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The composition of the "epoch of intertextuality" - Symphony No. 3 "Circus Maximus" by John Corigliano

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Abstract

As many researchers claim, we live in the era of intertextual works. The analysis of the Symphony No. 3 *Circus Maximus* by the American composer John Corigliano definitely proves this statement. The symphony, finished in 2004, had been commissioned by Jerry Junkin—the conductor of the Wind Ensemble and Director of Bands at UT Austin. It is said to be an example of program music. Corigliano's main purpose was to show connections between the past (Roman Empire) and the contemporary world. The composer notices that animalization and coerciveness are characteristics of people living in these two eras. The composition consists of eight movements and is written for wind ensemble and percussion. The aim of this article is to show intertextual connotations and references present in the composition, such as: allusions, stylizations, reminiscences, and memory of genre. In order to achieve this aim, the author used Mieczysław Tomaszewski's systematics of music-in-music existence. Moreover, similarities to Gustav Mahler and Charles Ives' compositions are shown.

Keywords

"You can like it or not, but the epoch of intertextuality has started", said Mieczysław Tomaszewski,[1] and his opinion is shared by numerous researchers. Musicologists, literary and culture scholars frequently use the term "intertextuality", created by Julia Kristeva, to describe strategies used by artists of postmodernist epoch. Today (also in the field of music) the problem of intertextuality is a crucial one.[2] The multiplicity of theoretical descriptions of intertextuality is connected, unfortunately, with multiplicity of typologies and terms used when describing strategies of the authors of these works. Because of that, every research project has to start with a precise definition of the method provided and terms that will be in use.

One of the composers of "intertextual era" is an American artist, John Corigliano, whose music is often described as eclectic or polystylistic. Among his compositions, particularly interesting is the monumental Symphony No. 3 *Circus Maximus*, written in 2004. The aim of my article is to present the intertextual strategies provided in this composition, but also to present the life and art of the composer who is quite unknown in Poland. As I have mentioned, there are many concepts of how one text can function in another, and because of that I decided to use the systematics provided by Mieczysław Tomaszewski, which I find useful and precise.

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[1]   M. Tomaszewski, *O muzyce polskiej w perspektywie intertekstualnej. Studia i szkice*, Kraków 2005, p. 10.

[2]   This issue was also discussed in the following publications: M. Tomaszewski, *O muzyce polskiej…*, *op. cit.*; D. Mika, *Cytaty w muzyce polskiej XX wieku. Konteksty, fakty, interpretacje*, Kraków 2008; R. Nycz, *Intertekstualność i jej zakresy. Teksty, gatunki, światy*, "Pamiętnik Literacki" 1990, No. 2, pp. 95–116 (and *et al.*); M. Głowiński, *Intertekstualność, groteska, parabola. Szkice ogólne i interpretacje*, Kraków 2000; S. Balbus, *Między stylami*, Kraków 1996; *idem*, *Intertekstualność a proces historycznoliteracki*, Kraków 1990. Worth mentioning is also publication *Krzysztof Penderecki—muzyka ery intertekstualnej. Studia i interpretacje* edited by E. Siemdaj and M. Tomaszewski, that consists of nineteen texts of such researchers as: Mieczysław Tomaszewski, Helmut Loos, Alicja Jarzębska, Teresa Malecka, Andrzej Tuchowski and Ryszard Nycz.

The aforementioned researcher does not focus only on the techniques and strategies that are used nowadays in music, but he also pays attention to old compositional techniques such as technique of troping or intabulations. As the systematics has its own specifics, the detailed analysis of Corigliano's composition will be preceded by its short description.

"Music in music"—Different Ways of Use

In the article *Utwór muzyczny w perspektywie intertekstualnej* (in English: *The musical composition in the intertextual perpective*),[3] Tomaszewski distinguishes three situations of music existing in music:

1. **Situation of palimpsest**, when "prime" music is hidden under new music,

2. **Situation of inspiration**, when, as Tomaszewski writes, "prime music is a r e f e r e n c e p o i n t for new music",[4]

3. **Situation of incrustation**, when "prime" music enriches new music.

