

## The Evolution in György Ligeti's Opera Concept in *Le Grand Macabre* SATO, Hitomi

György Ligeti's *Le Grand Macabre* is one of the most important works for stage composed in the twentieth century as a unique opera which has the idea "anti-anti-opera". The term "anti-anti-opera" derives from the composer's statement in 1977 and has been referred in almost all hitherto-published studies of the composition. However, Ligeti's definition of this framework has not been fully examined. This paper probes the significance of the concept of "anti-anti-opera", through studying the evolutive process of "anti-anti-opera".

First, Ligeti's motivation towards creating an "anti-anti-opera" shall be investigated. This investigation shows a possibility of that, in 1965, Ligeti's original intention was to compose a work that would have come under the rubric of "anti-opera", but that in 1971 he revised his blueprint when Ligeti saw *Staatstheater* by Mauricio Kagel. Then, in 1972, when Ligeti was introduced to the stage work *La Ballade du Grand Macabre* by Michel de Ghelderode, which had "false bottom", his original idea of writing an "anti-opera" developed into the crystallization of the concept of "anti-anti-opera".

The paper then examines Ghelderode's *La Ballade du Grand Macabre*, two unpublished libretti of *Le Grand Macabre* (1973) by Michael Meschke, and two libretti which are printed on published scores (1978, 1997). It reveals that the opera's concept already underwent numerous revisions by the time the work was published in 1978. It was the time when he found the way to develop fully his idea to "anti-anti-opera". Central to his idea is "multilayered structure", a basic creative tenet that deeply relates to the concept of the "false bottom". It is further observed that in the 1997 revision, the idea "anti-anti-opera" became even more emphasized by individualizing the multilayered structure.