

Musical references as dramatic strategies in Kimmo Hakola's opera *La Fenice*

Minna Holkkola



Introduction

As the third act of Kimmo Hakola's opera *La Fenice* (2011) opens, a female inspector sings elaborate, powerful coloraturas flamboyantly dominating a media conference. In her coloraturas, she reassures that the culprits responsible for arson of La Fenice, the historical opera house in Venice, will be captured.¹ The tones that are sung by the inspector are, however, familiar from Ambroise Thomas's opera *Mignon* (1866). Is Hakola commenting on the original work, perhaps reinterpreting it, or even mocking some of its aspects? How does the familiar music affect our perception of Hakola's opera and the dramaturgy of the opera? These questions and many others like them circulated among the opera audiences and critics alike in July 2012 as Kimmo Hakola's opera *La Fenice* was premiered at The Savonlinna Opera Festival.

The opera, commissioned by The Savonlinna Opera Festival, was premiered in July 2012. The libretto was originally written in Finnish by Juha-Pekka Hotinen, and translated into Italian by Nicolò Raino. Vilppu Kiljunen directed the staging of the first performance. The opera is woven around La Fenice and the plot is based on the true story of the Venetian opera house's fire in 1996. In an interview, the composer Hakola goes even as far as to suggest that La Fenice is the central character of the opera.² This invites the composer, the librettist and the audience to reflect on the operatic tradition and their preconceived notions thereof.

The opera is subtitled as "opera buffa in tre atti" in the score and "opera tragicomica" in the libretto, thus underlining the comic or tragicomic nature of the work. The three acts are preceded by an overture. The opera opens at the season's closing gala at La Fenice. Two electrician cousins, Ettore and Michelangelo, unfamiliar with the culture of opera patronage, have been awarded a contract in the imminent repairs to the building and thus have been invited to participate the gala with Padrona, Ettore's mother. The cultural frustration of the two cousins leads to their scandalous intervention on the stage. In the second act, the electric contractor cousins fall into despair as the repair of La Fenice turns into a scheduling nightmare. The cousins subsequently become ar-

¹ In this article I will use italics when referring to Hakola's opera *La Fenice*. References to the historic opera house La Fenice will not be in italics.

² Tiikkaja 2012.

sonists in a futile attempt to save themselves from bankruptcy. The opera house La Fenice is reduced to ashes. In the third act the culprits flee and attempt to reconcile with their guilt. Michelangelo is almost immediately caught; Ettore is apprehended only later, after seven years of exile in South America. Throughout Act II and Act III a secondary storyline follows the love story of Filippo, a répétiteur at La Fenice, and Katharina, an art restorer.

Hakola sees his musical vocabulary as a composer as an ever-expanding library of different kinds of musics and textures (Hakola 13.1.2015; unreferenced see "Acknowledgements"). Instead of abandoning the elements on which his early works were based, Hakola has since the 1990's introduced new elements to his existing idiom. His modernism, embracing both virtuosity and tranquillity, has been merged with features of Mongolian folk music, echoes of Klezmer music, minimalistic repetition, and stylistic and direct quotes from earlier masters of Western art music among others.³ *La Fenice*, Hakola's fifth opera, is idiomatic to the Hakola we have learned to know in recent years.

In an interview Hakola has explained that *La Fenice* is both a logical consequence and a final ending point of his previous stylistic explorations, for which the operatic setting provides a perfect forum.⁴ Stylistically, *La Fenice* mostly represents the conventions of contemporary music. But the flow of the music is repeatedly and, as the opera progresses, to an increasing extent infused with references either to compositions of earlier musical eras or to other music cultures. The references are obscured to various degree but they are always ascertainable. Many of the references have a connection to Venice or opera literature; some, like Vivaldi's *Winter*, are immediately recognizable to most listeners in any opera audience, while others are more subtle.

My interest in *La Fenice* was piqued by the intriguing premiere of the work and its reception. In this article I will pursue this line of thought further. My main consideration is to reflect on how references to prior compositions and styles operate and relate to the dramaturgy of a work. Further, the article will provide insight to Hakola's composition techniques and dramaturgical thinking.⁵ The theoretical framework of the article stems from the study of intertextuality. By intertextuality I refer to a device that creates interrelationships between texts, thus adding dimensions to the individual works and generating interrelated networks of works.⁶ First, I will briefly introduce the different structural categories and contextual relations of musical references in *La Fenice*. I will then propose a theoretical framework for examining intertextual qualities of the references. By reflecting on this theoretical framework, I will examine the intertextual mecha-

³ Korhonen 2003, 173.

⁴ Tiikkaja 2012.

⁵ As Hakola collaborated with the conductor during the rehearsals, I will consider the premiere (performed and broadcasted by YLE on 6.7.2012) as the final version of the work. In the final version there are some cuts that will be discussed in connection with the examples presented when necessary. I will exclude the stage setting and the direction from my study.

⁶ 'Text' is understood here in the broad sense as any (artistic) material.

nisms of the musical references and suggest that they apply various intertextual strategies, most importantly parody. Finally, I will contemplate the relationship of the different intertextual strategies and the dramaturgy of the opera, and subsequently how the strategies affect the interpretation of the work.

Following in the steps of Carolyn Abbate, this article approaches opera as a composition of three systems – music, text and stage action.⁷ Narrative and multimodality have been frequent perspectives of recent research on contemporary opera, intertextuality and specifically parody, however, less so.⁸ By inspecting the relationship between the intertextual references and the dramaturgy of *La Fenice* I hope to bring a new perspective to the research of contemporary opera.

The musical references in *La Fenice*

The musical references in Hakola's *La Fenice* are distinctive in their musical environment as they present a strong stylistical contrast to Hakola's own modern musical language. A reference to a well-known work like Vivaldi's *Le Quattro Stagioni* in Scene 3 of Act I (b. 263–287) is an important signal of intent on Hakola's part. As the first recognizable quotation, this familiar instance acts as a clue for the listeners: be aware – there are musical references at play in this opera.⁹ The references are of various lengths, and they range from recollections of individual classical composers and specific passages of their works to more general references to styles of both classical and non-classical music. Structurally, the musical references of *La Fenice* can be divided into two categories: 1) quotations (recognizable, even though sometimes modified), 2) references to musical styles (rather than to specific pieces), which sometimes dominate the whole texture, but at other times occur only in part of the texture. The usage of musical references increases in frequency towards the end of the opera.

1) **Quotations.** With quotations I refer to those instances in which a passage quoting a given musical work is recognizable. Hakola, however, always modifies the original material in some way. The degree of modification varies from small issues, like rhythmical changes or additions and alterations in orchestration, to more extended changes in tonal structures. For example, in Scene 2 of Act III, there are three passages quoting Amina's two-part aria "Ah! non credea mirarti

⁷ Abbate, 187–188.

⁸ Narrative and multimodality in contemporary opera has been discussed e.g. in Yayoi Uno Everett's book *Reconfiguring Myth and Narrative in Contemporary Opera* (Everett, 2015). Everett has also discussed parody in the article "Signification of Parody and the Grotesque in György Ligeti's *Le Grande Macabre*" (Everett, 2009).

⁹ The Vivaldi reference is preceded by stylistic reference in Scene 2 of Act I. This reference is, however, a pastiche in a neoclassical Stravinskian style, and thus not as immediately recognizable.