In the area of **situation of palimpsest**, Tomaszewski distinguishes two types of music: "moved" and "complemented". The first type contains such phenomena as transcriptions, instrumentations, and intabulations of works, while the second—troping, vocalisations, harmonizations and arrangements of pieces. Changes concern only several elements, e.g. timbre, texture or instrumentation. The composer's interference is therefore so small that the listener has no problem with recognizing the original version. The example of situation of palimpsest would be an arrangement of the Christmas carol *Silent night* by Frank Sinatra ("complemented" music).

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3   M. Tomaszewski, *O muzyce polskiej w perspektywie intertekstualnej. Studia i szkice*, Kraków 2005, pp. 9–36.

4   *Ibid.*, p. 32. Underlined by M. Tomaszewski.

Situation of inspiration is also divided into two types: "evolving" (for which "prime" music is a point of reference) and "imitational" (for which "prime" music is the point of access). In terms of "evolving" music, we have forms based on cantus firmus, variations, paraphrases and fantasies on the given theme.

For "imitational" music, Tomaszewski proposes the following sub-division:

- epigonic music,

- retroverse music,

- stylized music.

The term of epigonic music refers to the direct imitation, and an example for that would be an interest in dodecaphony among Polish composers in the 1950s and 1960s. It is a continuation of the heritage of the preceding generation, referring to its style and an imitation of it. The return to the stylistics that is earlier than belonging to the preceding generation is called retroverse music (also: indirect imitation). In this case, composers return the forgotten, often archaic music and conjoin it with their own, creating one unity. In order to distinguish these two types of music, Tomaszewski gives an example of art of Krzysztof Penderecki. His *Fluorescences* or *Threnody to the Victims of Hiroshima* are epigonic music, in which elements of sonorism appear, as well as punctualism and dodecaphony. On the other hand, compositions such as *Paradise Lost*, *Violin Concerto* and Symphony No. 2 *Christmas Eve* are associated with Post-Romanticism. The last type of imitational music is stylized music. According to Tomaszewski, it consists of "mocking" the style of a given epoch or a given artist with serious or playful aim, what can be exemplified by the piece *Chopin* from the cycle *Carnaval* by Robert Schumann.

Among **situations of incrustation**, Tomaszewski distinguishes two subgroups: "in-clusive" and "ex-clusive" music. In the first one, understood as music absorbing fragments of "prime" music, he numbers:

- citations—transparent use of a fragment of music composed by the same or other person,

- allusions—transparency and readability is "hidden", a fragment can be deformed,

- reminiscences—"subconscious reflex of memory".[5]

In the second one, when "prime" music is an "alien element", he included:

- quodlibet—parody and juxtaposition of fragments from other works, that is a social play during the Baroque epoch,

- collage—eclectic music, not coherent, resembling conglomerate.[6]

John Corigliano (b. 1938)—a Biography

Despite the fact that John Corigliano is one of the most interesting artists of the intertextuality era—he was awarded with Grammy five times, in 1999 won an Oscar for music to *Red Violin*,[7] and, two years later, the Pultizer Price for Symphony No. 2 (2000)— his music is not widely known in Poland. Because of that, it is worthy to present several facts from his biography.

The composer was born in 1938 in the family with musical traditions. His father, John Senior, was a concertmaster of the New York Philharmonic Orchestra, and mother, Rose Buzen—a pianist. At the beginning, Corigliano studied composition through analyzing scores by himself. He started the exact education at Columbia College. Stress that he felt during his father's concerts in the philharmonic hall, where he used to go as a child, influenced his choice of career.[8] He was a frisky student, who knew what and how he would like

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[5]   *Ibid.*, p. 31.

