

# **REWORKINGS**

## **Musical re-elaboration and cultural context**

**International Symposium at the Schola Cantorum Basiliensis**  
**20 – 23 November 2014**



**Abstracts**

**Nicola Usula** (Bologna)

### **From Jason to Jason: Cavalli Reworked by Stradella (Venice 1649 - Rome 1671)**

Over twenty years after the Venetian première of *Giasone* (Venice, S. Cassiano, 1649) by Giacinto Andrea Cicognini and Francesco Cavalli, a 1671 Roman production at the Tordinona theatre marked an important stage in the opera's fortunes, primarily due to the revision the work received at that time: Giovanni Filippo Apolloni, perhaps in collaboration with Filippo Acciaiuoli, revised the libretto, and Alessandro Stradella the music.

However, ascribing the music of *Il novello Giasone* categorically to Stradella would be a mistake. *Il novello Giasone* was neither a newly composed production nor a comprehensive remake: certainly, the intervention of the team of artists at the Tordinona theatre had a far-reaching effect on the work, but its structure remained substantially the same, and there are very many passages that underwent no alteration whatsoever. However, it would not be correct to say that this is Cavalli's opera with only a few, sporadic additions and changes introduced by Stradella. During the process of the Roman revision *Il Giasone* lost a third of its original lines, and several new lines were added to it. Stradella composed a big amount of new music and in many passages he modified the original one by Cavalli to adapt the score for the Roman cast.

The critical discussion of this material is presented in three sections: (1) the opera's original performance in Venice (1649) and its revival in Rome (1671), (2) the Venetian and Roman sources (both librettos and scores), and (3) an analysis of the passages added or modified by Stradella, as evidenced by the comparison between the sources of the Cavalli's *Giasone* and those of the Roman *Novello Giasone*.

**Andrew Hopkins** (L'Aquila)

### **The Presence of the Past: tradition and innovation in Venetian architecture**

This paper considers the issue of tradition and innovation in Venetian architecture of the Renaissance and Baroque and how architects, mainly not-native to Venice: *forestieri*, confronted the issue of Venetianess, how through reworking they managed to ensure the presence of the past as well as introducing innovation and internationalism to the architectural language of the lagoon. The works considered include those by Mauro Codussi, Jacopo Sansovino, Andrea Palladio, Vincenzo Scamozzi and Baldassare Longhena.

**Marco Rosa Salva** (Venice)

### **«Riducendo la maggior parte dell'arie dell'opera in canzon da battello»**

### **Examples of aria transformations in a Venetian eighteenth-century music manuscript and its related sources**

Transforming and reusing musical materials is a general rule in the *dramma per musica*. Successful *librettos* were often set to music by several composers. Arias were added, cut, or replaced to adapt to the public's taste, the specific talents of a singer, or the customs of a theater.

Moreover, the diffusion and popularity of opera created many musical *byproducts*, directed to more domestic and non-professional uses.

The collections of opera arias reduced for voice and a *basso continuo* are countless. Transcriptions for instruments are also common and many arias are reduced to a simpler and lighter form such as the *canzone da battello*, typical of Venice.

We will examine a few examples of arias from well-known operas staged in Venice around 1730. The transcriptions for recorder and basso continuo are found in a manuscript at the Biblioteca Querini Stampalia in Venice. We discover them from under the mask of *canzone da battello* both in Venetian manuscripts and London prints.

**Carlo Ginzburg** (Pisa)  
**Entering Pascal's Workshop**  
**The Provinciales and their Dialogic Dimension**

In his *Lettres Provinciales*, published at a frantic pace between 1657 and 1658 under a pseudonym (Louis de Montalte) Blaise Pascal launched a savage attack against casuistry – the theological approach based on case reasoning – which he regarded as inspired by moral laxity. The impact of the *Provinciales* was enormous; the Jesuits, the main target of Pascal's attack, were unable to respond. Since then Pascal's *Provinciales* have been considered a masterpiece of French prose – and one of the most successful satirical texts ever. But how did Pascal work on them? Did he rework some pre-existing material – and to what extent? The paper will try to have a closer look at this issue, focusing on one specific device used in the *Provinciales*: dialogue.

