GARDENS AND MUSIC: AN INITIAL SURVEY, PROBING POTENTIALS

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1 ABSTRACT
Although sound and landscapes are variously connected, connections between music and gardens are of particular interest for landscape architecture. On the one hand, many musical compositions evoke or otherwise refer to gardens; on the other hand, gardens variously incorporate or respond to music. Gardens and music have also served as analogues and metaphors for one another. So as to better comprehend the range, historical continuities and future possibilities of these connections, this paper surveys and categorizes some of the many examples of connected music and gardens. Music in gardens, gardens that have been shaped by music, gardens conceived as musical instruments and music inspired by and evoking gardens are considered. More conceptual connections and a few examples of their contemporary expressions are also discussed.

1.1 Keywords
Gardens, music, gardens and music, music and gardens, landscapes and sound
2 INTRODUCTION

Although visual understandings of landscapes continue to dominate the landscape architecture profession and its representations, a multisensorial perspective potentially enriches the landscape designer’s work even as it complicates it. If landscape experience is understood as multisensorial, then sounds are certainly part of that experience. Sound can factor into design as an existing condition, a conscious introduction, or an unexpected by-product; the designer may seek to accommodate, mitigate, create, enhance or manipulate sound.

While the relationship of music to sound and gardens to landscapes are not parallel, we can say provisionally that music derives from sound as gardens derive from landscapes. Both gardens and music are consciously composed and constructed. Music is considered an art form, and it is as gardens that landscape architecture most often has been called art. More to the point, there have long been and continue to be situations in which music and gardens are conjoined -- composed, refined, manipulated, cultured and abstracted -- nature and sound married.

Descriptions, depictions and testaments of these marriages can be found in the literature of music, acoustic ecology, and art, as well as landscape architecture. Although usually embedded in more general discussions, they can be found in scholarly and first-hand accounts of specific gardens of particular times and places (Goethein, 1928; Sitwell, 1909; Cohen, 2000; Strong, 1983; Hunt, 1986; Lazzaro, 1990; Stoksstad and Stannard 1983; Carpeggiani, 1991, Zangheri, 1991). More in depth studies such as Yu Zhang’s account of music’s evolution in the garden of Beijing’s Yun qin zhai (Zither Rhythm Studio) (2014), are much rarer. For this paper music literature concerned with specific musical compositions are of greatest interest, and pertinent music has been sought out and heard, indeed when this paper was presented it incorporated sound clips. Similar direct experience informs much of this discussion of gardens.

Scholarly and artistic investigations on sound, design, landscapes, music and nature in recent years have included conferences, symposia, exhibitions, installations, performances and books in the design and art communities (Ruggles, in press; Benedict, 2014; Brown, 2015, 2014, 2008; Monk, 1992). Discussions in Acoustic Ecology and Geography may have very interesting implications for the subject here, although they usually concern relatively large landscapes (Krause, 2012; Blesser and Salter, 2007; Corbin, 1998). This survey paper focuses relatively narrowly on gardens and music. Its intention is to draw attention to the subject, and, through examples, provide some working categories and historical perspective to inform and stimulate further design and thought.

3 GARDENS AS ENVIRONMENTS FOR MUSICAL PERFORMANCES

Google ‘music in gardens’ and a plethora of hits results. Musical performances are programmed in gardens from Minneapolis to Oakland, from Queens to Sheffield. The music may be spontaneous or highly choreographed; performed by individual troubadour, groups of musicians, ensembles of entertainers, or machines. It may accompany or stimulate human motion or theatre. It may work harmoniously with other garden sounds or may compete with them. It is music in gardens that most obviously connects the two.

