenth-century, and the latter is considered to be the most prevalent language spoken in Israel during the Second Temple period (539 B.C.E. to 70 C.E.) and likely also the one spoken by Jesus. Anhalt’s relationship with Judaism was complex. Like his close friend American-Jewish composer George Rochberg, Anhalt was critical of the limitations of organized religion and did not regularly participate in its institutional practices. However, Jewishness was an inextricable part of his identity and one that he spent his entire life trying to make peace with. The nation state from which he had come from had persecuted him because of his Jewishness, but what did “Jewishness” mean for him? In a letter written to Rochberg, Anhalt mulls on the complexity of his faith and identity:

As far as my interest in things Jewish are concerned this is a totally different story and it has no relationship whatsoever to our congregational affiliation. The roots of this ‘interest’ ‘feed’ from these sources: (1) personal memory of a life which was lived with a series of changes in the awareness of ‘being Jewish’ (what kind of Jew!? Was a question which took a very long time to surface in my consciousness) from those ‘traces’ acquired in childhood through (2) the Hitler-years, then (3) as a Displaced Person (Jewish!) living/studying in Paris…”

For Anhalt, the fact that he was a Jew was simply another piece of the rich tapestry of his life history. For Alan Gillmor, “It is reasonably clear that Anhalt’s fascination with what he calls ‘the syncretistic richness’ of his Jewish heritage... is

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deeply rooted, not in religious orthodoxy, but rather in his search for identity and for answers to the external existential questions.”\textsuperscript{112} The exploration of heritage is one way in which an individual may seek to define his/her identity. Anhalt’s decision to begin “Individuals” with texts from his ancestors’ religion reflects his own personal search.

Identities and the unique voices that help express them are also represented by the instrumentation of “Individuals.” The instruments that accompany the text in this section create an aural impression of fragmented conversations. Each of the four instruments involved possesses a distinct voice, communicating through idiomatic gestures and intervals. The bass clarinet, for example, moves predominantly by steps as well as leaps of fourths and fifths. The trombone, meanwhile, initially moves by semitones and glissandos, although halfway through the section (at approximately m. 15), it begins taking larger, disjointed leaps. Coincidently, it is also from this point on when it and the bass clarinet begin overlapping with one another at a greater frequency. It is as though these instruments, after speaking to each other for a while, find themselves disagreeing with one another. This results in the more exaggerated and boisterous gestures of the trombone as it attempts to assert its dominance in the conversation, while the bass clarinet counters by chattering more rapidly at the same time. The cello sounds out uniquely by playing snap pizzicato (m. 4), while the double bass can be heard improvising with the extended technique of scordatura. At m. 10, perhaps in response to the double bass, the cello changes its tone and gestures by playing sul

\textsuperscript{112} Gillmor, Eagle Minds, xxiii.
pointicello through triplets and duplets that span tritones, fifths (E-A-Bb and E-B at m. 13, for example) and sevenths (D-G-Eb at m. 17) (Figures 4.5 and 4.6).

Figure 4.5 Istvan Anhalt, Foci, Movement 5 – “Individuals,” mm. 7-12
Figure 4.6 Istvan Anhalt, *Foci*, Movement 5 – “Individuals,” mm. 13-18
The conversational nature of the instruments contrasts with the taped voices, which do not seem to interact with each other at all: Each progresses at its own pace, oblivious to the others. The disconnection between the voices is a result of them being recorded separately and put together after-the-fact by Anhalt who did not alter them and simply allowed them to flow as they had during their recording session. This attempt, however, to preserve the integrity and uniqueness of each voice is complicated by the combination of too many diverse texts and languages. Aurally, “Individuals” is not as dense as the following movement, “Group,” in which hardly anything is distinguishable, but because of the variety of languages and sources used in “Individuals,” only a listener with a solid understanding of Yiddish, Aramaic, and English has any chance of fully comprehending what is being spoken, even if s/he is able to hear each voice separately.

A thorough understanding of the texts, however, was not Anhalt’s intension: “The sources of the materials... are of no more importance than the origins of items assembled by an artist into a collage. What matters, and what is ultimately undiscoverable, is what these objects of words evokes in the mind and memory of each individual beholder.”113 The texts may be too obscure for many listeners to appreciate their historical significance, but when delivered through the voices of the speakers, they acquire a personal touch. The connection that each speaker has with the texts is unique to each of them, and depends on how s/he interprets them, whether or not s/he has a personal or ethical history with them, and also on the aesthetic impression that the sound of the words themselves have on the speaker.

These factors influence how the speakers decide to perform the texts. While the listener may not be able to comprehend the literal meaning of the words, s/he may still be able to be impressed by the distinctly human qualities that they are given when spoken through each speaker's unique voice. For example, the voice that speaks in Aramaic has a distinct resonance that can be picked out from among the other sounds: its pacing is moderate, never too slow or too fast, and its tone is assertive. An image that comes to mind is that of an orator or preacher delivering an important religious text to an attentive audience. Of course, the variety of impressions is as vast as the diversity of listeners, and the voices may evoke very different images and feelings in a person compared to that of his/her neighbour. That an individual's background influences and shapes one's understanding of his/her own identity as well as that of others is perhaps one of the messages that Anhalt hoped the diversity of the movement would convey.

4.2.2 Section 2 (mm. 30-48)

The second section of “Individuals” (mm. 30-48) transports the listener to a completely different aural and linguistic place. In tape channels 1 to 3, the voice of a Haitian man recites phrases from ancient Voodoo texts in Creole. Anhalt explains: “Several of the words have no known meaning, but are believed to possess magic powers.” As in the first section, the listener is again being asked to seek meaning outside of the semantic realm. Meanwhile, the wind and keyboard players are instructed to exchange their instruments for percussive ones. For example, the

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114 Anhalt, “About Foci,” 58.
flautist takes up a guiro, the clarinettist takes up castigates, and the keyboard players pick up a ratchet and washboard to scrap. The string players blend their timbres in with these new instruments by creating percussive sounds by improvising con legno "on two strings each time, the pitches are indeterminate."115

The shift to percussive timbres enhances the evocation of Haitian Voodoo rituals in which drums and other percussive instruments play an essential role. In these practices, the drummer is responsible for creating and maintaining a rhythm that is conducive to the trance-like state the dancers reach while performing. Should the drummer fail at his task, the entire ritual falls apart (Figure 4.7).116

115 Anhalt, Foci, 41.
Figure 4.7 Istvan Anhalt, *Foci*, Movement 5 – “Individuals,” mm. 31-36
As the instruments are playing, electronic sounds are interspersed among them through tape channels 4 to 6. Compared to the intermittent blips heard in the first section, the electronic sounds in the second section are exponentially more diverse, with broad, swooping lines, shrill chirps, clashes, and warbling. The percussive sounds that the instrumentalists make blend seamlessly with the electronics. Each sound is distinguishable from the other, for none of them have too large and overwhelming a presence. The smooth interplay of electronic and acoustic timbres mimics the sound of a traditional Voodoo orchestra that has been described by Swiss anthropologist Alfred Métraux as polyrhythmic: “Each musician is striking an instrument of a different pitch from that of his neighbour and developing his own theme which must nevertheless fit in such a way as to give an impression of over-all-unity.”

This section of “Individuals” represents a musical tradition and identity that is very different from what was familiar to the composer. Anhalt’s addition of electronics and the taped voices created his own vision of the ritual. The technique of appropriating styles and material from foreign cultures had been part of musical composition for centuries past. Mozart’s depiction of Turkish culture in his opera *The Abduction from the Seraglio* (1781-1786) and Bizet’s image of Spanish gypsies in *Carmen* (1873-1874) are examples of earlier works that were inspired by notions of exoticism and stereotypes of a distant and sinister “Other.” During the late-modern age, these prejudices were challenged by advances in technology that expanded lines of communication around the world in such as way as to break down the

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117 Métraux, *Voodoo in Haiti*, 178.
cultural and geographical barriers that had once kept groups of people apart. As diplomacy between countries evolved, allowances for people to travel and emigrate were facilitated to a greater degree. Strangers who had once been comfortably kept outside were now beginning to integrate themselves into places far away from the country of their birth and to redefine what they considered to be home.