/ Ah! non giunge” from Bellini’s opera *La Sonnambula*, in which the changes are very small (Michelangelo b. 81–117, Katharina & Filippo b. 389–427, Ispettrice b. 432–464). As an example of the contrary, the reference to Mozart’s *Don Giovanni* (Scene 3 of Act II, b. 152–194) is an example of a quotation with multiple modifications. The quotation repeats the original passage, the beginning bars of Leporello’s *Catalogue Aria*, three times introducing the original material each time in a different diatonic environment.

2) References to musical styles. In these instances the original is not an individual work, but rather a style of a composer or a genre, sometimes outside the canon of Western classical music. For example, Scene 2 of Act I is a waltz with a neo-classical quality. Although it is not an exact quotation of any work, it resembles Stravinsky’s neoclassical style of the 1920’s, as heard in *Oedipus Rex* or *The Rake’s Progress*. The fact that Stravinsky is buried in Venice seems to strengthen this connection. A whole different world of references to musical styles opens in Act III as the plot takes one of the arsonist electricians on a flight to South America. Here we hear stylistic references to musical devices outside the immediate canon of Western classical music. For example, in Scene 2 the arsonist’s exile is coloured with Spanish/Latin American elements, such as flamenco clapping, castanets, and Mexican trumpets.

In some instances the original style is more ambiguous, as when in Scene 2.2 of Act II (b. 275–296) the strings engage in a passionate melody. The contour of the melody and the style of orchestration reflect the nineteenth-century verismo style, but the harmonization of the passage is non-tonal. Non-Western references also intertwine with Hakola’s own modern style: towards the end of Act III the texture acquires features like castanets, Latin rhythms and lonely trumpets as secondary qualities, as if to illustrate Ettore’s years of exile in South America.

The various references of *La Fenice* can also be examined according to the manner in which they relate to their narrative surroundings and the libretto. Some of the references seem to agree with and even reinforce the mood of the scene that the libretto suggests; some even exaggerate the mood to the point of making a statement. Others, on the other hand, seem to contradict and challenge the situation outlined by the libretto.

The two references to Bellini’s lamenting aria “Ah! non credea mirarti” in Act III Scene 2, for example, express feelings of yearning, suggested by the libretto. First Michelangelo misses his cousin in b. 81–117; in b. 389–427, the lovers Katharine and Filippo sing about missing each other from far away, one in a Viennese park and the other in a practise room of *La Fenice*. Here Bellini’s music amplifies the mood of the scenes. By contrast, there seems to be quite a conflict between the mood of the playful music and that of its dramatic surroundings in Scene 3 of Act II (b.152–196): *La Fenice* is on fire as the playful tones of *Don Giovanni’s Catalogue Aria* carry the desperation of fire chief Velli when he reports that there will be no water to put out the fire in the city surrounded by water.

All the references of *La Fenice* challenge any passive strategy of perception. They invite the listener to assume an active role as the interpreter. As the opera offers multiple possible interpretations and levels of perception depending on individual listener's background, the listener actively ascertains different levels of meaning in the opera. In order to more closely examine how the different references influence the listener's perception of the work, and the mechanisms of relating a reference to its surrounding music, I will introduce a theoretical framework stemming from intertextual studies.

Theoretical background

Every musical reference of *La Fenice*, be it the lonely trumpet that places the listener's mind in a Latin American framework or the familiar tunes of *Don Giovanni*, relates to another musical style or text and thus projects reflections from the original source onto the opera at hand. In other words, the references work in the realm of intertextuality. The concept of intertextuality originates from literary studies and has been around since Julia Kristeva coined it in 1966. Its roots, as introduced by Kristeva, are in post-structuralism. It is an attempt to synthesize Ferdinand de Saussure's semiotics with Mikhail Bakhtin's study of multiple meanings in a text, or in her own words: "The text is therefore a ... permutation of texts, an intertextuality; in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another."¹⁰ The theory of intertextuality insists that a text cannot exist as a hermetic or self-sufficient whole, nor can it function as a closed system. There are two reasons for this. Firstly, the writer is a reader of numerous texts before she/he is a creator of a text. Secondly, a text becomes available only through the process of reading – a text is interpreted in relation to previously read texts.¹¹ Thus, intertextuality is a general approach, or a way of interpreting any work of art. It has become a popular field in the study of arts and is applied in multifarious contexts and variations as Jonathan Gray has noted:

To some [intertextuality] is merely a synonym for deconstruction and/or post-structuralism [...], while for others it is another word for influence and allusion [...]. Likewise, evaluations of it range from Bakhtin [...] and Kristeva's [...] excited appraisal of intertextuality as perpetual and liberating dialogue, to many critics of postmodernism, to whom it represents 'cultural exhaustion' [...] and recycling, where 'everything is juxta-posable to everything else because nothing matters'.¹²

¹⁰ Kristeva, 36

¹¹ Still 1990, 1–2.

¹² Gray 2006, 17. The references of Gray's original passage have been left out here for the sake of readability.

In music analysis, intertextuality has offered a welcome new perspective. As Joseph N. Straus notes in his *Remaking the Past*, traditional music analysis is often directed towards seeking unity within a work.

Musical analysis has traditionally been devoted to demonstrating that all components of a given work are integrated with one another in the service of a single generating idea. But, in their combination of stylistically and structurally disparate elements, many twentieth-century works truly are relational events as much as they are self-contained organic entities. Our understanding of such pieces will be enriched if we can fully appreciate their clash of conflicting and historically distinct elements.¹³

Intertextual approach, unlike the traditional analysis Straus refers to, concentrates on the perception of a work within a network of other works rather than on the organic qualities of the work itself. This approach has been influenced by the intertextual ideas of e.g. Mikhail Bakhtin, Roland Barthes and Harold Bloom. Straus finds that Bloom's theory captures the revisionary spirit of the twentieth-century composers' commentaries on earlier music, both musical and written: "...instead of passively subordinating themselves to the tradition, [the composers] wilfully reinterpret traditional elements in accordance with their own musical concerns."¹⁴ In his *Intertextuality in Western Art Music*, Michael Klein quotes as the foundation for his study both Barthes – "to interpret a text is not to give it a meaning, but on the contrary to appreciate what plural constitutes it" – and Bakhtin – "the novel can be defined as a diversity of social speech types and a diversity of individual voices, artistically organized".¹⁵

In this study, the focus is on defining how the musical references in *La Fenice* relate to their textual surroundings, that is, to the libretto and the stage events. For the purposes of the analysis required, an approach leaning on Bakhtin's theories seems to be most beneficial. In his *Motives for Allusion: Context and Content in Nineteenth Century Music* (2003) Christopher Reynolds builds on Bakhtin's ideas as he explores allusions in nineteenth century music.¹⁶ Although Reynolds's musical material is not contemporary, his analytical tools serve well in approaching the intertextual quality of the references in Hakola's *La Fenice*. Thus, I will base my approach on Reynolds's work.

Bakhtin discusses the phenomenon of "double-voiced discourse" which refers to discourse that, in addition to its own words and intentions, carries a reference to someone else's words. He subdivides double-voiced discourse into "active" or "passive". In active double-voiced discourse the second discourse is actively present and identifiable, whereas in passive discourse the second discourse is a passive tool used by the author.¹⁷ Bakhtin further divides the passive

¹³ Straus 1990, 16.

¹⁴ Straus 1990, 16.

¹⁵ Klein 2004, 3.

¹⁶ Reynolds 2003, 16.