**Anne Piéjus** (Paris)  
**Musique, scène et débat moral en France au XVII<sup>e</sup> siècle: quelle musique pour la jeunesse?**

While the question of the morality of spectacles and music, much debated in XVIII<sup>th</sup> c. France, is well studied, it is particularly useful to consider this question by observing the stand of pedagogues who had to take practical decisions for the young – a particularly vulnerable group in terms of moral contamination. This paper will briefly evoke individual training in music but will focus on collective performance both in collèges and in the Royal House of Saint-Louis at Saint-Cyr. I shall first synthetise the main issues of the recurrent debates and querelles, ranging from social questions to radical philosophical restrictions developed by Jansenists and others. Then I will examine how a series of qualifications, arrangements and solutions made the stage accessible for pupils and were finally accepted and, to a certain extent, promoted by moral authorities.

**João Pedro d'Alvarenga** (Lisbon)  
**"Allo stile dei musici di questa nazione": Balancing the Old and New in Portuguese Church Music from the 1720s and 30s**

Variety of styles is a characteristic of late Baroque church music; repertories usually rooted in a strong core of older compositions alongside newer works that could be modelled on older styles or inclined towards a more modern idiom. In Roman Catholic countries, these repertories and their performing practices included plainchant, improvised counterpoint over plainchant and *falsobordone*, pieces in the *stile antico* more often performed a cappella, and small to large scale *pieno* or *concertato* pieces with only the organ accompaniment, or a more substantial instrumental accompaniment for grand occasions. For instance in Rome or Vienna, as music was commonly re-used, church repertories were acquired by means of a long standing accumulation of layers shaping a slowly-changing and stable tradition. In Lisbon, however, abrupt changes occurred in the late 1710s as a result of a complex political and diplomatic programme designed to legitimize the absolutist power of the Portuguese crown both internally and on the international stage. Because one of the main objectives of the programme was to achieve the endorsement of Rome (as it was a centre of international prestige and global influence), this amounted to a process of "Romanization", that is, of assimilation and adaptation of Roman models by Portuguese culture. "Romanization" was not a simple transplantation of cultural products, ideas and practices from the centre to the periphery but was rather a dynamic process of acculturation and adaptation seemingly rooted in emerging forms of historical awareness and in cultural emulation. This paper aims at tracing the musical context for this process, focusing particularly on the ways local composers understood old repertories, reused and

rendered older styles into new compositions and distinguished them from their own modern, Italianate style.

**Anthony Rooley** (Basel)

### **'Found in Translation': the Inspiration of Italian Culture on the English, and Its Transformation into Something Uniquely 'English'**

The English 'passion' for all things from Italy – and their ability to turn this inspiration into something quite new.

It is remarkable how much the English feasted on things Italian through the 16thC – not only in music, but in philosophy, art and imagination – but for brevity, we stay with the music!

The prints of 'villotte' in the 1550s/60s by Filippo Azzaiolo gathers music that had been mostly of a popular oral tradition back at least to the beginning of the 16thC. When young Sir Thomas Wyatt visited Italy, in service to his King (Henry VIII), he heard Italian 'street music' on 'ground basses', and wrote poetry, songs, to 'be sung to anie pleasaunt tune'! A good place for us to start...

Then in the 1580s a passion for Italian madrigals led not only to 'Musica Transalpina', but to Italian composers coming to England. The Italian community in London was lively and growing. Translated Italian madrigals inspired English composers – Thomas Morley, John Dowland and others.

A younger generation, after 1600, took up this inspiration – and English singers adopted the lively style of improvised 'passagiate'; and 'first generation' English born composers like Alfonso Ferrabosco the Younger composed songs so utterly 'English' in style.

As ever, there was a touch of 'English Humour' around... Dowland explores it in 'Lasso vita mia' by putting musical syllables on the wrong pitches – for 'blind cantors who did not know the rules of gamut'; and Henry Lawes thoroughly enjoyed sending up the English audiences who loved anything and everything they did not understand in Italian... 'Mock Songs' became a genre that lasted over 200 years!

**Johannes Menke** (Basel)

### **Reworking Carissimi**

It is known that Georg Frederic Handel often has reworked own compositions or works of contemporary or former composers. In his oratorio's the eldest reworked composition seems to be the final chorus of Giacomo Carissimi's *Jephte* from the middle of the 17<sup>th</sup> century which was a famous work, praised by Athanasius Kircher in his *Musurgia universalis* (1650) as an outstanding example for the "affectus doloris". Handel reworked it in his *Samson* as "Hear Jacob's God".