Anhalt was all too familiar with this experience after leaving Hungary behind, and travelling to many other countries as an émigré. The exploration of identity and the “search for self”\textsuperscript{118} is a central theme in many of his writings and music including \textit{Foci}. Anhalt had never travelled to Haiti nor was he a practitioner of Voodoo, and his experience and understanding of the culture was a mediated one. The hints of post-colonial exoticism that still emerge from this section suggest that in the late-modern age, there still remains an acknowledgment of difference when it comes to understanding foreign cultures. Yet, the seamless integration of the instruments with the electronics in this section to create the image of a Haitian ritual may reflect Anhalt’s hope that people from lands far from one’s own may one day be understood not only as different, but also as part of what Marshall McLuhan calls the same “global village.”\textsuperscript{119}

\textbf{4.2.3 Section 3 (mm. 49-60)}

In the following section, the musical environment changes again, and the listener is left to question whether or not a peaceful, multicultural coexistence will

\textsuperscript{118} Gordon E. Smith, “‘Deep these, not so hidden’ in the Music of István Anhalt,” \textit{Queen's Quarterly} 98, no. 1 (Spring 1991): 100.

ever be possible. The third section (mm. 49-60) continues with text spoken in Creole, but a different voice is delivering it now. On tape channels 1 to 4, a woman’s voice is heard conjuring up spirits: “Rhélez...” translates roughly to “summon” or “to call.” Permutations of these phrases are played back one on top of another, overlapping to create a dense cloud of voices. The diversity of electronic sounds heard in the previous section is replaced now by a hypnotic drone. The string instruments and tam-tam work together to complement this trance-like atmosphere by playing long, drawn-out chords and drumrolls that are lightly punctuated by step-wise figures played by the flute and clarinet (m. 53) (Figure 4.8).

Figure 4.8. Istvan Anhalt, *Foci*, Movement 5 – “Individuals,” mm. 49-54
Beginning at m. 52, the string instruments play *con sordino* and modulate slowly by quartertones. A similar technique was used in the third movement, “Icons,” to create an eerie aural environment that threatened to engulf the individual as s/he underwent a crisis of faith. In the third section of “Individuals,” the technique adds to the mesmerizing effect of the conjuring voices and electronic drone. The dissolution of the boundaries between the different sound events created by the overlapping of the repetitive phrases, the sustained note clusters, and the drone draws the listener into an endless stream of sounds. In this section, all of the sounds as well as the audience members are brought together into a single trance-like state. The rich mosaic of sounds that was heard in the second section has given way to a melting pot in the third section. Identities merge together until the many become one.

Like the chants of the frenetic crowd roused by de Gaulle’s speech, one is lost among the voices of the third section that ebb and flow like waves in a roaring sea. Anhalt challenges the listener to come to his/her own interpretation of this aural environment, and to ask him/herself: Is the submission of diverse identities into a unified voice soothing and meditative, or does it rob the individual of his/her unique thoughts and opinions? The amorphous cloud of sound in this section is a reflection of the dilemma that the individual of late modernity encounters when faced with the awareness that while social conformity carries with it the benefit of belonging, it also contains the risk of obliterating one’s individuality.
4.2.4 Section 4 (mm. 61-92)

In the final section of “Individuals” (mm. 61-92), the density of the music diffuses and separate voices become distinguishable once again. Just as the throbbing drone of the third section submerges the listener into a meditative state, the fourth section begins with a rapid glissando in the violin and an upward swooping sound created by sine tones coming from tape channels 3 and 4. These shrill tones waver and vibrate rapidly around high-frequency pitches that strain to suspend themselves in the air. At m. 65, the flautist who is playing a harmonic A is instructed to modulate slowly by quartertones. Starting at m. 68, the double bass and the violin join in and imitate the fluctuating sine tone, while the crotales and vibes sustain a (012) cluster. At this point, the allusion to “Icons” is clear. The transformation of the music into a dense, electronic-infused aural landscape is the same as that heard in section 3 (mm. 36-49) of “Icons” when Saint Elijah and his fiery chariot were evoked (Figure 4.9).
Figure 4.9 Comparison of mm. 36-42 of “Icons” (left) with mm. 73-78 of “Individual” (right)
In "Icons," the encroachment of the electronics and the use of extended techniques by the acoustic instruments created a feeling of unease and anxiety. The individual was reminded that religious figures are merely symbolic, and of the increasingly abstract and distant role that religion had come to play in the late-modern age. The rising influence of the empirical sciences combined with encounters with foreign faiths and new forms of spirituality encouraged uncertainties in the minds and hearts of the faithful. In "Individuals," Anhalt shows that encounters with foreign people and traditions create personal complications as well. In some cases, these interactions result in enlightening and harmonious cultural diversity. However, in other cases, incompatible thinking and misunderstandings create conflict and strife. How does one overcome this challenge? In the final section of "Individuals," Anhalt utilizes the power of folktales and myths to reveal a commonality between peoples of the world.

The texts that are used in this section come from a variety of different histories and cultures: a male voice recites in English a passage from Acts 2:6 of the Bible that tells the story of the Holy Spirit at Pentecost (mm. 62-72); another voice reads a Hungarian translation of an excerpt from Homer’s *Odyssey*, where the goddess Athena’s voice is heard warning Odysseus of his journey ahead (mm. 73-85); and another foreboding voice is heard describing the cold, supernatural realm where the Babylonian goddess of love and war, Ishtar, must travel to save her beloved (mm. 75-86). The stories from which these selections are taken all emphasize the power that voices have in passing on wisdom as well as in bringing people together. For example, the tale of the Holy Spirit at Pentecost describes a
story when the Holy Spirit descended down to the aid of the Twelve Apostles who were trying to convince non-believers of the power of God. Through a mighty gust of wind, the Spirit entered the Apostles and gave them the gift of tongues, which allowed them to communicate to all of the people surrounding them in their native language, thus breaking down the language barriers that had been erected following the collapse of the Tower of Babel. In Athena’s admonition of Odysseus, she passes on the wisdom of the gods to a mortal, steeling him for the challenges ahead. Finally, in the story of Isthar’s descent, the goddess commands with her powerful voice that the guards grant her entry into the land of no return. Should her request be denied, she warns of the fury and wrath that she would unleash upon the world. Anhalt describes the kind of voice he wanted to have narrate this tense confrontation: “I needed a voice from the underworld, perhaps that of the gatekeeper of the Land of No Return.” 121 Regardless of whether or not the listener is familiar with the details and histories of these stories, upon hearing the voices that deliver them, one can still be affected by the emotional investment that the speakers have put into their telling.

Anhalt believed in the power that voices had in touching a listener’s subconscious. The human connection felt upon hearing another person’s voice recounting tales from an ancient past breaks past the barriers of cultural and language differences. Exposure to many new identities had become a common experience in the late-modern world, and these encounters were newly shaping the individual’s own identity. The notion that a single adjective could define a person’s identity (Canadian, Jewish, or male, for example) was becoming increasingly

121 Anhalt, “About Foci,” 58.
obsolete. One was a mosaic of accumulated experiences and encounters. In an
interview with musicologist Robin Elliot, Anhalt elaborated on this new definition of
identity, which he himself felt acutely: “An immigrant composer, when in a new
place of residence, experiences a crisis that is characterized by what [Lydia Goehr]
calls doubleness. Well, why double? Why not multiple? A person might have led a
complex life, which is not homogenous; it might have consisted of a number of
elements, influences, insights, whatever.”122

For Anhalt, an individual’s identity is something one crafts from the
interaction of one’s personal beliefs with experiences gained from encountering
new ideas and cultures, and in “Individuals,” Anhalt emphasizes that it is important
to keep in mind that the exchange occurs both ways: identities are not insular and
esoteric entities; similarities can be found among the most diverse of people and
folk tales, which can help to form bounds and friendships. In the late-modern age,
exposure to difference and variety had increased exponentially, which led to an
inevitable rethinking of identity. The last line spoken in “Individuals,” “What
meaneth this?”, could be an inquiry of the late-modern individual as s/he faces the
challenges and questions of what these sociological changes mean for him/herself.

