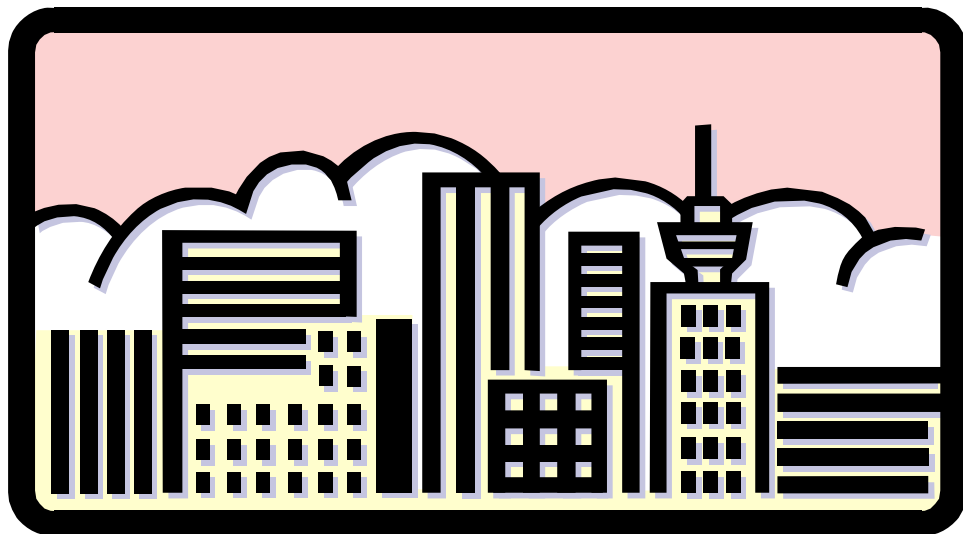


Outline of
Introduction to Contemporary Music, 2nd Edition
Joseph Machlis



Compliments of www.thereelscore.com
Michael Morangelli – info@thereelscore.com

MICHAEL MORANGELLI
COMPOSER

HAS PERFORMED EXTENSIVELY BOTH IN NEW YORK CITY AND BOSTON. HIS CREDITS INCLUDE THE ANGELO TALLARACCO AND BOB JANUARY BIG BANDS, FIRE & ICE JAZZ OCTET, AND THE BLUE RAIN LOUNGE QUARTET. HE WAS ALSO STAFF GUITARIST FOR SOUTH PARK RECORDING STUDIO.



IN BOSTON 1985 - 2004, HE HAS PLAYED WITH THE GEORGE PEARSON GROUP (LOCAL HEADLINERS AT THE BOSTON JAZZ SOCIETY JAZZ FESTIVAL IN 1990), URBAN AMBIENCE, AND WAS FOUNDER AND LEADER OF THE WHATS NEW SEPTET (1995). HIS JAZZ COMPOSITIONS HAVE BEEN RECORDED BY COMRADERIE TAPES AND INCLUDED IN THE MISSING LINKS TAPE SAMPLER.

COMPOSING FOR FILM SINCE 1996, HE HAS PROVIDED SCORES FOR BOARD STORIES, RULES OF ORDER, THE INDEPENDENT PRODUCTION AMERICAN LULLABY, THE CITYSCAPE PRODUCTION WASTEBASKET, AND IL MOCCIO - AN APRIL 2004 NEW YORK FILM AND VIDEO ENTRY. HE HAS ALSO PROVIDED MUSIC, EFX, AND SOUND DESIGN FOR ERIC MAURO AND HIS WORK HAS APPEARED ON THEBITSSCREEN.COM, THE SEOUL ANIMATION FESTIVAL, ASPEN SHORTFEST, AND THE EXCENTRIS NEW MEDIA FESTIVAL IN MONTREAL.

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I. The First Revolution

A. The Old and the New

1. Why Music Changes

a) One thing in history never changes and that is the element of change itself

(1) What changes is the pace of change

(2) The rate of change in our age has been enormously accelerated

b) Music has changed constantly through the ages - as every living language must

c) the early years of the 20th century the forces of change became so powerful that the new music seemed to have broken completely with the old

(1) leaders of the modern movements wanted music to reflect their own time

(2) Art as an integral part of life has to change just as life itself has to change

B. The Classic-Romantic Tradition

1. Classic versus Romantic

a) work of art exists on two levels

(1) an expressive aspect

(2) a formal aspect

b) two aspects are reflected in Classic for the formal and Romantic for the expressive

c) both impulses have asserted themselves throughout the history of art - at times with one markedly predominate over the other

