

Canto 75 vs. “A”-24



Richard Parker

The musical intrusions in Ezra Pound and Louis Zukofsky’s long poems *The Cantos* and “A” share a number of consonances, with both intrusions occurring in crucial proximity to their paradisaical visions; Pound’s coming near the opening of *The Pisan Cantos* (1948), the beginning of his paradisaical phase, while, though it is held over until the very end of his poem, Zukofsky’s was in fact completed and included in 1968, shortly before work began on “A” 22 & 23 (1975) and *80 Flowers* (1978), the defining texts of his paradise. Carroll F. Terrell calls 75 ‘a transitional move out of hell [...] toward *paradiso terrestre*’,¹ and the intrusion of musical annotation and music itself can be seen in these moments as introductions to both poets’ paradisaical phases. The proximity of these intrusions to the political and utopian visions of Pound and Zukofsky is therefore close, as I will show.

I will first approach the musical matter in canto 75 as Pound most frequently does, as what Terrell calls ‘an exemplum of the *forma* of the dynamic form of *The Cantos* as a whole’.² Pound links Gerhart Münch’s arrangement of the music of Clément Janequin (and Münch is as central to the subject as Janequin in canto 75, just as Celia Zukofsky as arranger is as important to “A”-24 as George Fridric Handel) to

a selection of quintessential Poundian concerns; the piece becoming what Kenner calls a ‘patterned integrity’,³ reiterating the ‘swansdown’ and ‘steel dust’⁴ of the climax of canto 74. Pound refers to Münch’s Janequin variously as ‘[t]he ideogram of real composition’,⁵ ‘analogous to the spirit of Malatesta, who took marble from Sant’ Apollinaire to make out of it a “chiexa” of his own’⁶ and as an inheritance of Arnaut Daniel,⁷ the troubadours and Pissanello.⁸ In a brief but crucial letter to Louis Dudek written in 1951 Pound would write that

itz the double stopping for the fiddle that makes leZWoiseauXX
the FINAL product. (to date)

other dimension the carry thru: Arnaut whom I dont mention,
Janequin whom Münch dont mention (vide his handwriting)

Francesco da Milano who set it for lute who I dont
mention.

Four times was the city rebuiled.

les oiseaux having been thaaar fer some time in the “first”
place[.]⁹

The reference to the city of Wagadu, ‘[f]our times [...] rebuiled’, the mystical city of ‘Gassire’s Flute’ as recorded by Leo Frobenius and included in canto 74, confirms Terrell’s reading of the poem as *forma*, while the interest in the double-stops of Münch’s violin line speaks of the piece’s ability to reveal the song, in Pound’s paraphrase of Rudge, ‘not of one bird but of many’,¹⁰ Pound’s other concern with this piece, in which, in accordance with important elements of his and Zukofsky’s musico-poetics, the single line of the violin (augmented by double-stops) seeks to represent a series of different voices simultaneously, here appreciated for a technique which Bunting dismisses in pieces by Bach important to “A”, insisting that ‘[n]o amount of double stopping can get three or more voices to sing simultaneously on the violin.’¹¹ Münch, as composer/arranger, is central to this process, just as he must be for the historical repeat suggested by the reference to Wagadu. At one point

Pound suggests that Münch was in fact more important to this process than his predecessors, writing that he was ‘inclined to wonder whether any chorus was ever sufficiently perfect in execution to give the intervals with the clarity of the fiddle, of if F. da Milano’s [the arranger of Janequin from which Münch made his arrangement] lute could have rendered them as effectively.’¹² By reintroducing music so concretely, and foregrounding polyphony, Pound is offering instruction on how to read *The Pisan Cantos*. Early composers Janequin and Buxtehude are exemplars of the polyphony Pound wishes to emulate: the German anthropologist, philosopher and graphologist Ludwig Klages¹³ and the Meistersinger Hans Sachs, who are also included in the satchel, are exemplars of the *sagetrieb*, a concomitant polyphonic cultural melody line.