122 Anhalt, “On Doubleness and Life in Canada: An Interview with István Anhalt,” in Sallis, Elliott, and
DeLong, Centre and Periphery, Roots and Exile, 423.
4.3 “Group” (Movement 6)

Sometimes, rather than supplementing and nourishing an individual’s identity, encounters with many other people can be overwhelming. In “Group,” the movement that follows “Individuals,” the listener is thrown into a confusing mix of taped voices, electronic sounds, and instrumental duets. Because of the sheer density of sound events that are occurring all at once, the individual is unable to decipher and follow any particular strand of conversation recorded on the tape and is swallowed up by the sonic mass. Only the most attentive listener may be able to pick out the first words spoken by a faint, female voice: “A lot of very ordinary and small things.” Following this statement, it becomes nearly impossible for one to comprehend anything else in the movement. The text becomes what Anhalt describes as a “continuous dense interplay of spoken English phrases,” which is indeed precisely what the female voice describes.123

After the introductory phrase by the female voice, the tape part, which contains a vast array of conversational segments and electronic blips, floods the listener with a dense cloud of sounds. At the same time, five instrumental pairs are cued in one after the other by the conductor. Each pair plays a short passage that lasts for approximately fifteen seconds before it is instructed to stop and allow the next pair to play. These passages consist of a sequence of musical cells that are chosen by the performers from a selection that Anhalt offers in the score. The following is an example of a page of cells available to the flutist and clarinetist (Figure 4.10):

123 Anhalt, score of Foci, 53.
Figure 4.10 Istvan Anhalt, *Foci*, Movement 6 – “Group,” first 10 cells for flute and clarinet
As in the first section of “Individuals,” each instrument has a unique “voice” that is characterized by a preference for certain musical figures and intervals. Each instrument is paired up with another that has a similar voice but which is not completely identical. These pairs are flute and clarinet, trombone and double bass, violin and cello, piano and celesta, and a marimba duet. In Cell 1 (Figure 4.10), we see both the flute and clarinet play predominantly augmented octaves and unisons. They also synchronize together in their playing as well as moments when they are silent. Thus, rather than emulating a dialogue where there is an give-and-take of opinions expressed by two speakers, here, the instruments’ voices clash and blur together, unable to communicate their points clearly towards the other because neither is willing to stay quiet and listen while the other is speaking. It is as though each instrument is absorbed in delivering its own monologue and speaks without noticing whether or not the other instrument has anything to contribute. Not only are the instruments unable to communicate with one another, but their speeches are also incomprehensible to the listener. Anhalt describes the effect he hoped to achieve in this movement as follows:

The movement ‘Group’ enacts a furious quasi cocktail party where a multiplicity of people talk simultaneously, and from this din the hearer tries, and succeeds, to snatch a word or two, wondering about their context, purpose, and relevance to the one who overheard them. Could this movement also stand as an enactment of trying to make sense of a context or situation under difficult conditions?\textsuperscript{124}

There were many “difficult conditions” that permeated the social environment of Foci’s conception to which Anhalt may have been alluding. In Foci’s companion piece that was composed two years prior, Cento (1967), Anhalt had already begun exploring feelings of conflict and alienation that he felt were pervading the lives and interactions of individuals who lived in the urban centres of the late-modern age:

Cento was meant to evoke situations in which small and middle-sized groups of people interact with one another. While doing so, the individual and the sub-groups constituting the whole go through a series of thought/feeling states and corresponding vocal behaviours. It is an expression of urban existence. It speaks of the inhabitants, the machines, the physical environment of a large city. In focus are the individuals as they are striving to maintain their identity under the impact of forces which tend to make them anonymous, interchangeable, and in some extreme instances even dispensable.125

Like Cento, “Group” in Foci is a portrayal of the individual’s struggle to maintain autonomy within the faceless mass and among a swarm of competing voices. Anhalt’s approach to indeterminacy can be seen as a metaphor for the individual’s attempt to exercise a certain degree of freedom while restrained by situational circumstances. Previous works had already utilized a similar approach, notably Stockhausen’s Klavierstücke XI (1956) and Earle Brown’s Twenty-five Pages (1953) for piano(s). In these pieces, fragments of music are randomly distributed over a large piece of paper or onto separate sheets of paper, and the performer is given the opportunity to choose the sequence of fragments that s/he wishes to play. The basic premise of these works is that the composer provides the building blocks

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and framework for the work, but leaves it up to the performer to compile and put together the pieces. In “Group,” the performers are given the freedom to choose for themselves which cells to perform and in what order. However, they still remain restricted by the parameters of the cells themselves.

The notion of a performer’s freedom to choose while simultaneously bound by the requirements of the score has a sociological parallel. In Interaction Ritual: Essays in Face-to-Face Behavior (1967), sociologist Erving Goffman dissects in painstaking detail the act of human interactions. His thesis revolves around the idea that all successful interactions operate within the confines and conventions of culturally engrained rules and regulations. While an individual may feel as though s/he is free to act in any way s/he wishes, society places many subconscious, psychological boundaries and restrictions on what one can or cannot do should s/he wish to live harmoniously with others. The choices that an individual makes are part of what Goffman calls the ritual of interaction: “I use the term ritual because I am dealing with acts through whose symbolic component the actor shows how worthy he is of respect or how worthy he feels others are of it… One’s face, then, is a sacred thing, and the expressive order required to sustain it is therefore a ritual one.”

Goffman goes on to describe the concept of face as an image of the self that an individual desires to share and have acknowledged by his/her peers. This socially-perceived image is one part of an individual’s multi-faceted identity, and it determines, to a certain degree, who an individual is. Some acts, such as violence,

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127 Ibid., 5.
cheating, or being anti-social have widely acknowledged negative social consequences that contribute to a “bad face.” Thus, many people choose not to engage in these acts even if their own personal desires compel them to do so because of what harm it can do to his/her identity.

Seen in this way, a performer who engages with Anhalt’s “controlled” indeterminacy, in the same way as the individual who is crafting out his/her identity, is always bound by the expectation of others. Economist Jacques Attali disparages of much of the music written during the 1950’s and 1960’s that professed to offer the performer freedom by drawing attention to what he saw as only an illusion of autonomy: “Managing chance, drawing lots, doing anything at all, consigns the interpreter to a powerlessness, a transparency never before achieved: he is an executor bound by laws of probability, like the administrator in a repetitive society.”128 Attali then goes on to show the connection between these compositional trends with the societal and economic changes of the late-modern age:

The place of the individual in the modern economy is no different from that of [the] interpreter: whatever he does, he is no more than an aleatory element in a statistical law. Even if in appearance everything is a possibility for him, on the average his behaviour obeys specifiable, abstract, ineluctable functional laws. Behind the disorder of the theory, then, lies a music of the mean, of anonymity reconstituted within a context of general individuality.129

The idea that an individual can never escape from external economic and social influences while striving to maintain a public face is no different from the boundaries that consistently keep individuals from communicating and

understanding one another. In “Groups,” Anhalt reflects upon the confusion and struggles that the late-modern individual encounters when his/her belief that s/he can freely connect with other human beings through spontaneous, innovative conversation turns out to be hindered and complicated by competing, egotistical needs and unspoken expectations.

