

UDK 78.04.071.1Globokar
DOI: 10.4312/mz.50.1.97-105

Niall O'Loughlin
Loughborough University
Univerza v Loughboroughu

Vinko Globokar's Balkan Requiem

Balkanski rekviem Vinka Globokarja

Prejeto: 11. april 2014
Sprejeto: 8. maj 2014

Received: 11th April 2014
Accepted: 8th May 2014

Ključne besede: Vinko Globokar, Étude pour folklor, Élegie balkanique, Bosna in Hercegovina, ljudska glasba

Keywords: Vinko Globokar, Étude pour folklor, Élegie balkanique, Bosnia and Hercegovina, folk music

IZVLEČEK

Redki Globokarjevi »izleti« v folkloro vključujejo *Études pour folklor* iz leta 1968, ki imitira tehnike ljudskih glasbenikov Bosne in Makedonije ter *Élegie balkanique* iz leta 1992, ki objokuje balkansko tragedijo z glasbo in verbalno v smislu posvetnega rekviema.

ABSTRACT

Globokar's rare excursions into folklore include the two *Études pour folklor* of 1968 which imitate the techniques of folk musicians in Bosnia and Macedonia and *Élegie balkanique* of 1992 which laments the Balkan tragedy in musical and verbal terms, in effect a secular requiem.

Throughout the second half of the 19th century and much of the 20th century there has been a strong determination of many composers to use the folk music of their own countries in their own compositions or to adopt the musical characteristics of their local music for their own purposes. This tendency has been strongly in evidence in Europe, mostly as an assertion of national identity. In the 19th century it was apparent in the music of Smetana and Dvořák, and in the earlier 20th century in the works of Janáček and Bartók. There was a strong movement of the same kind in England in the first half of the 20th century, as a result of the work of such folk collectors as Ralph Vaughan Williams, Cecil Sharp, the Australian-born Percy Grainger and others. With the death of Vaughan Williams in 1958, the use of folk music in art music became much less common; there was the additional fact that the British Broadcasting Corporation's newly appointed Controller of Music, William Glock, made a special point of promoting music from mainland Europe, such as that by Schoenberg, Berg and Webern who were little known in Britain at that time, and neglecting folk-influenced composers.

During the late 19th and 20th centuries in what was Yugoslavia and its predecessor countries there were many composers who pursued the same aims. The starting point for much composition in Serbia had been the indigenous folk music, a result particularly of the pioneering studies of Stevan Mokranjac,¹ who spent many years towards the end of the 19th century notating traditional folksong in the Balkans, using some of the melodies in his compositions. Much the same approach was adopted in Croatia in the first two decades of the 20th century, especially after the publication of extensive folk collections of and studies by Franjo Kuhač, Vinko Žganec and others.² In its highest form, it found its way into the music of many serious composers, not the least of whom is the greatly underrated Josip Slavenski. This influence became so pervasive among Yugoslav composers, mainly Croatian, that Milko Kelemen found it necessary to publish his account of how and why he purged his music of its effects.³ In fact Slovenia's position concerning folk music within Yugoslavia was somewhat different. Folk music holds a very strong place and is extensively notated and studied.⁴ The difference between Slovenia, on the one hand, and on the other hand Croatia and Serbia, where it was extensively used, is that it has only occasionally formed any obvious part of the musical language of the concert hall, although its presence is traceable in the music of a number of Slovene composers, most notably Danilo Švara, Karol Pahor and Uroš Krek.⁵

The techniques that these composers employed were various: some music, especially songs, was simply arranged and presented in a recognisable form, but sometimes

1 See particularly Mihailo Vukdragović, ed., *Zbornik radova o Stevanu Mokranjcu* (Belgrade: Srpska akademija nauka i umetnosti, 1971). Very valuable and informative about the use of folk song is the excellent chapter in this volume by Koraljka Kos, "Primorski napjevi Stevana Mokranjca", 89–109, with a good English summary on 100–101.

2 See Josip Andreis, *Music in Croatia* (Zagreb: Institute of Musicology, Academy of Music, 1974) and Vinko Žganec and Jerko Bežić in *Muzička enciklopedija* (Zagreb: 2nd edition/1974) volume 2, 168–75.