With his reworking Handel assembles a relation to an early period of the genre; he goes back to an old style, to win archaic moments with which he characterizes the Israelites. He transfers the music of the Roman and catholic oratorio to the modern English oratorio which was established by him and was received by a nationally conscious Anglican audience. Handel doesn't copy his model only. He rather rearranges Carissimi's composition, uses another orchestration, mainly another text and puts it into a completely different context. Thus he transforms not only the musical but the rhetoric, semantic and expressive construction of the chorus.

**Jeffrey Chipps Smith** (Austin TX)

**Staging Faith in South Germany: The Triumphal Reworking of Catholic Devotional Spaces around 1600**

This talk will examine the reworkings or extensive artistic transformations of the Liebfrauen parish church in Munich, the Benedictine monastery of SS. Ulrich and Afra in Augsburg, and Freising cathedral in the decades around 1600. After decades of retrenchment due to the success of the Protestant Reformation in the German-speaking lands, secular and clerical leaders in Bavaria and Swabia promoted a vibrant, more militant Catholicism. This new confidence prompted the extensive physical renovations of numerous major churches. Using these three buildings as case studies, I shall examine the carefully planned campaigns to modernize the liturgical spaces with elaborate new altars and artistic embellishments, including new organs, to enhance the worshippers' visual and aural experience.

**Alexander Fisher** (Vancouver)

**Reworking the Confessional Soundscape in the German Counter-Reformation**

The notion of musical "reworking" is highly relevant one for the music of the early modern era, and may be applied fruitfully to cantus-firmus procedures, imitation/parody techniques in the mass and Magnificat, and contrafacture in sacred and secular song, to name a few examples. In the context of Reformation and Counter-Reformation Germany, the concept of reworking can be broadened to encompass the soundscape, defined pragmatically as a field of sounds in a given environment, some of which may be invested with significant meaning. The soundscape was a critical element in the formation and maintenance of confessional space, which in turn was how confessional identity and difference was made manifest. The early Lutheran Reformation brought with it significant reworkings of the soundscape with the official cultivation of vernacular chorales and the limitation of traditional paraliturgical sounds, although traditions of Franco-Flemish polyphony in both Latin and German persisted through the century. The rise of Calvinism, with its strict limits on polyphonic worship music and emphasis on congregational psalmody, led to even more radical reworkings of the confessional soundscape. The present paper considers some of the ways in which the German confessional soundscape was reworked under the influence of post-Tridentine Catholicism, drawing selectively on recent research in the southern German orbit, including Bavaria, Swabia, and Franconia. Various facets of this reworking shall be considered, including the composition of Catholic polyphony embracing Marian, eucharistic, and sanctoral themes; the rise of Catholic printing operations—usually under episcopal or Jesuit sponsorship—that disseminated new musical repertoires; the printing and dissemination of Catholic songbooks designed to displace Protestant repertory; the role of sound in Catholic processional and pilgrimage culture; the regime of bells; and the theatrical productions of the Jesuits. The presence of the confessional frontier makes the region especially suitable for an exploration of changing soundscapes and confessional space in the decades leading up to the Thirty Years War.

**Giovanni Zanovello** (Bloomington IN)

**From Frottola to Polyphonic Mass: Heinrich Isaac's *Missa Misericordias Domini* and the Sound of Italian Spirituality**

The *Missa Misericordias domini* by Heinrich Isaac (c.1450-1517) is an unusual composition. Its head motif—based on the Italian frottola *In focho in focho*, preserved in a 1496 Paduan manuscript—and its remarkably uncomplicated style make it unique among the Masses composed in the late fifteenth and early sixteenth century, and an extreme experiment even for an eclectic composer like Isaac. In this paper I analyze the style of the composition

and show how—contrary to the usual practice—Isaac let the source material permeate his work at different levels. The Mass really is a reworking of and a meditation on the musical language of the Italian song.

As I propose, these unusual traits can be read as consequences of Isaac's association with the Florentine priory of Santissima Annunziata. The composer worked as a singer in the church in the early 1490s, but the institution arguably became central for him in the first years of the sixteenth century as he joined the Flemish Confraternity of Santa Barbara, hosted in the sanctuary. The unusual style of the *Missa Misericordias domini* perfectly fits the context of devotional song performance and liturgical polyphony at Santissima Annunziata at the turn of the sixteenth century, as well as the political and musical Florentine environment and the cultural policy pursued at the Servite friary.