Left: Figure 1. Image of Garden of Pleasure (detail), Guillaume de Lorris and Jean de Meun, Le Roman de la Rose. Made for Engelbert II, count of Nassau and Vianden, Master of the Prayer books of circa 1500, Bruges, circa 1490-1500, 394 x 292 mm, Harley MS 4425, f. 12v. (c) The British Library Board. Above: Figure 2. Assurbanipal and his queen in a garden being serenaded by musicians. Drawing based on Assyrian carved relief, 7th century, BCE. Goethein (1928).
Music in gardens has a long history. Images of musicians in gardens come close to archetypal, akin to the English urge to eat in gardens as portrayed by Nan Fairbrother (1956). Marco Polo reported singing damsels in part of the Paradise garden from which the Old Man of the Mountains recruited his band of assassins (Ibid.). Illustrations of gardens with instrument playing musicians appear in manuscripts as least as early as the 13th century; they are also found in illustrations of Renaissance Pleasure Gardens, as in the British Library’s *Le Roman de la Rose* of around 1500 (Figure 1). R. Murray Schaeffer (1994, p. 106) describes European gardens of the later Middle Ages, where, in the “diminutive meadow . . . behind the protective wall of the castle . . . the troubadour art flourished, and the voices of the birds were often woven into their songs.”

However, music in gardens goes back to even earlier pleasure gardens -- to the slightly older Moorish gardens that influenced Christian cultures further north, as well as Roman Imperial gardens and the Persian pleasure gardens described in the Old Testament’s *Song of Songs*. A 7th century BCE Assyrian carved relief shows musicians serenading the king Assurbanipal and his queen in a garden (Figure 2).

Music was often part of events performed in the theatrical spaces of 16th and 17th European gardens. Thomas Campion composed an “Entertainment,” for Queen Anne’s 1613 visit to Caversham House on her Progress to Bath. The Entertainment included actors – among them a gardener – engaged in dialogue, dance, sounding cornets, and song. It progressed in stages through the Caversham garden along with the arriving queen, assumedly amusing as well as heralding her. Campion describes and locates action outside the park gate, inside the park, on a smooth “greene”, in the lower garden and arbour, and in the upper garden, and he specifies songs to be sung at each of the latter three locations. There was a reprise later in the house hall, and then, the next day, as the Queen departed, another speech and song in the lower garden (Nichols, 1828, pp. 630-639).

At Versailles, Louis XIV’s three great fêtes, in 1664, 1668 and 1674, – spectacles within spectacles – involved prescribed and changing ways for the king and his guests to move through the gardens where various events, including music and dance, were staged. On the last night of the final fête, a palace, fully illuminated, was erected at the long canal’s end. Sarah Cohen (2000, p. 79) writes of the 650 herms glowing along the side of the canal that represented “figures all very different in their actions and colors.” The king and courtiers traveled up and down the canal in gondolas, to the sound of the violins following the royal vessel. Félibien claimed that “the sound of these instruments seemed to animate all the figures, while the dim light also gave the symphony a certain *agrément* that it would not have had in total darkness.”

While surely to different and diminished effect, music lives on in the Versailles gardens today. *Jardins Musicaux*, recorded performances of late 17th century works, are amplified throughout, especially noticeably near the fountains. Now, as in Louis XIV’s time, the music is usually by French Baroque composers such as Jacques Champion de Charpentier, Jean Philippe Rameau, Louis and François Couperin, Henri Desmarest and perhaps most of all, Jean Baptiste Lully.

While Le Notre and other designers created spaces for music and theater, natural landforms that amplify and/or contain sound have long been adapted for similar purposes. Today at Mexico City’s Chapultepec Park’s Audiorama, an existing land formation has been transformed into a garden dedicated to musical experience (Figure 3). Its enveloping geological formations reflect and contain sound, and with its speakers, seating and broadcast musical recordings, it is a contemplative garden for listening.