The photographed, musical segment of canto 75 functions in a series of ways that entail ramifications for how this canto should be read, and each of these readings is associated intimately with aspects of Münch and Pound’s relationship and Pound’s political utopia. The music is the violin part from Münch’s radical re-setting of Janequin’s (1485–1558) *Reveilles-Vous* (‘Chant des Oiseaux’), a piece first published in 1539, transcribed by Francesco da Milano in the sixteenth-century for solo-lute and then set by Münch in the twentieth-century for piano and violin. Pound had recently made two abortive attempts to write Janequin into *The Cantos*: ‘the birds praising Jannequin [sic]’¹⁴ would first emerge in a fragment meant ‘to go into canto 72 or somewhere’¹⁵ sent to Katsue Kitasono in March 1941,¹⁶ and would eventually appear in the ‘Now sun rises in Ram sign’ section of *Drafts & Fragments*,¹⁷ ‘as an afterthought’ according to James Laughlin.¹⁸ In 1944 he again prefigured those birds in Pisa with ‘molti ucelli fecer’ *contrappunto*¹⁹ (‘many birds singing in counterpoint’ in Pound’s own translation)²⁰ in the Italian canto 72, which, as it was not included in the extract published in *Marina Repubblicana*, would not be published until the 1980s.²¹ Janequin was a composer attractive to Pound for a number of reasons. He enjoyed great fame during his lifetime, though he worked for the most part outside of the prevalent systems of ecclesiastical and aristocratic patronage.²² His work, crucially for canto 75, was highly mimetic, as was common in the Renaissance and Baroque periods: ‘Chant des Oiseaux’ reproduces onomatopoeically the sound of bird

song, while another famous piece, 'La chasse', captures the sounds of hunting and 'La Bataille', Janequin's best-known work, strives to reproduce the noise of battle in celebration of the French victory over the Habsburgs at the Battle of Marignano in 1515. This kind of mimetic music has parallels in some of the twentieth-century music that Pound liked, including his collaborator George Antheil's *Ballet Mécanique* (1924), and by providing Pound with a way to link such modern music with his interest in the medieval Münch's Janequin has a synthetic function for Pound's musical thought.

Janequin was also one of the first renaissance composers to have his work printed and distributed on a large scale, connecting this work to ideas of reproduction both in the manner in which he undertakes to represent the natural world in his scores and, because of the fact that he was among the first beneficiaries of the mass reproduction of artistic media, placing him at the border between Jacques Attali's conceptions of the medieval, self-employed musician and the incipient encroachment of the market via distribution through this period, outlined in *Noise: A Political Economy of Music*:

Until that time, the musician had been a free craftsman at one with the people and worked indifferently at popular festivals or at the court of the lord. Afterward, he would have to sell himself entirely and exclusively to a single social class.²³

Janequin's position in the 'political economy of music' that Attali charts, a history that is a development out of Adorno's critique of the music industry and that stretches back to the troubadours,²⁴ is key to his importance for Pound. Such economic analysis of the arts had been a constituent element of *The Cantos* since at least 1919, embodied in the critique of usury's effect on the, particularly visual, arts and support of the medieval system of patronage present throughout the middle sections of Pound's poem, noticeably in *The Fifth Decad of Cantos* (1937). In that volume Pound's political economy of the arts is expressed most directly in canto 45, the 'usury canto', in which a series of artisanal processes are compromised,²⁵ while the fly-fishing episode in canto 51 suggests a related political economy of sport.²⁶

For Attali the itinerant jongleur fills a similar position to Pound's troubadours:

It took centuries for music to enter commodity exchange. Throughout the Middle Ages, the jongleur remained outside society; the Church condemned him, accusing him of paganism and magical practices. His itinerant life-style made him a highly unrespectable figure, akin to the vagabond or the highwayman.²⁷

By the sixteenth-century music and musicians were under the control of the church and the wealthy, and it would be composers such as Janequin, employing new distributive technologies, that would make the first moves towards freeing their production from these forces, instigating the development of a newly professionalised class of musicians.