[6]   *Ibid.*

[7]   The movie was directed by François Girard and made in 1998, in Poland it is known as *Purpurowe skrzypce.*

[8]   Compare: M. Corigliano, *Exclusive Interview with Composer John Corigliano*, interview with: N. Gasser, [online] http://www.classicalarchives.com/feature/john_corigliano_exclusive_interview.html [accessed: 18.03.2017].

to compose. He was an assistant of Leonard Bernstein during the production of a popular series "Young People's Concerts". Thanks to this background, John Corigliano has been acquainted with many classical compositions from different epochs since his childhood.

In his compositional output there are, among others, three symphonies, eight concerts, numerous songs, opera and film music. The artist himself does not agree with the label of eclectic or polystylistic music that is attributed to him.[9] The composer admits, however, that he was initially influenced by Aaron Copland, Igor Stravinsky and Samuel Barber, and since the 1960s, when he came across the music of Krzysztof Penderecki, he tried to incorporate elements of sonorism into his compositions. He notes, however, that the diversity of his work derives from the use of many techniques (but not styles), what together creates his unique style. It is worth adding that Corigliano is extremely involved in the contemporary social problems; for example, his Symphony No. 1 (1988-89) is dedicated to his friends who died because of AIDS.

American critics and the music community are very positive about John Corigliano and his work, placing him among the best living American composers. A great number of people go to concerts to listen to his music,[10] and the composer takes care of contact with the audience and willingly explains the program or principles of the piece before performing it on the stage. There is also an ensemble that took its name after him, what makes him one of the few living composers who are honoured in this way.[11] Leonard Bernstein and Aaron Copland praised him as one of the most gifted contemporary composers.[12]

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[9] Compare: M.D. Deall, *The Role of Style in John Corigliano's Film Score to The Red Violin* (1999), PhD dissertation, University of Florida, Gainesville 2008, p. 24.

[10] Compare: J. Corigliano, *The Gospel According to John Corigliano*, interview with F.J. Oteri, [online] http://www.newmusicbox.org/articles/the-gospel-according-to-john-athome-with-john-corigliano-john-corigliano/ [accessed: 18.03.2017].

[11] The Corigliano Quartet was set up in 1996 and specializes in the performance of contemporary American music. See: [online] http://www.coriglianoquartet.com/bio.html [accessed: 18.03.2017].

[12] Compare: L. Bernstein, A. Copland *et al.*, *Reviews*, citations are accessible on the website of John Corigliano, [online] http://www.johncorigliano.com/download/reviews.pdf [accessed: 18.03.2017].

Symphony No. 3 *Circus Maximus*—Origin of the Composition

Circus Maximus was written in 2004, after almost thirty years of work.[13] The composition was commissioned by Jerry Junkin, a director of the Wind Ensemble at University of Texas, who wanted the piece to be a monumental theatre work. Corigliano initially worked only on the shape of his symphony, not dealing with the musical material, due to his compositional technique, which he calls architectural composing. He wanted to write a piece that would use the possibilities of a concert hall, so-called *surrounding sound*—difficult to obtain even with the best audio equipment. The aim was to make the listeners feel surrounded by the orchestra as if they were in the middle of the arena, thanks to the music and the spatial arrangement of the instrumentalists. This prompted the imagination of the composer and resulted in the idea for the title of the symphony: *Circus Maximus*, what was a reference to a historical place in ancient Rome, where people met to see chariot racing, hunting and fighting.[14] The artist paid attention to many similarities between modern and ancient man:

> Entertainment dominates our reality […]. Many of us have become as bemused by the violence and humiliation that flood the 500-plus channels of our television screens as the mobs of imperial Rome, who considered the devouring of human beings by starving lions just another Sunday show.[15]

The piece consists of eight parts played *attacca*, titled as following: *Introitus, Screen/Siren, Channel Surfing, Night Music I, Night Music II, Circus Maximus, Prayer, Coda: Veritas.* Its premiere took place on the 16th of February 2005 at the University of Texas Performing Arts Center, and a conductor was Jerry Junkin, the "commissioner".

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[13] Compare: J. Corigliano, *Circus Maximus (Symphony No. 3 for Large Wind Ensemble)*, program was put in the score of the piece. New York 2004, p. 4.

