MINISTRY OF EDUCATION
TÂRGU MURES UNIVERSITY OF ARTS
DOCTORAL SCHOOL

DOCTORAL DISSERTATION

ABSTRACT

Music in the Theatre of György Harag
– a Hermeneutic Approach

Supervisor:

Prof. univ. dr. habil. Erzsébet BOB

Doctoral student:

Csaba BOROS

2021

A. THE FIELD OF RESEARCH

The research explores the processes of music perception in the theatre of György Harag. It tries to find overlaps between the perceived applied music and semantic structures in order to render the atmosphere of the historical performances "readable", and interprets the music through a hermeneutic approach, in order to probe into one of the less researched segments of Transylvanian and Hungarian theatre history.

B. RESEARCH METHODOLOGY

Based on the process-oriented acoustics of perception, I reflected on the applied music in György Harag's arrangements using the methods of syntactics, hermeneutics and Husserl's phenomenology[1].

In the methodological approach of the research, I defined the music used as "readable" text, using Kierkegaard's and Barthes' terminology for musical "state-likeity".[2] I have defined the text of the theatrical performance[3] as a "readable" text in the Marinisian sense, in which applied music is also present as a text representing a specific language, but at the same time, through its synergy with other texts, it offers the possibility of a specific hermeneutic approach and interpretation

In my research and analysis of the sounding/written forms of contemporary applied music, I introduced the Ulmann's concept of the *musical text*[4] into the thesis as a fundamental criterion without which the dimensions of meaning, signs and meanings, symbols and allegories, which were perceived in the aesthetic interpretation of certain applied music, could not have been subjected to scientific scrutiny, could not have become a "reading" that could be interpreted with hermeneutic criteria.

---

[1] Cf. Edmund Husserl, *Előadások az időről*, transl. by Sajó Sándor – Ullmann Tamás, Budapest, Atlantisz, 2002, 39.

[2] „Szellemi meghatározottságú közegek" In Sören Kierkegaard, *Vagy-vagy.* Transl. by Dani Tivadar, Budapest, 1978, 89. „Összeműködő szövegek" In Roland Barthes, 1973, *A szöveg öröme*, transl. by Mihancsik Zsófia. In Idem: *A szöveg öröme. Irodalomelméleti írások*, Budapest, Osiris Kiadó, 1998, (75-116), 75.

[3] Marco De Marinis's term does not refer to the dramatic, literary text, but rather to the theatrical performance as a text (performance text), which is a multiple chain of different types of signs and means of expression. In the following, I will use this term also for Appia's concept of mise en scène. Cf. Marco De Marinis, *A néző dramaturgiája,* 1987, transl. by Imre Gyé Zoltán, available at the URL: http: //www.c3.hu/ ~criticai_lapok/ 1999/ 10/ 991017.html, downloaded on: 2021. 04. 10.

[4] Jakob Ulmann, Ou Xhronos. In Heinz-Klaus Metzger, Rainer Riehn (ed.), *Was heißt Fortschritt?,* München, Edition Text + Kritik, 1998, 116.

Next, I placed the musical text used in the textual flow of the performance text, performing a syntactic comparison between the linguistic units of speech-based language and music, thus proving that the performance text and the musical text have identical grammatical structures. This method presupposes an early structuralist-semiotic theatrical framework, which assigns to each sign its own stage/theatrical marker. Indeed, the thesis approaches a hermeneutic reading of music through a devotion to Barthes' semiotic approach, but it can also be defined as a structuralist attempt with the single firm aim of representing the music of György Harag's performances in the theatrical sign system.

I discussed the application as a specific form of writing, and then approached the understanding of applied music in historical performances with the hermeneutic method. I assigned the applied musical artwork as a means of expression to the performance text, while interpreting it as a quality of self-expression and collaboration, and then recorded the discourses between texts and forms of expression that are both historically and aesthetically dominant in theatre history writing.

Starting from Wellmer's conceptual construction[5], I was able to delimit the applied music as a hermeneutically interpretable texture by comparing digitized tapes, notated musical scores and recorded performances

I have discussed the nature of interpretation as a hermeneutic process, compared the great musical works with the applied musical works, and concluded that while the hermeneutic criteria for the great musical works cannot be proven within the single truth-based interpretation – since the same written form, in the process of interpretation, can posit a range of possible, aesthetically successful interpretations – the single and unrepeatable interpretation of applied music must be seen as a truth-oriented object created in the performance text.

I examined the issue of authorship, highlighting the methods of application, and presented the composer of the applied music in the correlation with the author of the stage performance, the director. Based on all these aspects, I discussed applied music as a quality representing an aesthetic experience in its own right. I explained the question of the thingness behind the artwork and localized the music in the performance by incorporating the Wellmerian concept of "becoming".

---

[5] Cf. "the norm for aesthetic success" In Albrecht Wellmer, *Esszé a zenéről és a nyelvről,* transl. by Csobó Péter György, Budapest, Rózsavölgyi és Társa, 2019, 95.

In addition to syntactic and hermeneutic interpretation, I also used a phenomenological approach, reflecting on the work of art as symbolic appearance. I considered music as a quality that can represent the drama as sound, thereby asserting itself as a specific sign in the interplay of forms of expression. Depending on the perceptive and apperceptive qualities of perception, I distinguished two types of reception aesthetic interpretations through a contemporary and a historical performance analysis.

C. CONCLUSIONS

The main yield of the hermeneutic approach to applied music is the exploration of the quality of theatrical sound. From musical note to sound, from the speech-like quality of the motifs to the profile of the melodies and the mnemonic structure of the forms, this method embraces and intersects the aural material with the forms of expression manifested in the performance. In addition, the analytical approach allows each piece of music used to be defined as a work of art and interpreted as a phenomenon that goes beyond the boundaries of functionality.

At the same time, this approach emphasises the dialogical, practical and situational nature of understanding, both from the theatrical point of view of the surviving written memory and of the networks of signs, syntactic systems and perceptual horizons perceived in it.

The "legibility" of music in the inherently complex network of theatrical signification is an alternative that offers new perspectives on the interpretation of performance text and mise en scène, while the function of auditory understanding, the meanings represented by musical language and its application can hopefully add layers to future scientific research.

The research also reveals Harag's creative and authorial signature, thus providing insight into the inner processes of creation and the many situations of understanding through music. In his performances, music expresses its formal, substantive and aesthetic coherence in a way that is available to perception, and which should be seen as a symbolic phenomenon.

A hermeneutical approach to applied music is thus a possible form of understanding through the discussion of musical text, tradition and linguistic structures. By examining Harag's productions, we can follow the qualitative development of applied music, and the hermeneutic approach provides a complex view of the Harag era in Transylvanian theatre

history. The exploration of the applied music that *burns itself up* [6] contributes to a complex examination of the results of contemporary theatre studies and to a scientific analysis of the (sound) layers of the past. By building a comprehensive interpretive horizon through a hermeneutic approach, the musical texts that are still an active part of the community memory of Transylvanian theatre history can be opened up and "read".

D. BREAKDOWN BY CHAPTERS
Chapter 2. MUSIC AND APPLIED MUSIC – A CONCEPTUAL APPROACH

In the first chapter I take a conceptual approach to applied music. The chapter is divided into two parts, focusing on the disintegration of the musical vernacular and attempts to conceptualise applied music in two institutions of Transylvanian Hungarian theatre.

In the first part, I start the discussion from the problem of the definition of *music as such,* as since the second half of the 20th century the European musical vernacular has been disintegrating and many genres have been lined up under the "flag" of the concept of music. Each genre speaks its own vernacular, develops its own audience, and divides the authority of "absolute music". These traditional vernaculars, which have long determined public taste, destroy the speech frame of collective belonging by their parallel existence; thus, the concept of vernacular becomes obsolete, since it no longer fulfils the criteria of interpretability in a common system of signs and uniformity of style.[7] Moreover, at the intersection of the music of various ethnicities and genres, instead of reaching a consensus in the vernacular, a new genre is created; think of the meeting of Ravi Shankar and Philip Glass.

From the end of the 19th century until the middle of the 20th century, the proliferating genre enclave of musical theatre was inseparable from the representation of public, political and ideological themes – for example, in the case of revues or cabaret, but we can also mention operetta, folk theatre and Brecht's epic theatre –, so that music actually represented an event outside itself and acquired a social role that 19th century musicians had not dared to dream of. This moment serves as a good starting point for the attempt to define the position of applied music, since here music acquires a representative function outside of itself, which leads the reader to the very nature of musical application.

---

[6] Theodor W. Adorno, Ästhetische Theorie. Frankfurt, Suhrkamp, 1990, 265. Id. Albrecht Wellmer, *Esszé a zenéről és a nyelvről,* transl. by Csobó Péter György, Budapest, Rózsavölgyi és Társa, 2019, 101.
[7] Cf. Szabolcsi Bence, *A zenei köznyelv problémái. A romantika felbomlása,* Budapest, Akadémiai Kiadó, 1968, 8.

Appliedness is based on the interrelationship between other forms of expression with similar aims and music as a consciously ordered process of sounds and silences. Applied music is in fact a generic term, or rather a genre classification. On the one hand, it includes the concepts that validate music as a performative-acoustic component of theatre, such as: stage music, theatre music, accompaniment music, effect-enhancing music, background music, underscoring music, atmospheric music; on the other hand, it also includes the acoustic segment of film as incidental music. The genre of applied music also includes advertising music and sound combinations[8] which, although consciously created, have a specific message, i.e. they encourage some specific action. [9]

In the second part I will discuss the situation of applied music in the Transylvanian Hungarian context of European theatre culture, with reference to the historical examples that directly influenced György Harag's creative approach.