**Pedro Memelsdorff** (Basel)

**John Hothby's Bedingham**

**Once again rethinking O Rosa bella**

The paper focuses on John Hothby's *Amor ch'ay visto*, a rich reworking of Bedyngham's *O rosa bella*, now in the MS Mantua, Biblioteca Comunale Teresiana 518. As is well known, the contemporary reception, textual and formal structure of Bedyngham's famous setting engaged a great number scholars from the 19th century on, from Morelot, Ambros, or Fétis, to the more recent Nádas, Haar, Erhard, and Fallows.

As I will argue, the Mantuan version of Hothby's *Amor ch'ay visto* may cut the Gordian knot of that vexed question – and perhaps add to the theme of the present conference, the dialectic tension between model and reworking.

**Philippe Canguilhem** (Toulouse)

**Extempore Reworkings in the 15th Century: Counterpoint in Performance**

The addition of one part to an already existing polyphonic work is known today as « *si placet* writing ». According to Stephanie Schlagel's definition, it involves « the creation of newly composed voices that are added to an original composition, which otherwise remains unaltered ». Surviving examples of this practice already appear in the 14th century, but the trend seems to have been at its peak towards the end of the fifteenth century, when famous songs and motets from the Ockeghem and Josquin generations were expanded by other famous composers, or most frequently by musicians that have remained anonymous.

To date, *si placet* writing has always be considered « a special category of compositional reworking » in the musicological literature, whereas evidence clearly shows that it was firstly an improvisational practice, that should rather be called « *si placet* singing ». My presentation would like to concentrate on this phenomenon by investigating the theoretical sources that document this special technique of *contrappunto alla mente*, before turning to compare this pedagogical literature with some existing written-out parts of the *si placet* repertoire.

**Sylvia Huot** (Cambridge)

**Monster, Lover, Poet, Saracen: Polyphemus, from Ovid to Christine de Pizan**

Polyphemus was already associated with different stories in classical Greek literature: for Homer, he was the man-eating monster blinded by Ulysses, while for Theocritus he was the pastoral lover rejected by the nymph Galatea. Both stories were reworked by Virgil—in the *Aeneid* and in the second *Eclogue* respectively—and from there picked up by Ovid, who incorporated both into the *Metamorphoses*. While Ovid tells the tale of the Cyclops'

cannibalism and his subsequent blinding separately from that of his unsuccessful love for Galatea, the monstrous qualities of the Cyclops are highlighted in the latter story, told by Galatea herself; and Galatea includes the giant's rejection of the prophecy warning him to beware Ulysses. The *Ovide moralisé* preserves Ovid's accounts, while making a few interesting changes that alter the overall import of the tales, as well as adding an allegorical interpretation in which Polyphemus is the devil. It is Guillaume de Machaut who makes a real departure from tradition in conflating the two stories into one portrait of Polyphemus as both predator and victim, and highlighting his role as both lover and poet/singer. In the *Voir Dit* Polyphemus is an explicit image for the dangers besetting the elderly Guillaume if he attempts to visit Toute-Belle, thereby identifying Guillaume with Galatea's lover Acis and with the sailors preyed on by the Cyclops; this reading is supported by the illustrations in two manuscripts. As has been noted, however, Polyphemus is also an image for Guillaume himself, as a love-sick, one-eyed poet who sings endlessly of his ultimately unsuccessful love. Christine de Pizan, finally, re-separates the two stories in the *Epistre Othea*, treating Polyphemus as victim of Ulysses separately from Polyphemus as a threat to knights distracted by love. The latter example builds on the intervening model of the *Voir Dit* in recasting Galatea's story of violence and personal bereavement into one illustrating the dangers posed to men by erotic love. In addition to the *Metamorphoses*, the *Ovide moralisé*, and the *Voir Dit*, Christine draws on the figure of the giant in Arthurian romance: an 'outsider' man who is both violent predator, and (at times) the thwarted lover of aristocratic ladies, and whose 'outsider' status is frequently underscored in miniatures through his depiction as a Saracen. In consistently representing Polyphemus as a Saracen in the *Othea* miniatures designed under her supervision, Christine adds her own implicit layer of meaning: the menacing traits identified with the giant are also those of the 'infidel' race, and the message that emerges is not only one of chivalric virtue, but also of Holy War.