4.4 “Definition 3 - Interaction” (Movement 7)

In the following movement, “Definition 3,” the movement that follows, the individual escapes from the crowd to seek a more intimate connection in a smaller setting. Perhaps when focused on a single person, communication can be more transparent. Yet, even here, Anhalt demonstrates that feelings of disconnect and apathy can still mar the process. The text used in this movement is the definition for “Interaction,” which is recited by a male voice in English and by a female voice in French:

Mutual or reciprocal influence between two or more systems, especially social interaction. That relation between animals in which the behaviour of either one is stimulus behaviour to the other.

Influence mutuelle ou réciproque entre deux systèmes ou plus et spécialement l’interaction sociale. Relation entre deux animaux au sein de laquelle le comportement de l’un est le stimulus de comportement de l’autre.

The voices state the standardized terminology in a factual manner, each proceeding at its own pace, making little effort to react and respond to the other. Because they are reciting the same content, there is no transfer of new information to stimulate a fruitful dialogue. Thus, there is no personal exchange of opinions or
stories like that heard in “Individuals.” Anhalt elaborates on the mood and social context he wished to capture in this movement:

The setting features the voices of a French woman and an English man talking past each other, each oblivious of the other’s presence, or pretending not to have noticed the “other.” In the context of the situation in Montreal in the late 1960s this was an altogether possible event. The nature of the eerie accompaniment enhances this “reality in unreality” effect.130

Not all encounters between different individuals are necessarily confrontational. As this movement demonstrates, apathy and a retreat into one’s own world are other ways of dealing with the presence of the “other,” and ways that Anhalt felt were becoming disturbingly prevalent in Montreal: “Dark clouds appeared on the horizon. The two major ethnic and linguistic populations of Montreal began to show increasing irresolvable antagonisms toward one another. I was worried on account of this: anxious regarding both groups.”131 Inspired by the unease and strife that he felt around him during the time, Anhalt penned a short parable, “The Bridge,” that was never published, but which he presented during a keynote address at a conference many years later. An excerpt of it follows:

The bridge is no more. The pillars in the river are crumbling. Only the shouts are heard from the opposing shores in languages reciprocally no longer comprehensible. But the meaning of the gestures alongside the water is clear enough: the imploding fists, the windmills of the arms and the faces frozen in crooked mask... Other fears are also spreading around. Since the bridge is gone, there is no way of knowing what happened, or might happen, to those dear ones who got caught on the other side.132

131 Anhalt, “Of the Centre, Periphery; Exile, Liberation; Home and the Self,” in Centre and Periphery, Roots, and Exile, 61.
132 Ibid.
This sombre metaphor of a broken connection between two groups of people can be heard in the music of “Definition 3.” The movement is much sparser than the previous two. It begins with a nervous burst of activity in the instruments. For the first four measures, many of the instrumental entrances and attacks are offset from one another by fractions of a beat, as though upon being persuaded to interact with each other without preparation, they stumble to introduce themselves, tripping over one another while doing so. Awkward leaps of augmented octaves and ninths abound, causing the instruments’ melodic lines to be heavily disjointed. The movement also continues the technique heard in “Group” of paired instruments overlapping one another as they speak, rather than alternating their phrases to simulate the give-and-take of a dialogue (Figure 4.11).
DEFINITION 3

(SECTION 7)

Figure 4.11 Istvan Anhalt, Foci, Movement 7 – “Definition 3” mm. 1-4
Throughout the entire movement, other than in one case (in the flute at m. 1 and 5), none of the instruments repeat any gesture in exactly the same way. The unrelated gestures produce what Anhalt calls “residue” chords, named for the resolutions they suggest but never produce, thus leaving behind only fragments of sounds that hint at something that could have been. Anhalt describes the effect he hoped to create in the movement by using these chords in addition to the disconnected voices:

The voices are impersonal, and each of their utterances is simultaneously punctuated by brittle electronic and instrumental sounds. Very soft, tonally unrelated, ‘residue’ chords ‘result’ from some of these and remain ‘hanging in the air.’

Also beginning at m. 5, a third voice in tape channel five calls out the word “time” at sporadic intervals, reminding us that underneath the mundane and trivial chattering, the larger, undeniable force of time drives everything forward relentlessly. The voices deliver their text dutifully, one word at a time, so that by the end of the movement, we know without a doubt what the definition for the word “interaction” is. But of course, knowing the meaning of a word does not give a person a full understanding of the phenomenon it describes. The irony of having instruments and voices that are completely disengaged from one another while describing “interactions” demonstrates this point particularly well.

Many years after writing “Definition 3,” Anhalt came across Goffman’s book on interaction rituals and was impressed by how much of it resonated with what he had hoped to express in the movement:

I read this book only recently and, while doing so, was struck by the similarity between what [Goffman] says about such hindering factors [of interactions] and the burden of the seventh movement, “Definition 3,” of my *Foci...* The setting, for two (male, female) reciting voices (English and French) and a small group of instruments, express the lack of interaction between the vocalists and the repressed tension that results.134

The “hindering factors” that Goffman describes arise when the ritual of conversation is disrupted. Successful conversations must give the impression of spontaneity as well as ease and familiarity, all of which are culturally conditioned. When participants engage with one another, they enter into what Goffman calls a “socialized trance.”135 There are many reasons why a participant may fall out of this state, such as external preoccupations, self-consciousness, interaction-consciousness, and other-consciousness.136 As elaborated on earlier, one of the defining characteristics of the late-modern individual is a hyperawareness of the self. In conversation, an individual may suddenly be struck by the notion that his/her identity is entirely mutability. At any moment, s/he may choose to change the face s/he is presenting and cease to be who s/he is at the moment. This awareness can cause feelings of panic, disturbance, and alienation from the interaction: “When [the] definition of self is threatened, the individual typically withdraws attention from the interaction in a hurried effort to correct for the incident that has occurred.”137 An excessive preoccupation with the self takes one’s attention away from the maintenance of the ongoing interaction. Although the

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136 Ibid, 117-120.
participants may still be able to go through the motions of interactions out of habit, the individual knows, at this point, that a sincere engagement has been lost.

The late-modern age saw a rise in ideologies and philosophies that emphasized the autonomy of the individual. Yet at the same time, people found themselves increasingly having to share their homes with new faces as geographical and cultural borders around the world began dissolving with ever-increasing speed. The struggle to maintain one’s unique identity while developing and maintaining amicable relationships with different people and cultures was a preoccupation that Anhalt was highly attuned to. In “Individuals,” Anhalt demonstrates that voices can be used to bring people of different cultures together by emphasizing some of their shared values within their stories and folklore. In some circumstances, such as that seen in “Group,” however, too many voices can drown out the individual, and make communicating with others an impossible task. In “Definition 3,” Anhalt shows that feelings of alienation can permeate even into one-on-one conversations because of their inherent obligatory and ritualistic nature. Anhalt’s exploration of the issues and difficulties of social interactions were not meant to be prescriptive. He did not know whether or not the peoples of his adopted country would ever put aside their differences. He hoped, however, that through his music, he could encourage more people to open their ears and minds to engaging with and thinking about the issue of identity.
“The truth, the whole truth, and nothing but the truth”

In the preceding movements, Anhalt explored a variety of challenges that the individual of late modernity encounters throughout his/her life. In the last chapter, we will discuss the last two movements of Foci, “Preparation” and “Testimony,” in which the individual is put to the final test: Will s/he be able to accept the new social and individual responsibilities as well as the perceptual feeling of uncertainty that the late-modern age brought with it? As traditional conventions and boundaries dissolved, feelings of doubt and scepticism penetrated into all definitions of meaning and purpose. Yet the individual had no choice but to face each day in this perpetual state of unknowing:

No matter how cherished, and apparently well established a given scientific tenet might be, it is open to revision – or might have to be discarded altogether – in the light of new ideas or findings. The integral relation between modernity and radical doubt is an issue which, once exposed to view, is not only disturbing to philosophers but is existentially troubling for ordinary individuals.138

This is not to say that those who lived before the late-modern age had never struggled with questions of existence, but the extent to which these insecurities now occupied an individual’s understanding of his/her place and significance in the world was unprecedented.