2. 19th Century Romanticism

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- a) basic was the belief that the prime function of music is to express emotion
 - b) a view that music was much more than a manipulation of melodies and rhythms but inseparably allied with feelings about life and death
 - c) the romantic artist valued the expressive content of music more than its purely formal content
 - d) Richard Wagner (1813-1883)
 - (1) the central figure in 19th century musical ferment
 - (2) his Tristan and Isolde had decisive importance for all the composers who came after
 - (3) reliance on literary and pictorial elements weakened the sense of form and order in music
 - e) an increasing reliance on literary and pictorial elements weakened the sense of form and order in music
 - f) the century saw structural values increasingly give way to an art based on huge orchestral forces and overextended forms
 - g) the 20th century was to revolt against these Romantic characteristics
 - (1) modern composers had to free themselves from the domination of their Romantic predecessors as well as the romanticism within themselves
 - (2) this movement away from romanticism became a crucial issue for the 20th century - out of it came an irresistible swing toward a "new classicism"

3. 18th Century Classicism (1775-1825)

- a) The art of the period reflects the unique moment in history when the aristocratic era was ending the middle class rising
- b) the 18th century artist functioned under the system of aristocratic patronage
 - (1) he was a craftsman in a handicraft society
 - (2) he created works for a select audience of connoisseurs

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- (a) high above him in social rank
 - (b) interested in his art rather than as an individual

c) the Classical composer took for granted the power of music to express emotion

- (1) did not feel it necessary to constantly emphasize the emotional
- (2) rather the craftsmanship, beauty of design, and purity of style

- (a) for romantic composers the melody, rhythm, color, and harmony existed as ends in themselves
- (b) for classical composers these were subordinated to the overall unity of the form

d) this “form vs order” was described by Nietzsche the symbols of Apollo (god of light and harmonious proportion) and Dionysus (god of wine, ecstasy, and intoxication)

- (1) the romantic period shifted toward the Dionysian and away from the classical Apollonian
- (2) the 20th century shifted away from the the romantic Dionysian and back toward the Apollonian principal

C. Melody in 20th Century Music

1. a melody is a succession of tones grasped by the mind as a significant pattern

- a) to understand melody means to grasp its underlying unity
- b) perceiving the relationship of its beginning, middle, and end
- c) perceive notes not singularly but as part of the melodic line - to the musical thought as a whole

2. Melody in the Classic - Romantic Era

- a) these musical periods reflected, the conventions which evolved to help the listener grasp a melody

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- (1) based on a structure of four symmetrical phrases
 - (2) each four measures in length
 - (3) set off by regularly spaced cadences
- b) the balanced phrases and cadences kept the listener from being lost as the music unfolded - certain expectations which were sure to be fulfilled
- (1) structure was made clearer by the use of repetition
 - (2) melodic emphasis of the “key tone” serving a central point of melodic departure and return
- (a) imparted a clarity of direction
 - (b) purposeful movement toward a musical goal
- c) with such conventions the composers of the period made themselves understood by a large public
- (1) although this framework begins as a support it ends by becoming a straitjacket
 - (2) the artist increasingly finds difficult to achieve significant expression and seeks new modes
 - (3) this is the point the revolt against tradition sets in
- d) This revolt against the symmetrical “four square” melody began long before the 20th century
- (1) Haydn & Mozart introduced asymmetries
 - (2) Wagner cast off this symmetrical melodic construction
- (a) devised what he called “endless” or “infinite” melody
 - (b) a melodic line that avoided stereotyped formations by evolving freely and continuously
- e) The result was a melodic line lacking the familiar landmarks the listener had come to rely on

3. The New Melody

a) Modern composers do not emulate either the formal beauty of the Classical melody or the lyric expressiveness of the Romantics

- (1) not shaped to standard patterns
- (2) abandons repetition
- (3) makes great demands on the listener

b) Modern composers no longer shape the curve of their melodies to the human voice

- (1) the classical and romantic composers shaped melodies based upon the human voice even when written for instruments
- (2) the new melody is just not conceived in terms of what the human voice can do

c) modern music has abandoned the familiar landmarks which the listener formerly relied upon to recognize a melody