**Felix Diergarten** (Basel)

### **»Vient a point ton bordon«. Art-song reworking in Codex Ivrea**

*Prenés l'abre*, an anonymous virelai that survives as a unique copy in the Ivrea Codex, is based on a widely distributed 13th-century refrain-melody. The composer of *Prenés l'abre* uses this refrain in the textless tenor of his two-part song in multifaceted ways, alternating between exact quotation, paraphrase and free reworking. *Prenés l'abre* thus blurs the boundaries of the established genres of 14th-century song: As a whole it neither qualifies as a »polytextual virelai«, nor as a »single texted song« with a freely invented tenor; it can neither be regarded as an elaboration of a »free« progression of sonorities, nor does its superius resemble the upper parts of a motet. Thus, *Prenés l'abre* could be considered an intriguing reminder of the treacherousness of historiographical narratives and theories of genre based on skewed notions of compositional procedures (such as »successive vs. simultaneous« or »bottom-up« vs. »top-down«). More importantly, however, it is an additional thought-provoking piece of evidence in the experimental ground of polyphonic song next to Machaut. In this paper, *Prenés l'abre* will be read from different perspectives, including text structure, text declamation, contrapuntal procedures, techniques of the tenor and its use as a textless paratext.

**Barbara Schellewald** (Basel)

### **Mosaic and Space: the Intruding New Imaging Systems in the 15th Century in Venice**

Mosaic is a medium since Late Antiquity, especially with its gold and silver tesserae, that is animated by the incalculable display of light. As a shining and resplendent surface it becomes one of the most attractive techniques in bringing forth or to light which in a strict sense cannot be materialized. At the end of the 14<sup>th</sup> and during the 15<sup>th</sup> century we

observe image constructions in this medium which no longer correlate with its previously assumed capacity to refer to transcendence. Phenomena which were until then regarded as constitutive for this medium are more or less lost. The paper will focus on the conflict between the traditional understanding of the mosaics and the new image system.

**Anna Zayaruznaya** (New Haven CT)

### **Hocketing with the Times: Evidence of Reworkings in *Ars nova* Motets**

Philippe de Vitry's *Cum statua/Hugo* survives in two versions: its hockets—originally consisting of only semibreves—were at some point rewritten to include minims. This unambiguous case of reworking raises the possibility that hocket sections may have been altered or added in other *ars nova* motets. Vitry's *O canenda/Rex* is a clear candidate, since its separate, separable, and untexted hocket section employs a radically different notational palette from the rest of the work. A more complicated case is presented by *Beatius/Cum humanum*, a motet newly reconstructed from fragmentary sources. The work's tripartite form is unique within the repertory, and its middle section, an untexted hocket 80 breves in length, stands starkly apart from the rest. *Beatius/Cum humanum* also points to a different kind of reworking, since a long quotation from the *Fauvel* motet *Firmissime/Adesto* in its final bars casts the later work in the role of a compositional answer to certain music-theoretical and hermeneutic problems raised by the earlier one.

**Michael Cuthbert/Pedro Memelsdorff** (Cambridge MA/Basel)

### **Atlas: Mapping Reworked Polyphony in Late-Medieval Europe**

Early scholarship has often discussed phenomena of supplementary polyphony (that is, the phenomenon of voices having been replaced from or added to pre-existing models): Ludwig, Bessler or Guenther when enquiring the chronology of the Machaut sources; Günther, Reaney or Apel when reviewing the French and Italian *Ars subtilior*; Schrade, Fischer or Baumann when filing Trecento works; Hughes and Bent when discussing insular and continental contratenors.

The present paper presents a common research project to be shared by the Schola Cantorum Basiliensis and the MIT, Massachusetts Institute of Technology in Cambridge, MA. Its goal is to create a new research tool capable of mapping supplementary polyphony in late-medieval Europe.

**Margaret Bent** (Oxford)

### **Traces of Du Fay's lost Requiem reworked in Ockeghem's?**

The first surviving polyphonic Requiem is the incomplete and heterogeneous work attributed to Ockeghem in the Chigi manuscript. Parts of it are undoubtedly by Ockeghem, but a few portions show internal signs of having been adapted from an older composition, possibly the lost Requiem of Du Fay. In making that case, two of these sections will be analysed and illustrated.

