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Béla Faragó – László Hortobágyi:

HAS IT NOT BECOME COLDER? 1985

Hommage á Friedrich Nietzsche

BMC CD 258 - 2018

<https://bmcrecords.hu/en/albums/bela-farago-dustball-songs-and-dances>

The first version of this composition was made in 1985 to a request by my a friend philosopher, as part of a *Friedrich Nietzsche* performance shown in the Szkéné Theatre in Budapest. One year later in 1986 during my tabla studies with László Hortobágyi, I began to see the work (then still much shorter) differently, it gained new dimensions, and a more complex form, and new qualities. With my friend László Hortobágyi, a composer and sitarist, and while I was thinking and composing with him, the original musical material was expanded to include material written for these two typically Indian instruments (the sitar and tabla), necessitating a far more complex formal structure for the work. The final version developed into the formally ‘regular’ raga familiar from northern India (Hindustan), with all its formal sections: Alap – Vilambit – Madhya – Drut. The boundaries between the formal sections are demarcated by strokes on the tam-tam and bells.

In this case the Alap (intro) is a rubato material (in free time) for solo piano, inspired by a Nietzschean text. The slow Vilambit begins with an ostinato for piano and bass guitar. Unusually, we do not hear a traditional theme here; the main role is taken by the motifs of the voice and cello. The voice sings the syllables of Indian absolute solfege (sa-ri-ga-ma-pa-da-ni).

The Madhya, in moderate time, features the sitar with the raga theme. The sitar theme, based on the traditional melodic world of the Raga Darbari, is heard in the performance style known as Gayaki Ang, after which the tabla enters with the Tintala series of beats (theka). Over the ostinato in the bass of the piano, the sitar and tabla follow the customary Theme – Interlude – Theme – Interlude etc. form of the raga. When the improvisatory interlude passages close, we hear the concluding three-section Tihai formula.

The fast Drut section begins after a ‘conversation’ between the sitar, tabla, and bass guitar (sawab- jawal) , and then the entire ensemble enters (tutti). The cello and voice motifs return, and a new sitar theme appears (as so often in Drut), the tempo gradually quickens, and finally we come to the end of the work with a 3x3x3 enormous Chakradartihai.