D. Harmony in 20th Century Music

1. Melody in Western Music is heard against a background of harmony

a) Chords that accompany melody

- (1) lend it color
- (2) clarify its direction
- (3) enhance its meaning

b) Chords define the musical space in which the melody has its being - adds an element of depth, a third dimension

c) Melody constitutes the horizontal aspect, and harmony the vertical

2. The Classical system of Harmony

a) perfected a harmonic system in which each chord has an appointed place and function

b) a triadic harmonic system - relating all chords to three basic

functions - tonic, dominant, and subdominant

- (1) these functions, built into a rational system took on meaning for listeners throughout the west
- (2) the resolution of dominant/subdominant to tonic became the grand principle of Classical form

3. Romantic Harmony

a) increasingly drawn to the possibilities of dissonant harmony

(1) Wagner carried this tendency to its limit

- (a) avoiding the cadence and created extended structures
- (b) marking great emotional tension

(2) the active, dissonant harmony, seeking resolution in the chord of rest came to symbolize one of the most powerful musical images of the romantic era

b) dissonance is the element which supplies dynamic tension - the forward motion that come to rest in consonance

- (1) dissonance with activity and incompleteness
- (2) consonance with fulfillment and rest
- (3) dissonance provides the essential element of dynamism and tension

c) the history of music reflects a steady broadening of the harmonic sense - an ever greater tolerance of the human ear

- (1) tone combinations which at first were regarded as dissonant came to be accepted - with time and familiarity as consonant
- (2) spurred composers to search for new harmonic elements to provide the dynamism and tension

d) the history of the development of harmony is a record of dissonance rather than consonance - as pointed out by Schoenberg

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- (1) Wagner (and disciples) explored the expressive powers of dissonance
 - (a) superimposed on the Classic system a network of relationships exploring dissonance
 - (b) completely changed the existing harmonic idiom
 - (2) set the stage for a break with the past

4. Twentieth Century Harmony

- a) extended the chord upwards forming highly dissonant combinations of 6 and 7 tones - to 11th & 13th
 - (1) can be conceived as a polychord
 - (a) C13=CEGBDFA
 - (b) CTriad=CEG, GTriad=GBD, DminTriad=DFA
 - (2) a succession of such chords creates several planes of harmony - a polyharmony
- b) new ways of building chords
 - (1) Quartal harmony
 - (2) Chords built on 5ths
 - (3) Cluster chords built on 2nds
- c) the 18th century classicism reflected a world of order - or return to order after momentary disturbances - in the resolution of dissonance to consonance
- d) the modern era reflects a world of heightened tension and drive - the interest in the dissonance, not the resolution

E. New Conceptions of Tonality

- 1. Tonality is the sense of relatedness to a central tone
 - a) from which musical movement sets out from and to which it ultimately returns
 - b) a group of related tones with a common center or tonic is

known as a “key”

- (1) the tones of the key serve as basic material for a given composition
 - (2) marks off an area in musical space within which musical growth and development take place
- c) Tonality supplies the goal toward which the alternation of movement (dissonance) and rest (consonance) is directed
- d) Tonality becomes the first principle of musical architecture, a form building element

2. Modulation

- a) achieves variety
- b) moving from one key to another creates a dramatic opposition between two tonal areas
 - (1) movement from a “home key” to a contrasting key and back came to be a fundamental pattern of musical structure - statement/departure/return
 - (2) tension between the home key and modulation to a foreign key was the basis for the classical symphony

3. The Major-Minor system

- a) Western music is divided into 12 equal parts - known as the chromatic scale
 - (1) divided into half tone units of measurement in the western system
 - (2) other musics use different measurements
- b) Music of the Classic-Romantic era were based on two contrasting scales - major & minor
 - (1) each consist of 7 tones out of the possible 12
 - (2) embodies a “7 out of 12” way of hearing music
 - (3) the other 5 tones remain foreign to that particular tonality

(a) not entirely excluded

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- (b) appear as embellishments
 - (c) as unstable chords to add "spice"
 - (d) used in passages of modulation

(4) if these 5 tones are permitted a too conspicuous role, the pull to the tonic is weakened and the tonality becomes ambiguous

- (a) diatonic refers to movement according to key - the "7 of 12" way of hearing
- (b) chromatic refers to movement according to the 12 semitones of the octave - the forces which tend to weaken or dissolve the sense of key

c) Tonality in the Classic-Romantic Era

(1) The Classic composer clearly established the home key

- (a) then set out to the next related area
- (b) modulation was "the getting there, and not the arrival itself"
- (c) the manner of writing clearly defined the various key centers - an emphasis on diatonic harmony