Of course, technology-assisted music in gardens is not new. European Renaissance gardens included spaces intended and adapted for live musical performance, but they also incorporated musical events produced by automata. These machines might be found in pre-existing reverberant spaces akin to the Audiorama’s or housed in constructed grottoes. They included massive structures such as Villa d’Este’s Water Organ (Figure 4) as well as much smaller machines. They were usually driven by water and/or air. Villa d’Este’s water organ, Montaigne reported, produced two types of sounds. One was created when the water fell violently into a “round vaulted cave, agitating the air trapped inside, and forcing it into the organ pipes.” The second type, which made for musical harmony, was created when a water wheel’s teeth struck the organ keyboard and produced a sound like two trumpets (Lazzaro, 1990, p. 228). Montaigne also described the sounds of 20 naturalistic, painted, bronze birds of Villa d’Este’s Fountain of the Owl, located at the opposite end of the garden from the Organ. The birds were of various species -- among them linnets, goldfinches and nightingales -- and, propelled by water, each sang its distinctive song. However, singing abruptly stopped when the owl appeared, and the birds only resumed -- one by one -- when the owl departed (Ibid., p. 229).
At St. Germaine-en-Laye the Francini family created automata that included a hydraulic water organ played by a woman in a farthingale (Figure 5). Buontalenti created garden theatre automata at Pratolino whose technology aroused great interest among scientists and travelers (Zangheri, 1991). They included hydraulic organs, mechanisms imitating birdsong, and a grotto in which Fame “... loudly sounded a trumpet” (Strong, 1998, pp.78-79.) Musical automata were also at play in English gardens as seen in one of the three Victoria & Albert Museum’s drawings for garden grottos at Wilton. Long attributed to Isaac de Caus, it shows Mercury playing the pipes, presumably their sound produced hydraulically.

Mechanical marvels have been replaced by electronic ones, but the tradition of musical machines in gardens continues today, albeit bereft of classical myth and less dramatic and marvellous. Although bearing little stylistic resemblance, Bernhard Leitner’s Le Cylindre Sonore, in Chemyttoff’s Bamboo Garden in Parc de la Villette resembles much 16th and 17th musical automata in its situation within a sound reflective structure: a constructed, curved, below-grade, “resonance chamber” of concrete (Figure 6). Leitner’s composition is conveyed via twenty-four loudspeakers in stacks of three behind each of the cylinder’s eight perforated elements; seating facilitates prolonged experience (Leitner, 1998, p. 148).
soundFIELD by Douglas Moffat and Steve Bates, created for the Eighth International Garden Festival at the Jardins de Métis in 2007 (Figure 7) looked like a cross between contemporary high tech and 1970s futuristic. Located in a small stream wetland dominated by poplars, its spindly 4-feet-tall steel poles formed points in a grid of blue electrical wire. This skinny-legged furniture accommodated five mini wind sensors (measuring speed and direction), 50 speakers and 25 amplifiers that broadcast the designer/composers’ sonic response to the site. The existing lowland trees’ leaves were distinctly sonorous in the wind, but the dominant sound was a 144,000-minute -- the length of the festival -- composition, comprised of electronic sounds Moffat and Bates made, treated, mixed and structured to create a second mass of sound to work “in concert” with that of the site’s trees. Given the festival theme, site size, quantity of trembling-leafed trees, and the likelihood of breezes, most visitors would, if they had not before, come to know the distinctive, gentle maracas-like sound of poplar leaves in the wind. Still, as in gardens 500 years ago, the technology at work was at least as intriguing as the composition (Brown, 2008).