3 Milko Kelemen, "Abschied von der Folklore", *Melos* 26, no. 6 (1959): 178–80.

4 Especially noteworthy is *Slovenske ljudske pesmi* (Ljubljana: Slovenska matica): Vol.1, ed. Kumer, Matičetov, Merhar and Vodušek (1970); Vol. 2, ed. Kumer, Matičetov and Vodušek (1981); Vol.3, ed. Terseglav, Cvetko, Golež and Strajnar (1992); Vol. 4, ed. Golež, Kumer, Terseglav and Vrčon (1998); Vol.5, ed. Golež Kaučič, Klobčar, Kumer, Šivic and Terseglav (2007).

5 Krek made clear his connection with folk music in a very revealing article entitled "Srečanje s folklorom", *Naši zbori*, vol. 18, no. 5 (1966), and reprinted with an English translation, "My encounter with folklore", in Ivan Klemenčič, *Slovenski skladatelji akademiki – Slovenian Composers Academicians* (Ljubljana: SAZU, 2003), 122–29.

with un-folk-like piano accompaniments reharmonised in a new style. This method of course has fallen into some disrepute with the huge increase in the study of folk music in its own right as the scholarly discipline of ethnomusicology. Other folk songs were transformed into choruses in which the melody would normally be found in the highest melodic line. In symphonic or chamber works, it was the melody that was the important feature to be copied or imitated, although sometimes only the rhythms reappeared. Some melodies were extended and developed in a way that was not to be found in folk contexts, but broadly speaking it was expected in most instances that the original would in some way be melodically recognisable.

The question now arises: what connection has Vinko Globokar with folk music? He has made his name in three fields: composition, improvisation and virtuoso trombone playing. Studies of his work usually follow one or more of these activities. For example, Wolfgang König examined the first two disciplines to present a composite perspective on his compositions⁶ and Robin Gregory in his study of the trombone focussed on the instrumental techniques of Globokar the player.⁷ An earlier paper of mine concentrated on the first aspect, but with a view that took on a theatrical character.⁸ Unusually a paper by Werner Kluppelholz refers to a 'physiognomic sketch', referring to the composer's facial expressions in performing.⁹ John Warnaby's article places Globokar in an avant-garde context, with various identifiable models especially Mauricio Kagel.¹⁰ The study of Globokar's compositions usually points to the different influences that he has experienced in his early composing years from Berio, Stockhausen, Kagel and others, and the way that he has made his style and manner his own, clearly distinguishable from his models. In addition his experience of improvisation and the phenomenal technique that he has achieved on his chosen instrument have also played their part. Never, however, has it been said that his music is influenced by folk music. His compositions are generally not melodic, nor can the rhythms encountered be considered to be regular, both of which are characteristics of most folk music. Yet Globokar has experienced, at first hand, folk music from various parts of the old Yugoslavia and fully appreciated its inherent strengths and weaknesses. How he transformed these experiences into music in his style is the focus of the next part of the present study.

In 1968 Globokar composed two works which owe some debt to folk music: *Étude pour folklori I* for chamber ensemble, and *Étude pour folklori II* for orchestra.¹¹ The chamber work was intended as a preparation for the orchestral piece, and followed a similar plan. The composer in his note for the recording of the orchestral version gave his thoughts on the nature of the music and its inspiration:

6 Wolfgang König, *Vinko Globokar Komposition und Improvisation* (Wiesbaden: Breitkopf & Härtel, 1977).

7 Robin Gregory, "Recent Developments in Technique", *The Trombone: the instrument and its music* (London: Faber, 1973), 142-48.

8 Niall O'Loughlin, "Vinko Globokar, agent provocateur: shock tactics in the concert hall", Primož Kuret, ed., *Provokacija v glasbi* (Ljubljana: Festival Ljubljana, 1994), 177-188.

9 Werner Kluppelholz, "Vinko Globokar - fiziognomička skica - Vinko Globokar - Eine physiognomische Skizze", Primož Kuret, ed., *Slovenska glasba v preteklosti in sedanjosti* (Ljubljana: Kres, 1992), 288-98.

10 John Warnaby, "Vinko Globokar: Revaluing a Phenomenon", *Tempo* 61, no. 240 (April, 2007): 2-18.

11 Later works that show occasional connections with folklore in some form include *Das Orchester*, *L'armonia drammatica* and *Der Engel der Geschichte*.