Pound's implicit narrative addresses, then, the means of musical distribution from the sixteenth- to the twentieth-centuries, taking into consideration Janequin's trail-blazing practices; da Milano's popularising resetting of Janequin's score for the lute, a development that continues Janequin's move away from the liturgical setting for music towards a prototypical bourgeois domestic consumption on solo instruments by replacing Janequin's original motet rendering. Finally, Münch and Pound's handling of the piece introduces a series of archetypically twentieth-century developments: Münch introduces the great German musical tradition at the point of its demise, that country's great period of domination of the musical tradition and mastery of the economics of classical musical production, while his associations with neoclassical composers such as Paul Hindemith²⁸ and a concomitant interest in modern technologies like the player-piano and micro-photography attach further modernities to the piece. Münch's status as professional musician reliant on the patronage of the Rapaltese via the Concerti Tigulliani completes Pound's diagnosis of music's position in the current cultural situation. The piece's position at the culmination of this narrative is suggestive of its utopian potential, just as cantos 45 and 51, in which Pound's most insistent descriptions of his political economy of the visual arts are contained, are imbued with an insistent urge to utopia.

Münch stands, then, simultaneously as a cultural exemplar of a defeated Germany and as living embodiment of Pound's *Cantos* method, a technique apparently in need of defence against Allied attack as Pound wrote *The Pisan Cantos*, just as he imagined Münch to be in Dresden. Münch's work for the Amici Tigulliani allows Pound to condense his years of effort in Rapallo and advances in his musical understanding made during that period into a concise and singular gist; while 75 convincingly rehearses Terrell's *Cantos* 'forma' it also insists upon the nature of that *forma*'s modern synthesis, with Münch a case study of the modern artist. The canto, as Pound predicted to Dudek in 1951, the 'FINAL product'²⁹ of his musical paideuma, its process, and the exemplar Münch pave the way for the Pound's late synthetic paradise.

This yoking of political and artistic criticism is also of central importance to "A"-24, though in that piece it would be approached via a more involved musical-lingual dialectic, as established in Zukofsky's 'integral' of 'lower limit speech / upper limit music',³⁰ a 'musical continuum'³¹ that attempts to synthesise music and speech in a more integrated manner than Pound's usually relatively straightforward musical semiotics. Rather than highlighting this dialectical aspect, analysis of "A"-24 has tended to modulate between musical and linguistic readings of this movement, with Alison Rieke excluding it from her analysis of Zukofsky in *The Senses of Nonsense* on the grounds that it is 'more musical than linguistic',³² while Marnie Parsons, partly in response to Rieke, offers an almost exclusively linguistic reading in 'A More Capacious Shoulder: "A"-24, Nonsense and the Burden of Meaning'.³³

The movement consists of five 'voices', comprised of Handel's harpsichord pieces and extracts from all the different aspects of Zukofsky's production: critical prose from *Prepositions*, drama from *Arise, arise*, fiction from *It was* and the poetry from "A".³⁴ Though Zukofsky seems to have had no initial say in which parts of his writing were set to which parts of Handel or how the project was arranged, his decision to incorporate his wife's work wholesale into "A" reconfigures it into a critical statement by Zukofsky himself. Though "A"-24 features words apparently 'set' to music, they are not set as Pound sets Villon

in *Le Testament*. Celia is careful to insist that the words are spoken and not sung,³⁵ in contrast to Pound's operas, while the layering of five simultaneous voices to a large extent precludes immediate comprehension of Zukofsky's 'sense', reversing Pound's abiding concern with the BBC broadcasts of his work.³⁶ There are instructions as to which voices should be emphasised at different points in the performance and Celia stipulates that each should be discernable,³⁷ though as a listening experience Zukofsky's thought will inevitably be challenged and reformulated by the aural confusion inevitably generated by the process.³⁸ Just as canto 75 set down the political and artistic requirements for Pound's paradise, the challenge to language necessitated by Zukofsky's 'integral'³⁹ suggests the manner in which "A"-24 predicts his own paradise.