4 GARDENS’ TRANSLATIONS INTO MUSIC
The “labyrinth of love,” a popular planted form in 16th and 17th century Italian gardens, apparently derived from its portrayal in the music and poetry of the late 15th century Mantua court. Toronto’s Music Garden, created by Yo-Yo Ma and Julie Moir Messervy, translates Bach’s Cello Suite #1 in G-major into a spatial composition, each garden room corresponding to one of the suite’s six movements. However, such instances in which music or its text has directly shaped gardens are relatively difficult to find.
In contrast, music has long referred to, expressed, represented or evoked gardens through both texts and sounds. Gardens have inspired and been settings for the natural phenomena the music portrays (as in Liszt’s Villa d’Este works); music has referred to garden incidents and temporal experiences (as in Debussy’s Jardins sous la pluie); and music has referred to gardens both as specific places and representative of places (as in Falla’s Noches en los Jardines des España). This portrayal is often filtered through poetry and myth as well as the composer’s imagination. The text, whether song lyrics, composition title, program notes, or written beneath the score’s final measures, ranges widely in specificity, power and integration with musical sound. So too ranges the garden’s significance to the composer. Usually some trigger of words is necessary to ‘get’ the garden reference; the words and language flavours how we hear the music (Brown, 2014).

Goethe Lessing (1766/1972) and others discerned centuries ago that music is a temporal medium. And so it is not surprising that in music, gardens are typically places of pulsating and changing phenomena. Light and colors, birds’ songs, mammals’ calls, water’s ripples, rain, mist, snow, fog, scents, people moving with varied speed and rhythm -- the sounds all shift and change; all take time. Music may refer or evoke these phenomena through sonic analogue or transformation; it may imitate actual landscape sounds; it may reproduce them through recording technologies.

Handel, Vivaldi, Beethoven and earlier composers evoked landscapes in their works; gardens figured into texts of fifteenth century Europe’s religious music. However more specific references to gardens in western classical music came after 1825, when landscape inspired tone-poems began to be written, fed by poetry, prose, painting and graphic arts as well as actual landscape experience. Franz Liszt, credited with articulating and advancing program music and the symphonic poem, referred to landscapes in his piano compositions. Various pieces in his Album d’un voyageur (1835) refer to landscapes he experienced directly, (though these same works usually also have superscribed quotations—not obviously landscape related—from Byron’s Childe Harold’s Pilgrimage. The third book of his Années de pelerinage (1877) includes three works of interest here, all tied to Villa d’Este, where the composer spent time during each of his last twenty years. There are two different Aux Cyprès de la Villa d’Este, Threnodie, and in 1877 the composer described how the garden’s cypresses inspired him “... three days I have spent entirely under the cypresses. It was an obsession, impossible to think of anything else, even of church. Their old trunks were haunting me and I heard their branches singing and weeping, bearing the burden of their unchanging foliage” (quoted in Williams, 1990, p. 550). The many low, ponderous, brooding and sometimes dissonant and staccato passages of the cypress pieces contrast to the arpeggios pacific sparkle in the third piece, Les Jeux d’Eaux à la Villa d’Este, which evokes the shimmering play and plashing of that garden’s waters, from trickles to cascades, presaging works by Debussy and Ravel.

Debussy’s music is often associated with landscapes (and not coincidentally recordings of his music are often packaged with cover art featuring Impressionist painters’ landscapes). Although he only occasionally evokes a specific landscape, Debussy evokes landscape phenomena superbly through titles, sonic analogues, imitations and transformations.

Jardins sous la pluie is the third of the three works of Debussy’s Estampes for piano. The title estampes, translates to prints or engravings and reflects the composer’s interest in possible principles common to all the arts and in sonic analogues for visual phenomena. Indeed, the bounded garden form may be a particularly appropriate metaphor for a print. The set’s first piece, Pagodes, with its pentatonic scales and similarities to a Javanese gamelang orchestra, suggests the Orient, its second, Soirée dans Grenade, the atmosphere of Andalusia. Jardins sous la pluie, on the other hand, is situated in France, and its gardens are sites for meteorological phenomena and children’s play, for the work’s two main themes are based on two French children’s nursery rounds. One might not make the connections without the title, but the piece’s structure -- the chromatic, whole tone, major and minor scales, the broken chords, the dynamics and the sequencing – and the nursery song themes are easily interpreted to represent rain drops’ patter, gusty downpours, thunderous rumbles and claps followed by a brilliant sunny clearing. Yet Debussy also casts the rain event within the garden, in a context of civilization and safety. The garden and its phenomena entwine with childhood (perhaps especially a French one) its perspectives and experiences.