¹⁷ Bakhtin 1984, 197.

into “unidirectional” and “varidirectional”, which differ in the attitude of the present speaker. In the unidirectional discourse the two voices share common aims: the speaker adopts both the words and the point of view of the former speaker to which (s)he is referring. In the varidirectional discourse the speaker adopts the words of a former speaker, but uses them in a different way from the original. For Bakhtin, irony and in particular parody belong to the latter category.¹⁸

Reynolds focuses his attention on musical context – the musical environment in which a musical reference¹⁹ occurs, and the way the reference relates to it. He uses Bakhtin's ideas of unidirectional and varidirectional discourse to define his concepts of “assimilative” and “contrastive” allusion, allusions that either support their musical context (assimilative) or contradict with that context (contrastive).²⁰ That is, for Reynolds assimilative allusions produce a form of unidirectional discourse, in which the quoted musical source agrees with the context; contrastive allusions, however, do not oblige to either the original function of their source or to their present context, and thus create a varidirectional discourse. In my analysis of *La Fenice* I will use Reynold's concepts of assimilative and contrastive allusion to reflect how the references interact with their context, either supporting the stage events (assimilative) or contrasting with them (contrastive). As the libretto and the music are in constant dialogue in any opera, I will regard both the music and the libretto as the context of the discourse, and focus my attention specifically on the relationship between the musical reference and its textual context.

In order to have an intertextual function, a reference needs to be detected. So-called allusion-markers can give away an intertextual presence, even if the listener is not familiar with the original source.²¹ Margaret A. Rose has presented four categories of allusion-markers for parodies in literary texts.²² With some modifications, two of Rose's categories can be applied as allusion-markers in music for any intertextual references to a past musical source:

Changes to the ‘normal’ or expected style or subject-matter. Listener's expectations of the composer's style or the style of the music are not met, or the listener finds incongruences in the way the music proceeds. This is the most important allusion-marker for musical references.

Effects on the perceiver. The conflict with expectation can cause a surprise or a comic effect. The comic effect lies in surprising the perceiver – raising expectations and then heading in the opposite direction. The comic incongruity may take advantage of the contrast between the original text and its new form or its new context by juxtaposing the serious with the absurd, the ‘high’ with the ‘low’, the pious with the impious, and so on.

¹⁸ Reynolds 2003, 16–17; Bakhtin 1984, 193–99.

¹⁹ Reynolds calls these allusions.

²⁰ Reynolds 2003, 17.

²¹ Perri 1978, 301.

²² Rose 1993, 37–8.

Allusion-markers inform the perceiver of an intertextual presence. The two categories of allusion-markers focus on different aspects of the perception process. The former concentrates on the listener's expectations of the text, the latter on the effect on the listener. They are, however, not mutually exclusive. The musical references of *La Fenice*, as we have seen in the introduction, rely on changes to the style (category 1) as primary allusion-marker.

Next, I will examine in finer detail examples of references in *La Fenice* to demonstrate the intertextual mechanisms of Hakola's opera. The examples chosen represent both kinds of relations the references have to their textual context (contrastive and assimilative) as well as the two types of references (quotations and references to style).

Contrastive quotations: *Catalogue Aria* from *Don Giovanni* (Act II, Scene 3)

In Scene 3 of Act II the historic Teatro La Fenice burns down. The quotation from Mozart's *Don Giovanni* is heard when people are gathering in the vicinity of La Fenice in a futile attempt to save the opera house from the fire. In the middle of general disorder the fire chief Alvaro Velli and the American millionaire, a Save Fenice activist Victoria Stone, discuss possibilities of acquiring water to put out the fire in Venice, a city with streets of water, only to find out that there is no water to be obtained. This is portrayed in music by a quotation from Leporello's *Catalogue Aria*.

The *Don Giovanni* reference is an excellent example of a contrastive quotation, as well as of Hakola's quotation techniques in general. Unlike many of the sources of musical references in *La Fenice*, *Don Giovanni* does not have any apparent connection to Venice, although Mozart did visit Venice in 1771 on his first journey to Italy with his father.²³ However, the operas by Hakola and Mozart do have something in common. *Don Giovanni* has been regarded as a 'dramma giocoso' and *La Fenice* is subtitled in the libretto as 'opera tragicomica'. The action and characters in both works are to a large extent comic, although there is a more serious undercurrent in both of the operas, more pronouncedly so in *Don Giovanni*.

Scene 3 of Act II opens with a warm and cosy atmosphere. Padrona Amanda is cooking dinner at her friend Sergio's house. The music is static and comforting. However, as Padrona presents herself as a mother of an electrician, who is capable of putting her hand to fire ("fuoco"), the choir calls Amanda by name (in b. 26–28) to the effect of a warning in anticipation of a forthcoming catastrophe (**Example 1**). The atmosphere of both the libretto and music takes a sharp

²³ Interestingly, Giuseppe Gazzaniga's 'dramma giocoso' *Don Giovanni Tenorio, o sia Il Convitato di pietra*, another operatic adaptation of the Don Juan theme, was first performed in Venice on 5th of February 1787, a few months prior to the premiere of Mozart's *Don Giovanni*. Further, Joseph's *Don Giovanni* (1978), a film adaptation of the opera, significantly features Venice as location.

turn as Padrona first notices the smoke (b. 85–88), then the fire (b. 90–91); the choir confirms Padrona's observation with its echoing comments (“fumo” – smoke, b. 88; “brucia” – on fire, b. 91) following the pattern established in b. 26–28. The general mayhem in the city finds its counterpart in whole-tone based dissonant chords, chromatic scales and a big orchestral crescendo (b. 98–132). Before the scope of the catastrophe is completely understood, the scene cuts abruptly back to Padrona and Sergio, and the cosy atmosphere of the beginning of the scene (b. 133–151); Sergio's apocalyptic statement “questa notte tutto cambieró” (“tonight everything will change”) is accompanied with anticipating, soft and static music.

24 25 26 27 28

Woodwinds

Brass

Padrona
sta - ta, e d'un e-lit-tri - cis-ta mad - re, la man sul FIO-CO s'oc-cor-re met-te - rò. Guar-da le tue dia - ni, per qua-ran-t'an-ni-ù

Sergio
A - man - da

Choir
S A T B
A - man - da

Strings

Example 1. *La Fenice*, Scene 3 of Act II, b. 24–28.

The *Don Giovanni* quotation bursts out of the preceding quietness in b. 152 and marks the moment in the libretto when the city of Venice realizes the magnitude of the catastrophe at hand. Whereas in the beginning of Scene 3 the story unfolds as a true tragedy with Hakola's original music to support the text and stage events, the quotation abruptly leads the dramatic events in a completely new direction. Instead of agreeing with the general mood of the scene, the lightly orchestrated music of the reference moves forward in a flowing and elegant manner. The Mozartian style contrasts with its modern musical surroundings, and the light nature of the composition seems to contradict the seriousness of the surrounding dramatic events as well as the text that accompanies it. The quotation is – to use Reynolds's terms – contrastive. As a text, the libretto of the scene is coherent and does not suggest any drastic change in

style or attitude in b. 152. Thus the choice of quotation not only contrasts with its textual and musical surroundings, but also distances the music from the text. The contradiction leads the listener to see the actions on the stage in an ironic or comical light.