Étude pour folklor II is a subjective interpretation, almost a kind of self-psychanalysis of my memories of Yugoslav folk-music, especially of Bosnia and Macedonia. They are recollections of certain musical and choreographic situations in which I have at one time or another taken part. What I unconsciously remember is not so much melodies and rhythms (although I do use two short thematic quotations which are in fact almost imperceptible) but rather the manner of the players or singers, how they communicate with each other, how they treat their instruments, how they react and respond to each other (one player beginning and the others gradually joining in one by one), almost their 'physical' manner of making music, or again how they 'improvise' or rather 'adapt' according to the mood of the moment.¹²

The published orchestral score of *Étude pour folklor II* contains some guidance for performance, principally that the work was divided into six sections or 'Climats', numbered I-VI [1-6]; in performance these can be played 1-6 or 6-1 in order, starting with any one of the six, making a total of twelve possible orders: 123456, 234561, 345612, 456123, 561234, 612345, 654321, 543216, 432165, 321654, 216543, 165432. In the score the climats are simply numbered with instructions concerning the manner of linking them in the event of using the different optional orders.¹³ There are no titles in the score for each of these sections, but in the documentation with the commercial recordings of the two *Études*, the six *climats* are given titles and descriptions as specified by the composer (the exact titles on each of the recordings differ in detail).

These climats represent specific memories of the composer's of folk music performance in Bosnia and Macedonia, and give us some idea of how these experiences were transformed by Globokar into the two new works:

- I: Reaction and aggressiveness
- II: Tapan and Zurl (Macedonian drum and double-reed wind instrument),
- III: Throaty singing
- IV: Mechanical movement and breathing
- V: Dvojnice and Gusli (flutes and fiddles)
- VI: Song and accompaniment for an epic singer¹⁴

Examination of the means by which the composer achieved these features in his score gives a good idea of the nature of his knowledge of and reaction to the folk music practices that he encountered. The most obvious connection with folk music is the use of traditional instruments. The members of the percussion group are particularly prominent: two drums, the *tapan* from Macedonia, and the Iranian *zarb* feature among a wide range of the normal percussion instruments. The orchestral woodwind players of flutes, oboes and clarinets are required to double on the *dvojnice*, the wooden double pipe used in Croatia, Serbia and Macedonia. The folk string instruments used are the

12 Sleeve notes to recording: *Avant garde volume 4*, DG 2720 038, record 3 DG 2561 108 (Hanover: Deutsche Grammophon, 1971).

13 Notes in the score of *Étude pour folklor II* (Frankfurt: Peters, 1970).

14 Adapted from notes by the composer to the recordings of the versions on Koch-Schwann Aulos 3-1497-2 (1994) (*Étude I*) and Deutsche Grammophon DG 2561 108 (1971) (*Étude II*).

one-stringed bowed *gusle* found in Croatia, Serbia and Macedonia and the four-stringed plucked *tambura* from Bosnia. These are mostly performed by the orchestral string players, although there are two string players who play only *gusli*. Globokar does keep the contribution of these players in perspective (and often in the background), apart from the obvious use of the *tapan* to punctuate the music with loud strokes. They are generally blended into the texture and the development of the music for a very obvious reason. The interconnectedness of the music ('the manner of the players or singers, how they communicate with each other, how they treat their instruments, how they react and respond to each other') is basic to the progress of the work. The folk instruments are intended to interact with the orchestral ones. To see how the composer operates his criteria, details of their operation in each of the *climats* are examined. Although in the commercial recording of the second *Étude*, the composer starts with the second *climat*,¹⁵ the present study takes these in the order given in the score.

The first *climat* is entitled 'Reaction and aggressiveness'. The lead instruments are the trombones and sometimes also the tuba. After the opening bars feature the trombonists breathing noisily in and out of their instruments ('In das Instrument laut atmen'), the reaction from the other brass instruments (trumpets, flugelhorn and horns) is to sing or speak into their mouthpieces, at first high and slow ('hoch und langsam') and then deep and fast ('tief und schnell'). Short tremolo bursts by the orchestral strings provoke the *dvojnice* to produce short, scattered, uncoordinated and unmeasured flourishes, punctuated by short fast groups of staccato notes on the orchestral woodwind. The return of the heavy breathing from the trombones encourages the *gusli* to play their microtonal wailings, without being synchronised with the rest of the orchestra ('Frei, ohne dem Dirigenten zu folgen'). The remainder of the brass are instructed to imitate the trombones in pitch and sound ('Töne und Geräusche'), while the *dvojnice* reinforce the climax of the trombones' and tuba's passage.