The discussion of the context of applied music in the history of Transylvanian theatre is first and foremost related to two institutions. The theatre of Cluj, which after the war typically bore the hallmarks of bourgeois theatre, and the Székely Theatre, which, sharply distancing itself from Cluj, moved in the direction of so-called pure realism. After the war, the Cluj institution continued its theatre policy in the Transylvanian Hungarian tradition. The theatre in Târgu Mureș, on the other hand, used techniques which, while not completely breaking away from the social framework of the Transylvanian theatre tradition, were open to the exploitation of the possibilities offered by technology, which the theatre in Cluj had only begun to use during Harag's period as principal director. The archives of the National Theatre of Târgu Mureș, the State Theatre of Cluj and the Radio of Târgu Mureș preserve scores and tapes of the music used in theatre performances in Transylvania between 1948 and 1991, as well as the sound recordings of the performances. This technique has largely, if not completely, displaced live music from its connection with stage representation since the 1940s. It replaced the *institution* of the theatre orchestra. The organic and interpretative process of playing live music that sounded with the performance disappeared, as the presence of the musician as the theatre performer, became less and less frequent. As music

---

[8] The theatrical practice of sound combinations in the theatre of the 20th and 21st centuries is known as sound design. The latter can be defined as applied composition, yet I think it is important to distinguish it from the authorial manifestation on which this thesis reflects. The applied musical composition I am discussing denotes a multifactorial creative status that, beyond the atmospheric function of sound design, creates a complex musical semantic web in the performing arts.

[9] Their sole purpose is to attract attention (car and signalling horns, sirens, telephones, alarm clocks, public transport call signals, radio station signals, merchandise-related tunes, church bells, horns of hunters or soldiers in the past, etc.).

became recordable – and not only music that was an organic product of a particular cultural milieu (I am thinking here of the orchestras in Târgu Mureș, which served both public taste and fashion) –, music that had no organic representation in society indirectly became "playable" in the theatre with minimal financial investment.

In this chapter, I discuss two performances, Ernő Szabó's staging of *Vízözön* (Flood) and Miklós Tompa's *Uri-muri* (Very Merry), as early examples of musical application directly related to the development of György Harag's creative style. The analysis concludes that in Harag's early period as a director, the need for the sensualisation of stage music by making it a key element of the stage form is already clearly outlined. In his performances – examined in the context of Transylvanian Hungarian theatre history –, music is for the first time interwoven with the dramatic text and the acting, and is removed from its underpinning, effect-enhancing, servicing function. By comparing his work as a director with other Transylvanian Hungarian theatre performances of the period, we can state that the musical texture created in the score of the theatrical performance is given special attention in the history of Transylvanian Hungarian theatre by the performances of György Harag.

Chapter 3. A HERMENEUTIC APPROACH TO APPLIED MUSIC

In this chapter, I discuss applied music as a hermeneutically readable text along three aspects.

I will first put the parallels between musical text and spoken text into a structuralist perspective, and discuss the semantic analysis of musical grammar.[10] By defining the interpretability of applied music as a complex linguistic web, I will mainly aim at a textualist analysis, outlining the similarities and differences between the two linguistic realities, illustrated with examples borrowed from the theatre of György Harag.

Secondly, after defining the syntactic units that constitute the musical text as a sign system in comparison with the "ontological" aspects of language, I map the artwork character of the musical text used and its interpretative parameters, and determine its existence and place in the Marinisian *performance text*.

Third, addressing the issue of the interpretation of musical text and artwork, I examine the perception and understanding of applied music along the lines of auditory

---

[10] Cf. Fred Lerdahl, Ray S. Jackendoff, *The generative theory of tonal music,* Cambridge, Massachusetts, The Mit Press, 1996.

perception.[11] At the intersection of Husserl's *concept of time*[12] at the intersection of Husserl's concept of time, I discuss applied music as a work of art from two perceptual perspectives. As a first stage, I approach the object of analysis from the perspective of primary/composer's perception; as a second stage, the researcher's perception – an analytic, reconstructive positioning aspect – constitutes the way of discussing the musical text.

In *Text and Interpretation*, H. G. Gadamer argues that hermeneutics should be explored not in the experience of science, but in the experience of art and history.[13] He also defines the work of art as a historical given, which thus constitutes a possible object of science, whose primary characteristic is that it communicates something for the present and therefore its communication can never be exhausted once and for all. This leads him to conclude that an objective hermeneutical approach is only possible if we look back at history, since when we are in the midst of history we do not perceive what is happening to us and in us.

A conversation is taking place between the participants in history, the field of which is in fact hermeneutics itself, the science of understanding. As an example, consider one of the earliest recorded musical works, Pindar's *Ode*, from the 5th century BC. In the "conversation" that takes place in the defining epochal changes of history, we have Pindar, the conceiver of the work of art, who looks ahead and directs part of his attention to the future recipient, whom he expects to understand it; later, in the 15th century, we have the music publisher, who indicates that he has understood Pindar's message and also looks ahead to the recipient, as he considers it important to *bring the languages together*, so he passes on his understanding in a complementary way; and then, at the end of the 20th century, the early music ensemble that puts the conversation into practice, and thus re-states it.[14] Conversation takes place along the different logoi, or literacy-related media, which provide the situations

---

[11] "The whole articulation of language is speaking in the inseparability of hearing and understanding. Not only the sounds of the language, but also the gesticulation of the speaker, all of which must be united into a convincing whole. If this unity is missing, we do not understand." In H. G. Gadamer, 1960, A hallásról, transl. by Simon Attila, In Gulyás Gábor, Sutyák Tibor, Vajda Mihály, Valastyán Tamás (ed.) *Vulgo. Bölcseleti folyóirat*, Debrecen, C3 Alapítvány kiadó, 2000. II. (2), (25-30), 27. Available at the URL: http://www.old.art.pte.hu/files/tiny_mce/File/mmi/09/gadamer-a_hallasrol-Vulgo2000.pdf?fbclid=IwAR0JV3xiqqoV9DKdSFxddBDBNkrpWPKo_G-QMbWw8-ouBIEBD8Pi2jxDIjs, downloaded on: 2021. 6. 1.

[12] Cf. In Edmund Husserl, *Előadások az időről*, transl. by Sajó Sándor és Ullmann Tamás, Budapest, Atlantisz, 2002, 39.

[13] Cf. Hans Georg Gadamer, *Szöveg és interpretáció*, transl. by Hévizi Ottó, In Bacsó Béla (ed.), *Szöveg és interpretáció,* Budapest, Cserépfalvi, 1991. (17-41), 19.

[14] Associazione per la Musica Antica Antonio Il Verso / Gabriel Garrido (conductor), Available at the URL: https://www.youtube.com/watch?v=7SNw-DxkEY0

of understanding. This conversation, however fictional, needs a form that is somehow fixed. But the writer is also aware of the problem of the fixed form of writing when he looks intentionally at the addressee, i.e. the recipient, so that the work of art itself, which is put into fixed form by writing, aims at a Gadamerian *meaningful understanding*[15] by the recipient. The interpretation – in our case, the speech of the performance of the song – includes the message of the written signs, so it tries to reach a consensus by means of accents and gestures included in the singing or even in the instrumental playing, referring to the understanding between the author and the recipient. Writing – and the author is aware of this at the moment of composition – must contain the horizon of understanding[16], says Gadamer, which makes both explanation and interpretation open in the text. This horizon must be filled in by the recipient. Writing is therefore more than a mere recording of what is thought; writing also involves interpretation, and the moment it is recorded, it refers back to what was originally thought or said, but it also looks forward.

Applied music becomes a hermeneutic model for performance analysis along two concepts. Firstly, through the concept of writing, which projects the inner reality of the drama and the characters in the creation of the musical text, and secondly, through the concept of interpretation, where the score, performed or recorded on a sound carrier, gives voice to the writing, and is thus further considered as an audible sign, or more precisely as a carrier of the author's message, which is heard in the acoustic medium of the performance text. The latter can also be divided into two parts, since the main characteristic of the interpretation of applied music is that it can be shaped, adapted and harmonised with the acting, lighting and dramatic processes during the creation of the performance. The interpretative function of the hermeneutic model of applied music is therefore also valid for the directorial principle, and as such it is also an applied language, since the structure, the way of performing and the content can change according to the director's instructions. Thus, the language which is actually described by the author (composer) becomes applicable in relation to both the composer's and the director's principle. This dual interpretative function

---

[15] Hans Georg Gadamer, *Szöveg és interpretáció*, transl. by Hévizi Ottó, In Bacsó Béla (ed.), *Szöveg és interpretáció,* Budapest, Cserépfalvi, 1991. (17-41), 27.

[16] "Since one is aware as a writer of the problems of all written recording, one is always guided by looking ahead to the addressee, with whom one wants to achieve a meaningful understanding. Just as in a lively conversation, when we try to reach agreement by speaking and counter-argument, i.e. by searching for words, accompanied by emphasis and gesticulation, which we expect to reach the other – so in writing, which cannot communicate [mit-teilen] the search for and finding of words, the horizon of explanation and understanding must be made open in the text itself, which the reader must fill." In Ibid, 27.

gives it a specificity which is not exclusively based on the relational systems of music, but is written in the relational systems of the stage and the dramatic processes.