(2) The Romantic composer sought to intensify emotion and musical effects

- (a) turned more and more to chromaticism
- (b) wandering from key to key fed the emotional excitement

- i) modulation was increasingly more frequent, abrupt, and daring
- ii) distance from the home tonality steadily increased

(c) Wagner carried the chromatic idiom to the limit of possibilities

(3) The result was a reaction against the confines of the

major-minor system and the restrictions of the “7 out of 12” way of hearing music

4. The Expansion of Tonality in 20th Century Music

a) 20th century composers sought a broader notion of tonality

(1) free use of the 12 tones - but still around a center

- (a) retains the principle of traditional tonality
- (b) more an expansion of the borders of tonality

(2) wiped out the distinction between major and minor

(3) the key is no longer so clearly defined within the musical space

(4) chords become an extension to a new musical plane

b) Exploration of other systems

(1) the exploration of the medieval modes

(2) of the Far East

(3) european Folk music

(4) constructed scales

c) in effect, the 300 year old musical structure (of major-minor system) disintegrated and entered a new phase - a far-reaching change in the basic musical relationships

F. Rhythm in 20th Century Music

1. The principle of organization that regulates the flow of music in time

a) controls every aspect of a composition

b) from the smallest detail to the overall unity of its architecture

2. Metrical Rhythm & Free Rhythm

a) musical rhythm presents varying degrees of organization

(1) metrical - that of a dance or march

(2) free - that of a gregorian chant

b) trend in Western music from 1600 to 1900 was steadily in the direction of tighter organization - metrical rhythm

(1) european music was increasing influenced by folk dance and song - both allied with metrical poetry

(2) Lutheran chorales which utilized simple metric patterns for congregational singing

c) movement towards standardized metrical rhythm reached its height in the Classic-Romantic era

(1) enormous amount of music written in 2/4, 3/4, 4/4, and 6/8 time

(2) these regular patterns set up expectations in the listener with the resultant pleasure when fulfilled

(3) metrical rhythm made organizing music in balanced phrases and cadences easily obtainable

(4) the standardization of musical time made feasible organizations of large choruses and orchestras

3. The Tyranny of the Barline

a) composers found the excessive standardization of meter increasing hostile to artistic expression

(1) began long before the 20th century

(2) older masters made liberal use of syncopation

(3) use of cross rhythms - i.e.: shifting accents so a triple time measure took the characteristic of duple

(4) use of 2 against 3 or some other simultaneous two rhythmic patterns

(5) influence of the "Nationalist Schools" of the 19th century - with new folk dance rhythms

b) In the final quarter of the 19th century it became clear that a new conception of rhythm was in the making

4. 20th century Rhythm

a) an exploration of the possibilities of less symmetrical

patterns - from conventional symmetry in favor of the unexpected

b) Nourished by a number of sources

(1) attempt to capture the hectic rhythms of 20th century life

(a) the 19th century was the rhythm of peasant dances and bucolic rhythms

(b) the 20th century the rhythm of city life and the factory and the machine

(2) 19th century composers had concentrated on harmony and orchestral color - somewhat neglecting rhythm - new music had to correct the imbalance

(3) inspiration from rhythmic conceptions completely outside of European music

(4) Influence of Jazz

(5) study of gregorian chant, the medieval motet, and the Renaissance madrigal - all based on the free interplay of voice

c) New Rhythmic devices

(1) avoidance of the four measure rhythm

(2) use of nonsymmetrical rhythms

(3) compound time signatures

(4) flexible phrase groups

(5) changing meters within movement or composition - multirhythmic compositions

(6) the barline no longer was the arbiter of musical flow

d) 20th century rhythm has abandoned the previous musical landmarks just as melody and harmony

(1) the emancipation of rhythm from the symmetrical and standard metrical patterns is a major achievement of the 20th century

(2) resulted in a revitalization of the rhythmic sense of Western music

G. Texture in Twentieth Century Music

1. Three kinds of Texture

a) Monophonic

- (1) single voice
- (2) music is heard as a single strand of melody without harmonic background

b) Polyphonic

- (1) two or more melodic lines
- (2) based on counterpoint - combination of several voice lines in a unified musical fabric

c) Homophonic

- (1) single voice melody supported by block harmony
- (2) accompanying voices surrender independence and coalesce in blocks of harmony
- (3) melody is not a self-sufficient entity but related to the harmonic background

d) Homophonic texture depends upon the vertical tone-mass and the contrapuntal depends on the horizontal interplay between voices

- (1) horizontal and vertical exist side by side in music
- (2) the difference is one of emphasis