The quotation is based on the first 18 bars of the *Catalogue Aria* (**Example 2**).²⁴ In Hakola's opera the passage taken from the aria is repeated three times. The first of these three segments repeats only the orchestral parts of Mozart's music, lacking the vocal part altogether. In the 2nd and 3rd segments Leporello's vocal part has been rhythmically modified to meet the requirements of the text rhythm of the libretto. The first segment (**Example 3**) consists of 10 bars (b. 152–161): an introductory unit of eight bars that is based on Mozart's music, and a two-bar bridge of Hakola's own composition that leads to the second segment. The impression of an introduction is reinforced, as the vocal part is missing. The original passage has been tonally twisted. Mozart's key signature of D major has been left out, but the note positions have been maintained, thus creating a harmonic environment in which no clear tonal centre is established. The second segment (b. 162–179) follows through the entire original 18 bars, now in D minor (**Example 4**). Mozart's harmonic progression is modified in five bars (b. 171–172, 174–6). Additionally, in b. 178–179 there are some minor changes to the original orchestration. The third segment (**Example 5**, b. 180–196) is finally in the original key of D major and quite faithful to the original in all respects except for the four bars towards the end of the segment (b. 191–194). Here the original music is modified to strengthen the cadence in D major. However, the D-major tonic chord that has arrived in b. 195 fails to be confirmed in b. 197. Instead, the music falls into a chromatic scale chaos, with the timpani's D tremolo as the only reminiscence of what was supposed to be.

The original music is explored in a harmonically unexpected, repetitive manner, and Mozart's music has been transferred to a different context and function. However, the dialogue of the eighth-note upbeat arpeggiations in the strings (**Example 2**, b. 1–16) is extremely characteristic of the original aria, and the listener will recognize the passage immediately. The notion of movement in the passage relies on this dialogue. The characteristic downward eighth-note sweep of Leporello's aria is also included (**Example 2**, b. 16–18). Separating and repeating the short, characteristically light-hearted original passage exaggerates its nature.

The contrast between the quotation and the tragic situation is obvious to the listener. The instrumental part of the *Catalogue Aria* in the context of a great catastrophe – the historic opera house burning down in the middle of the city of water because of the apparent lack of water – creates a comical effect with its unpredictable and contradicting quality. At the same time, it gives a satirical undercurrent to the proceedings on stage. The satire is not to be understood, however, as being directed towards the music of Mozart or the theatrical events of *Don Giovanni*, but rather towards the actions of the city officials as portrayed

²⁴ The aria has also been the basis of Michael Nyman's *In Re Don Giovanni* (1977), which is built upon the first fifteen bars and variations of them.

1 Allegro

Woodwinds

2 Corni

Leporello

Strings

Ma-da - mi - na, il ca - ta - lo - gòc que - sto del - le bel - le, chea - moil pad - ron

mi - o un ca - ta - lo - gòc - gliel cheho fatt' i - o, os - ser - va - te, leg - ge - te con

me, os - ser - va - te, leg - ge - te con me.

Example 2. Leporello's aria, b. 1–18, in Mozart's *Don Giovanni*.

in libretto of *La Fenice*. The recognition of the passage as a reference relies not only on actual recognition of the quotation, but also on the stylistic difference between the passage and its musical context, which is further reinforced by the other allusion-marker introduced above, the possible comic perception of the intertextual reference.

The quotation, although recognizable from the beginning, reaches the joyful major key of the original aria only in the third segment (b. 180–196). The contrast between the quotation and the current scene increases gradually. The twisted tonality of the beginning mildly resembles the chaotic situation on the stage. The minor-mode quality of the second segment still suppresses some of

The image shows a musical score for Example 3, consisting of measures 152 to 161. The score is arranged in systems. The first system (measures 152-157) includes parts for 2 Flauti & 2 Oboi, 2 Fagotte, Timpani, and Strings. The woodwinds and strings play a rhythmic pattern of eighth notes, while the timpani has rests. Dynamics are marked as *f* (forte) throughout this section. The second system (measures 158-161) includes parts for Flute/Oboe, Bassoon, Timpani, and Strings. The woodwinds and strings play a similar rhythmic pattern, but the dynamics are marked as *mf* (mezzo-forte). The timpani part in the second system has a few notes in measure 161.

Example 3. *La Fenice*, Scene 2 of Act II, b. 152–161.

the high energy of the original. As the second segment closes in b. 174–176 with the fire chief declaring “Non c’è acqua” (There’s no water), the major key suddenly appears with the downward eighth-note sweep gesture and full energy in b. 177–178, as if to underline the absurdity of the situation making the disparity between the music and text glaringly obvious. One could imagine that Mozart himself was there laughing at the modern day bunglers.

How would the recognition of the passage and the possible previous knowledge of the listeners affect the perception of the quotation in *La Fenice*? To examine this we first need to take a closer look at the original work. There is a contradiction between the text and music in Mozart’s *Catalogue Aria*, too. There are also other aspects that lead to potential comical interpretations as Leporello recites the conquests of his master to the betrayed Donna Elvira. The description of Don Giovanni’s women itself is absurd due to its exaggerating manner and level of detail – the women are first listed by nationality and number, then further analysed by social status, body type and age, and finally characterized by hair colour.

The scene in which Don Giovanni’s servant goes through the list of his master’s lovers is not included in Tirso de Molinas’s play *El Burlador de Sevilla* (1630), the first documented literary version of the traditional Spanish folk myth of Don Juan.²⁵ The widespread popularity of the original play led to several adaptations

²⁵ Saglia 2004, 284–285.

162 163 164 165 166 167

Timpani *mp* *f* *mf*

Victoria Quant'è che ci met-te - te? Ma fac - qua è in o - gni

Il Capo pompiere Mancando l'acqua co-me ci ar-ri - va - mo?

Strings *p* *mf*

168 169 170 171 172 173

Timp. *f* *mf* *ff*

Victoria do - ve, Per-ché non fa - te nul - la? San'tid - di o, fa-te al - lor qual - co -

Il Capo pompiere ca - qua - li son svuo - ta - ti

Strings *f* *mf* *f* *ff* *mf* *f*

174 175 176 177 179

2 Flauti & 2 Oboi *ff* *f* *ff* *mf* *f*

2 Fagotti *ff* *f* *ff* *mf* *f*

2 Clarinetti & 2 Corni Cl 1 & Cor 1 *f* *ff*
Cl 2 & Cor 2 *f* *ff*

Timp. *f* *ff*

Victoria sal! *ff* Non c'è ac - qua! Non c'è ac - qua!

Il Capo pompiere *ff* *mf* *f* *ff* *p*

Strings *ff* *mf* *f* *ff* *p*

Example 4. *La Fenice*, Scene 2 of Act II, b. 162–179.

Musical score for Example 5, *La Fenice*, Scene 2 of Act II, b. 179–197. The score includes parts for Timpani, Victoria, Il Capo Pompiere, Strings, Fl. & Ob., Fagotti, Corni, Timp., Victoria, Il capo Pompiere, Strings, Clarinets, Tuba, Timp., Piano, and Vc & Cb. It features vocal lines with lyrics in Italian and dynamic markings such as *mp*, *mf*, *f*, and *ff*.