5.1 “Preparation” (Movement 8)

Unlike all of the preceding movements, "Preparation" is not announced by the hammer man. The absence of this theatrical device could symbolize the

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138 Giddens, Modernity and Self-Identity, 21. Emphases are Giddens’.
emergence of the individual from the fictional theatre and back into his/her own reality. No longer can the audience member sit comfortably at a distance, observing the drama on-stage as a mere spectator, for the breaking of the fourth wall turns the spotlight onto the listener him/herself, forcing him/her to come face-to-face with his/her own psychological conflict.

At the beginning of the movement, a solo violin plays a melodic figure that finishes with a large leap upwards from D4 to F♯6 in m. 2. It remains suspended on this note for a moment, jarring sharply against the D major sonority played by the cello (natural harmonic D), electric harpsichord (D-A dyad), and glockenspiel (F♯). This dissonant clash sets the stage for the entrance of a male voice recorded on a tape that asks in English: “Do you solemnly affirm that the aforementioned communications declare and affirm nothing but the truth?” The violin tumbles downwards with the flute and piano, synchronizing for a moment with the clarinet, cello, and harpsichord on E4 in m. 4 before the instruments swoops upwards again, as though eluding a firm resolution and avoiding the question that is being asked (Figure 5.1).
Figure 5.1 Istvan Anhalt, *Foci*, Movement 8 – “Preparation,” mm. 1-5.
From here until approximately m. 38, the violin continues to avoid staying in any one place for long; its line abounds with syncopations, making it difficult to trace any regular pulse. The music is tonally ambiguous in this section as well, shifting chromatically so often that it is difficult to satisfyingly identify any tonal center. For example, from mm. 13-15, the harmonies supported by the flute, clarinet, cello, piano, and vibes are grounded in Eb minor. The glockenspiel, however, draws out an E♭ amidst these notes, tainting the Eb minor tonality. At m. 15, the violin shifts towards D minor. The other instruments, however, are reluctant to follow: the flute stays on Eb for a measure longer; the cello lingers on an F#; and the left hand of the piano remains stubbornly centered around Eb as does the glockenspiel. At m. 19, the instruments return to what sounds like Eb minor, but only momentarily. The violin descends by rolling through changing chords, while the other instruments shift back and forth by semitones. By m. 24, clear harmonies have been eluded once again. The avoidance of tonal clarity combined with the encroaching taped voices that continue their relentless questioning gives the voices a particularly predator-like quality. It is as though they were not simply asking for an answer and resolution, but demanding one that the instruments seem reluctant to give.

By m. 38, the music undergoes a noticeable change as the instruments are instructed to play *sostenuto*. For the first time in the movement, clear, coherent harmonies begin to emerge. For example, between mm. 38-41, a C# minor chord is sounded by the violin, piano, flute, cello, and double bass (Figure 5.2). It is almost as though the instruments have finally been caught by the pursuing voices. As the
latter becomes louder and more aggressive, the instruments have no choice but to come together and prepare an answer in their defense. They must communicate clearly if they are to have any chance at all.

Figure 5.2 Istvan Anhalt, *Foci*, Movement 8 – “Preparation” mm. 36-41
By m. 42, however, the chord slowly falls apart, and it becomes unclear what it dissolves into: the violin moves between C# and Eb (m. 42) and then between C and E (m. 43); the flute dips down to an Eb as well while the cello and double-bass stubbornly maintain a G# and A dyad; the piano stops its relentless hammering on C# and E and begins playing through constantly shifting figures and notes; and the percussive instruments begin improvising through patterns ranging from very spare to dense textures and between pianissimo to forte (Figure 5.3). Unable to handle the pressure of coming together to speak in a common voice, the instruments disengage from one another and desperately try to present their own, individual answers to the persecuting voices. The improvisation in the percussion may represent the individual’s last attempt at holding onto his/her autonomy and freedom of unique expression in the face of social forces and obligations that try to make him/her to submit to a collective voice. However, like in “Group,” the multitude of different instrumental answers only results in a blur of noise where nothing can be distinguished, and where the search for truth becomes confused and disorganized.
Figure 5.3 Istvan Anhalt, *Foci*, Movement 8 – “Preparation,” mm. 42-47
Yet the instruments have not given up. From m. 43 to m. 77, they continue to struggle towards a stable and unified harmony: the violin settles into a regular rhythm of rapidly-moving sixteenth notes that creep through closely-situated pairs and tuples of notes, such as between C and Eb (mm. 43-46); C and D (mm. 46-48); Bb and D (mm. 49-50), and F, Eb, and D (mm. 51-53). Some of these patterns are sustained for a relatively long time. For example, the oscillation between mm. 54 to 59 moves through C, D, and Eb for six measures. After this, however, the violin begins changing notes at almost every measure. Nervousness pervades the instruments and they fall apart into their own paths once again. By m. 78, the music becomes even more unpredictable as the meter starts to change with every measure, and after m. 83, there is no longer a notated time signature at all. The instruments are thrown into limbo as they play through gestures that spontaneously shift and change. The timing of their playing is only loosely coordinated by breath marks, and like so many previous instances in the movement, the instruments refuse to stay together for too long on any particular chord or harmony. As they grow louder and more chaotic, the voices reach a frenetic state, and by the end of the movement, the individual is engulfed in a storm of sound. The violent tension is finally broken when, at last, a lone figure steps out from the darkness and onto the stage.
5.2 “Testimony” (Movement 9)

A flurry of percussive sounds announce the final movement, “Testimony.” Suddenly, the stage is illuminated and the audience witnesses a soprano standing before them. It is a significant moment, for at last, the bodiless voices that had only echoed from speakers previously are now given a visible, physical presence. The taped voices are quiet now, but the soprano remains haunted by them and their incessant demand for the truth. The audience becomes the anticipating jury that she must prove herself to. Her testimony starts with her returning to the beginning of the piece, and her first utterance is the definition for “coping behaviour,” the same text heard in the first movement of Foci. Perhaps all that is being asked of her is to recite with precise accuracy the definitions used in Foci from beginning to end. The movement can be divided into four sections based on the text that is presented (Figure 5.4).
Section 1 (mm. 1-11)
Definition for “Coping behaviour”
- Performed “Recitativo Appassionato” (Like an anguished plea)

Section 2 (mm. 12-39)
Definition for “Interaction”
- “Articulated with exaggerated clarity;”
  “Quasi mysteriously”

Section 3 (mm. 40-58)
Definition for the “Soul”
- Performed “Seriously,”
  “Matter-of-fact’-ly,” and at m. 54, “compassionately.”

Section 4 (mm. 59-93)

m. 59  m. 60  m. 66  m. 85  m. 90  m. 91
Definition for “Lying”  Chromatic descent; sighing motive  Crash of broken glass; Only the mouth of the soprano is seen  Tape operators and soprano:
“Do you solemnly affirm...” formula; Conductor and performers leave stage one-by-one
- Performed “Slowly as if explaining something”
  “Expressivo”
- “Very rapid parlando in a low register”
- “Breathing from here until the end should be very rapid, giving the impression of harassedness”
- “Improvisation on B-natural, B-flat, using first the vowels [a], [æ], [e], [i], [u], then only [a], [æ], [i], [u], and finally, only [i], [u].”
- “Rapid breathing continues until the end of the movement”
- “By this time, the vowel-sequence has gradually turned into a kind of moaning.”
- Soprano’s voice fades away

Figure 5.4 Form Diagram for “Testimony”
Delivered “recitativo appassionato (like an anguished plea),” the soprano begins her definition of coping behaviour on D5. The expressible marking suggests that, even though she is preparing to deliver the “truth,” she is still doing so within a dramatic scene. There remains a veil of theatrical fiction over her performance. All around her, the instruments announce her emergence onto the stage by coming together to play figures that consist of only the pitches C# and D (Figure 5.5). At m. 3, she embellishes her performance with a quick, swooping colouratura that finishes a minor third lower from her starting pitch on B4. From here, she loses momentum and begins falling slowly by minor thirds, and by m. 7, she reaches F4. The soprano sustains this pitch for two measures while the instruments surround her in dense chords that consist of pitches from the F# minor scale. The dissonance caused by the soprano’s resounding F♯ against the F# tonality is unsettling, alluding to feelings of psychological distress that permeate the atmosphere.