Carl Rakosi outlines the utopian implications of this movement, hearing "A"-24 as an impossible 'exercise', in performance

a jumble because words are not like musical notes, they can't be combined to form chords. When [the piece is] attempted, they simply obliterate each other in a glutinous mass. That's why I say it's an exercise.⁴⁰

Following this dismissal Rakosi goes on to suggest "A"-24's status as 'exercise' need not, however, be pejorative:

There's nothing like it in literature. Its scope and complexity, its intricacy, are awesome. Nobody will ever be able to say of it, 'It's old hat.' [...] If it had succeeded, it would have raised our level of consciousness.⁴¹

Exceeding Zukofsky's 'integral' and modulating his earlier labour-politics into a more transcendent kind of utopianism rooted in a shared consciousness, "A"-24 suggests the paradisaical. Here Rakosi reveals the inherent utopianism of "A"-24: the piece aims at the benefit of a listening community, an ideal audience in which the boundaries and temporalities of normal understanding are removed.

"A"-24 also considers Pound's utopian musical moment. Canto 75 is important for the later stretches of "A", with Janequin a presence in

Zukofsky's poem; appearing in "A"-13 (1960) and, the 'Nor did the prophet' section of 'Songs of Degrees' from *Some Time* (1956), a late short poem. Both of these moments, while emphasising a personal nervousness with Pound's friendship, both employ the leitmotif of Janequin and his birds in a manner that is an unmediated reproduction of Pound's in *The Cantos*. Also as in canto 75, "A"-24 is structurally concerned with the political economy of music, and it is through this analysis, rather than the leitmotific birds, that "A"-24 outstrips canto 75. It would be another composer, from a quite different point in the narrative of the political economy of music, that would take the place of Janequin in "A", thereby situating Zukofsky's critique of Pound's approach to music.

Though Bach is the most important composer for most of "A", Handel appears repeatedly in Zukofsky's oeuvre before his ascendancy in "A"-24. There are at least two mentions of him in *Some Time* (1956), his 'Largo' from the opera *Serse* (1738) sounding through 'Chloride of Lime and Charcoal'⁴² and a compromised composer appearing as '*Handel, Butcher*'⁴³ on a shop sign in Zukofsky's reticent elegy to his father-in-law Hyman Thaew.⁴⁴ The Zukofskys' 'Index of Names & Objects' in "A" lists four mentions of Handel in that long poem previous to "A"-24,⁴⁵ which stretch from "A"-13⁴⁶ to the penultimate page of "A"-23 (1973-74), upon which Zukofsky's climactic alphabetic acrostic begins with a signal modulation from Bach to Handel that, written after the decision to include "A"-24 at the end of "A", suggests a conscious moving away from Bach to Handel.⁴⁷ Thus the great liturgical oratorio of the *St. Matthew Passion* gives way to a smaller-scale, more private music designed for consumption at home. This move, which echoes a direction in his poetry that had been apparent for some time, can be characterised as a move towards the domestic, a move reliant upon an awareness of Handel's position in the history of the political economy of music.

Handel, like many of the figures important for the final movements of Zukofsky's long poem, was not favoured by Pound. This sentiment appears repeatedly in Pound's early writing on music, particularly in the long series of reviews he produced for *The New Age* under the sobriquet 'William Atheling' between 1917 and 1921. In May 1918 Atheling is ambivalent:

Handel's 'Hear me, ye winds and waves,' is a good hymn tune, and impressive if one likes church music for opera. We reserve our personal grudge, however, against the Near Eastern influence.