In the first subsection of this chapter, I examine **applied music as an applied language** and interpret it as a network of signs using syntactic methodology. As a starting point, I define the performance text as a Barthesian readable text that gives pleasure to the one who reads it. [17] With this notion, I take the theatre's manifold associative field and the sub-dimensional communication of poetic languages as a specific text that provides pleasure and aesthetic experience, integrating the pleasure of *watching* and/or *listening* into the process of aestheticization.

In the chapter on **syntactic units**, I describe the picture and the sign system of the hermeneutic reading of music. This knowledge constitutes the text of the music, so that the applied music as a hermeneutic reading can become the object of interpretation in theatrical performance, after the knowledge of the readable text. In this subsection, I examine one by one the units to which we should pay attention in the perception of music.

I first discuss the **musical sound as a letter/phoneme in language**. The musical sound, as the medium of music, is the smallest unit of the acoustic sign system in the performance text. It must be shaped and formed in the same way as a letter in language. A written letter, like a musical sound, is shaped into a sound through hearing. In this case, the language topos is given, with the difference that the aspects of the pronounced letter and the sound it makes are different, and must be considered in relation to other aspects. The pronounced letter does not yet have a meaning; it is rather a phoneme that refers to what is pronounced by the person who performs the speech. Whereas one reflects with the pronounced letter essentially what is thought, the linguistic topos of music reflects on the abstract reality of the sound being produced, and its interpretation is dependent on ability. Those who do not know the notes and have no absolute knowledge of the linguistic structure of music, experience the sound in a sensory way; they perceive the vibrations of the waves of the sound being produced. All these "experiences" can be described using the everyday language topos, but when perceiving sound, our thoughts are not occupied by the narrative of the delimitation of the sound, but by the experience or sensation evoked by the sound. Thus, when we interpret the musical note as the medium of music, we reflect on the inter-relationships between sensations.

---

[17] Cf. Roland Barthes, 1973, *A szöveg öröme*, transl. by Mihancsik Zsófia. In Idem: *A szöveg öröme. Irodalomelméleti írások*, Budapest, Osiris Kiadó, 1998, (75-116), 114-116.

Secondly, I discuss the comparison between **the musical motif and the spoken word**.

The motif[18] refers to an action, a movement with a direction, a causation with the possibility of projecting a certain intention.

A musical motif resonates with the semantic relationship of a word or phrase in the same way that the central idea of speech is captured in a word or phrase, and its increased presence affects the quality of speech. The extension of the motif is perhaps more valid for applied music than for other genres, where the motif can operate simultaneously on many layers of meaning by attaching itself to perception, since the motif always already implies a character in the sound process.

As a concrete example, I include an excerpt from a performance staged by György Harag.

If we observe the motifs of György Orbán in György Harag's 1979 Cherry Orchard from Novi Sad, we can discover the character that actually expresses the ideas and aesthetic perception of the performance.

In the third bar, the work in A minor tries to move towards the parallel major, and if from minor to major, then from a darker tone to a light one, but on reaching the tonic it suddenly stops and returns to A minor. The poetry of *The Cherry Orchard* itself can be captured in this movement.

The composer interprets the same motif in the waltz to The Cherry Orchard in several ways, as if to explore the central problematic itself, using the linguistic possibilities and expressive power of music.

If we consider the above motif only from the point of view of the affect approach – which in this case refers to the motif pre-interpreted by the composer himself – we can notice

---

[18] motio – movement; moveo – triggering cause, In Vézner Károly (szerk.), *Latin–magyar szótár*, Budapest, Szent István Társulat, 1913, 256.

the point-like stop after the bound movement (E – F-sharp – G-sharp) and then the increasingly passionate formulation of the musical idea, as if this pause is central to the shaping of the theme – the dotted eighth with the sixteenth pause is placed in the middle of the motif head –, thus, the composer, with his mastery of the craft and artistic approach, incorporates and applies the emotional content that is associated with the theme of Lyubov Andreyevna.

Third, to conclude the chapter, I reflect on the relationship **between melody or musical phrase and speech**.

While the former were the basic units of the musical language, or rather its constituent elements– even with a specific character, such as the motif –, the melody appears in the musical text as an individual essence, shaping the space of the collision of several motifs, and the associated thought structures a complex linguistic network and layer of meaning in the performance text.

The etymological origin of *melody* can be linked to the word *melos*, and its meaning can be defined as a medium that condenses action – movement – into itself. The correlative relationship of melody with speech can be traced back to the reading of sacred texts in an exalted tone, i.e. chanting.[19]

If we look at a melody syntactically, we can see that, in addition to the many attributes of sound, which indicate the functional relationships of tonality, dynamic, pitch and duration, the melody also integrates directions, dynamic arcs, rhythmic coherence and sound space into the sounding material. Speech and pronunciation naturally incorporate all of the above. The asking of a question or the uttering of a statement leaves a completely different speech pattern. However, nothing demonstrates this more than the fact that we are able to transform arbitrary sentences into rhythmic structures, and then, leaving the grammar-based language behind, the rhythmic structures become self-referentially speech-like.

In addition to representing aesthetic and affective qualities, melody is related to the idioms of memory that refer to the "heritage" of particular cultural communities. Such connotations for nations can be those of musical theatre genres that span an entire era, such as the Parisian vaudeville or the Viennese operetta.

---

[19] Cf. Szabolcsi Bence, *A melódia története, vázlatok a zenei stílus múltjából*, Budapest, Zeneműkiadó Vállalat, 1957, 249–250.

The melodic world of a muezzin's song does not only project a system of rules for musical sounds, but also has a more conative function: it addresses the individual, calls him to prayer, calls him to remembrance.

Through the performances staged by György Harag, I demonstrate in two subsections a hermeneutic reading of the syntactic functions of melody.

The tone-to-melody grammatical system – let's call it that for now – provides a set of linguistic principles that reflect each other and are derived from the basic elements of the musical text. In the following subsection, I will reflect on the systems of musical sign networks that frame the medium of the grammatical elements discussed above and bring it closer to functional thinking.

In the sub-chapter **Tone – individuality, tonality – synaesthesia**, I discuss the system of musical "text" that can be related to tonality

The perception of sound involves not only the syntactic units of motives, phrases, melodies, but also systems that arise from the correlative relations between the former elemets. The relation between two melodies in a musical text operates a hierarchical relation and a medium. The musical "text" as a system becomes *audible* through the knowledge of a particular tonality, without which it would be impossible to reflect on it as grammatically identical to speech-based language.

The musical "texts" I am discussing are all written in a particular key, so I am claiming that the music used in György Harag's performances is, without exception, tonal music. In fact, the tonality determines the tonal character of the whole work, but at the same time it also has a specific function as a "centre of gravity" [20] in the tonal process, since the melodies change according to the tonality, and the expansion of the tonal material cannot be imagined without the directions determined by the tonality.

In the remainder of this subsection, I will compare the sensory experience of the relationship between tone and tonality[21] with the concepts of individuality and synaesthesia,

---

[20] By focus I mean the harmonic function, which has harmonic implications and requires an understanding of the concept of harmony (or chord). For the purposes of analysis, however, I discuss understanding in terms of knowledge of the three distinctive notes of the major-minor tonal system and the functions they represent. The functions and their corresponding chords or tones on which the chords based are the *tonic*: the root note itself, the *subdominant:* a tone below the root note with a pure fifth, and the *dominant*: a tone/chord above the root note with a pure fifth. These three foci are operated by all tonalities.

[21] Since in the usual terminology the two words are used rather synonymously, I will make it clear that in the following I will distinguish between them: the term *tone* will mean the system, the structure, the internal operating principles, and *tonality* will mean the materialization, the "personification", the appearance of these at certain pitches, and the latter, as we shall see, will entail further consequences, a specific charge.

supported by some examples that reflect mainly on the sound-tone relationship and give a symbolic quality to the theatrical aspects of the music used

I view synaesthesia as a cognitive process, but distinguish paradigms that remain analogies - merely associating knowledge of "mental abnormality" between the perceived object and the associated impression. I define the case of the perception of tone and of different sounds other than music not only as an applied thesis but as an experience of colour resonating in sound.[22]

In relation to Schopenhauer's idea that "music is the direct image of the will"[23], I argue that tone and tonality are the individuation of the will in the linguistic context of music. The tone in which a piece of music is written is in fact the "personality" with the different values that characterise it and affect the qualitative process of the work. At the same time, the tone implicitly determines the directions that give the work its characteristic aspects.

Continuing the theme of the thesis, below I will illustrate the music of György Harag's last performance, or rather a part of Tibor Fátyol's extensive (more than forty minutes) applied music, in the following colour scheme.

[24]

---

[22] Cf. S. Baron-Cohen, J. Harrison, Synaesthesia. In Nadel, L. (ed.), *Encyclopedia of Cognitive Science.* Wiley, Chichester, 2003, 2.

[23] Arthur Schopenhauer, *A világ, mint akarat és képzet,* transl. by Tandori Ágnes és Tandori Dezső, Budapest, Osiris, 2007, 316.

[24] Fátyol Tibor – *Livada cu vişini* (The Cherry Orchard) 1985, *Main movement* (fragment)

Look at, and listen to, the first five bars of the example above![25] If we compare all the colours of the first bar with the colours of the fifth bar, we can see that we get the opposite colours of the initial moment in the excerpt under discussion. The modulation from C sharp minor to G major, by the way, also covers a pole and counter pole relationship in the circle of fifths, so that the same thing happens in terms of colours as in the tonal system. When a musical process tends towards material outside the original tonal focal system, it disrupts the "ontological" subject of the tonal individuality function and the coherence of the musical texture breaks down. At the same time, this effect fills the acoustic space with the aesthetic quality of the notions of transience, lack of transition, and absence. As a conclusion of this chapter, I can state that the tonality as a transfiguration of the individual implies a formal aesthetic aspect into the performance text.