In the final fragment of Section 1 during which the soprano sings “to get something done” (mm. 8-11), she attempts to regain her composure and escape the sombre mood by leaping upwards to Bb4. She cannot maintain this pitch, however, and soon descends again in long, plodding steps, ending the section on Eb4. The instruments, in the meantime, have moved into separate harmonic groups, no longer restricted to the pitches of F# minor scale: in mm. 10-11, the piano and celesta play pitches that are close to B major, while the clarinet, trombone, strings, and vibes center around Eb major (Figure 5.6). The harmonic ambiguity of the closing section matches the ambivalence of the soprano’s plea. No matter how many

139 Anhalt, Foci, 89.
times she attempts to remain steady on a high, reciting pitch, she inevitably tumbles downwards.

Figure 5.5 Istvan Anhalt, *Foci*, Movement 9 – “Testimony,” mm. 1-2.
Figure 5.6 Istvan Anhalt, *Foci*, Movement 9 – “Testimony,” mm. 7-10.
In Section 2 (mm. 12-39), the soprano regains her composure and proceeds carefully on the same note that she ends on in the last section (Eb), from which she begins reciting the definition for “Interaction.” If we recall, however, this is the incorrect order: she has skipped over the definition for “the soul,” which was used in the fourth movement, while “interaction” was recited in the seventh movement. Yet the soprano carries on without letting on to her error. “Articulating” the text “with exaggerated clarity,” she speaks slowly on the Eb, each word spoken with painstaking deliberation. The instruments surrounding her are more subdued than before, playing at piano and pianissimo.

At m. 16, she suddenly becomes agitated and leaps upwards to Db5. Her voice becomes louder as she strains to remain on that pitch. At m. 18, she inches higher to Eb5 (m. 18), G5 (m. 20), and then to Ab5 (m. 27). This is as far as she will ascend, however, and at m. 33, she drops down suddenly to Db4. In the final part of this section (mm. 33-39), she embellishes her performance with a low, serpentine melisma that begins on Db4 but finishes on D♮4 on the last word of the definition, “other.” The focus on this word may be a subtle hint back to the ambiguous role that the “other” plays in influencing one’s perception of identity and self, as explored in the fifth, sixth, and seventh movements. Yet, the attempt at showcasing the soprano’s technical prowess is marred by its deflated presentation: the melodic figure merely wavers around these pitches, sounding more like a failed vibrato than an exuberant melisma.

140 Anhalt, Foci, 92.
Meanwhile, the instruments separate into their own unique rhythmic and melodic patterns, similar to the beginning of the movement. By the end of the section (m. 39), the instruments settle into a (01356) chord beginning on C. The cello, however, remains anxious, flitting to and from D♭ amidst the other notes. Unwilling to stay in one place, it seems to complement the wavering conviction of the soprano’s testimony. Together, these notes create a densely packed, dissonant sonority that makes for an unsettling end to this section.

In Section 3 (mm. 40-51), the soprano retraces her steps and returns to the definition that she skipped earlier, “the soul,” which was heard in the fourth movement of *Foci*. The instruments carry on as before, sustaining the cluster chord from the previous section. Hoping to correct her mix-up of the order of definitions, the soprano aligns herself with the instruments by slipping down to Db4. She begins reciting in a “serious”\(^\text{141}\) manner, determined to present herself with conviction. Gaining momentum between m. 41 and 48, she inches her way upwards by singing through tonally-unrelated broken trichords (Figure 5.7).

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\text{Figure 5.7 Notes sung by soprano between mm. 42-48 in *Foci*, Movement 9, “Testimony”}
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\(^{141}\) Anhalt, *Foci*, 97.
The vibes synchronize loosely with the soprano and support her ambiguous, gradual ascent. Meanwhile, the other instruments dissolve out of the cluster chord and again resume playing their own separate figures. Similar to other passages mentioned earlier on in this movement, any clear sense of tonality is blurred by the prominence of chromatic notes. Instead, the listener is immersed in an aural blanket of densely packed pitches. From mm. 52-59, the second half of “the soul,” is recited in a similar fashion, beginning on a single reciting pitch (F), slowly building momentum as the soprano then leaps between expanding intervals, and finally ending in a low, sinuous melisma on the last syllable of the last word of the definition, “investigation.”

At last, the soprano has completed reciting all the definitions that had been used in Foci. It would appear, then, that her testimony should be complete. At this crucial moment, however, the soprano begins something new: “Communication to others of what one knows to be untrue or contrary to fact. Lie.” It is the definition for lying, the antithesis of the truth that the soprano had promised to deliver. Could this be a personal admission of guilt? Already, the mixed order of the definitions for “coping behaviour,” “interaction,” and “the soul” in addition to the progressively dissonant harmonies that accompanied the melismas that closed the definitions foreboded that the outcome of the soprano’s case would not be in her favour.

The last section of the movement (mm. 59-93) follows the soprano as she attempts to give her final plea. At the end of m. 59, the soprano tries to repeat the definition for lying again, but she is gripped by anxiety and switches rapidly between high and low registers with her voice. Her singing devolves into a rushed
and desperate slur of words. She manages to recover for a moment as she suddenly switches to exaggerated swooping gestures on the last syllable of “untrue.” However, her frantic patterning returns when she tries to repeat the definition for a third time (Figure 5.8).

Figure 5.8 Istvan Anhalt, *Foci*, Movement 9 – “Testimony,” mm. 59-62.
At m. 63, she becomes fixated on the word "lie," and from here until m. 69, she leaps back and forth between C4 and E♭5 on the open vowels of the word. Meanwhile, the instruments become increasingly louder and cacophonic. They are instructed to improvise in extreme pitch ranges and with extended techniques, creating a confusing blur of sound (Figure 5.9).

Figure 5.9 Istvan Anhalt, *Foci*, Movement 9 – “Testimony,” mm. 65.
At m. 68, the chaos is suddenly suspended as the soprano leaps up to D5. From here until m. 84, as though struck by some immense sadness, she ceases trying to ascend, and begins falling slowly by semitones in a kind of sighing motif. The instruments mirror her chromatic descent until m. 85 when she reaches Bb3. At this point, with all hope lost, she oscillates slowly between Bb and B♭ creating a low, ebbing moan with her voice. The violin imitates her by gliding between these pitches as well. The other instruments add to this desolate mood by moving slowly between closely situated notes within the same range (Figure 5.10). A dissonant aural haze surrounds her voice, which slowly shrinks away. The soprano has reached the end of her testimony. There is nothing left for her to say.
Figure 5.10 Istvan Anhalt, *Foci*, Movement 9 – “Testimony,” mm. 85-86
As the movement approaches its close, Anhalt instructs that the on-stage lighting be dimmed until only the soprano’s lips are visible. The electric organ player moves to the piano and begin hitting its exposed strings with felt-tip mallets. Meanwhile, the vibe player exchanges his/her instrument for a water gong. The other instruments gradually fade away as the extended techniques played by the two performers at the piano and the percussionist infuse the stage with archaic and ritualistic sounds. In the dark hall, the deep, rhythmic ringing of the hollow gong draws the audience into a trance. Suddenly at m. 90, there is a deafening crash as the hammer man dumps a box of broken glass shards into a container lined with bricks. The result is electrifying.