Manuel de Falla described his Noches en los jardines de España as “symphonic impressions for piano and orchestra.” Written in Paris between 1911 and 1915, it is thought to have been inspired by a series of melancholy poems by the Nicaraguan writer Ruben Dario, ‘Night Thoughts.’ It has been called a meditation on beauty (Griffiths and Webber, 2002, p. 441) and reflects the period’s romantic interest in the exotic and its growing interest in music as expressive of folk culture and nationalist pride. Each of its three pieces suggests a different garden or garden group. Generalife refers to the jasmine-scented gardens
surrounding the summer palace of the king’s harem; Danza lejana, an exotic dance in an unidentified garden experienced from a distance; and El los jardines de la Sierra de Cordoba the gardens in which gypsies dance and sing for the feast of Corpus Christi. While the work reflects the influence of Debussy and Ravel (Falla was after all in Paris when he wrote it) it also incorporates Spanish alhambrismo, an exotic imitation of Moorish music popular with Albeniz and other composers of the previous generation (Ibid., p. 441).

5 METAPHORS, ANALOGIES; CONCEPTS, TRANSFORMATIONS

... the brain seems to be able to trade space for time.
John J. Gibson, The Senses Considered as Perceptual Systems

When considering garden/music relationships and interactions beyond music in gardens and gardens in music Gibson’s assertion naturally comes to mind. In this case, these spatio-temporal trades occur via metaphors and analogies; their transformations realized by their experiencer as well as their creator. While the metaphor of architecture as frozen music verges on cliche, gardens have long enjoyed some ambiguity in the dichotomy of the temporal versus the spatial arts. Gardens uniquely engage change over time, yet spatial closure is fundamental to garden’s very definition and etymology. Moreover, as Souriau argued, (1949/1958, p. 125) landscape design is the one plastic art in which a “melodic order of view by means of a set progression [in time] is structurally fundamental.”

The garden’s demarcated space, its framing and structuring of landscape and Nature, along with its association with the Garden of Eden and Paradise gardens, make it a popular metaphor for composers naming, if not conceiving, their time-bound compositions. In R. Murray Schafer’s Garden of Bells that metaphor involves sound: a human chorus creates an enveloping assemblage of bell-like sounds. In Marjan’s Mozetich’s Lament in the trampled garden and Tristan Murail’s C’est un jardin secret the metaphor is based in text. In the former the garden symbolizes despoiled nature; the latter’s title comes from the Song of Songs, in which the garden already is symbolic.

Conversely, writers have used musical terms to describe gardens, George Sitwell, (1909/1951), who onomatopoeically noted gardens’ murmurs, sighs, rustles, “muffled thunder,” and “silvery plashes,” most memorably. Highly attuned to garden acoustics, he went further, interpreting garden sounds as music. His On the Making of Gardens concludes with the hope that unborn children will know in gardens “all the mystery and the music.” (p. 70). And early in the book he describes “the magic of the wizard’s music” at Villa d’Este, where above the “muffled thunder” of the great cascade dominating the garden, “... blended like the rolling of spheres into one, deep melodious thrill, are the varying notes of murmuring, mourning, whispering, rioting, rejoicing water”(p. 8). We might say that Sitwell was primed to hear and interpret Villa d’Este’s music, however much the original designers intended its orchestration. There are cases however, in which the composer or designer’s manipulations and transformations of sound and space are intentional, clearly articulated and independent of one connoisseur’s sensibilities or interpretation. These concepts may be straightforward or mysterious, rarefied or easily accessible.