**Martin Kirnbauer/Marc Lewon** (Basel/Oxford)

### **'... in luti est talis' – Instrument und Schriftlichkeit im 15. Jahrhundert**

Ausgehend von der ebenso banalen wie folgenreichen Feststellung, dass eigentlich so gut wie jede schriftlich überlieferte Instrumentalmusik aus der Zeit vor 1500 wesentliche Aspekte von 'Reworkings' enthält (oder sogar selbst ein 'Reworking' darstellt), soll der Beitrag einigen davon nachspüren. Dazu zählt etwa der Verschriftlichungsprozess dieser Musik, der mit einer Ausbildung einer spezifischen Form von Schrift einhergeht und der



seine Voraussetzung auch in der allgemeinen gesellschaftlichen Literarisierung hat. Das lässt sich auf einer anderen Ebene auch auf die Entwicklung der Instrumente selbst beziehen, zumindest insofern sie selbst den Weg in eine Form von Verschriftlichung fanden. Exemplarisch werden diese Aspekte diskutiert vor allem anhand einer seit genau 20 Jahren bekannten Quelle, dem 'Collvm Lvtine' aus der Kasseler Bibliothek (D-Kl 2° Ms. Math. 31), und den erst seit kurzen publizierten Fragmenten aus dem Staatsarchiv in Wolfenbüttel (D-Ws VII B Hs. 264).

**Katelijne Schlitz** (Regensburg)

### **Tradition – Novelty – Renewal: The Presence of the Past in Twentieth-Century Music**

In the music of the twentieth century, traces of early music abound across stylistic and ideological divergences, and reworking an existing piece (or set of pieces) is just one way to deal with the musical past. Rather than offering an overview of tendencies – which would go beyond the scope of the paper – I wish to reflect upon this phenomenon from a broader perspective. To what purpose did composers connect with the music of the past? How is this music made fruitful for their own work? Can reworkings in some way help us to understand the object they rework? And finally, what does the practice of reworking tell us about the composer's notion of the past?

**Anne Smith** (Basel)

### **The Musical Aesthetic of the *Singbewegung* and its Influence on Historically-Informed Performance Practice**

Much has been written about the *Singbewegung* and the *Jugendmusikbewegung* from sociological, cultural, pedagogical or political points of view, or some mixture thereof. Its general philosophy had a powerful influence on historically-informed performance practice at the time, one that still holds sway today. Little, if any, attention, however, has been given to the actual musical ideals – for example, the search for purity and simplicity as opposed to virtuoso performances – embraced by the movement and their effect on the predominant aesthetic ideals of the historically-informed performance practice, in particular as regards the performance of 15th and 16th-century music. Further, the *Singbewegung's* association with the Nazi regime after 1933 made it impossible to discuss its basic musical assumptions following the Second World War, because they seemed “irrevocably tainted and terminally exhausted” (Joshua Rifkin, *Opus 1*, 1985, 49). This paper will not only investigate the musical aesthetic of the *Singbewegung* in relation its belief structures, but also in regard to some performance specifics. This in turn will throw light on the necessity of investigating historically-informed performance practice not only from the point of view of older musical traditions, but also as a response to Romanticism, in order to gain a better understanding of our current practice.

**Olivier Cuendet** (Lausanne)

### **Reworking György Kurtág: Ghost of a Ghost**

This presentation will examine the particular place of reworking in Kurtág's work. It will take place in three parts, first with an example of my own reworking of a work reworked by Kurtág, secondly by looking at Kurtág's own influences and finally by defining the forms that reworking can take in Kurtág's vocabulary.

In 'Ghost of a Ghost', I have reworked a rondeau by Guillaume de Machaut, Douz Vaire Gracieus (Sweet gracious face) already rearranged by Kurtág. My version interlaces the rondeau in its original version with Kurtág's arrangement of Machaut's original form, and includes loops, fadings and coda that come from my own influences. 'Ghost of a Ghost'

can therefore be defined as a reworking by Cuendet from de Machaut, via Kurtág, Ligeti, Kagel, Rauschenberg, Terry Riley and others.

In the second part of this presentation, Kurtág's own influences will be examined, followed by the last section that is dedicated to defining the forms that reworking can take. Kurtág, for example, uses citations, textual allusions, both direct and indirect, transcriptions, transformations, arrangements, orchestrations and recompositions, sometimes even unconsciously. Reworking is more than a technic in Kurtág's work, it is in some way the nourishment of his inspiration and a way to dialogue with the past. My own 'Ghost of Ghost' pays tribute to Kurtág's powers of reinvention.