Lyrics (b. 180-185):
 Por - ta - te, la coi tu, bi da lon - ta - no A - pri - te le ci - ster - nel Li -

Lyrics (b. 186-190):
 ac - qua ce n'a - vre - te Ma al - lo - ra sul bar - co - ne Al -
 Ac - qua con noi non la por - tiam - mo Il (str-c) - noc

Lyrics (b. 192-196):
 lor dai boc - chet - to - ni E dun - que i por - zi lor van - to me - die - va - le
 all'ar - se - na - le Ac - qua non ce - liam nel br - cio - men - ti - mai sol - tar - to peci tu - ri -

Example 5. *La Fenice*, Scene 2 of Act II, b. 179–197.

throughout Europe, e.g. Molière's *Le festin de Pierre* (1665), in which the scene already is present, albeit in a lesser role. Da Ponte based his libretto on the libretto of Giuseppe Gazzaniga's recent opera *Don Giovanni o sia Il convitato di pietra* (1787) by Giovanni Bertati.²⁶ The contemporary audiences of Mozart's *Don Giovanni* were familiar with both the catalogue scene of the play, as well as the conventions of catalogue arias, a comic device of 18th century opera. To quote Mary Hunter,

[...] the singers of buffa arias demonstrate their over-involvement in their subject matter is their construction of lists, or catalogues. Favourite subjects for listing include countries visited or conquered, family trees, weapons owned and used, foods eaten, and other pleasures enjoyed. These catalogues provide many opportunities for lively and comically unselfconscious re-enactment; they are also often too long for their topic and for their context.²⁷

To what extent and in what ways do these comic elements of the *Catalogue Aria* transfer to their new context and the listener's interpretation of the scene? This depends on the level of recognition on the part of the listener. The stylistic difference between the Mozart passage and surrounding modern music is quite conspicuous; therefore the presence of a musical reference is easy to recognize. Furthermore, the difference in mood between the stage events and the music is quite pronounced. However, the comic elements described above are not present in the music in any self-evident way. They are transferred to the music in a metonymic fashion from the text, stage setting, musical and literary traditions of the aria. In order to perceive these comic associations the listener needs to be familiar with the context of the work. The more knowledge the listener has of the original work, the better (s)he is able to perceive the associations. A regular opera-visitor will be familiar with the *Catalogue Aria* and its scene; a music historian, most likely will in addition perhaps be able to appreciate the comic features of 18th century catalogue arias on a more general basis. Acknowledging these associations could perhaps further heighten the contrast of the music and its textual surroundings in *La Fenice*, because the destruction of the opera house is furnished with music from an opera, in which the comic and the tragic exist side by side, too.

The quotation, however, serves other functions besides the comic relief. As a reference to a well-known opera, it gives a voice to *La Fenice* – the opera house that plays in Hakola's own opinion, and as we have witnessed, a leading role in the opera in the face of the disaster. In Mozart's *Don Giovanni*, Leporello recounts Don Giovanni's pathological need to seduce – the fatal characteristic that will eventually lead him to his destruction. In Hakola's opera, the quotation stops the flow of musical dramaturgy and thus brings into the limelight the key moment that will lead both the opera house and the cousins to their destruction. The presence of a musical reference breaks the flow of the musical

²⁶ Hunter 2008, 149.

²⁷ Hunter 1999, 124–125.

events and thus creates a critical distance between the audience and the stage events.

The *Catalogue Aria* quotation features two important aspects of quotations in *La Fenice*: from both the technical standpoint and the way it interacts with the libretto. The richer the original work, its history and layers of allusive elements, the more potential for various interpretational possibilities it has.

Assimilative quotations: *Adio Querida* (Act III, Scene 3)

Some of the quotations in *La Fenice* confirm the mood of the libretto rather than contradict it. As an example of a reference in an assimilative function, I will consider a quotation occurring at the very end of the opera (Scene 3 of Act III, b. 135–215). In Act III seven years have passed. As the events focus on the aftermath of the unfortunate arson, the opera house is no longer the setting of the events. In Scene 3, as Ettore has been finally captured and Michelangelo has served his sentence, the cousins meet at the prison gates. During an emotional reunion, the cousins sing a duet. The text rejoices the family reunion and expresses sadness over parting again, but also includes hints of the ill-fated electricity contract. An adapted reference to the national motto of France, “liberty, equality, fraternity”, stemming from the French Revolution, on one hand, makes intertextual connections of its own, on the other hand, serves to distance the text from itself, thus giving way to satirical interpretations. There is a pronounced undercurrent of naivety in the text.

Ora ci dividiam, cugino	Now we part, cousin
ma quest' unione giammai si spezza.	but this union will never be lost.
Lanciamo la scintilla oltre quell muro	We spark over that wall
e la tension si salva eternamente –	and the voltage will remain forever –
libertà, fraternità, energia!	liberty, fraternity, energy!

The naivety of the text is supported by the simplicity of the music. The melancholy quality of the tonal melody emphasises the cousins' sadness. The duet consists of a verse and a refrain. It is first introduced as a duet sung by the cousins (b. 135–161) with a simple orchestration. The verse is accompanied with chords by harp and low strings; in the refrain, marimba and vibraphone join in. As the verse is repeated (b. 189–215, the emotional phase)²⁸, the melody suddenly bursts into an overwhelmingly emotional hymn that brings the opera to a pinnacle. The orchestra and choir join forces; the choir sings the hymn, while trumpet fanfares further embellish the melody. The text of the repeated refrain consists only of the last three words of the text, the adaptation of the French

²⁸ In the score the refrain appears three times, growing in intensity with every repetition. In the performances in July 2012, however, the second segment (b. 162–188) was omitted. The choral part of the second segment (b. 163–174) has been added to the performed third segment (b. 190–201).

national motto. The powerful passage dissolves into a one-minute codetta (b. 216–230) which is based on a sustained G minor pianissimo chord on strings and mallet percussion, disturbed twice by a whole-tone chord on wind instruments before evaporating with an ascending G minor scale on glockenspiel.

The simple minor-key melody faithfully quotes a ladino folksong *Adio querida*, a farewell song to a heartless lover (**Example 6a**).²⁹ The roots of this song are in the aria “Addio del passato” from Verdi’s *La Traviata*, Act III, in which the dying Violetta leaves behind the happy dreams of her past (**Example 6b**).³⁰ However, *Adio querida* does not repeat the original aria as such. The form of the folk song is considerably different from the aria; Verdi’s time signature of 6/8 has transformed in the folk song into an even 4/4 beat. Yet the refrain of *Adio querida* builds on some of the central features of “Addio del passato” (**Example 6**), in which Violetta bids the world farewell.

The passage in *La Fenice* relates to both the ladino song as well to Verdi’s aria. It represents a rare and fascinating instance of multi-layered intertextuality

The image displays two systems of musical notation. The top system, labeled 'Example 6a', shows a vocal line in 6/8 time with lyrics 'Ad - di-o, del pas - sa-to bei'. The bottom system, labeled 'Example 6b', shows a vocal line in 6/8 time with lyrics 'sog-ni ri - den - ti. Le ro-se del vol-to già so-no pal - len'. Both systems include a piano accompaniment with chords and rhythmic patterns.

Example 6a. “Addio del passato”, Violetta’s aria from Verdi’s *La Traviata*, Act III, No 16, b. 127–137.

²⁹ Madsen, 2005. Ladino is the everyday language of the Sephardim, the descendants of the exiled Spanish Jews who settled around the Mediterranean after the 1492 expulsion.

³⁰ Madsen, 2005. There has been some debate concerning the relationship between the song and the aria. The Sephardic music, contrary to general belief, is not very old, although some of the texts have medieval origins.

A - di - o,

a-di-o que - ri - do, no que-ro la vi - da, me l'a-mas-gar-tes tu.