2. Texture in the Music of the Past

- a) Middle Ages & Renaissance was a flowering of polyphonic art in sacred and secular choral music
- b) continued though out the Baroque Era (1600-1750) culminating in the music of Bach & Handel
- c) In the following Classical Period composers explored the possibilities of a single melody heard against a background of chords culminated with Mozart & Haydn
- d) the 19th century completed this transformation from the polyphonic

(1) Romantic era emphasized harmony & color rather than line

(2) preoccupied with unlocking the power of the chord

(3) impelled them to an ever richer orchestral sound

(a) texture grew thick and opaque

(b) Strauss, Mahler, Wagner, and youthful Schoenberg brought the elaborate textures of the late Romantic period to a point where further progress was not possible

3. Texture in 20th Century Music

a) reacted against the rich texture of the Romantics

(1) lightened the texture

(2) strove to give music - once again - a sense of unobstructed movement

b) revival of counterpoint

(1) a return to the aesthetic ideals of the age of Bach

(2) shifted from opulent tone mass to pure line

c) this new interest in linear thinking reflect the desire for condensation of style and purity of expression

d) a view that concentrated upon compositional problems rather than the expression of personal feelings

e) a dissonant counterpoint

(1) past masters utilized consonant intervals to blend into a unified texture

(2) 20th century utilized dissonant intervals to make lines stand out from one another

f) this reconstitution of contrapuntal values is another prime achievement of 20th Century music

H. New Concepts in Sonority

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1. Orchestral sonority is a cardinal fact in our musical experience and is central to shaping of our musical imagery
 2. Orchestration is most closely associated with a composer's musical conception
 - a) the of color sets off the main ideas from the subordinate - it welds the details into a unified whole
 - b) a composer's manner of orchestration is as personal as the shaping of the melody, harmony, or rhythm
 3. Orchestration in the Classic-Romantic Era
 - a) The classical era used the medium with economy
 - (1) Color sprang from the nature of the thing said - it served the idea
 - (2) It highlighted form and structure and contributed to achieving architectural unity
 - b) The romantic era color was an end in itself
 - (1) Hector Berlioz
 - (a) was the "first to derive his inspiration from the nature of the instruments" (Strauss)
 - (b) "composers used instruments in order to make them sound like themselves; the mixing of colors so as to produce a new result was his achievement (Copland)
 - (2) Richard Wagner created the sound image of the Romantic orchestra which is most familiar to the world
 - (a) carried to its furthestmost limits in the Post romantic era culminating in Richard Strauss
 - (b) Orchestration became an art that existed almost independently of composition
 - (c) composers displayed their sense of sound with the same mastery that former composers had shown in the field of thematic invention

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- (3) Between 1890 - 1910, the orchestra assumed formidable proportions
 - (a) Bach had an orchestra of approximately 20 players
 - (b) Mozart & Haydn about 30 players
 - (c) today, upward of 100 players
 - (4) The texture of music began to assume a complexity beyond the capacity of the human ear to unravel
 - (a) resulted in the ultimate development of the vertical-harmonic - the sheerly Romantic way of hearing music
 - (b) the post Wagnerian orchestra reached a point beyond which further advance was hardly possible
 - (5) Such an orchestral style did not "appeal" to the next generation - in revolt against the Romantic aesthetic

4. The New Orchestration

- a) The turn from harmonic-vertical to contrapuntal determined the new orchestral style
 - (1) The 19th century composer made his colors blend
 - (2) the 20th aspired to make each instrument clearly stand out against the sound mass
- b) Composers turned back to the classical ideal
 - (1) Clarity of line
 - (2) transparency of texture
- c) the new orchestration reveals the interweaving of the melodic strands - the play of contrapuntal lines rather than the flow of harmonic masses
 - (1) a reconstitution of true orchestral polyphony
 - (2) color as a means of clarifying the structural design - not as a source of enchantment