[14] *Ibid.*

[15] *Ibid.*

The Program of the Symphony No. 3 *Circus Maximus*

The discussed symphony is a program composition. The composer wanted to compare the world enslaved by technology with the antique world, in which the crowds came to the Circus Maximus in Rome to see the struggles of the people in the arena. The author of the symphony claims that, although technology is a great invention, it can cause huge troubles, for example it can become the main cause of the terrorist attacks or help to construct a bomb. *Circus Maximus* is, therefore, both a celebration of technology and a warning agains it.[16]

The composition starts with the *Introitus* part, which is a wild fanfare initiated by snare drums and trumpets located on the balconies. It is followed by the section titled *Screen/Siren*, in which the saxophone quartet "seduces" listeners. The creator observes that, as in the ancient myth sirens' lured the sailors, encouraged them to swim, and later killed or imprisoned them, nowadays a man is attracted by tempting ads displayed on countless screens. The third part, *Channel Surfing*, is the presentation of a modern man who has television with many channels, but it still does not suffice—he often focuses on several things at once, turns on the computer and tries to work while the television is switched on, and he is not able to pay attention to what is really important. The composer wanted to show contemporary times as impatient times. As he wrote in the program note: "Our need for constant change echoes the desires of the ancient mob, only now we can access it all by pressing a button."[17]

The following part, *Night Music I*, is a picture of a prairie, the escape from a computer, phone, television screen, when finally we can feel free. Corigliano described this part using the following words: "Tranquility in nature. Away from cities, forest sounds suspend time. Animals call to each other."[18]

But, after a while, there is *Night Music II*, a music of the city at night, marked in a score using word "nervously", in which the pulse

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[16]   Compare with the commentary of the composer before the performance of the piece, [without author], *Circus Maximus Part 1 of 4* [video], [online] https://www.youtube.com/watch?v=u_GDdV3Dwns [accessed: 18.03.2017].

[17]   J. Corigliano, *Circus Maximus…*, *op. cit.*, p. 4.

[18]   *Ibid.*

of metropolis is shown with hidden energy, surprising flashes, sirens and distant battles. In the sixth part, titled *Circus Maximus*, as the composer writes, "exuberant voices merge into chaos and a frenzy of overstatement".[19] *Prayer*—the seventh part of a symphony—is a simple prayer for finding the identity among the craziness of the contemporary world. The last part, titled *Coda: Veritas* (Latin "truth") is the return to the beginning fanfare. It ends with a gunshot, what is the surprising and extremely spectacular effect. Is it the shot of a suicide, caused by the mad life in the contemporary world? Unfortunately, the composer does not explain what the surprising ending of the piece means.

Ex. 1: Gunshot in the part *Coda: Veritas*, b. 18.[20]

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[19]   *Ibid.*

[20]   Source: J. Corigliano, *Circus Maximus…, op. cit.*, p. 111.