Example 6b. The refrain of the ladino folk song *Adio querida* refrases the opening of the aria “*Addio del passato*”.

that enables inter-relations between the different layers. The general atmosphere of both *Adio querida* and the Verdi aria is sadness for lost chances of love and happiness. The sense of melancholy is stronger in *Adio querida* than in “*Addio del passato*”. *Adio querida* is in minor throughout and is therefore simpler and more straightforward; in “*Addio del passato*” the B section is in major, and, in accordance with its genre, it is more complex and nuanced. As is generally seen in assimilative quotations, the mood of the quotation seems to agree with the atmosphere of *La Fenice*’s ending. The cousins meet at long last, only to be parted again. This meeting lays the foundation for the undertone of sadness. Additionally, the genuine sadness of the music seems to sum up some other aspects of the story – the old opera house La Fenice is no more. And who knows what will happen to the operatic traditions and to other aging opera houses of Europe?

Although the music supports and amplifies the mood of the scene, this is perhaps the most surprising of all the quotations in *La Fenice*. The style of the chosen music is totally unexpected. The surrounding modern music further enhances the simplicity of the tonal folk melody. Quoting *Adio querida* brings two other parallel worlds within the intertextual reach of *La Fenice*: the ladino folk songs and the Judaic culture on one hand, *La Traviata* and its performance tradition on the other. However, it is possible to approach many aspects of the quotation without recognizing either connection: the emotional content of the music is quite explicit, and so is the flamboyantly sentimental nature of the repetition. In all, the difference in complexity between *Adio querida* and the surrounding modern music is remarkable.

The musical style of the quotation is an important allusion-marker. The extreme levels of raw emotion seen in this passage is a feature that sets the scene apart from any other musical passage of *La Fenice*. In the three acts leading up to this overwhelmingly emotional passage, the music has trained its listeners to regard every musical reference and its possible targets vigilantly. Some of the elements in the text of the *Adio querida* quotation are apt to create confusion

for the listeners. The cousins' farewell, as one goes to prison and the other one is set free, seems to be a cause for genuine sadness. However, there are references to electricity, which seem to remind the listener about the tragic electrical contract and its fatal consequences, as well as the text of the refrain chants about freedom, brotherhood and energy – almost as if inviting the listener to look for hidden meanings beneath the surface of sadness. In the repetition the impression of sadness gives way to conclusion and determination, and perhaps something else. As the text is compressed into three words and the orchestration grows into pompous proportions, the sentimentality of the hymn is stretched to the point of exaggeration.

Thus, in addition to its obvious assimilative quality, there is an undercurrent of doubt embedded in the passage. The combination of simplicity, exaggeration and text repetition seem to introduce an ironic or parodic undertone. The dual character of the reference – on one hand, the over-bearing sadness of the music that agrees with the general mood of the scene, on the other hand, the abovementioned ironic elements – does not seem to support a unanimous interpretation, but rather to underline the passage's ambiguous nature. The very ambiguity of the passage makes it a suitable finale for the opera, as it reflects the nature of the work as a whole and the responsibility of interpretation that is left to the audience.

References to style

In the music of *La Fenice*, there are numerous instances of references to style. These include pastiche-like references to various styles of Western art music as well as references to non-western musical cultures. Sometimes the references generate the entire musical texture, while at other times they appear as individual layers. Their musical quality differs from that of their musical surroundings, but they always support the libretto and the general mood rather than contrast or contradict it. That is, Hakola always uses references to style in an assimilative function, whereas quotations adapt both contrastive and assimilative functions.

Scene 2 of Act I is a waltz that appears to reflect a neoclassical style and atmosphere similar to Stravinsky's music of the 1920's (**Example 7**). A reference to Stravinsky seems appropriate: the composer is buried according to his wishes in his beloved Venice, where many of his works, including *The Rake's Progress* were first performed. The waltz presents another multi-layered reference. It produces a reference to the neoclassical style; the neo prefix by definition, however, presumes the existence of and reference to yet another preceding style. The waltz as a dance in itself presents a reference to the upper social class. Suitably, the scene introduces the two elite members of Venetian as they enter the season's closing gala at La Fenice: the Mayor and the Director of opera house with their respective parties. The quality of the music helps to cast a

1

Il sindaco *f* *mf* *ff* *mf*

Strings *fff* *pp* *mp* *mf* *mp* *mf*

10

Sovrintend. *f*

Il sindaco

Chorus *f* *mf*

Strings *mf* *mp* *cresc.* *mf* *arco* *pizz.* *mf*

18

Sovrintend. *mf* *f*

Strings *arco* *pizz.* *cresc.* *ff* *f*

Otto mesidaaspet - ta - re e poiquestranostra co-lom-bi-na tor-na a vo - lar più
 splen - di - da di pri ma . Per - do - na - te, si è ac - cor - to
 Ot - to o - re sol-tan - to a che I - ca - ro ca - da.
 qual che-du - no del mi - oac - cen - di - no d'or? —

Example 7. La Fenice Scene 2 of Act I, b. 1–25. A style reference in the spirit of neo-classical Stravinsky.

shadow of doubt on the sincerity of their love of opera. The scene presents their interest in opera as somewhat superficial and prestige-motivated, as opposed to Padrona's genuine appreciation of art and beauty.

In other instances, references are more obscured. For example, Scene 2.2 of Act II (b. 275-) opens with lightly orchestrated modern musical material as Katharine and Filippo discuss the future of the opera house on the eve of the big renovation. A descending melodic element is soon introduced in the right hand of the piano part (b. 275–278). The style reference seemingly emerges in the middle of an otherwise modern musical passage and connects with the

Example 8. A reduction of the orchestral elements in *La Fenice*, Scene 2 of Act II, b. 281–284.

topic of the scene as if it was the voice of the opera house. As the strings take over the melodic line in b. 279, the harmonization based on an augmented triad turns into a unison line. The melodic contour, together with the romantically orchestrated strings, makes an impression of veristic style, perhaps similar to the works of Mascagni (**Example 8**). The harmonization of the passage, however, is non-tonal. It is as if only the shape of the original style is preserved and filled with other contents.

In Scene 2 of Act III, the two pairs, the cousins Ettore and Michelangelo and the love pair Katharine and Filippo, are missing each other from far away. The four characters each sing from separate locations. Ettore has been on the run for seven years in South America. When the scene focuses on him, the music, although still rooted in Hakola's own modern musical language, features Spanish/Latin American characteristics such as hand clapping, the Phrygian scale commonly heard in flamenco music, rhythm instruments typically used in South American music (e.g. *cantañuelas* and *cajón*), and harp arpeggios resembling guitar chords. As the focus turns to the other cousin Michelangelo, now imprisoned in Venice, the Spanish/Latin notes give way to Michelangelo's longing for his cousin in the quotation of Bellini's aria "Ah! non credea mirarti". This pattern persists throughout the scene. Whenever Ettore is in the focus of the action, the music adapts Latin elements, while quotations of Bellini's music provide the musical scenery for the three other characters that have remained in Europe.

In both of the above examples the musical references have an assimilative function. They agree with the libretto and support it almost like stage and set design. The references to style further highlight Hakola's general intertextual approach: instead of organically interweaving the references with his original

music, he allows the references into interact with both his original music and the libretto, thus underlining the interpretative role of the audience.

Towards an interpretation – reference as parody in *La Fenice*

If we follow Barthes's suggestion that the author dead, any text – either written or, say, musical – may be interpreted as an autonomous entity, free from the chains of the author's intentions and open to interpretations.³¹ An interpretation of a musical work can take many forms. It is the objective of a performer; it is the goal of music analysis; it is every listener's destiny – whether consciously or unconsciously, (s)he will form an understanding, an interpretation. Music analysis traditionally tends to look for the coherence of a work and to demonstrate how the various components of a work are integrated.³² However, when discussing music like Hakola's *La Fenice*, abundant with intertextual references, it is fruitful to examine the kinds of networks of possible relations those references create.