In the next subsection, I will discuss **the manifestation of the musical form** used in the performance text.

Music teaches listening by arranging groups of sounds in the time stream and relating them in their diversity to a specific shape. In music, therefore, the sign (the written sound) and the meaning (the melody) form the phenomenon (the musical content/form) through the mimetic play of the sound chains. Furthermore, the content of music is the combination of sign, meaning and phenomenon.

In the case of applied music, I reflect on the formal structure of music differently from the formal structures of music in the classical sense. Applied music is the sounding text of the performance text and as such is a part of the whole. Forms such as the sonata form, the classical Viennese rondo form, or even the variation form, can only become part of the performance text in exceptional, well-defined cases – for example, in conceptual structures such as those proposed by Dieter Schnebel for the renewal of musical theatre[26] –, since the temporal extension of these forms – in effect, their linguistic interposition – would disrupt the flow of perception, disconnecting the recipient from the channel of speech-centred

---

[25] https://www.youtube.com/watch?v=5Fknd03Y71Q&list=PLGaoCmfWj62aUGplLcFyMW3RLiGAiBwzo&index=3

[26] "There can be a different kind of relationship between image and sound than the apparently one-sided relationship in which the autonomous image or sound sequences are the centre of reference for everything else. (...) Although each is meticulously elaborated, they can interact in many different ways. Thus, for example, in one scene of a stage work, the pictorial process might come to the fore, accompanied by music; in another, the image might stop while the music unfolds over a wide dynamic range; or image and sound or speech might enter into a kind of dialogue, interpenetrating and intertwining, etc." In Dieter Schnebel, Látás és/vagy hallás. Látképek és kilátások az opera, a színház és a film néhány újabb fejleménye kapcsán, transl. by Csécsei Dorottya és Ránki András, In Fülöp József (ed.): *A zenei hallás*, Budapest, Károli Gáspár Református Egyetem, L'Harmattan Kiadó. 2014. (156-160), 160.

communication and generating autonomous processes in the performance text to which the other forms of expression would have to adapt.

In contrast to large musical forms, the time frame of applied music allows for the creation of an aesthetic network of sensations in the performance text, whose processes can have a specific meaning and periodic quality, even if we cannot speak of a period in a professional way, with classical formal fidelity, even in cases where the music is expressed only in so-called small forms. The formal manifestation of applied music, in contrast to classical musical forms, is capable of highlighting and adequately expressing the themes expressed in the performance text, as well as of separating and fragmenting the different modes and systems of expression, and thus, through the effect of Fischer-Lichte's perceptual multi-stability[27], of constituting form parts that extend over the whole of the performance text.

In this chapter, I discuss the form-generating function of repetition in two subsections, and the golden metaphor as a possible hermeneutic reading. As an example, I mention György Harag's use of the *Old Wardrobe* scene from his last performance.

In the second major sub-chapter of the second major chapter of my thesis, I deal with the question of authorship in the relationship between **musical "text" and performance text**. Following Appia's concept[28], I introduce the notion of *mise sonore sur scène* as an authorial function

Writing – and this is particularly true of music – is not without the need for expression. Is is not merely self-referential. On the contrary, it is in the expression, in the play of punctuation marks, that we recognise the content that the figure of the composer signifies. In this interpretation, it is the author to whom the text points, but at the same time he stands outside the text and precedes it. The signs and networks of signs discussed in the syntactic chapter are thus revealed as things that the author has invited into the space of creation, but this play is in fact a way of opening up a dimension in which he himself – the

---

[27] "The more frequently perception changes direction and moves from the order of presence to that of representation, the greater the unpredictability and the more decisively the observer's attention is directed towards the process of perception. He becomes more and more aware that it is not meanings that are being communicated to him, but that he is the one who creates the meaning." In Erika Fischer-Lichte, *A performativitás esztétikája,* transl. by Kiss Gabriella, Budapest, Balassi, 2009, 207.

[28] "Mise en scène" Cf. Adolphe Appia, *Zene és rendezés*, transl. by Jákfalvi Magdolna, Budapest, Balassi, 2012, 11.

author – can dissolve. According to Foucault, it is in this act that we can recognise the transcendental movement that links writing to death.[29]

In this chapter of the thesis, I will address the following questions: (1) what is applied music? (2) how does the function of authorship become present in the performance text through applied music? (3) is this presence necessary for theatre studies?

In answering the first question, following Foucault's line of thought, I take the author of applied music as a *function*.

Mise sonore sur scène means not only the writing, the pre-interpretation, but also the conceptual aesthetic level of the interpretation itself. This "setting" is in fact what distinguishes applied music from specific musical genres, since here, unlike in classical or popular music, the music "speaks" in response to a specific event, occurrence, or dramatic focus. The identity of the composer cannot be defined. There is no clear answer to the question "who". Is he/she the one who wrote it, or the one who adapts it? By application, the subjective person of the author becomes irrelevant, replaced by the objectified subject, the what. *What*, then, is the author of the applied music? The *mise sonore sur scène* thus denotes a function that creates the discourses that exist within the performance text, more precisely between space and music or actor and music.

In the second question, I am looking for the presence of authorship in the hierarchical order of creation. The artists – visual artists, architects, painters, graphic artists, composers – who are grouped around the director, speaking and representing a variety of languages, enter into the hierarchical order of the work as creators of the means of expression of the performance text, as authors of the visual and auditory sign networks of the *mise en scène*. Harag applied this theatrical *model*, influenced by the Romanian avant-garde theatre movement, i.e. re-theatralisation, mainly from the 1970s onwards. The innovative character of Harag's theatre can thus be seen in the development of the multi-authorial function and the formation of a collaborative creative community.

Approaching this hierarchical order from the point of view of music, Selmeczi explains the duality of the authorial function as a *doppelgänger effect*[30], explaining the

---

[29] Michel Foucault, (1977), *What is an Author,* In Donald F. Bouchard ed., *Language, Conter-Memory, Practice,* Ithaca, NY, Cornell University Press, 124–127. See the first, shorter version of the text in Hungarian: Michel Foucault, (1969), *Mi a szerző?* In Idem, *Nyelv a végtelenhez.* Transl. by Angyalosi Gergely, Erős Ferenc, Kicsák Lóránt és Sutyák Tibor, Debrecen, Latin Betűk, 2000.

[30] A *doppelgänger* is a double of someone or something. It is used in operational work to deceive the enemy. The person or thing being used knows the case only to the extent necessary for the task. Prerequisite: a thorough knowledge of the original person's appearance, dress, movements, behaviour, manner of speech or the context in which the look-alike is being used.

problematic nature of the overlap between applied music and the so-called posterity-oriented classical music. Classifies applied music as an *un-illusory* work, then clarifies: "illusions are created when one can write stage music in a meaningful way and with a content that is valid regardless of the context"[31]. By this he means the independence of applied music from the stage. At the same time, he stresses the need for stylistic coherence, which in effect protects both of his authorial selves.

The "how" of the authorial function is thus manifested in the performance text in two ways. First, through stylistic coherence. The composer represents himself by consistently representing high quality and eliminating the *doppelgänger* existence. Second, in the historical moment in which this stylistic coherence could be created, i.e. Harag's collaborative creative milieu, created by the re-theatralisation.

As for the third question, I discuss the case of the necessity of the authorial function. Applied music is a writing-oriented art form that necessarily points to the one who stands outside the text and precedes it. The composer thus becomes a present quality through the gesture of writing, and his presence is traced through the applied music sign network. The identity of the author becomes anonymous when he becomes objectified, his empirical status obscured by the polyphony of languages that interact in the expression. Yet we accept what we hear as authentic only because we know *who* wrote it; we become aware of the presence of the person behind the author's anonymity in the acoustic field, even if it is devoid of the gesture of writing itself. But what is crucial for perception is the writing as an act that is implied behind the author's name. In any aspect of perception, it is important to be able to link what appears before the recipient to a name that, as author, comes alive, along with the that which appears: an acting subjectivity to whom the recipient can link the act of writing. The effect of the recognition of the author is a cataclysm of catharsis, since from the moment the listener recognizes the author *hiding* among the sounds, he discovers another part of his own occluded reality in the sound.

In the second part of this sub-chapter, I discuss **the place, materiality and interpretation of the musical artwork** used.[32]

---

[31] Boros Csaba, 2021, "Csak nívós anyagot szabad írni a színpadhoz is", *Játéktér,* X. (2), 67-79.

[32] In this case, I use the term *interpretation* to refer to the way music is performed. As I have discussed in previous chapters of this thesis, a pre-interpreted texture, that is, a texture "brought into being" by the performance, is indispensable for a hermeneutic interpretation of music. Hermeneutic interpretation can only be an alternative to understanding the work of art after the music has been played (interpreted).

As far as the concept of music is concerned, I distinguish between what is being played and what is before it is played. What is before the actual sound is the so-called *thing*, the score. In this way, I argue that reflection on the work of art presupposes a *thing-like* appearance around which the properties of the *thing* can be accumulated.[33] In dramatic processes, when sonority aspires from the background to the foreground, or self-referentially joins the theatrical sign system, it reflects on the act of the thing-like transcending into the artwork.