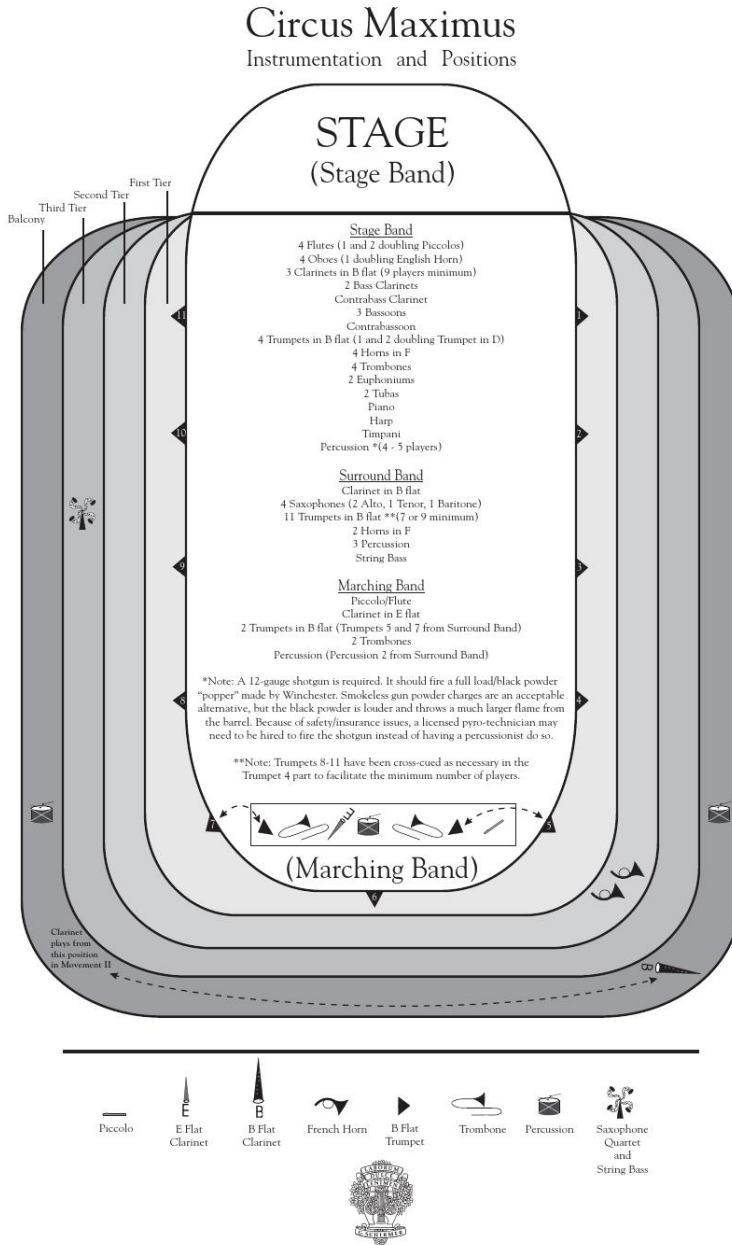## Intertextual Strategies Used in *Circus Maximus*

Intertextuality that appears in *Circus Maximus* is strictly connected
with the title of a piece and results from its program. The first of the
intertextual strategies used is the genre of symphony, what theorists
call **genre memory**.[21] Corigliano referred to the past as far as the
achievements of a Mannheim school, although what is crucial here
is the influence of symphonic music of the 19th and the beginning
of the 20th century, when symphonic compositions with many parts,
monumental and serious, frequently containing program, were created.
The composer, therefore, started his dialogue with tradition, although
he introduced new elements to the chosen genre, what is visible at
least in the provided instrumentation. It could be associated with
military bands or jazz bands, what is underlined by the moment of
introducing *marching band*—it goes to the concert hall as troops in the
sixth part[22] and **stylized** music in the fragments of a piece (e.g. jazz
in the part *Night Music II*, military music in *Introitus*).

Locating the instruments on the stage and on the balconies is an
example of **indirect imitation**, seen in the use of a polychoral tech-
nique, known from the times of Venetian school. Music is written
in a way that the dialogue takes place between instruments located
away and these on the stage. In this solution, there is a nod towards
Charles Ives and Gustav Mahler who in their pieces frequently used
the same solutions.

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[21]   As S. Balbus writes: "[…] the most common and «natural» intertextual references
take place in the deep, empirically imperceptible structure of a text—through
and within its categorical community, common reference of a form (style), so in
a sphere called by Bachtin—who follows Aleksander N. Wiesiołowski—historical
«genre memory», what is preserved by every individual realization of a given genre,
what creates natural relationship between all the pieces that realize given form,
even individual in many ways and different in terms of duration." Translation of
a citation from: S. Balbus, *op. cit.*, p. 154.

[22]   In this way, the real situation can happen, as during parades of any type.

