

Existential Musical Space in G. Ligeti' s Violoncellokonzert (1966)

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This paper aims to interpret the works of György Ligeti, focusing on the Violoncellokonzert (1966), in terms of existential musical space. Existence means here what M. Merleau — Ponty defines in his book *Phénoménologie de la perception* (1945): our way of being as an ambiguous living body (*corporéité*) which is found between subject and object, or before it splits into the two. Existential space is formed when we, as *être au monde*, organize the world as a concrete space to which we give specific meanings in a certain situation. We live this space thus formed and understand it through the body. Existential musical space is defined as an artistic space whose image and form are those of existential space.

In twentieth-century music space has gained an essential role replacing time, because with the collapse of tonality, music has revealed the fundamental existential relation between music and space. Ligeti considers music as containing both existential time and space, and attaches more importance to the latter. He regards musical space as a network (*Netzwerk*) which has a limited whole with plural centers as the basic model. Being not a fixed structure, it springs out from nature or being, symbolizing all the occurrence of events.

These observations lead to the conclusion that with a new organisation of space Ligeti reforms the existential musical space once abandoned. His spatial model also points to his standpoint as a new type of modernist who accepts both the modern and the postmodern as a reaction upon it, and this has had and will have a fundamental role in twentieth- and twenty-first-century music. It may be therefore one of the suggestions for creating music that covers modernism and postmodernism.