Intertextual references relate to texts outside the work itself. In addition, they relate to their immediate surroundings within the work itself. As we have seen, Hakola uses quotations and references to style in a variety of ways in *La Fenice*. In the analyses, I have focused on the relation between the references and the libretto and perceived this relation either as assimilative or as contradictory. The references to style always seem to assume an assimilative function – Hakola uses the stylistic references as a further dimension to strengthen the mood of the situation. This is Hakola's artistic choice, not a characteristic of stylistic references in general. The relation between a quotation and its story context can however, be either assimilative or contradictory in *La Fenice*.

Interpretation of an assimilative reference is, at least on the surface, quite simple. Interpreting the implications of a contrastive quotation is, on the other hand, altogether more challenging. In the example of *Catalogue Aria* quotation, the comic associations of the original work may deepen the experience of comic for the perceiver who is familiar with the original music and its context. However, the quotation will appear contradictory even to a less knowledgeable perceiver as the nature of the music unmistakably disagrees with the story context. The lightness and elegance of the music seems to comment the larger story context in a way that can be perceived as not only comic, but parodic.

Contrastive quotations, in particular, can be reflected against the notion of 'parody'. Parody is an immensely diverse intertextual device. It is possible to parody a style or socially typical patterns, individual manners of seeing, think-

³¹ Barthes 1977, 142–148.

³² In the recent decades there have also been analytical studies that concentrate on discontinuity instead of coherence, e. g. by B. J. Perry in her book *Schumann's Dichterliebe and Early Romantic Poetics: Fragmentation of Desire*. (Perry 2002).

ing, and speaking, as well as original texts and ideas. Parodic discourse may be used in various ways: the parody may be an end in itself, but it may also serve to further other goals. Still, in all possible varieties of parodic discourse, the relationship between the original source and the new context remains the same: their aspirations pull in different directions, in contrast to the unidirectional intertextual devices.³³

In her *A Theory of Parody: Teachings of Twentieth-Century Art Forms* (1985), Linda Hutcheon has defined parody as “repetition with difference”³⁴ or “imitation with critical distance”³⁵; Margaret A. Rose has defined parody as “comic re-functioning of preformed linguistic or artistic material”³⁶ in her *Parody: Ancient, Modern, and Postmodern* (1993). Both wish to distance themselves from the restricted popular view of a parodist as one who ridicules the original source. Furthermore, Hutcheon sees parody in non-literary works as a phenomenon in its own right and not just a transfer from the practice of literature.³⁷ For her parody is an integrated structural modelling process of revising, replaying, inverting, and “trans-contextualizing” previous works of art.³⁸

In the 20th century, quotations or references to earlier works became a significant aesthetic device; parodic reworking of previous music became a major way for music to comment upon itself from within.³⁹ For some composers, parody has changed the musical tradition from something passed down from generation to generation into something contextual, “something that is defined for each individual composition, which acquires its own unique historical correspondence”, as Robert Morgan puts it.⁴⁰

The contradictive references in *La Fenice*, such as the *Catalogue Aria* passage, meet the criteria that late 20th century scholars have set for parody. The *Catalogue Aria* reference is indeed “a repetition with a difference” as well as a “comic refunctioning of preformed artistic material”; while some surface elements of the original music have been reworked, the characteristics of the original are still there. In *La Fenice* the contrastive relation between the music, on one hand, and the libretto and stage setting, on the other, is notably different from the assimilative music–libretto relation in the original *Don Giovanni* passage. As the whimsical nature of the quote contrasts greatly to the state of panic indicated in the libretto of *La Fenice*, it is worthwhile to note that the goal of the quotation is neither to mock Mozart’s work nor to make fun of the events, but to draw the attention of the audience towards the contradictions of the events – the target of the parody is not the original work of Mozart but the events in

³³ Rose 1993, 128.

³⁴ Hutcheon 1985, 32.

³⁵ Hutcheon 1985, 36.

³⁶ Rose 1993, 52.

³⁷ Hutcheon 1985, 8.

³⁸ Hutcheon 1985, 11.

³⁹ Hutcheon 1985, 12.

⁴⁰ Morgan 1977, 46.

the libretto of the *La Fenice*. This agrees, according to Hutcheon, with the ways in which twentieth century art forms offer parodic allusions to the art of the past – the target of the parody is often the context in which the intertextual reference occurs, rather than the source material.⁴¹

In addition to the contrastive quotations, some of the assimilative quotations in *La Fenice* can be seen as parody. When an assimilative quotation is developed into exaggeration, as it is in excessively emotional repeated refrain of the *Adio querida* example, its assimilative character gives way to a contrary parodic interpretation. Exaggeration draws attention to and questions the emotional content of the scene. Thus again, the target is the libretto and the stage events, not the musical tradition of the Sephardic Jews or *La Traviata*.

As Hutcheon recognizes, there is often an undertone of *homage*, a tribute, in parody of the twentieth century art forms.⁴² This is certainly the case with references in *La Fenice*. The references in *La Fenice* handle the original music in a respectful way and give *homage* to the original music as well as its composer, genre, even past performers.⁴³ As a composer, Hakola looks at the sources of his references as a gently loving father looks at his offspring – caring and cherishing them with all their qualities and little peculiarities.

Conclusions

The rich intertextual musical references of *La Fenice* build a network of interrelations to their original sources on one hand and to their musical environment and the libretto of *La Fenice* on the other. The objective of this article is to study the latter – how the musical references interact with the dramaturgy of the work. By applying Christopher Reynolds's classification of musical allusions to contemporary music and specifically opera, I have pursued to illuminate these relations and perhaps to give a fresh perspective to this interaction. The references are either assimilative or contrastive; they either support the stage events or contradict them. Either way, they become a part of the opera's dramaturgical entity. The contrastive references often engage in parody that targets the libretto. The presence of contradictive quotations creates critical distance between the perceiver and the stage events. Exaggeration can stretch the supporting nature of an assimilative reference towards a contrastive parody as well, as seen in the *Adio querida* example.

The perception of a work, whether as a listener or as an analyst, is never a fixed and static state, but rather, a dynamic process under constant variation.⁴⁴

⁴¹ Hutcheon 1985, 50.

⁴² Hutcheon 1985, 59.

⁴³ According to Hakola (in telephone conversation 13.1.2015; unreferenced see "Acknowledgements"), the reference to *La Traviata* in the third act honours Maria Callas, perhaps the most famous Violetta of all times.

The outcome depends on a multitude of conditions: the background and the experience of the perceiver in question, their respective training, their personality, and even the daily conditions – level of tiredness, hunger, motivation etc. – will affect how a work is perceived. Accordingly, the recognition of a reference and its function is not unanimous. There are different levels of recognition that lead to different kinds of interpretations: recognizing the presence of a reference (recognizing the stylistic difference between the musical context and the reference), recognizing general features of the source (e. g. characteristics of the passage), recognizing the source partially (e. g. the composer and / or the genre of the source), and recognizing the source exactly (the original work and the exact passage).