The second *climat* features the powerful Macedonian drum, the *tapan*, and the double-reed wind instrument, the *zurla*. The double-headed *tapan*, found in Macedonia, Kosovo, Serbia and Bulgaria, is made from a hollowed tree-trunk with skins at both ends. The *zurla* is found in Macedonia and Southern Serbia in two sizes, used in pairs to play a melody and drone respectively and is normally accompanied by the *tapan*.¹⁶ In the *Étude* the *tapan* is supported by the other percussion and the *zurla* are played by four oboes and four clarinets. The english horn and bass clarinet play the drone, while the others play the microtonal 'wailing'. These are also supported by drones from the violins and cellos. The organ is instructed to imitate the woodwind, while the *gusli* intertwine their microtonal lines around the note D flat. The processes that are clearly defined in the score take their techniques from the folk music as observed by the composer.

Climat III is entitled by the composer as representing 'throaty singing', a method of singing that is presented in a number of ways: first the horns and then the other brass make heavy breathing sounds and then play fluttertongue, with and without tone ('Flatterzunge mit/ohne Ton'). The violins play tremolo 'unter den Saiten', and later the *dvojnice* play with fluttertonguing and then double-tonguing. Vocal sounds are made

15 The order on the recording is 234561.

16 See Radmila Petrović, article 'zurla', *The New Grove Dictionary of Musical Instruments* (London: Macmillan, 1984) vol.3, 905.

into mouthpieces. Various type of imitations, one instrument of another, are required of the players.

The next section (*Climat* IV) is said to represent ‘mechanical movement and breathing’, in which complex rhythmic patterns in solo violin and viola are played in groups of three notes, which are then imitated by the trumpet and flutes in strictly measured patterns of scattered sounds. *Climat* V features the dvojnice and gusli (flutes and fiddles), using unsynchronised clusters, audible breathing, glissandi, and fluttertongue, imitating the dynamics of the organ.

Song and accompaniment for an epic singer is the feature of *Climat* VI. The sounds are generally atmospheric, with the horns and trombones playing and singing simultaneously (‘dieselbe Note gleichzeitig spielen und singen’) and microtonal movement in the flutes. The strings enter and are instructed to imitate the wind instruments, including, while playing, singing with a closed mouth (‘Mit geschlossenem Mund dasselbe gleichzeitig singen’). The woodwind punctuate the solo microtonal ‘singing’ from the solo viola and cello with short coordinated flourishes.

Overall the *Études* give a generous tribute by the composer to the processes and techniques of folk music practice in Bosnia, Serbia and Macedonia. Without in any way compromising or even modifying his hard won compositional techniques, Globokar was able to recognise the features of this music and the manner in which they operate, and then apply these to his own musical style.

The two *Études* remained for over twenty years isolated compositions that did not fit in comfortably with Globokar’s natural development as a composer. With only occasional references to folk music in other pieces, this achievement remained largely independent of his other works, but this changed dramatically with the disastrous break-up of Yugoslavia which began in the early 1990s. With the horrendous fighting that occurred in Croatia and Bosnia, folk music as such would have been virtually eliminated.¹⁷ Globokar’s love of and experience of this folk music did not allow him to let this go unnoticed; he did not want to let these terrifying events pass without some form of ‘comment’ from him about the situation. As a composer this took the form of a new work which encapsulated his sense of horror at what had happened. The piece that arose from this feeling was *Élégie balkanique* of 1992, for flute, guitar and percussion, with a duration of 23½ minutes, longer than the first *Étude* (17¼ minutes) or the second *Étude* (21 minutes). Its small scale and modest scoring do not give any indication of its immensely powerful and heartfelt message, a lament for the Bosnia that was being systematically destroyed, in a manner that a composer with Globokar’s experience of improvisation could readily appreciate. It is no exaggeration to say that *Élégie balkanique* can be thought of as a requiem, a secular requiem admittedly, for people dying in huge numbers.