At the same time, it is impossible to define music solely through the text of the score, i.e. solely through the materiality of the work. To use Wellmer's expression, music must "come into being"[34] for us to be able to see it as an aesthetic category. But this being is not independent of "external" intervention. The musical text is dependent on interpretation, and this is clearly evident when we think of the *illusion* of the self-existent meaning of the text.

Interpretation liberates this conditioned reflection: by speaking in its own materiality, the work reveals itself, the idea it conceives becomes knowable and representation is lifted out of its contingency. Through interpretation, we can ask in a new way what the musical work of art *is*, or *where* it is situated. By asking this question, I was in fact aiming at the place of musical meaning: the place of meaning, in this way, is an intersection between composition, performance and reception; the site of a play whose control cannot be fully determined from the point of view of either the composer or the performer.

To summarize the chapter, I mention as concrete examples the orchestral interpretation of György Orbán's overture to The Tempest, and a surviving rehearsal recording of György Harag's production of *Az ember tragédiája* (The Tragedy of Man), where I discuss a hermeneutic reading of the interplay between acting, directing and musical interpretation.

Chapter 4. PERCEPTUAL HORIZONS OF THE APPLIED MUSICAL ARTWORK

In this chapter, I define applied music as a "state of being", which I analyse according to a dual perspective of reception: from the perspective of the primary perception of the composer, which is concerned with the nature of situational reception, and from the

---

[33] Cf. Martin Heidegger, *A műalkotás eredete,* In Idem: *Rejtekutak,* transl. by Ábrahám Zoltán, Bacsó Béla, Czeglédi András, Kocziszky Éva, Pálfalusi Zsolt, Schein Gábor, Budapest, Osiris, 2006, 14.
[34] Albrecht Wellmer, *Esszé a zenéről és a nyelvről,* transl. by Csobó Péter György, Budapest, Rózsavölgyi és Társa, 2019, 18-19.

perspective of the researcher's perception, which represents an analytic, reconstructive aspect.

If the music personifies the space, I call the listener of the personified sonority of the space, after Bentley, an *écouteur*, as a listener in the background of the space or image process,[35] if only because hearing is inherently subordinated to the act of seeing. The act of hearing and the act of the écouteur in the theatrical experience is fundamentally subjectivised by being perceived in relation to an event that is seen or previously heard or experienced.

In the case of applied music, it is particularly important to define hearing as a percipient factor, since it is already situated in a context that weaves its texture primarily from dramatic processes of vision and imagery. *Listening* – that is, the "mere" act of hearing turned towards the object heard – is the object of hearing as something extracted from the totality of potential audible phenomena and heard exclusively.[36] Hearing in itself can operate differential attention. This means that when we listen to a piece of music, our attention is not purely neutral, but rather state-like, so that when we perceive a piece of music, there is a distancing from neutral hearing. Music, one could say, forces musical listening; the perception of music is, in fact, simultaneous with the interpretation of music. The process marker through which the phenomenon of creation manifests itself can be applied primarily to the temporal arts. To use a metaphorical example, time is to a performance or a symphony what a blank canvas is to a painter. Hearing is a self-reflexive web of communication: it syncretises the materiality of hearing, the *sound* and the image of sound, its written sign.

In this chapter, I illustrate the differences between aspects of perception, taking into account the levels of "reading" and "understanding", through two examples.

First of all, in the light of my knowledge about the **primary perceptual experience**, I declare that it is impossible to provide an explanation of scientific value from the aspect of watching/listening alone, which can be proven to refer to the truth orientation of the musical text used, since we can only reflect on the written score behind the sound as an object of fiction. During the one-time performance, or one-time impression, we are largely able to "read" the moods represented by the music from the acoustic space of the performance text,

---

[35] According to Eric Bentley, "*if A personifies B, he is an exhibitionist, and C, if he pays attention, is a voyeur*", so the need to show – in our case, of musical interpretation – can be related to the notion of listening, so that from the concept of *voyeuristic* looking, the *écouteur* concept of listening meets the secret desire of man to be looked/heared and to look/listen Cf. Eric Bentley, *A dráma élete,* transl. by Földényi F. László, Pécs, Jelenkor, 1998, 129.

[36] Cf. Günther Anders Stern, A hallás fenomenológiája. Fejtegetések az impresszionista zene hallgatásáról, transl. by Ránki András, In Fülöp József (ed.): *A zenei hallás*, Budapest, Károli Gáspár Református Egyetem, L'Harmattan Kiadó. 2014. 51.

but we can only roughly define the linguistic mapping and semantic structure, motifs, melodic structures and formal parts of the music itself without knowing the score. The hermeneutic interpretation of applied music can therefore only be approached through the act of reading the moods. The emotional contents represented by the moods can only be apperceived by our attention as phenomena generated by the primary impression, and accepted as a specific linguistic system in the process of the performance. By introducing this concept, I am in effect stating that it is only the phenomenal that, in the aspect of primary perception, arouses the interest of the recipient and stimulates further interpretation, just as it was precisely this phenomenality that was the call for the author of this thesis to analyse Ivan Acher's Sternehoch. I argue that there is no hermeneutic interpretation without a phenomenon. During the one-time performance, or one-time impression, we are largely able to "read" the moods represented by the music from the acoustic space of the performance text, but we can only roughly define the linguistic mapping and semantic structure, motifs, melodic structures and formal parts of the music itself without knowing the score. The hermeneutic interpretation of applied music can therefore only be approached through the act of reading the moods. The emotional contents represented by the moods can only be apperceived by our attention as *phenomena* generated by the primary impression, and accepted as a specific linguistic system in the process of the performance. By introducing this concept, I am in effect stating that it is only the *phenomenal* that, in the aspect of primary perception, arouses the interest of the recipient and stimulates further interpretation, just as it was precisely this phenomenality that was the call for the author of this thesis to analyse Ivan Acher's Sternehoch. I argue that there is no hermeneutic interpretation without a *phenomenon*.

Secondly, I discuss the aspect of the **researcher's analytic perception**. In this "reading" I analyse the music used for the production of Harag György's *The Tempest* and the theatre-historical aspects of the staging, and include in my thesis an example of listening as an act of directing and composing, involving the interpretation of aural material.

The researcher's analytic perception goes beyond the primary impression. It examines the theatrical-historical milieu and context that underlies the production of the performance, thereby creating the distance, both conceptual and aesthetic and philosophical, necessary for analytical reflection on the performance. Although it ignores the situational receptive relations of theatre, it nevertheless examines theatrical performance in terms of a comprehensive, scientifically grounded conceptual framework. This attitude, when researching the applied music of György Harag's theatre, is inescapable. Indeed, the analysis

requires multiple, iterative and penetrating investigations – for example, the transcription and analysis of the music texts after listening to them[37], the collection of contemporary reviews – and the construction of a conceptual framework that introduces the applied music into the scholarly discourse by synthesising the expressive devices of the performance text. Analytical perception is in fact a scientific approach that is just far enough removed from the thing perceived to allow a sufficiently broad perspective for aesthetic judgement. In the process of analytical perception, the magnification of details, the deconstruction and in-depth examination of the musical text, the work itself outlines a series of perceptual structures that reveal the state of instinctive creation, of the inner necessity of art in the process of reception. The memory has time to deepen and cognitively connect the individual moments, to observe the associative links that point to the moment of creation as the texts concerned are *brought together*. While primary perception *does not see* the creator – its attention is *captivated b*y the phenomenon of creation –, analytical perception searches for the work and, behind it, the being of the creator: in the very transparent way of the science of understanding, by applying hermeneutic perspectives, it tries to see the phases of Wellmerian concepts – *formation, self-definition, coming into being* – and then to record these impressions in a specific language.[38]

Chapter 5. MEMORY – TRANSCENDENCE – PHENOMENON

In the fourth major chapter, I approach musical perception from the perspective of the memory continuum. I show that certain sonic contents are constituted as *sites of memory* in cultural and everyday communities that can no longer remember. Drawing on the work of Pierre Nora and Jan Assmann, I posit music as a phenomenon that is intimately linked to the social and cultural division of time.[39] From this conceptual association, I interpret music in terms of the mnemonic function that defines the continuum of the *flow phenomena*[40], which emerges in the *time diagram* of the artworks, altering the quality of perception and apperception. This function presents an image of music as an immanent time object and

---

[37] The scores of both The *Tempest* and The *Cherry Orchard* of Novi Sad were reconstructed together with their author, György Orbán.

[38] Albrecht Wellmer, *Esszé a zenéről és a nyelvről,* transl. by Csobó Péter György, Budapest, Rózsavölgyi és Társa, 2019, 18-19.

[39] Cf. Pierre Nora, *Emlékezet és történelem között,* Budapest, Napvilág kiadó, 2010. Jan Assmann, *A kulturális emlékezet – Írás, emlékezés és politikai identitás a korai magaskultúrában,* transl. by Hidas Zoltán, Budapest, Atlantisz, 1999.

[40] Edmund Husserl, *Előadások az időről*, transl. by Sajó Sándor és Ullmann Tamás, Budapest, Atlantisz, 2002, 39.

implies a mechanism of action into the flow of the performance text that can be interpreted along the aforementioned flow continuum. The first case presents the social framework of the music's mnemonic function, while the second reflects on the applied musical artwork itself as a phenomenon with a mnemonic function in dramatic art, and within it, in the performance text.