[...] Handel was not a pernicious influence in English music. English music had already gone to pot and Meinheer von Handel was the best man of his time. He did not reattain the best style of his earlier English predecessors, but neither did his English competitors.⁴⁸

Atheling's 'personal grudge' here is suggestive of both the anti-German sentiment that occasionally inflects his wartime music journalism and Pound's later anti-Semitism. The particular 'English music' implicitly moribund before Handel's arrival in London in 1712 is that remembered in the 'libretto' section of canto 81, where Pound asks 'If Waller sang or Dowland played' before replying that 'for 180 years almost nothing.'⁴⁹ Elsewhere Atheling questions Handel's 'melodic faculty'⁵⁰ and, crucially, Handel is seen to fail in Pound's project to combine language and music, 'motz el son'; the composer's 'Thy Rebuke', as sung by Vladimir Rosing, 'is flat prose; a musical fuss is made over it, but there is no particular rhythm in the words, and the marriage with notes does not imbue it with any great interest.'⁵¹ By 1938 Pound's view had hardened, and he repeated his implication of Handel's pollution of English music while attaching it to his distinctive political economy of music in the British Union of Fascists newspaper *Action*:

The betrayal of English musicians [...] began with the betrayal of English music.

England HAD (past tense) a music that asked and needed no favours. Then you got Herr Handel and boiled potatoes. He was a composer above the average, and no one cried havoc. Nobody thought of connecting art and economics. In came the Dutch baking system. OUT went critical acumen. The usurer has never subsidized a free press. Under usuriocracy [sic] there is one kind of art, namely art that does NOT cause the

beholder to 'NOTICE.' As usury rises, perception declines. As long as people look at art or really listen to music they notice the design. The habit of noticing anything is prejudicial to the moneylender. Man asking: 'WHY?' is not Shylock's meat. If a man notices the FORM of a melody he may notice something else, he may notice, in fact, anything. And when that starts, good-bye to Baldwins, Sieffs, Baruchs, and Normans.⁵²

The anti-German and anti-Semitic undertones of the *New Age* review are here made explicit with the suggested supper of 'boiled potatoes' and 'Shylock's meat', though the exact manner in which Handel is complicit in finance's usurpation of English music is not explained. Handel, as court composer to George I, would seem to seem to fit Pound's support of courtly patronage. In *Guide to Kulchur*, however, Pound dubs the composer 'Handel (the dull)'.⁵³ This appellation, when considered beside the analysis in *Action* and the accusation of musical 'prose' in *The New Age*, begins to explain Pound's resentment for Handel: the composer provides an art 'dull' both in the sense that it is without interest and that it does not shine, thereby avoiding the possibility of attracting attention to itself. This 'dull' art, in an analysis close to Adorno and Attali's critiques of the 'culture industry',⁵⁴ serves the purposes of an oppressive English royalty by further dulling the critical faculties of the listening public, ensuring that that public will neither question nor cause problems for the ruling elite. The criticism of the lack of linguistic presence in Handel's music is tied necessarily closely to Pound's (though not Adorno's) critique of the political economy of music here, for it is via the semiotic capacity of music that he sees the potential distribution of the information necessary for revolution.

If Pound's political problem with Handel can be traced back to the linguistic then it is not surprising, given the more successfully dialectical nature of Zukofsky's musical-poetic complex, that this composer should serve Zukofsky's project better than Janequin and the other composers of Pound's pantheon. The particular aspect of Handel's composition that the Zukofskys choose to valorise is suggestive of their difference from Pound: Celia ignores Handel's royal music and large-scale works, pieces such as *Water Music* (1717), *Zadok the Priest* (1727) and *Messiah* (1741),