There is no mistaking Globokar’s message in this work, when he wrote in very explicit terms in the heading to the score of *Élégie balkanique* the following:

Since I cannot spew out my loathing of the vicious ethnic purification carried out in different parts of former Yugoslavia at the dawn of the third millennium, the only

17 Macedonia was thankfully spared the bloodshed encountered in Croatia and Bosnia.

remaining possibility for me is to spit out these sounds in the face of those who have conceived of it, carried it out or suffered it to be done.¹⁸

The sounds to which Globokar refers are then given as a list of 28 words, mostly in Croatian, all beginning with the letter 'B' (with a translation into French and English given in the score). In addition there are two relevant words which do not appear in the list; these will be noted when they appear. The chosen words almost explode with significance, with many expressing some form of loathing or at the very least criticism, with the horrors of what was happening being highlighted in individual words. The work progresses by translating and developing each of these words into some form of musical expression. Embedded into the texture, the words are sung or spoken one at a time by one or more of the players, sometimes together, while the players themselves elaborate, develop and 'comment' on the material freely on their instruments. The composer specifically instructs that the text above and the 28 words used (translated into the language of the country of the performance) must be printed in the programme of a performance or if not must be read before the piece is played.

In the score the composer indicates four sections by the letters A, B, C and D, although it is clear that the work is played continuously. Sections A, B and C use the chosen words, while section D without words takes the form of a coda, a benediction and lament for the fallen Bosnia. The 28 words are given in the introduction to the score in alphabetical order, and, while in the work the composer follows this sequence approximately, in some instances he reorders the list to juxtapose the words more appropriately. Two additional words are also used, *mir* (peace) and *borba* (war), the former to introduce the first words in section A, the latter appearing at the climax of the very dense and active section B.

Section A (7½ minutes) presents the first ten words, but also gives relatively extensive passages to the three instruments. The alto flute opens with the microtonal wavering that is found extensively in *Étude pour folklor II*. The flute pitch wavers within held notes which are also modified by trills, wide vibrato, and fluttertongue. Globokar intersperses short flourishes and rapidly repeated notes before the dramatic appearance of the drums and in addition to the 28 chosen words, he prefaces the collection of words with the emotionally significant word *mir* (peace), shouted out before presenting *babel* (babel), *badavadžija* (parasite) and *badrcati* (to taunt) sung relatively quietly. These are set respectively to stepwise rising motifs, D-E; D-D-E-F-F; E-F-G-A flat, which are clearly intended to be linked by their similarity. It becomes increasingly clear that this melodic shape acts as a motto for the whole work. These phrases are surrounded by disconnected drum bursts to reveal the word *balegati* (to talk drivell/nonsense) shouted out and followed by five bars of rapid fortissimo strokes from the tom-tom, surely an indication of the composer's strong feelings. The guitar now enters for a solo passage with rising phrases derived from the motto, mostly by step, and surprisingly euphonious chordal groupings. All three players play together for the following passage before the next two words, *bahat* (arrogant), *baksuz* (calamity), are sung to similar rising motifs. The

18 Preface to *Élégie balkanique* (Paris: Editions Ricordi, 1993). The text was also given in the original French.

composer's commentary on these words is even more forceful, with the players fitting together small violent fragments in turn, with the word *bančiti* (to get drunk) placed into this texture. The last three words of this section, *banda* (mob), *bandera* (flag) and *baniti se* (to boast), are performed differently. *Banda* follows the rising motif (D-F) quietly, *bandera* is shouted by two of the players while playing, and *baniti se* is sung by the guitarist and percussionist to the notes D-F-G-A flat, doubled approximately by the guitar and gongs, following it with a flourish. It is clear that Globokar is making his comment on each of the words in a very dramatic way. One can hardly call it 'word painting' or even programme music, but its character is very unsettling. It is not difficult to deduce the composer's message.

Section B (4½ minutes) uses eleven of the chosen words plus the word *borba* in the dense textures at the climax and represents the most violent and distressing part of the whole composition. The instruments, instead of taking turns to establish continuity, are pitted against each other in a very forceful way. The performance of the words, however, follows the pattern of section A: some words are sung, some shouted, some spoken. Where a pitch is specified, the syllables are set to a stepwise or near-stepwise rising phrase, as a strong unifying factor. The opening is very modest with scattered guitar notes and the flute moving microtonally. The percussionist plays 'Une douzaine d'objets sonores posés sur une table. Varier librement les endroits de frappe.' In other words there is considerable scope for freedom of performance. The word *barbarstvo* (barbarism) spoken staccato and loudly is followed by a huge and dense outburst which includes flute trills, flourishes, rapidly repeated notes, the entry of the electric guitar playing groups of harsh chords obtrusively invading the textures. The words *barut* (gunpowder), *benetati* (to blab), *besudže* (anarchy), *berijakati* (to shout for help) are set in this part. *Barut* is shouted staccato as two widely separate sounds; *benetati* is sung *Sprechgesang*; *besudže* is spoken quickly, rhythmically supported by guitar and flute; *berijakati* is again sung against insistent drumming and guitar arpeggiations. The pitches sung again use the short stepwise rising phrases encountered earlier. The word *bespravlje* (rightlessness) cried out sets off guitar arpeggiations and the varied flute articulations of the opening of this section. *Bezdjelo* (crime) is sung unaccompanied by two players together with a descending and rising semitone, then *bestčovestvo* (inhuman) *bezakonik* (rascal) are shouted with fast drumming bursts and guitar chords some played with palm of the hand. The next part can only be described as a freely coordinated cadenza, including some improvised parts, leading to the climax on the word *borba* (war), shouted out as two distinctly separated syllables. *Besnilo* (fury) aptly describes the furious chamber music coordination that is taking place, while *bordel* (brothel) is part of the general mayhem that Globokar is imagining.