Circus Maximus
Instrumentation and Positions

STAGE
(Stage Band)

Third Tier
Second Tier
First Tier
Balcony

Stage Band
4 Flutes (1 and 2 doubling Piccolos)
4 Oboes (1 doubling English Horn)
3 Clarinets in B flat (9 players minimum)
2 Bass Clarinets
Contrabass Clarinet
3 Bassoons
Contrabassoon
4 Trumpets in B flat (1 and 2 doubling Trumpet in D)
4 Horns in F
4 Trombones
2 Euphoniums
2 Tubas
Piano
Harp
Timpani
Percussion *(4 - 5 players)

Surround Band
Clarinet in B flat
4 Saxophones (2 Alto, 1 Tenor, 1 Baritone)
11 Trumpets in B flat **(7 or 9 minimum)
2 Horns in F
3 Percussion
String Bass

Marching Band
Piccolo/Flute
Clarinet in E flat
2 Trumpets in B flat (Trumpets 5 and 7 from Surround Band)
2 Trombones
Percussion (Percussion 2 from Surround Band)

*Note: A 12-gauge shotgun is required. It should fire a full load/black powder "popper" made by Winchester. Smokeless gun powder charges are an acceptable alternative, but the black powder is louder and throws a much larger flame from the barrel. Because of safety/insurance issues, a licensed pyro-technician may need to be hired to fire the shotgun instead of having a percussionist do so.

**Note: Trumpets 8-11 have been cross-cued as necessary in the Trumpet 4 part to facilitate the minimum number of players.

(Marching Band)

Clarinet
plays from
this position
in Movement II

Piccolo | E Flat Clarinet | B Flat Clarinet | French Horn | B Flat Trumpet | Trombone | Percussion | Saxophone Quartet and String Bass

Ex. 2: Scheme of placing the instruments.[23]

23 Source: J. Corigliano, *Circus Maximus…, op. cit.*, p. 5.

The name of the first part of a piece—*Introitus*—can be associated with the beginning of a mass, but in its sound the **allusion** to the military and primitive music can be found. In the part of trumpets, sounds of the natural harmonic series are used, that are divided by hitting the drum (Ex. 3). This fragment can be read as a reminiscence of *Fanfare For The Common Man*, a piece by Aaron Copland, popular in the USA, that also begins with hitting the drums, and then melody, based on the interval of prefect fourth, is played by trumpets. On the other hand, frenetic character of music can be compared to sinister sounds of the symphony written by Gustav Mahler, what is heard especially in the clarinet part. There are glissando endings with trills, described by the composer by words "primitive, wild!" (Ex. 4).

Ex. 3: The beginning sounds of trumpets in the part *Introitus*, bb. 1–4.[24]

Ex. 4: "Primitive, wild!" *Introitus*, bb. 9–14.[25]

Corigliano did not use borrowings or self-borrowings in the composition. However, it is noticeable that particular musical fragments return several times during the composition. One of them can be even named *leitmotiv* of a symphony. It is a beginning, primitive fanfare, which return in parts: *Channel Surfing*, *Night Music II*, *Circus Maximus* and *Coda: Veritas*. Every time, it is used in culmination points and precedes the moment of relaxation. It is connected with the particular type of expression. It, as it was mentioned above, warns people against

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24   *Ibid.*, p. 7.
25   *Ibid.*, p. 9.

technology and becoming wild, and at the same time it "echoes the desires of the ancient mob".[26] This use of fanfare in *Circus Maximus* resembles the way of operating the musical material by Richard Wagner (**reminiscence**). Other musical fragments return during the composition and become elements of **collage**. In the whole symphony *Circus Maximus*, the returning motifs are meaningful and are a medium of program technique.

It is worthy to analyze two collages (or rather quodlibets) that appear in the third part *Channel Surfing* and the sixth *Circus Maximus*. The particular elements creating these collages are **allusions** and **stylizations**. In the third part, we have music during hunting, parades, in circuses, illustrating travelling by train, dance music and aleatoric fragments, that refer to Witold Lutosławski's music (Ex.5).