In the first part of this chapter, I discuss **the cultural memory of the mnemonic function of applied music**, starting from the Greek tradition. I will discuss concepts of "*auloida*" and "*kitaroida*" in relation to music, music-making and cult, and relate them to memory.[41] In the remainder of the chapter I incorporate Kristóf Wéber's claim into the thesis. The composer argues that all music before the 15th and 16th centuries was applied music, since it was primarily associated with practice and practicality. This meant that music had a function that was assigned to and alongside non-musical activity, and that it only acquired authority as a musical in its own right through its transformation into programme music.[42] From Wéber's statement, we can conclude that music and practice were directly linked, and that with the disappearance of practice, music moved away from its practical function, devaluing itself into a so-called "service" function of creating atmosphere. In the case of theatre, however, we cannot stop at this claim alone, for it is through the existence on stage that applied music becomes a performative genre, carrying specific qualities and meanings, linked to the structure of the dramatic process – the act of application represents this moment –, generating a hermeneutic reading.

In the second subsection of this chapter, I explore the concept of the memory order of music and **the memory function that determines the continuum of the *flow phenomenon***. I argue that the memory structure of theatrical performance is built on a mnemonic axis. On this axis, the direction of memory through recollection is determined by the mnemonic points that build upon abstraction. When we recall something, our memory not only relies on a primary interpretation of reality, but also abstracts from what memory shows. It fragments time and peers behind the thin membrane of the present. As a definition of the emergent presence, mnemonic function and existence of applied music in the flow

---

[41] "The cult of the stringed and wind instrument: the '*kitaroida*' and the '*auloida*' referred only to the accompaniment of songs, not to music for individual instruments." In Darvas Gábor, *Évezredek hangszerei*, Budapest, Zeneműkiadó Vállalat 1961, 47.

[42] Cf. Wéber Kristóf, *Alkalmazott zene*, Pécs, A PTE Művészeti Karának Kiadványa, 2005.

continuum of the performance text, I introduce the concept of the *flow phenomenon*'s continuum based on the chapter of the same title in Edmund Husserl's *Lectures on Time*.[43]

The theatrical time-space statute is a spatio-temporal framework in which juxtaposed contents are aesthetically and affectively arranged and interwoven. The contents are finite in both space and time. In the case of space, the framed reality of the stage image constitutes the boundaries of perception; in the case of time, perception is inherently transitory, exposed to the irreversible "erosion" of time, and therefore the continua of its flow phenomena are retentive.

The abstracting capacity of applied music provides an important tool for mapping the mnemonic space of performance, because by disrupting direct perception, it connects the spectator to another process that can do without direct sensory modalities. The abstraction induces a change of perspective someone who has been directly involved in the observation of the events on stage, in our case, the spectator. The spectator, by falling out of the process of the present time of the stage as experienced up to that point and being confronted with the representation[44] of another time, the past time of the characters, is detached by the process of evocation, because he is removed from the sequence of events of the stage. It is this detachment that allows for confrontation, understanding and remembering.

Chapter 6. THE SOUND POETRY OF GYÖRGY HARAG'S STAGINGS OF THE CHERRY ORCHARD – A COMPARATIVE ANALYSIS

The final chapter is a summarizing reflection on the methods discussed in the thesis and the hermeneutic approach to applied music. The sonic poetry of Harag's two performances makes sense during the aesthetic revision of applied music in an intersectionally applied discourse.

I examine the performances in three contexts. The mnemonic-formal, linguistic and symbolic contexts show specific intersections, differences and similarities in the analysis.

In the case of the symbolic context, the presence of certain stage elements, such as the tunnel and the buggy, is the same, but the musical symbolism shows a different modality. Both are inspired by the elements of the set and develop a sign system based on tonality. The

---

[43] Cf. Edmund Husserl, *Előadások az időről*, transl. by Sajó Sándor és Ullmann Tamás, Budapest, Atlantisz, 2002, 39.

[44] In this context, I am not referring to the term used in Fischer-Lichte's *The Aesthetics of Performativity*, which she analyses in relation to the present time and the representational technique of acting, but I am making a distinction between the present time of the stage and the past time that carries the memories of the characters.

Novi Sad performance reveals a distinctive link between the objects covered with white shrouds and the A minor, while the Târgu Mureș performance reveals a link between the exposed objects, the time tunnel, the coloured dressing gowns and the C sharp minor.

The two performances present a complete divergence along the mnemonic-formal context. In the Novi Sad performance, the golden ratio can be detected in the arrangement of the flux phenomena, resulting in a harmonious arrangement of the formal and content fragmentation of the mnemonic model. In the Târgu Mures performance, however, the music is cybernetically linked to the visual processes, and the golden ratio is only to be found in the micro-moments; the music has more of an associative function, a relational force in the dramatic process of the performance.

Along the analytical aspect of the linguistic context, the same tendency can be observed in both performances with regard to the interplay between the Chekhovian text and the forms expressed in the performance texts.

In a comparative analysis of the two performances, two different hermeneutical models were distinguished. In the Novi Sad lecture, I found a perfect formal, contentual and mnemonic arrangement, which operates with a fragmenting mechanism of action that corresponds to the rules of the golden ratio. In the performance from Târgu Mures, the aesthetic discourse of the relational power of music is reflected through the analogy with visual associations, polarized perception and the analysis of the mnemonics of the recipient. It is this visual/musical experience that leaves an imprint in the viewer's memory.

By highlighting the similarities and differences in the two performances, and by comparatively presenting the two different hermeneutic models, the analysis once again reveals Harag's experimental directorial signature, always searching for and representing poetic depths.

TABLE OF CONTENTS

BIBLIOGRAPHY

Adorno, Theodor W., *Ästhetische Theorie,* Frankfurt, Suhrkamp, 1990.

Music, Sprache und ihr Verhältnis im gegenwärtigen Komponieren, in uő., Gesammelte Schriften, transl. by Csobó Péter György, Frankfurt am Main, Suhrkamp, 1978.

Almási Miklós, *Anti-Esztétika, Séták a művészetfilozófiák labirintusában,* Budapest, Helikon, 2003.

Angi István, Kép, jelkép, jel – a gondolkodás érzelmi dialektikája a zene jegyében. In Angi István, *Az esztétikum zeneisége, Esszék a viszonyalkotás varázsáról*, szerkesztette Veress Károly, Kolozsvár, KOMP-PRESS Korunk Baráti Társaság, 2011.

Assmann, Jan, *A kulturális emlékezet. Írás, emlékezés és politikai identitás a korai magaskultúrában,* transl. by Hidas Zoltán, Budapest, Atlantisz, 1999.

Bachelard, Gaston, *La poétique de l'espace,* Paris, Presses universitaires de France, 1957.

Balti József, Csabai Dániel, Hargitai János, *Magnósok kiskönyve*, Budapest, Műszaki Könyvkiadó, 1972, 19.

Baron-Cohen, S., Harrison, J., Synaesthesia. In Nadel, L. (ed.), *Encyclopedia of Cognitive Science.* Wiley, Chichester, 2003.

Barthes, Roland, 1973, *A szöveg öröme*, transl. by Mihancsik Zsófia. In Uő. *A szöveg öröme. Irodalomelméleti írások*, Budapest, Osiris Kiadó, 1998.

1990, Schumann lieben, transl. by Csobó Péter György. In Roland Barthes, *Der entgegenkommende und der stumpfe Sinn,* Frankfurt am Mein, Suhrkamp, 1990.

Bentley, Eric, *A dráma élete,* transl. by Földényi F. László, Pécs, Jelenkor, 1998.

Berkes Erzsébet, Az utolsó instrukció. In *Harag György színháza*, szerkesztette Nánay István, transl. by Váli Éva, Pesti Szalon, Budapest, 1992.

Bicât, Tina, Baldwin, Chris (eds.), *Devised and Collaborative Theatre,* Ramsbury, Crowood Press, 2002.

Bogdán László, 2002, Az ugrás pillanata. Rendezte: Harag György. In *Jelenkor*, XLV. (6).

Boros Csaba, 2021, „Csak nívós anyagot szabad írni a színpadhoz is". In *Játéktér,* X. (2).

2020, Rendezői koncepció és alkalmazott zene korrelációja Harag György *Vihar*-rendezésében. In *Theatron*, XIV. (2).

Böhm László, *Zenei műszótár,* Budapest, Zeneműkiadó, 2000.

Brook, Peter, *Időfonalak*, transl. by Lengyel Ágnes, Budapest, Európa Könyvkiadó, 1999.

Budai Katalin, Rendezte: Harag György. Osztrovszkij *Vihar* című drámájának próbáin a győri Kisfaludy Színházban, In Boldizsár Iván (főed.), *Színház,* 1979, XII. (8).

Caeyers, Jan, *Beethoven,* transl. by Bérczes Tibor, Budapest, Typotex, 2013.

Cage, John, *A csend. Válogatott írások,* transl. by Weber Kata, Pécs, Jelenkor, 1994.

Cermatori, Joseph, Hogyan kap értelmet a zene a színházban: ábécéskönyv kezdőknek, ford. Barzsi Szonja. In *Játéktér,* II. (nyári szám), Korunk–Kom-Press, Kolozsvár, 2017.

Cook, Nicholas, *Zene. Nagyon rövid bevezetés,* transl. by Fazekas Gergely, Budapest, Rózsavölgyi és Társa, 2014.

Csehov, A. P., *Csehov művei,* (ed.) Apostol András és Wessely László, Budapest, Európa, 1959.

Darvas Gábor, *Évezredek hangszerei*, Budapest, Zeneműkiadó Vállalat, 1961.

Fátyol Tibor, 1986, Ca bătaia unei inimi... In Ludmila Patlanjoglu (ed.), „Premiul A.T.M pe anul 1985: „Livada cu Vișini" de A. P. Cehov la Teatrul Național din Tîrgu Mureș", *Teatrul*, XXXI. (7-8).