After this wild section representing something of the progress of the war, Section C (6½ minutes) offers some respite. Separate loud and detached tam-tam rhythms and falling glissandos from the electric guitar preface trills and double-tonguing from the piccolo and a short five-times repeated passage including fast percussive repetitions and piccolo fluttertongue is followed in completely dramatic fashion by the first four words chosen for this section: *bože* (oh God), *brkati* (to set against someone), *bruka* (shame), and *budžonosac* (dictator), in the following order: *bože, brkati, bože, bruka,*

bože, budžonosac, bože. The words are spoken by all three players very quietly, with a church bell played intermittently by the flautist and a wood-block interjecting single notes or short fast patterns. With the ritualistic repetition of the word *bože* this forms a sacred or quasi-sacred moment in the work and can be seen to represent a climax in the work. This point would seem to be the composer's suppressed revulsion about what had happened. He appeals to God in a totally resigned fashion and in complete contrast to the violent activity in section B of the *Élégie*. Another build up with conflicting phrases from all three players leads to the final three words: *buna* (resistance), *bupati* (to beat) and *busija* (ambush), shouted out by all three players with simultaneous rising and falling glissandos from the tubular bells. The bells also add between the words their own commentary on the rising motto, to which some of the words have previously been set, with increasingly expressive parallel fourths, parallel augmented fourths and parallel minor ninths.

Section D (5 minutes), as suggested earlier, acts as a benediction on the situation. Globokar surprises the audience with the appearance of three melodicas which first punch out in note-clusters the 'short-long' figure that has been used earlier by the percussion player and then dwell on and develop very slow-moving melodic lines that are derived from the rising motto-phrase. It perhaps is not too fanciful an interpretation to think of this as one of the concluding sections of the requiem with the words *Agnus dei* or *Libera me*.

After a performance of this work any further comment is superfluous because Globokar makes clear at every point his deeply felt feelings for the different aspects of the Balkan tragedy. To return to the *Études pour folklor*a reminds us that before violence and terror were meted out on the people of Bosnia (and Croatia), the composer was able to incorporate the techniques of the folk musicians that he observed into music that is original in its concepts and in its execution, without in any way making any compromises to his own hard won achievements. That he was able at the same time to make a meaningful protest about the events in the same style in what was then part of his own country is even more impressive.

POVZETEK

Ljudska pesem se je v glasbi skladatelj iz nekdanje Jugoslavije vedno na široko uporabljala, vendar veliko manj v Sloveniji. Globokar se je v svojem skladanju le redko podal na področje folklorne, ne da bi pri tem citiral ljudskih pesmi ali očitno izbral njihove ritme. V svojih dveh *Études pour folklor*a se je oprl na tehnike, ki jih uporabljajo ljudski godci, s tem da je npr. imitiral stil in tone nekega drugega izvajalca kot glasbenikov poklon ljudskim muzikan-

tom. V svojem kasnejšem delu, *Élégie balkanique* je izrazil svoj gnus v zvezi s poboji na Balkanu, zlasti v Bosni v zgodnjih devetdesetih, kjer se je nekoč izvajala zgodnja ljudska glasba, pri čemer je uporabil 28 značilnih besed, ki se začnajo s črko B, in sicer za tri izvajalce, flavto, kitaro in tolkala, izvajalce, ki tudi pojejo, govorijo ali vpijejo omenjene besede. Tretji del skladbe ustvari vizionaren, navidez religiozen trenutek pri besedi »Bog«, ki jo izgovorijo štirikrat in ki napeljuje na misel, da gre za obliko rekviema za vse tiste, ki so padli.