Composer Tōru Takemitsu pushed garden/music metaphors much further than titles. Gardens were often integral to his works’ very concept and structure. He compared the structure of his Garden Rain to that of a Japanese Rock Garden (Burt, 2001, p. 168). Interested in how the ancient gagaku was “a kind of strolling music for playing outdoors such as while strolling in a garden” in his In An Autumn Garden Takemitsu spatially distributed the instruments based on how he interpreted the spirit of the original gagaku performances (Ibid., p. 162). A Flock Descends into a Pentagonal Garden was inspired by Takemitsu’s dream in which a flock of white birds, led by a black bird, descended into such a garden. In the heavily programmed and controlled composition, musical elements correspond to those of the dream: the black bird, the white birds -- each has its musical correlate. Moreover, the pentagonal garden’s starting point is the F# pentatonic scale (Ibid., p. 170).

Yet gardens were an inspiration and compositional analogue – even model – for Takemitsu before they entered his titles. In Arc (1963) for piano and orchestra, he conceived a garden in which the piano soloist (musically) strolled. He even drew a map of it (Figure 8). Different garden elements corresponded to different sounds and their tempi: sand and clay with “a constant sound of strings ... representing eternity and infinity;” earth with different strings. Low-sounding instruments represented immobile stones and rocks, which, though static, varied in shape because the stroller’s position changed. Small instrumental groups
musically represented the trees, and the grass underwent “greater and more rapid changes in the different cycles compared to the trees” (Taskemitsu, 1995, pp. 120-121.)

Later in life he wrote, “Sometimes my music follows the design of a particular existing garden. At times it may follow the design of an imaginary garden I have sketched. Time in my music may be said to be the duration of my walk through these gardens . . . the garden . . . gives the ideas form” (p. 114).

Referring to himself as “a gardener of time,” (1995, pp. 142-143) Takemitsu also used the image and experience of a garden to describe his approach to composing for Western orchestras, contrasting his view of the orchestra as “a source for many sounds” to the more typical “one gigantic instrument”.

. . . we can think of the orchestra as a garden, especially a garden for strolling, the popular Japanese landscape garden that has a variety of aspects, all in harmony without a single detail overly assertive. This is the aesthetic I wish to capture in my music. In such a garden things sparkle in the sunlight, become sombre when it is cloudy, change color in rain, and change form in the wind. That is the way I wish my orchestra to be. (Ibid., p. 114)

My own work with landscapes and sounds has grown out of an interest in multi-sensory experience, the reciprocal revelations of landscapes and sounds, and an interest and concern for our acoustic environment more generally. Listening gardens comprise one realm of these design investigations. The term listening garden correlates to the landscape architect’s viewing garden, such as at Ryoan-ji (Figure 9), a garden designed for the eyes, often not entered bodily, its use and aesthetic primarily visual and discretionary. These listening gardens are, analogously, designed for the ears, favour hearing over viewing, and depend on the listener’s discretion. They play off ideas of garden as well as music practices. They are intended to draw attention to our everyday acoustic environment and provoke reconsiderations of our experience and understanding of gardens, sound and music.

Sounds from different stations in a nearby landscape are heard indoors via a sound mixer, each station assigned its own pair of stereo channels. I as designer determine the garden boundaries and general sound characteristics by selecting the overall location, choosing specific sites within it, and (usually) the times of those sites’ sounds. However, each visitor—each listener—mixes the sounds and, in a sense, creates her or his own composition. One can choose to hear one, two, three, four or five sites simultaneously or sequentially, and what and how to emphasize and combine. In One Listening Garden, Gainesville, Florida, sounds fed into the mixer from sites on a residential lot—a house roof-top, an outdoor fountain, a grove of nut-dropping Laurel oaks, and a compost bin.
In *Ringling Listening Garden*, the sites on the campus of Ringling College of Art and Design in Sarasota, Florida included a busy street median, a dormitory courtyard (Figure 10), a banyan tree in central campus, a live oak tree by the bayou on the campus edge, and a location beneath bayou waters. As the images suggest, *Ringling Listening Garden* had two parts: *Ringling Listening Garden—Outside* and *Ringling Listening Garden—Inside*. Outside there was a listening device at each station from which sounds heard inside had been collected. Thus the five different listening sites spatially defined this Outside garden. The Inside garden within Ringling’s Selby Gallery featured a six-sided gazebo housing a sound mixer. Five gazebo panels bore an image of an outdoor station, the sixth a montage of the five. The gazebo’s grey-veiled interior softened, but did not obliterate visual landscape references (Figure 11).