Ex. 5: Aleatoric fragment in part *Channel Surfing*, b. 42.[27]

At the beginning, these fragments appear individually, as episodes divided by sounds in percussion, representing sound that accompanies the change of a channel in television (Ex. 6). Then, they are overlapped, making specific combination of a patchwork structure. It can be compared to the state of mind of a person tired of senseless changing the channels in television, trying to do several things at the same time. After this collage-like or quodlibet-like fragment, the fanfare from the beginning of a piece reappears.

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[26] *Ibid.*, p. 4.
[27] *Ibid.*, p. 29.

Ex. 6: A sound that accompanies the change of a channel in television in a part
Channel surfing, b. 25.[28]

The sixth part refers to the sounds of Charles Ives' pieces, especially the composition *Three Places in New England*, as it consists of many totally different fragments. In his composition, Charles Ives created three-dimensional, multi-plan space full of various musical fragments maintained in different metre and having different characters. In the Corigliano's composition, we hear the fanfare from the beginning, a sound accompanying changing the channels, music of hunting from the third part, and then music from the playing field or parade played by *marching band* going on the stage (Ex. 7).

Ex. 7: *Marching band* going on the stage in the part *Circus Maximus*, b. 24.[29]

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[28] *Ibid.*, p. 26.
[29] *Ibid.*, p. 26.

References to the sounds of nature and the city can be seen in the parts *Night Music I* and *II*. In the first one, the composer "set to music" the night on a prairie. The specific sound produced by the horn, by means of articulation, is a representation of the wolf howling. The sound of seagulls was recorded in double bass. Stars are represented by playing the tremolo with sticks on the piano strings and by the sounds of celesta. The whole part is maintained in low dynamics. Against this background, there is a melody in various instruments, which characteristic beginning motif is the upward movement on the following pitches of a whole tone scale. The references to nature and the expressive character of this part recall the analogous fragments of Gustav Mahler's symphonies.

The part *Night Music II* starts with jazz-like musical fragment played by clarinet. What is used here is **stylization** of jazz music, so characteristic for American culture. Then there is an episode with performance remark "nervously", and at the end of the section two fire sirens are introduced. The music of nature is delicate, conducive to contemplation, and the music of the city—loud, somewhat wild, is a metaphor for a sleepless night in the metropolis.

The penultimate part of the composition—*Prayer*—refers to the chant, representing Christian church music (**stylized** music), but it is also a **reminiscence** of the chant used in symphonies by, among others, Ludwig van Beethoven, Johannes Brahms, Gustav Mahler or Anton Bruckner. At the same time, it is a reference to the old tradition of using chant in the symphonic music. On the background of the chant, that has plagal cadences as a base, there is a melody known to the listener from the fourth part—*Night Music I* (Ex. 8).

Ex. 8: A melody in the part of English horn from the part *Prayer*, bb. 1–18.[30]

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30   *Ibid.*, pp. 101–102.

Circus Maximus and Music of Gustav Mahler and Charles Ives

While analyzing *Circus Maximus*, it is possible to see numerous similarities between the style of mentioned composition and compositional styles of Gustav Mahler and Charles Ives. The references to Neo-Romantic symphonic style of the Austrian composer are visible in:

- the diversity of used musical ideas,

- the surprising juxtaposition of these elements, frequently not only in contrast to expression, but also as a contrast of stylistic levels, i.e. so-called classical music and popular music,

- many parts of a symphony (in Mahler's works from four to six parts),

- program music and titles given to the particular parts of a piece that suggest non-musical content,

- analogous names of parts: *Night Music I* and *II* in *Circus Maximus* by Corigliano, *Nachtmusik I* and *II* in Symphony No. 7 by Mahler,

- using the chant,

- using infernal sounds (sounds from Symphony No. 1 by Mahler and reoccurring fanfare in *Circus Maximus*) and sounds imitating nature (birds in Mahler's works, wolves, seagulls and stars in Corigliano's piece),

- basing of the melody on the harmonic series (but without use of microtones),

- "soulfulness" of music,

- a huge emotional charge.