The ideal perceiver would apprehend all the aspects of the original source. However, such perceivers seldom – if ever – exist. Any experience of a work is individual, as are the characteristics of the person and the conditions of such an experience. The author's intentions do not define a work; the author's interpretation of his / her own work is not a privileged one. When perceived by the audience, any work is independent of its creator, and the original source of a reference can have qualities of which even the author is not aware, as well as qualities which yet may be recognized by another perceiver.⁴⁵ The preliminary levels, recognizing the presence of a reference and its general features, enable an interpretation of a reference. As we have seen in the analyses of the two quotations on *La Fenice*, these are open to more general audiences than the further levels, and strongly effect the immediate reception of a scene. The two more exclusive levels enrich or change the understanding of the intertextual network created by the reference. For example, the melancholy of the reference to *Adio Querida* in Scene 3 of Act III is immediately perceivable for general audiences. As the listener seeks coherence within the story, (s)he will relate the melancholy as a commentary on the story in his/her individual way – to the sad fate of Teatro La Fenice or European traditions, or perhaps to the two lovers who are still apart. Recognizing the reference more specifically will create networks to wider themes, such as is opera in general (represented in *La Fenice* by the opera house), facing the same fate as Violetta: saying farewell to a past of love, glory and hopes of happiness as death approaches.

Hakola sees his identity as a composer as a product of all the music he has encountered, as opposed to that of a modernistic revolutionist. He actively seeks ways to integrate his music with the classical music tradition; in his opinion an inevitable result, as each composer as well as every listener is a product of their experiential background.⁴⁶ While pursuing his artistic goal, in *La Fenice* he creates an opera, in which musical references direct and influence the audience's perception of the libretto and the opera as a whole.

⁴⁴ Barthes 1977, 148.

⁴⁵ The problems of judging a work by the intents of its author were first brought to attention in the article "Intentional fallacy" by W. K. Wimsatt Jr and Monroe C. Beardsley (Wimsatt and Beardsley 1946).

⁴⁶ Hakola 2008, 4.

References

- Abbate, Carolyn and Roger Parker. 1990. Dismembering Mozart. In *Cambridge Opera Journal* Vol. 2/2: 187–195.
- Bakhtin, Mikhail. 1984. *Problems of Dostoevsky's Poetics*. Ed. and trans. Caryl Emerson. Minneapolis and London: University of Minnesota Press.
- Barthes, Roland. 1977. The Death of the Author. In *Image – Music – Text*. Trans. Stephen Heath. Glasgow: Fontana Paperbacks. 142–148.
- Everett, Yayoi Uno. 2009. Significance of Parody and the Grotesque in György Ligeti's *La Grand Macabre*. In *Music Theory Spectrum* Vol. 31/1: 26–25.
- Everett, Yayoi Uno. 2015. *Reconfiguring Myth and Narrative in Contemporary Opera*. Bloomington and Indianapolis: Indiana University Press.
- Gray, Jonathan. 2006. *Watching with the Simpsons: Television, Parody, And Intertextuality*. New York: Routledge.
- Hakola, Kimmo. 2008. *Intertekstuaalisuus pianokonsertossani* (engl. Intertextuality in my Piano Concerto) [opinnäytetyö]. Helsinki: Sibelius-Akatemia, Sävvellyksen ja musiikinteorian osasto.
- Hakola, Kimmo. 2011. *La Fenice*. Score. Copyright Savonlinna Opera Festival & Kimmo Hakola. [Unpublished.]
- Hunter, Mary. 1999. *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment*. Princeton, NJ: Princeton University Press.
- Hunter, Mary. 2008. *Mozart's operas: A companion*. New Haven and London: Yale University Press.
- Hutcheon, Linda. 1985. *A Theory of Parody: Teachings of Twentieth-century Art Forms*. Urbana and Chicago: University of Illinois Press.
- Kristeva, Julia. 1980. *Desire in Language: A Semiotic Approach to Language and Art*. New York: Columbia University Press.
- Klein, Michael L. 2004. *Intertextuality in Western Art Music*. Bloomington and Indianapolis: Indiana University Press.
- Korhonen, Kimmo. 2003. Composer in Profile: Kimmo Hakola. In *Inventing Finnish Music: Contemporary Composers from Medieval to Modern*. Jyväskylä: Finnish Music Information Centre. 173–175.
- Madsen, Catherine. 2005. In Search of Sephardic Music [article]. Klezmershack. [revised 22.2.2006; accessed on 8.9.2016]. <http://www.klezmershack.com/articles/madsen/bresler/>
- Morgan, Robert P. 1977. On the Analysis of the Recent Music. In *Critical Inquiry* 4: 33–53.
- Perri, Carmela. 1978. On Alluding. In *Poetics* 7: 289–307.
- Perry, Beate Julia. 2002. *Schumann's Dichterliebe and Early Romantic Poetics: Fragmentation of Desire*. Cambridge: Cambridge University Press.
- Reynolds, Christopher. 2003. *Motives for Allusion: Context and Content in Nineteenth Century Music*. Cambridge, MA: Harvard University Press.
- Rose, Margaret. 1993. *Parody: Ancient, Modern and Post-modern*. Oakleigh, Victoria: Cambridge University Press.
- Saglia, Diego. 2004. Don Juan Themes and Contexts. In *Encyclopedia of the Romantic Era, 1760–1850. Volume 1*. Ed. Christopher John Murray. New York and London: Fitzroy Dearborn. 284–285.
- Still, Julia and Michael Worton. 1990. Introduction. In *Intertextuality: Theories and Practises*. Ed. Michael and Julia Still. Manchester and New York: Manchester University Press. 1–44.
- Straus, Joseph N. 1990. *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*. Cambridge, MA: Harvard University Press.

- Tiikkaja, Samuli. 5.7.2012. *La Fenice* huipentaa Hakolan nykytyyliin (engl. *La Fenice* elevates Hakola's current style of composition). Helsingin Sanomat. [accessed on 26.6.2016]. <http://www.hs.fi/kulttuuri/a1341374442269>
- Wimsatt W. K. Jr, M. C. Beardsley. 1946. The Intentional Fallacy. *The Sewanee review* Vol. 54, No. 3 (Jul. – Sept., 1946): 468–488.

Acknowledgements

A telephone conversation of the author and Kimmo Hakola regarding *La Fenice* on 13.1.2015.

Musiikilliset viittaukset draaman strategioina Kimmo Hakolan oopperassa *La Fenice*

Tarkastelen artikkelissani sitä, kuinka musiikilliset viittaukset suhteutuvat librettoon ja näyttämötoimintaan ja vaikuttavat teoksen dramaturgian muodostumiseen Kimmo Hakolan oopperassa *La Fenice*. Artikkelini tarjoaa myös näkökulman Hakolan sävellystekniikkaan ja dramaturgiseen ajatteluun.

La Fenice on säveltäjä Hakolan omien sanojen mukaan hänen tyyllisten tutkimusretkiensä looginen seuraus ja päätepiste. Musiikilliset viittaukset – suorat tai muunnellut musiikilliset lainaukset ja viittaukset musiikkityyleihin – erottuvat Hakolan omasta sävelkielestä ja luovat kontrastin suhteessa musiikilliseen ympäristöönsä. Lähestyn artikkelissani oopperaa Carolyn Abbaten mukaisesti kolmitasoisena (musiikki, libretto ja näyttämötoiminta) sävellysmuotona. Artikkelin teoreettinen viitekehys kiinnittyy intertekstuaalisuuden tutkimukseen. Sovellan musiikillisten viittausten dramaturgisten implikaatioiden tarkasteluun Christopher Reynoldsin tonaalisessa musiikillisessa ympäristössä esittelemää, Bakhtinin ajatteluun perustuvaa analyttistä näkökulmaa.

MuM Minna Holkkola (minna.holkkola@uniarts.fi) on 2000-luvun oopperaan ja äänen dramaturgiaan erikoistunut tohtorikoulutettava Taideyliopiston Sibelius-Akatemiasta.