Fischer-Lichte, Erica, *A performativitás esztétikája,* ford. Kiss Gabriella, Budapest, Balassi, 2009.

Foucault, Michel, (1977), *What is an Author,* In Donald F. Bouchard ed. *Language, Conter-Memory, Practice,* Ithaca, NY, Cornell University Press, 124–127. Lásd magyarul a szöveg első, rövidebb változatát: Michel Foucault, (1969), *Mi a szerző?* In Uő. *Nyelv a végtelenhez.* Transl. by Angyalosi Gergely, Erős Ferenc, Kicsák Lóránt és Sutyák Tibor, Debrecen, Latin Betűk, 2000.

Gadamer, Hans Georg, *Igazság és módszer*, transl. by Bonyhai Gábor, Budapest, Osiris, 2003, 178.

1991, Szöveg és interpretáció, transl. by Hévizi Ottó. In: Bacsó Béla (ed.), *Szöveg és interpretáció,* Budapest, Cserépfalvi, 1991.

Gálfalvi Zolt, 1962, Irkucki történet. Bemutató a marosvásárhelyi Állami Színházban, *Vörös Zászló,* XIV. (304).

Gorbman, Claudia, *Unheard Melodies: Narrative Film Music,* Bloomington, Indiana University Press, 1987.

Görög és római remekírók. Pindaros, transl. by Csengery János, Budapest, Globus Nyomda, 1929.

Grotowski, Jerzy, Tu es le fils de quelqu'un. In *Didaskalia* 39, 2000.

Halász Anna, 1975, Értelem és mágia, Illyés Kinga színháza, *A Hét*, VI. (22).

Halbwachs Maurice, *Az emlékezet társadalmi keretei*, transl. by Sujtó László, Budapest, Atlantisz, 2018.

Hanslick, Eduard, *A zenei szép,* transl. by Csobó Péter György, Budapest, Typotex, 2007.

Harag György, 1992, Nehézkesek lettünk, *Színház Folyóirat*, XXV. (12).

Hegel, G. W. Fr., *Esztétikai előadások III*, transl. by Szemere Samu, Budapest, Akadémiai Kiadó, 1980.

Heidegger, Martin, A műalkotás eredete. In Uő. *Rejtekutak,* transl. by Ábrahám Zoltán, Bacsó Béla, Czeglédi András, Kocziszky Éva, Pálfalusi Zsolt, Schein Gábor, Budapest, Osiris, 2006.

Horváth Bea, *A marosvásárhelyi Székely Színházban bemutatott darabok előadástörténetének legfontosabb adatai. 1946–1961,* Marosvásárhely, A Marosvásárhelyi Színművészeti Egyetem kiadója, 2006.

Husserl, Edmund, *Előadások az időről*, transl. by Sajó Sándor és Ullmann Tamás, Budapest, Atlantisz, 2002.

Ingarden, Roman, (1962), Művészetontológiai vizsgálódások. A zenemű, In Csobó Péter György (ed.), *Zene és szó*, Nyíregyháza, Bessenyei György Könyvkiadó, 2004.

Ioan, Cristian, 1986, Din jurnalul repetițiilor. In Ludmila Patlanjoglu (ed.), „Premiul A.T.M pe anul 1985: „Livada cu Vișini" de A. P. Cehov la Teatrul Național din Tîrgu Mureș", *Teatrul*, XXXI. (7-8).

Kántor Lajos, 1979, Csíki háza, Harag háza, *Új Élet,* XXI. (4).

1982. *A játék merészsége. Beszélgetés Harag Györggyel,* In Kacsir Mária (ed.), *Színjátszó személyek*, Bukarest, A Hét, 1982.

Kékesi-Kun Árpád, 2012, „Lábbal tervezni": Adolphe Appia és a modern szcenográfia tankönyve, In Appia, Adolphe, *Zene és rendezés*, transl. by Jákfalvi Magdolna, Budapest, Balassi, 2012.

Kierkegaard, Sören, *Vagy-vagy,* Transl. by Dani Tivadar, Budapest, 1978.

Koelsch, S., Fritz, T., Schulze, K., Alsop, D. és Schlaug, G., *Adults and children processing music: an fMRI study*. Neuroimage, 2005.

Koltai Tamás, 1976, Emlékek a jelenből. Két Efrosz-rendezés, *Színház*, IX. (5).

Kriza János, *Erdélyi tájszótár*, Budapest, Révai, 1926.

Lendvai Ernő, *Bartók költői világa,* Budapest, Szépirodalmi Könyvkiadó, 1971.

1994, *Szimmetria a zenében*, válogatta és szerkesztette Szabó Miklós és Mohay Mátyás, Kecskemét, Kodály Intézet, 1994.

Lerdahl, Fred, Jackendoff, Ray S., *The generative theory of tonal music,* Cambridge, Massachusetts, The Mit Press, 1996.

Lőwy Dániel, 2021, Kitaszítottak színháza. A rövid életű kolozsvári Zsidó Színház és a színészeinek sorsa, In *Színház,* LIV. (6).

Mann, Thomas, *Egy apolitikus ember elmélkedései*, transl. by Györffy Miklós és Majtényi Zoltán, Budapest, GABO, 2014.

Marosi Péter, 1978, Káin tragédiája, *Utunk*, XXXIII. (26).

Mátrai Betegh-Béla, 1980, A Kolozsvári Magyar Színház negyedik estje, Káin és Ábel, *Magyar Nemzet*, XXXVI. (32).

Merleau-Ponty, Maurice, *A látható és a láthatatlan*, transl. by Farkas Henrik és Szabó Zsigmond, Budapest, L'Harmattan – Károli Gáspár Református Egyetem, 2020.

Nagy Pál, 1963, Irkucki történet. Bemutató a marosvásárhelyi Állami Színházban. In *Új Élet*, V. (1).

Nánay István, 1985, Cseresznyéskert. Harag György utolsó rendezése, *Színházművészeti Elméleti és Kritikai Folyóirat,* XVIII. (10).

1992, *Harag György színháza,* Budapest, Pesti Szalon Könyvkiadó, 1992.

2000, *Rendezte: Harag György,* Budapest, OSZMI, 2000.

Nora, Pierre, *Emlékezet és történelem között,* Budapest, Napvilág kiadó, 2010.

Ortutay Gyula, *Magyar népballadák,* Budapest, Szépirodalmi Könyvkiadó, 1976.

Páll Árpád, 1970, Mai romániai magyar dráma, In *Igaz Szó*, XVIII. (11).

Parhon, Victor, Livada cu vişini, de A. P. Cehov, *Teatrul,* XXX. (7-8).

Pauszaniasz, *Görögország leírása,* Budapest, Attraktor, 2000.

Pavis, Patrice, *Színházi szótár,* transl. by Gulyás Adrienn, Molnár Zsófia, Rideg Zsófia, Sepsi Enikő, Budapest, L'Harmattan, 2006.

Rajk András, 1979, Vihar, Osztrovszkij drámája Győrött, *Népszava*, CVII. (117).

Ricoeur, Paul, *De l'interprétation,* Éditions du Seuil, Paris, 1965.

1993, A nyelvről, a szimbólumról és az interpretacióról, In Fabiny Tibor, (ed.), *Ikonológia és Műértelmezés 3. A hermeneutika elmélete*, Szeged, JATEpress, 1993.

Roelcke, Eckhard, *Találkozások Ligeti Györggyel. Beszélgetőkönyv,* Budapest, Osiris Kiadó, 2005.

Rolland, Romain, *Napló a háborús évekből*, transl. by Benedek Marcell, Budapest, Gondolat, 1960.

Sabbe, Herman, *Ligeti György. Zeneszerzés-fenomenológiai tanulmányok,* Budapest, Continuum, 1993.

Schenker, Heinrich, 1926, The Masterwork in Music. In William Drabkin (ed.), *A Yearbook*, Vol. 2, Cambridge University Press, 1996.

Schnebel, Dieter, 1988, Látás és/vagy hallás. Látképek és kilátások az opera, a színház és a film néhány újabb fejleménye kapcsán, transl. by Csécsei Dorottya és Ránki András. In Fülöp József (ed.), *A zenei hallás*, Budapest, Károli Gáspár Református Egyetem, L'Harmattan Kiadó, 2014.

Schopenhauer, Arthur, *A Világ, mint akarat és képzet,* transl. by Tandori Ágnes és Tandori Dezső, Budapest, Osiris, 2007.

Sekuler, Robert, Blake, Randolph, *Észlelés*, transl. by Boczán Eszter, Gősiné Greguss Anna Csilla, Juhász Levente, Lukács Ágnes, Ragó Anett, Szűcs Dénes, Budapest, Osiris, 2004.

Shaeffer, Pierre, 1966, Értekezés a zenei tárgyakról. Interdiszciplináris tanulmányok, transl. by Fodor Tamás. In Fülöp József (ed.), *A zenei hallás*, Budapest, Károli Gáspár Református Egyetem, L'Harmattan Kiadó, 2014.

Skelton, Geoffrey, *Wagner at Bayreuth. Experiment and Tradition*, New York, George Braziller, 1965.

Spengler, Oswald, *A Nyugat alkonya – A világtörténelem morfológiájának körvonalai,* transl. by Juhász Anikó és Csejtei Dezső, Budapest, Európa Kiadó, 1995.