On the other hand, in *Circus Maximus* we can find echo of modernistic style of Charles Ives, what is visible in:

- the use of several dramatically different in many aspects (different metre, musical material, instrumentation etc.) musical plans that overlap in layers, what causes effect of planned chaos, "polyphony" of plans and "three-dimensionality" of music,

- the use of ensemble from the distance, freely synchronised with the one on the stage,

- a kind of theatralisation of music,

- the use of *marching band*, that helps to create a situation like from a parade or a playing field.

In the aboved-mentioned article *Utwór muzyczny w perspektywie intertekstualnej*, when Mieczysław Tomaszewski explains the term quodlibet, he pays attention to the specific features of Mahler and Ives' music:

> Two composers renewed, at the very beginning of the 20th century, the technique of music, that, as in quodlibet, was "glued" from heterogenic components: Mahler and Ives. Maher in a fascinating way presented successive quodlibet in his First Symphony. Ives, with equally great effect, tried to compose synchronic quodlibet. What I have on my mind is his Symphony No. 4. In both pieces, the mutually "wondering" coexistence dominates the harmonic adjustment. It appears that Mahler and Ives' music foretold this postmodernist "being next to each other"—so characteristic for the end of the previous age.[31]

This description can be also associated with Symphony No. 3 *Circus Maximus* by John Corigliano, what allows to show the composer as the successor of Mahler and Ives' tradition.

Conclusion

The art of John Corigliano belongs in the particular way to the trend of music from the "epoch of intertextuality". It is visible even in one of his first compositions—*Concerto for clarinet and orchestra* from 1977,

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[31] M. Tomaszewski, *Utwór muzyczny…*, *op. cit.*, p. 33. Underlined by Tomaszewski.

in which he put a quotation from music of Giovanni Gabrieli. In the output of the American composer, there are also other—besides the mentioned concerto—references to the genres and forms known from the past. It is also possible to find such pieces in his output in which he cites fragments of the other composers' compositions (or he creates allusions), as in the case of the suite from *The Ghosts of Versailles*, where he juxtaposed fragments of pieces by Wolfgang Amadeus Mozart and Gioacchino Rossini. When analyzing Corigliano's music, such terms as polystylism and eclecticism appear,[32] but the composer himself has negative attitude towards them. He notices that his style emerges from using variable compositional techniques. His music belongs, therefore, to postmodernism.

Symphony No. 3 *Circus Maximus* analyzed in this article is a contemporary piece, but at the same time it is strongly connected with tradition. A nod towards it are: the use of the genre of symphony, program, associations with American music (both classical and popular music—jazz, marching music), introducing *leitmotiv*, numerous stylizations, allusions and reminiscences of music written by such composers as Aaron Copland and Witold Lutosławski, and references to the style and compositional techniques used by Gustav Mahler and Charles Ives.

Circus Maximus is both the notation of sonosphere that surrounds people and the metaphor of contemporary world. What is noticeable is how detailingly in terms of architectonics and dramaturgy the Corigliano's music is planned. Joshua Bell took notice of it in these words:

> John Corigliano's musical language is unique and unmistakable, yet rooted in the grand traditions of the past. While his music is often harmonically complex and rhythmically challenging, he also dares to write a simple, beautiful melody, which is unusual in our time. He is a performer's dream—every note has a place, a direction and a purpose, and his mastery of sound color in orchestration is unparalleled.[33]

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[32] Compare: M. D. Deall, *The Role Of Style…*, *op. cit.*, p. 24.

[33] J. Bell, *Reviews*, a citation from the website of the composer, [online] http://www.johncorigliano.com/download/reviews.pdf [accessed: 18.03.2017].

This thought, referring to music to the movie *Red Violin*, would be also a description of *Circus Maximus*. To paraphrase Mieczysław Tomaszewski, we can say: "you can like it or not: *Circus Maximus* is a perfect example of a composition of the intertextual epoch".

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