If *Listening Gardens* or Takemitsu’s compositions seem overly complicated, consider *Cat’s Cradle*, a work in the Jardins de Métis International Garden Festival in 2007. Its creators, Juliette Patterson, Michel G. Langlois and Gerard Leekey, conceived a garden as a musical instrument and a musical instrument as a garden. Bordered by birches, containing three resonating sound cabinets constructed of recycled piano boards, the garden was a sort of Aeolian harp, its trees both musicians and instruments. A lattice of strings (in fact piano strings), extending between the sound cabinets and the tree branches on three site edges formed the cat’s cradle. The moving trees’ branches pushed and pulled the strings so the boards resounded. Musical instruments played by natural elements go back at least as far as ancient Greece, but this integration with a garden was a fresh and delighting take.

**6 CONCLUSION**

Although connections between landscapes and music must predate gardens, this refined landscape genre has a particularly rich realm of linkages, linkages entwined with the rest of the natural world and what we make of it. Connections between music and gardens—historical, aesthetic, conceptual, even psychological—have resulted in expressions ranging from the very concrete to the very abstract. Gardens have held music, music has held gardens. Gardens and music have been mutually enriching and
have reciprocally enriched and inspired those creating and experiencing them. Today when the integral connection of our acoustic surroundings to our greater ecological environment is ever more apparent, how can we as designers, musicians and educators most meaningfully, imaginatively and pleasurably, maintain and develop these connections to surprise, delight, provoke and reveal?

Figure 11. Gazebo (right) and sound-mixing station inside it (left). Ringling Listening Garden – Inside. Work and photographs by author, 2008.

7 END NOTES
1 Mirko Zardinis’s Sense of the City: An Alternate Approach to Urbanism (2006), the hefty catalogue for an exhibit of the same title, is the most comprehensive attempt to address contemporary sensorial landscape experience of which I am aware.
2 These visual depictions, like gardens of the time, were reinforced by (sometimes fanciful) literary accounts. For more on these gardens of pleasure, see Stokstad and Stannard, (1983), pp. 25, and 57-59.
3 Hunt (1986) devotes a chapter of his Garden and Grove to “Garden and Theatre,” describing how Italian gardens of the period, likely influenced by Roman precedents, included spaces specifically for performances as well as similar spaces suggesting theatres that could be adapted for performances. Indeed he discusses how Italian gardens such as at Villa Mondragne, “offered miniature worlds, in the same way that Elizabethan theatre like the Globe had done” (pp. 67-68). Often this theatre entwined with spectacle, particularly in Royal Progresses, and masques, which, as described by Orgel and Strong (1973) included music composition and performance along with nearly every other art form of the age, including landscape images that served as backdrops as well as active components in dramatic development.
4 These royal progresses encompassed much larger landscapes and many other theatrical events. See Nichols (1828, pp. 630-639), Hunt (1986, p. 113) and Strong (1984).
5 Cohen quotes from André Félibien’s Les Divertissements de Versailles donnez par le Roy à toute sa cour au retour de la conquête de la Franche-Comté en l’année 1674.
6 Lully was Louis XIV’s Surintendant de la musique de la chambre du roi, and if he did not compose all the music of the court, all French music was nonetheless subject to his approval. The Centre de Musique Baroque de Versailles (CMBV - Centre of Baroque Music Versailles), a centre for the study and performance of French Baroque music, is also based at the Versailles Palace.
7 As demonstrated by classical Greek theatres, thought to have evolved from natural landforms occasionally used for performances into constructed theatres that adapted, built into and off those landforms.
8 Perhaps though, landscape and song have had reciprocal influences. See Lazzaro, 1990, pp. 51-55 and Carpeggiani, 1991, pp. 84-87
9 I am not overlooking the suggestions and analogies to music in Lawrence Halprin’s scores. However, his concerns seem less with music than the notations that might inform all the arts and creative process.
10 As Claude Debussy did in his Preludes.
Handel’s and Vivaldi’s respective *The Seasons* and Beethoven’s Pastoral Symphony are among the obvious. Word-painting portraying landscapes also comes to mind. Going back at least as far as Gregorian chant, word-painting was very popular in 16th century madrigals and Renaissance music theory. Strictly interpreted, in word-painting music serves the text. The passage from Isaiah 40:4 in Handel’s Messiah is a landscape-related example: *Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.* The melody has "valley" ending on a low note, "exalted" as a rising figure, "mountain" as the peak, "hill" a smaller rise, and "low" another low note. "Crooked" is sung to a rapid figure of four different notes, while ‘straight’ is sung on a single note, and in ‘the rough places plain,’ ‘the rough places’ is sung over short, separate notes whereas the final word ‘plain’ is extended over several measures in a series of long notes” (Wikipedia, 2012). See also Carter (2012) and Whittall (2012).