Stern, Günther Anders, A hallás fenomenológiája. Fejtegetések az impresszionista zene hallgatásáról, transl. by Ránki András, In Fülöp József (ed.): *A zenei hallás*, Budapest, Károli Gáspár Református Egyetem, L'Harmattan Kiadó, 2014.

Szabó Csaba, 1970, Hatékony zeneoktatásért, *Igaz Szó*, XVIII. (9), (443–449).

Szabolcsi Bence, *A melódia története*, Budapest, Zeneműkiadó Vállalat, 1957.

1957, *Régi muzsika kertje,* Zeneműkiadó, Budapest, 1957.

1968, *A zenei köznyelv problémái. A romantika felbomlása,* Budapest, Akadémiai Kiadó.

Szabolcsi Bence, Tóth Aladár, *Zenei lexikon III. (O–Z),* Főed. Bartha Dénes, Budapest, Zeneműkiadó, 1965.

Szakolczay Lajos, 1979, Öreg ház, Csíki László darabja a kolozsvári Állami Magyar Színházban, *Magyar Nemzet*, XXXV. (34).

Székely Ferenc, 1982, *Szabó Duci*, In Kacsir Mária (ed.), *Színjátszó személyek*, Bukarest, A Hét, 1982.

Szűcs Miklós, 1980, Cseresznyéskert. Harag György rendezése Újvidéken, *Színházművészeti Elméleti és Kritikai Folyóirat*, XIII. (5).

Tarkovszkij, Andrej, *A megörökített idő,* Budapest, Osiris, 2002.

Tompa Gábor, 1985, Csehov, Harag, Efrosz, *Utunk*, XL. (49).

Ullmann, Jakob, Ou Xhronos. In Heinz-Klaus Metzger, Rainer Riehn (ed.), *Was heißt Fortschritt?,* München, Edition Text + Kritik, 1998.

Vézner Károly (ed.), *Latin-magyar szótár*, Budapest, Szent István Társulat, 1913.

Wéber Kristóf, *Alkalmazott zene*, Pécs, A PTE Művészeti Karának Kiadványa, 2005.

Wellmer, Albrecht, *Esszé a zenéről és a nyelvről,* transl. by Csobó Péter György, Budapest, Rózsavölgyi és Társa, 2019.

West, Martin Litchfield, *Ancient Greek Music,* Oxford University Press, 1992.

Wolford, Lisa, Grotowski's Art as Vehicle: the Invention of an Esoteric Tradition, Performance Research 3, 1998, 87. In *Cf. Ścisły program badawczy Dramat Obiektywny prowadzony przez Jerzego Grotowskiego. Prospekt [The strict research programme „Objective Drama" led by Jerzy Grotowski. Prospectus]* University of California at Irvine, 12 March 1984, trans., and ed. Grzegorz Ziółkowski, Pamiętnik Teatralny, 2000.

Online sources

A hét zeneműve Schumann: d-moll hegedű-zongora szonáta, op. 121. Available at the URL: https://mediaklikk.hu/2017/04/17/schumann-d-moll-hegedu-zongora-szonata-op-121/, downloaded on: 2021. 08. 05.

Adorno, Theodor W., *Fragment über Musik und Sprache.* In *Quasi una fantasia.* Frakfurt am Main, 1963, 11. Cited in Carl Dahlhaus, *Az abszolút zene eszméje.* In *Zenei logika és nyelvszerűség,* transl. by Zoltai Dénes, Budapest, Typotex, 2006. Available at the URL: https://dtk.tankonyvtar.hu/bitstream/handle/123456789/13063/2011-0001-526_dahlhaus_az_abszolut_zene_eszmeje.pdf?sequence=2&isAllowed=y, downloaded on: 2021. 03. 29.

Bakó Zoltán, „Ahol a zene öröklődik, mint a lúdtalp", 2018. Available at the URL: https://liget.ro/eletmod/ahol-a-zene-oroklodik-mint-a-ludtalp#, a downloaded on: 2021.04. 06.

Balogh Géza, *Vahtangov fantasztikus realizmusa.* Available at the URL: https://www.criticailapok.hu/archivum/25-2003/38362-vahtangov-fantasztikus-realizmusa, downloaded on: 2021. 08. 05.

Burghardt, Benedikt, *Az aranymetszés formavilága a természetben és a zenében*, Available at the URL: https://apps.lfze.hu/netfolder/PublicNet/Doktori%20dolgozatok/benedikt_burghardt/disszertacio.pdf, downloaded on: 2019. 10. 02.

Buzás Zsuzsa, Csontos Tamás, A nyelvi és zenei feldolgozási folyamatok kapcsolódási pontjai. In Zsolnai Anikó, Kasik László (ed.), *Új kutatások a neveléstudományokban, A tanulás és a nevelés interdiszciplináris megközelítése*, Szeged, Szegedi Tudományegyetem BTK Neveléstudományi Intézet kiadványa, 2016, (173–193). Available at the URL: http://publicatio.bibl.u-szeged.hu/12239/1/ONK_2016_kotet.pdf, downloaded on: 2021. 05. 21.

Dahlhaus, Carl, Mi a zene. In Carl Dahlhaus, Hans Heinrich Eggebrecht, *Mi a zene*, transl. by Nádori Lídia, Budapest, Osiris, 2004. Available at the URL: https://regi.tankonyvtar.hu/hu/tartalom/tamop425/2011_0001_520_mi_a_zene/ch19.html, downloaded on: 2018. 10. 22.

Day, Sean, Some demographic and socio-cultural aspects of synaesthesia. In Robertson, L.C. & Sagiv, N. (eds.), *The Cognitive Neuroscience of Synaesthesia,* New York, Oxford University Press, 2005. Available at the URL: http://www.daysyn.com/Day2005.pdf, downloaded on: 2021. 05. 24.

Ewell, Philip A., *Music theory and the white racial frame,* Available at the URL: https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.ewell.pdf, leötlés dátuma: 2021. 04. 11.

Fischer-Lichte, Erika, A megszakítás esztétikája. A német színház a média korában, transl. by Ungváry Zrínyi Ildikó. In *Játéktér,* 2012 őszi/téli szám. Available at the URL: https://www.jatekter.ro/?p=4178, downloaded on: 2021. 03. 29.

Gadamer, H. G., A hallásról, transl. by Simon Attila. In Gulyás Gábor, Sutyák Tibor, Vajda Mihály, Valastyán Tamás (ed.), 2000, *Vulgo. Bölcseleti folyóirat*, Debrecen, C3 Alapítvány kiadó, II. (2). Available at the URL: http://www.old.art.pte.hu/files/tiny_mce/File/mmi/09/gadamer-a_hallasrol-Vulgo2000.pdf?fbclid=IwAR0JV3xiqqoV9DKdSFxddBDBNkrpWPKo_G-QMbWw8-ouBIEBD8Pi2jxDIjs, downloaded on: 2021. 06. 01.

Goethe, Johann Wolfgang, Színtan, transl. by Hegedűs Miklós, 2010. Available at the URL: http://digipedia.mandaonline.hu/files/document_file/filename/12646/Johann%20Wolfgang,%20Goethe%20-%20Sz%C3%ADntan.pdf, downloaded on: 2018. 11. 10.

Gumbrecht, Hans Ulrich, Hangulatokat olvasni. Hogyan gondolhatjuk el az irodalom valóságát napjainkban? Wie man die Wirklichkeit der Literatur heute denken kann. In Uő. *Stimmungen lesen. Über eine verdeckte Wirklichkeit der Literatur.* München, Hanser, 2011, (7–34). Available at the URL: http://real.mtak.hu/9199/1/Prae%20-%20Gumbrecht%202..pdf, downloaded on: 2021. 05. 14.

http://mmi.elte.hu/szabadbolcseszet/mmi.elte.hu/szabadbolcseszet/index4702.html?option=com_tanelem&id_tanelem=311&tip=0, downloaded on: 2021. 08. 03.

Kosztolányi Dezső, 1915, Magyar kabaré, *Nyugat*, VIII. (17). Available at the URL: http://epa.oszk.hu/00000/00022/00181/05742.htm, downloaded on: 2021. 05. 11.

Kötő József, Özönvíz előtt, Színházi látvány és hangzás. In *Philther elemzések*, Available at the URL: http://theatron.hu/philther/ozonviz-elott/, downloaded on: 2021. 07. 02.

Marinis, Marco De, A néző dramaturgiája, 1987, transl. by Imre Gyé Zoltán. Available at the URL: http: //www.c3.hu/ ~criticai_lapok/ 1999/ 10/ 991017.html, a downloaded on: 2021. 04. 10.

Tănăsescu, Eugen, Andrei Pleşu: „Prostia e o poartă de intrare în lume a răului.", Available at the URL: https://adevarul.ro/news/eveniment/video-andrei-plesu-prostia-e-poarta-intrare-lume-araului-1_564d6da67d919ed50e5de0a4/index.html, downloaded on: 2021. 08. 25.

Zentay Nóra Fanni, *Fikción innen és túl. Diegetikus és non-diegetikus zene az európai filmekben.* Available at the URL: https://www.filmtett.ro/cikk/4405/fikcion-innen-es-tul-diegetikus-es-nondiegetikus-zene-az-europai-filmekben/?fbcl, downloaded on: 2021. 05. 05.

Other publications in the field of the dissertation

Boros Csaba, 2021, „Csak nívós anyagot szabad írni a színpadhoz is", In *Játéktér,* X. (2).

2020, Rendezői koncepció és alkalmazott zene korrelációja Harag György *Vihar-*rendezésében, In *Theatron*, XIV. (2).