and instead chooses to set her husband's words to a selection written for harpsichord. The harpsichord is a quiet instrument designed for and necessitating a private, domestic setting;⁵⁵ an instrument that in the eighteenth-century heralded the usurpation of music at the hands of the bourgeoisie and their favoured musical scenario of pianoforte and drawing-room, that was, for Attali, both 'an instrument of sociality and an imitation of the Parisian salons and courts.'⁵⁶ The harpsichord is, then, a revolutionary instrument, though one from a phase that precedes the youthful Zukofsky's twentieth-century proletarian revolution and that was associated with a class that, by the end of the eighteenth-century, would be ripe for overthrow itself. Attali reports a significant moment in the harpsichord's troubled political history in his account of the French Republican National Institute of Music, in which '[t]he only things banned were the chant and the harpsichord';⁵⁷ the first of which was problematic to the Republicans because of its liturgical connotations while the second was unconscionable because of its insoluble connection to the salons of the wealthy.

In a talk given before a performance of "A"-24 given at the University of Sussex in 2009 Harry Gilonis explored the apparently domestic nature of the music selected by Celia for her 'L.Z. Masque':

Handel moved to England in 1710, and wrote most of his keyboard music here in the next decade. It is important, I think, to grasp what this body of work *was*, and *was for*. Some of the pieces *may* have been intended for teaching, but most are literally 'chamber music', designed to be played in a small room for the amusement of oneself and/or a few others. They are the *opposite* of operas, being small-scale; private; and self-directed. In domestic performance they must very often have been music to be talked over – just as they will be this evening.⁵⁸

This connection is vital for an understanding of the arrangement of "A"-24 and its implicit critique of canto 75. The particular form of chamber music that this piece becomes is of relevance, for, while both da Milano's and Münch's versions of Janequin are chamber music pieces, they both privilege the solo musician, as represented by da Milano's lutenist and, particularly in Pound's repeated insistence on the

reproduction of Münch's violin part without piano accompaniment, Rudge's violin, rather than the small ensemble. In "A"-24, however, the solo musician is deposed, with pieces originally intended for a single performer that would be equivocally socialised by the milieu in which they were performed (as Gilonis notes) here worked into a collaborative arrangement with four additional voices: 'a quintet for strings and keyboard', as Bob Perelman suggests.⁵⁹ This is a further, more integrally socialised, version of chamber music, approaching the democratic form of the string quartet, a category of chamber music commended by Adorno with specific relevance to the development of his political economy of music, calling it 'specific to an epoch in which the private sphere, as one of leisure, has vigorously parted from the public-professional sphere.'⁶⁰ The lack of leading solo voice and conductor makes for a democratic music, one suited to the emergent bourgeoisie's expropriation of the means of musical production. Celia's insistence on the modulation of each speaker's volume emphasises the crucial social function of chamber music, a function apparently irrelevant to the collaboration of Pound and Münch.

Throughout the foregoing the connection of music to the utopian thought of Pound and Zukofsky is clear. With their respective narratives of the involvement of music with politics clearly emphasising their divergent (though related) political utopias and, as their differing dialectical approaches to the problem of music in language and language in music show, insisting upon a difference in their approach towards their impending paradisaic phases. Each poet's musical project is utopian and therefore *a priori* unrealisable, an unrealisability that must be recognised as fundamental to their paradisaic phases: the synthesis between music and language that Pound strives for is finally unreachable, while Zukofsky's dialectically aware integral exists between two poles that will remain permanently beyond view, a fact essential to an understanding of the manner in which both poets come to write their paradises.

Endnotes

¹ *A Companion to the Cantos of Ezra Pound*, p. 389.

² *A Companion to the Cantos of Ezra Pound*, p. 389.

³ See *The Pound Era*, pp. 145–162.

⁴ *The Cantos*, p. 463.

⁵ *Ezra Pound and Music*, p. 435.

⁶ *Ezra Pound and Music*, p. 348.

⁷ *Ezra Pound and Music*, p. 391.

⁸ See *Ezra Pound and Music*, p. 379.

⁹ *Dk/ Some Letters of Ezra Pound*, p. 63. I would like to thank Ron Bush for pointing me towards this letter.