Three years later, Samuel Beckett would take the same image of a disembodied mouth and use it as the centerpiece for his play, Not I (1972). It is unlikely that Beckett would have been familiar with Anhalt’s piece. Regardless, the fact that the two artists envisioned using similar theatrical devices, despite being oceans apart, lends support to the notion that a new conception of the individual in late modernity had permeated into and influenced both the realm of theatre and music: an image of the individual as a multifaceted entity, compiled of diverse experiences and identities, which can be symbolized by emphasizing the individual parts of a human body that compile a person. While this conception allows for a richer and more complex understanding of human beings, it may also cause the individual to feel conflicted and pulled in too many different directions. Sometimes, the combination of so many components falls apart and leaves the individual with only fragments of his/her identity. Sometimes, to avoid the complexities of
reconciling conflicting components, an individual may retreat into him/herself and choose to focus on a single part. The consequence of this, however, is that it leads to an erasure of much of what makes a person whole.

Les Essif describes the fascination with the Mouth in Not I by imagining it as a frame “for an inner psychic space that undermines the spectator's familiar impression of a corporeal, material, socially oriented world.” Anhalt, too, was thoroughly impressed by the impact of the mouth in Beckett’s work, and recalls the first time he witnessed the play in a 1977 television broadcast: “I was so taken by this virtuoso performance that I had hardly any attention left for the steady stream of speech that issued from that semi-dark, more than well-lubricated, sensuous cavity... The sharp focus of light on this mouth, a symbol of language, which itself serves as a metaphor, nay, a carrier, of being...” What fascinated Anhalt and the observer of “Testimony” is the stark image of the mouth itself, the reduction of a human being into an isolated body part. The individual is objectified into a single entity that then bears the responsibility of representing the entire person who is no longer there, for the exaggerated physicality of the mouth overshadows the underlying complexities of the person that it belongs to. It is this uncomfortable objectification of the soprano that makes Foci’s ending particularly effective.

Soon after the sound of smashing glass, other voices emerge from the darkness. Rather than emanating from taped recordings, they come from the tape operators themselves. In rushed whispers, the operators, who had been mute up until now, repeat over and over again the question that had plagued the soprano in

142 Essif, Empty Figure on an Empty Stage, 77.
143 Anhalt, Alternative Voices, 154-155. Italics are Anhalt’s.
the previous movement: “Do you solemnly affirm that the evidence you will give in this case will be the truth, the whole truth, and nothing but the truth...” The soprano has not escaped her demons; her persecution continues. Hushed and rapid, these voices creep into one’s ears like swarms of insects. In the dark, it is difficult to sense where they are coming from. Could they be projections of the soprano’s thoughts or perhaps they emanate from our own minds? In any case, the question remains unanswered. Whether or not the soprano was successful in delivering the truth no longer matters. The late-modern realization that perhaps there is no single truth to begin with haunts her conscience. The soprano’s sense of reality has been shattered, the struggle to maintain and manage the multiple components of her identity has proved to be overwhelming, and as Camus would describe it, the absurdity of it all has been revealed:

At certain moments of lucidity, the mechanical aspect of [people's] gestures, their meaningless pantomime makes silly everything that surrounds them. A man is talking on the telephone behind a glass partition; you cannot hear him, but you can see his incomprehensible dumb show: you wonder why he is alive. This discomfort in the face of man’s own inhumanity, this incalculable tumble before the image of what we are, this ‘nausea,’ as a writer of today calls it, is also the absurd.144

In “Testimony,” the opposite occurs, in which the voice is heard, but the image of the person speaking is hidden. The effect is the same, however, and we are left with an uneasy feeling of impersonality and distance upon hearing the disembodied voice. In m. 92, the soprano joins the whispers and begins repeating the question over and over to herself. In the final measures of the piece, the

instrumentalists leave the stage one-by-one, some of them are instructed to articulate a single word or perform a gesture before they leave:

    Double-bassist: “True”
    Clarinetist: “False”
    Violinist: “Right”
    Trombonist: “Why”
    Percussionist 1: “No”
    Percussionist 2: *Strike an elephant bell while facing the soprano. Exit while continuing to chime the bell*
    Pianist: “Maybe”

It appears that they too are only able to offer equivocal solutions to the search for truth. The sounding of their voices distort our perception of reality even further: by putting down their instruments and stepping away from their position in the ensemble, the performers reveal that they were merely playing a role as instrumentalists, and that these roles could be as easily changed and discarded as masks can be. During these final moments, the flutist and hammer man each pick up a small mouth organ and from backstage, they quietly inhale and exhale through their new instrument. The stage is nearly empty now as the conductor turns towards the soprano and bows deeply, as though thanking her for her sacrificial performance, before taking his/her leave. The tape operators follow him/her soon after, still whispering the legal formula as they go. The ceremonial progression of the performers onto the stage at the beginning of *Foci* is now happening in reverse. The soft wheezing sounds made by the mouth organs as well as the quiet chimes from an elephant bell are heard reverberating around the soprano as she is finally left alone. At last, the dim light that illuminates her mouth fades, extinguishing her presence completely.
Stories about persecuted individuals had long been the subject of many works of art and literature. As the late-modern individual became increasingly aware that his/her destiny laid within his/her own hands, s/he realizes that many of the trials that one goes through in life are within and against the self; the persecutors are often the demons within one’s own head. An acute consciousness of self and society leads to the questioning of even the most presumably basic truths. The very threads that hold reality together begin to fray, and one’s own perception becomes suspect. What is true, and what is false? What is right, and what is wrong? What is real, and what is not? These questions can disturb even the most grounded and rational of minds, and an individual may express and experience symptoms of mental distress from these questions, leading to a disconnection from reality. S/he may react to these pressures by retreating into him/herself. The soprano’s haunting end in “Testimony” portrays many of the characteristics of such psychological troubles. Her struggle to find truth and to answer to her persecutors ends with the realization of futility: there is no truth; there is no purpose; all certitudes are masked by lies. We watch with mixed feelings of pity and discomfort as the soprano regresses into delusional moaning as she quietly slips away. Her end is not a dramatic tragedy, but a personal and psychological one. One feels her loss as though it were our own. We are moved neither by her courage nor sacrifice, but by how closely she seems to reflect us. She is not a heroine, but merely a fellow human being, an individual of late modernity.
6 Conclusion

As the story of Foci draws to a close, we reflect on the struggles that the late-modern individual has undergone, and we realize that these issues remain as relevant today as ever. As the world moves relentlessly towards the future, human beings remain preoccupied with the same concerns, hopes, and dreams: how to find purpose and significance in a world that remains silent on the question of meaning, reconciling secularization and scepticism with traditional notions of religious faith and spirituality, cohabitating harmoniously with one’s fellow man and woman while maintaining one’s individuality, and accepting the fluidity and unpredictable nature of modern life. These concerns have continued into the present and remain inconclusive.

With Foci, Anhalt was not seeking to provide definitive solutions to the problems and issues that he saw around him and the culture that he inhabited. Rather, the piece represents his unique interpretation of the late-modern situation, which he hoped others would be able to relate to, think about, and come to their own conclusions. While Anhalt was at the forefront of technological advancements in electronic music in Canada in the 1960s, his music remained consistently grounded in fundamental human concerns, inspired by his compassion for people and his interest in the changing social and political world around him. As Robin Elliot comments, “Foci is one of those rare works that manages to be completely evocative of its own time and place, yet still timeless and universal in its appeal.”