This later became the first of the three books of the *Années de pelerinage*.


According to Roberts (1996, p. 68) suggesting water with "rapid arpeggio figurations" was a nineteenth century convention. Sitwell (1967, p.373) notes that Debussy, like Ravel, admired Liszt and heard him play.

Others discuss and dispute relationships and reciprocal influences of composers and painters during this period (Vergo, 2010; Lockspeiser, 1973; Bruhn, 1997; Roberts, 1996). When Debussy refers to landscape, he seems most concerned with its sensorial experience (Brown, 2014). As it is said that Impressionist painters’ real subjects were light and how we see, in works such as *Le vent dans la plaine*, *Reflets dans l’eau*, *La terrasse des audiences du clair de lune*, or *Les sons et les parfums tourment dans l'air du soir*, the composer’s subject is a composed, sonic equivalent of the multi-sensorial experiences the titles suggest.

Most famously articulated by Debussy in an article in *Revue Blanche* in 1901.

Roberts (1996) argues that the reference was particularly the Japanese prints then so popular in Paris.

The songs are *Dodo, l'enfant do, l'enfant dormira bientôt* (Sleep, child, sleep, the child will soon be asleep) and *Nous n'irons plus au bois, les lauriers sont coupés* (We’ll not return to the woods, the laurel trees are cut down.)

(1966, p. 253)

See Benedikt, 2014 for examples.

*Garden* goes back to the latin *gardo*, a fence, enclosure, from Frankish *gardo*, to *gerh*, the Indo-Aryan root meaning to grasp, enclose. (*American Heritage Dictionary, 1973, p. 1518*).

Schafer (1986) wrote that the piece “suggests a soniferous garden filled with bells of all shapes and sizes through which a traveler might wander at leisure and be entertained by a tinkinnabulation of sounds.”

The composer’s dream (in turn) was reportedly instigated by Man Ray’s photograph of Duchamp in which Duchamp’s shaved head has a bald spot shaped as a 5-pointed star.

The scale of a piano’s black keys.

This is one of three realms of investigation on “Landscapes as/of Sound.” I have engaged since 2003. I explore reciprocal revelations of landscape and sound and how landforms, habitat, and plant and animal communities relate and interact with climate, time, light, and wind to affect sound. Simultaneously, I explore how to engage, inform, amplify and transform people’s motion, listening, hearing, and comprehension.

Others have used this term for different sorts of works.

8 REFERENCES


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