¹⁰ *The Cantos*, p. 464.

¹¹ *Basil Bunting on Poetry*, p. 135.

¹² *Ezra Pound and Music*, p. 399.

¹³ That Klages is bound up with the rhetoric of clarity would have appealed to Pound, as would the anti-Christian tendency Münch describes. Klages's foreshadowing of Frobenius and uncompromising presentation also seem quintessentially Poundian. The correspondence between Münch and Pound reveals that Münch did indeed lend Klages to Pound, but there is no evidence that Pound read widely in him.

¹⁴ *The Cantos*, p. 820.

¹⁵ *The Letters of Ezra Pound*, p. 348. See Peter Stoicheff's 'The Interwoven Authority of a Drafts & Fragments Text,' from *A Poem Containing History*. This useful essay can also be found at http://www.usask.ca/english/fac/stoicheff_peter/w-interwoven_author.html#i30n.

¹⁶ See *The Letters of Ezra Pound*, p. 348.

¹⁷ *The Cantos*, p. 814.

¹⁸ See http://www.usask.ca/english/fac/stoicheff_peter/w-interwoven_author.html#i30n.

¹⁹ *The Cantos*, p. 430.

²⁰ *Paris Review*, no. 128, Fall 1993, p. 315.

²¹ See Bacigalupo's translation, introduction and notes of the Italian cantos in *Paideuma* for details of these poems' publication histories: 'Ezra Pound's Cantos 72 and 73: An Annotated Translation,' *Paideuma*, 20, 1–2, 1991, pp. 11–41.

²² See Howard Mayer Brown's entry on Janequin in *The New Grove Dictionary of Music and Musicians*.

²³ *Noise*, p. 16.

²⁴ Attali identifies the troubadours as harbingers of the future political development of music; court musicians active in a society that, for most, 'remained a world of a circulation in which music in daily life was inseparable from lived time, in which it was active and not something to be watched.' [*Noise*, p. 15.]

²⁵ See *The Cantos*, pp. 229–30.

²⁶ See *The Cantos*, p. 251.

²⁷ *Noise*, p. 14.

²⁸ Pound would try, and fail, to secure Hindemith's presence at the Concerti Tigulliani, writing to Münch in December 1936: 'Do you know Hindemith well enough to be able to find out what is the minimum he wd. take to give an all Hindemith program with you (or with you and Olga, if there is a trio)?' [*The Letters of Ezra Pound*, p. 284.] Another mention of Hindemith is more ambivalent, linking the composer to Zukofsky and, in contradiction of Adorno, Schoenberg:

I have been watching [Tibor] Serly's scores for some time. Last year his orchestration of the fantasy which Mozart wrote for a musical clock, was performed in Budapesth [sic] under Dohnanyi, and I believe Toscanini approves of this orchestration.

Twelve years ago Serly was moving against clinical thermometer music, against hyper-intellectuality as we find it in Hindemith, that is the writing of music that is 'interesting' to musical specialists almost exclusively.

Roughly this music is paralleled in *part* of Eliot's poetry, and in that of his imitators, notably Louis Zukofsky, Schönberg, Hindemith, etc. [*Ezra Pound and Music*, p. 371.]

²⁹ *Dk/ Some Letters of Ezra Pound*, p. 63.

³⁰ "A", p. 138.

³¹ This phrase is from Adorno's essay 'Music, Language, and Composition', one of a series of works that are helpful for a reading of Zukofsky's music. [*Essays on Music*, p. 115.] Adorno writes:

Music aims at an intention-less language, but it does not separate itself once and for all from signifying language, as if there were different realms. A dialectic reigns here; everywhere music is shot through with intentions – not, to be sure, only the *stile rappresentativo*, which used the rationalization of music as a means of coming to terms with its resemblance to language. Music without any signification, the mere phenomenological coherence

of the tones, would resemble an acoustical kaleidoscope. As absolute signification, on the other hand, it would cease to be music and pass, falsely, into language. [*Essays on Music*, p. 114.]