Indeed, Foci’s effectiveness comes from its unique blend of new technologies with

conventional musical techniques and instrumentation that strikes the listener as simultaneously intriguing and familiar. The piece is rich with concepts and ideas from a vast array of cultures and histories that demonstrate the wide scope of Anhalt's interests. Because of its concern with social issues, *Foci* invites the listener to think about how the work intersects with his/her own life. The soprano of *Foci* may not have found solace in her situation, but perhaps the listener will arrive at a different personal conclusion.

Much has been written about the art music that emerged from the post-World War II era, particularly about the works by composers of the Darmstadt School, such as Karlheinz Stockhausen, Pierre Boulez, and Luigi Nono in Europe, and John Cage in the United States. It is only recently, however, that musicological scholarship has considered composers in Canada. As this thesis has demonstrated, there is indeed a lively and creative presence in the country that engages with local as well as global issues. The approach that this thesis takes of analyzing music through the perspective of how it relates to sociological concepts informs the reader not only about the music itself but also about the environment in which it was written. *Foci* is a pioneering work in Canadian music history, and it is hoped that this research will help stimulate further interest in Anhalt’s music as well as in the unique social landscape of late modernity.
Bibliography


--------. “Pst... Pst... Are You Listening? Hearing Voices from Yesterday.” *Queen’s Quarterly* 93, No. 1 (Spring 1986): 71-84.


# Appendix

Text and Translations for Movement 3 - “Icons”

<table>
<thead>
<tr>
<th>Original Text</th>
<th>English Translation</th>
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| **SECTION I (Mm. 1-29)**  
**Source:** Geneva Psalter, Psalm 117  
**Tape Recording:** Female voice of Russian origin, French  

Mm. 1-25  
Vous peuples et lignées,  
Gens de toutes contrees,  
En grand devotion,  
Mercier le seigneur sur tous autres greigneur,  
Par toute nation,  
Psalme CXVII.  

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| **SECTION I (Mm. 1-29)**  
**Source:** Geneva Psalter, Psalm 117  
**Tape Recording:** Female voice of Russian origin, French  

Mm. 1-25  
People and lineages of all nations,  
Arriving from all around  
In grand devotion,  
To the grand mercy of the Lord,  
To all nations,  
Psalms 117.  

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| **SECTION II (Mm. 30-35)**  
**Source:** Reference to Anhalt’s past visit  
**Tape Recording:** Male voice, English  

Mm. 30-35  
Geneva, 1968  

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| **SECTION II (Mm. 30-35)**  
**Source:** Reference to Anhalt’s past visit  
**Tape Recording:** Male voice, English  

Mm. 30-35  
Geneva, 1968
### SECTION III (Mm. 36-49)
**Source:** Reference to subject of the Demetrios icon
**Tape Recording:** Male voice, French

**Mm. 38-50**

Elie dans son char de feu. (X3)

Elie dans son char de feu (a) Demetrios (new male voice)

### SECTION IV (Mm. 50-59)
**Source:** Catalogue descriptions of the icon
**Tape Recording:** Female voice alternating with male voice, French

**Mm. 50-52**

Grece; epire; village de zitsa. (Female)

Année mille six cent cinq. Soixante dix huit par cinquante point deux, par quatre point quatre centimetre. (Male)

La partie superieure est occupée par le prophète Elie qui apparait dans un char ocre aux décors géométriques ocre brun et blancs. (Female)

**Mm. 53-54**

(Two Females, French)

(1) Il est debout tenant un volumen de sa main droite et sa gauche les rênes des quatre Pégases rouges... dans la partie inferieure son disciple élisée... reçoit le manteau d'Elie.

**SECTION III (Mm. 36-49)**
**Source:** Reference to subject of the Demetrios icon
**Tape Recording:** Male voice, French

**Mm. 38-50**

Elijah in his fiery chariot (X3)

Elijah in his fiery chariot of Demetrios (new male voice)

**SECTION IV (Mm. 50-59)**
**Source:** Catalogue descriptions of the icon
**Tape Recording:** Female voice alternating with male voice, French

**Mm. 50-52**

Greece, Epirus, Zitsa village. (Female)

The year one thousand six hundred and five.

Seventy-eight by fifty point two, four point four centimeters. (Male)

The upper part is occupied by the prophet Elijah, who appeared in a chariot of geometric designs in ocher, brown, and white. (Female)

**Mm. 53-54**

(Two Females, French)

(1) He is standing, holding a volume in his right hand and in his left the reins of the four red Pegasus ... in the lower part, the disciple Elisha ... receives Elijah's mantle.
Il est vêtu d’un chiton ocre rose... sa chevelure retombe en tresse ocre brun... de même couleur. Un paysage peint en ocre et vert aux plantes brunes et aux fleurs.

Mm. 55-60
(Male and female, Greek and French)

Inscription:

O prophitlis Elias, Elissos, Elisseos... apo horas zitsa... peninda pente...

De la main de demetrios du village du Zitsa, en l’an mille six-cent-cinquante-cinq... (male)

la partie inférieure a été fortement endomagée.

A toi seigneur, sans cesser crie et du plus profond demon coeur escoute ma voix, le te prie, et veuille entendre à ma clameur. (female)

SECTION V (Mm. 60-64)
Source: Akathist Hymn, Oikos 1
Tape Recording: Male voice, Greek

Mm. 60-65

A prince of the angels was sent from heaven, to say to the Mother of God, ‘Hail!’ (three times). And as, at his bodiless voice, he saw you, Lord, embodied, he was astounded and stood still, crying out to her like this:

Χαίρε, δι’ ς η χαρά εκλάμψει,
Χαίρε, δι’ ς η αρά εκλέψει
Χαίρε, του πεσόντος Αδάμ η ανάκλησις.

To you Lord, without ceasing cries and deep demon heart Escoute* my voice, pray, and want to hear my cry. (female)

SECTION V (Mm. 60-64)
Source: Akathist Hymn, Oikos 1
Tape Recording: Male voice, Greek

Mm. 60-65

A prince of the angels was sent from heaven, to say to the Mother of God, ‘Hail!’ (three times). And as, at his bodiless voice, he saw you, Lord, embodied, he was astounded and stood still, crying out to her like this:

Hail, you through whom joy will shine out,
Hail, you through whom the curse will cease.
Hail, recalling of fallen Adam,
<table>
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<tr>
<th>Greek</th>
<th>English</th>
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<tbody>
<tr>
<td>Χαίρε, των δακρύων της Εύας η λύτρωσις.</td>
<td>Hail, redemption of the tears of Eve.</td>
</tr>
<tr>
<td>Χαίρε, ύψος δυσανάβατον ανθρωπίνως λογισμοίς.</td>
<td>Hail, height hard to climb for human thoughts,</td>
</tr>
<tr>
<td>Χαίρε, βάθος δυσθεώρητον και αγγέλοις ορθαλμοίς.</td>
<td>Hail, depth hard to scan even for angels’ eyes.</td>
</tr>
<tr>
<td>Χαίρε, ότι υπάρχεις Βασιλέως καθέδρα.</td>
<td>Hail, for you are a throne for the King,</td>
</tr>
<tr>
<td>Χαίρε, ότι βαστάζεις τον βαστάζοντα πάντα.</td>
<td>Hail, for you carry the One who carries all.146</td>
</tr>
</tbody>
</table>

**SECTION VI (Mm. 65-73)**

**Source:** Ecclésiastique (Si 48:4 and 48:11) and Geneva Psalm 130

**Tape Recording:** Newfoundland Male voice and female voice, French

**Mm. 65-70**

As you were glorious, Elijah, in your miracles! May his pride be your equal?

Blessed are those who see you and those who have fallen asleep in love, for we also possess life. (male)

And want to hear my cry. (female)

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146 Translation by The Very Revered Archimandrite Ephrem Lash, Archdiocese of Thyateira and Great Britain, www.thyateira.org.uk/docs/Salutations.pdf

*Author is unsure about these translations.*