This description fits Zukofsky's example far better than Pound's.

³² *The Senses of Nonsense*, p. 260 n. 39.

³³ *Upper Limit Music*, pp. 230-56.

³⁴ See "A", p. 564.

³⁵ See "A", p. 564.

³⁶ See Margaret Fisher's *Ezra Pound's Radio Operas* for the story of these broadcasts.

³⁷ See "A", p. 564.

³⁸ Two recordings of "A"-24 made by Steve Benson, Carla Harryman (who split the male and female characters of 'Drama', taken from Zukofsky's play *Arise, arise*, between them), Lyn Hejiniian, Kit Robinson and Barret Watten, with Bob Perelman on piano, made at the University of California Davis on the 16th of November 1978 and at the Grand Piano in San Francisco on the 30th of June 1978 are available at <http://writing.upenn.edu/pennsound/x/Zukofsky.php>. For much of these recordings the separate voices are difficult to discern, a problem compounded by the substitution of piano for the harpsichord specified in Celia's score.

³⁹ "A", p. 138.

⁴⁰ *Carl Rakosi: Man and Poet*, p. 72.

⁴¹ *Carl Rakosi: Man and Poet*, pp. 72-73.

⁴² *Complete Short Poetry*, p. 126. See <http://www.z-site.net/notes-to-poetry/Some-Time-1956.php>.

⁴³ *Complete Short Poetry*, p. 145.

⁴⁴ See <http://www.z-site.net/notes-to-poetry/Some-Time-1956.php>.

⁴⁵ "A", p. 813.

⁴⁶ "A", p. 277.

⁴⁷ Attali hears Bach as presaging the industrial revolution: 'Bach alone explored almost the entire range of possibilities inherent in the tonal system, and more. In so doing, he heralded two centuries of industrial adventure.' [*Noise*, p. 19.] This analysis implies a persuasive explanation the connection between Bach and Marx in "A"-1, charging the later turn to Handel with political significance.

⁴⁸ *Ezra Pound and Music*, p. 100.

⁴⁹ *The Cantos*, pp. 534.

⁵⁰ *Ezra Pound and Music*, p. 153. *The New Age*, January 9, 1919.

⁵¹ *Ezra Pound and Music*, p. 177. *The New Age*, May 22, 1919.

⁵² *Ezra Pound and Music*, p. 440.

⁵³ *Guide to Kulchur*, p. 230.

⁵⁴ In 'Towards an Understanding of Schoenberg' Adorno writes that 'the habit of listening that is dominant, and that is perhaps growing even stronger thanks to the culture industry, the business of music that is wholly or completely entertainment, is calibrated to perceive music in a more or less de-concentrated way' [*Essays on Music*, p. 632], while in 'Difficulties' he writes, in relation to Verdi's musical stupidity, that '[t] his element of stupidity is nothing other than reified consciousness that draws a veil of deception, with musical babbling, over the real social contradictions.' [*Essays on Music*, p. 670.]

⁵⁵ A performance of "A"-24 at the University of Sussex on January 23rd, 2009 as part of "'A"-24: A Louis Zukofsky Seminar and Performance' did not require amplification for the speakers to be heard above the harpsichord. This performance featured poets Sean Bonney, Ken Edwards, Daniel Kane and Francesca Lisette, with Kerry Yong playing harpsichord.

⁵⁶ *Noise*, p. 69.

⁵⁷ *Noise*, p. 56.

⁵⁸ In a paper entitled 'The Zukofskys' "A"-24: a masque not for dancing' presented at "'A"-24: A Louis Zukofsky Seminar and Performance' at the University of Sussex, January 23rd 2009.

⁵⁹ *The L=A=N=G=U=A=G=E Book*, p. 292.

⁶⁰ *Beethoven: The Philosophy of Music*, p. 86.