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- d) a return to the smaller orchestra of the early 19th century
 - (1) a sparseness in scoring
 - (2) brought to the orchestra the spirit of chamber music
 - e) The string choir lost its traditional role as the heart of the orchestra
 - (1) its tone felt to be too personal/subjective
 - (2) began to favor the woodwinds
 - (3) because of a distrust of an over brilliant sound, the darker instruments came into prominence in the woodwinds
 - (4) the viola supplanted the solo violin
 - (5) the trumpet replaced the “caressing horn”
 - f) An exploration of percussive rhythm focused attention on the percussion instruments
 - (1) freed from a subordinate position and brought to soloistic prominence
 - (2) percussive sound pervaded the entire orchestra - intrigued with the xylophone and glockenspiel
 - g) Included new instruments within the orchestra
 - (1) the piano which in the Romantic era was a solo instrument was included in the ensemble
 - (2) the accordion by Stravinsky
 - (3) the guitar & mandolin by Schoenberg
 - h) At the same time they continued the 19th century attempt to open up new orchestral resources
 - (1) using instruments in unusual ways
 - (2) exploring extreme registers and novel combinations
 - (3) exploited new effects

5. The advances in orchestral technique achieved during the 19th century made possible and new orchestral art. In restoring orchestral color to its function in Classical times - serving form and

idea, the 20th century composer found a way to make the orchestra serve the goals of our time

I. New Conceptions of Form

1. Basic principle of musical form is repetition and contrast which achieves both unity and variety
 - a) Repetition establishes a relationship between structural elements
 - b) Contrast sets off and vitalizes this relationship
2. The overall organization in musical time and space is “form”
 - a) What is said cannot be conceived as existing apart from “how” it is said
 - b) “The principle function of form is to advance our understanding. By producing comprehensibility, form produces beauty” (Schoenberg)
 - c) manifests itself in a variety of traditional forms - always with the nature of the thing said dictating the treatment it receives
 - (1) variations from the “model form” reflects a unique adaptation of form to content
 - (2) “the form is a generalization which has to be adapted to a particular situation” (Copland)
3. The Classical Forms
 - a) In the Baroque and Classical eras, the movement away from and back to the home key came to be the main gesture of musical form
 - b) The 19th century composers adapted the Classical form to Romantic ends
 - (1) concerned with mood, atmosphere, and color rather than triumph of overall design
 - (2) the preoccupation with chromatic harmony undermined the contrast with tonic and dominant - basic to the Classical form
 - (3) The extended structures tended to blur the boarder of form

4. Form in the 20th Century

- a) Modern composer have embraced the Classical conception of form as a construction based purely on musical elements
- b) traditional forms offering solutions to problems of unity and variety in music are not easily supplanted
 - (1) but a moving away from the clear symmetries of the classic/romantic era
 - (2) the phrase is still the unit of musical architecture but with beginnings and endings not so regulated
 - (3) repetition is still a basic principle but it is repetition disguised
- c) 20th century music has rediscovered the charm of the irregular

5. Dynamic Symmetry

- a) In the Classical ABA pattern with outer sections balancing a middle part
 - (1) in classical view, 8 measures in the 1st section had to be balanced by 8 measures in the closing section
 - (2) a clear adaptation of and architectural principle to music
- b) In 20th Century music while still striving for the balance does so differently
 - (1) in a three part structure, when the closing is stated, the opening statement is already removed from us in time
 - (a) It has shrunk somewhat to our view - as an object does in space as we distance ourselves from it
 - (b) because of this, a shorter repetition version of the A section will sound just as long as the opening A section

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- (2) Modern composers foreshorten the repetition, achieving the same affect of perspective as we are accustomed in physical space
 - (3) Substituted a dynamic symmetry for a symmetry based on exact repetition
 - (a) what counts is not the number of measures, but the importance of the events taking place within them
 - (b) composers today are extremely reluctant to repeat - it is abridged, varied, or entirely recast
 - (4) But, the 20th century sense of form is derived from the traditions of the past - adapted to the needs of the present

II. Part Two Before World War 1 (1900-1914)

A. After Romanticism

1. The Post Romantic Generation

- a) the composers of the 1860's & 70's were the ones who bridged the transition to the 20th century
 - (1) their music is both a continuation of the Romantic heritage and revolt against it
 - (2) their music is not merely retrospective - it sets forth new elements which clearly trace the shape of things to come
- b) Gabriel Fauré (France 1845-1924)
 - (1) at a time when his countrymen in France were seduced by the grandiloquence of Wagner he advocated clear thought, clarity, and proportion
 - (2) Works
 - (a) Requiem - 1887

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- (b) almost 100 songs
 - (c) nocturnes, barcarolles for piano
 - (d) chamber works - 2 quartets for Piano - 1879 & 1886, 2 piano quintettes - 1906 & 1921
 - (e) string quartet

(3) head of the Paris conservatory - among his pupils were Maurice Ravel & Nadia Boulanger

c) Emmanuel Chabrier (France 1841-1894)

- (1) España
- (2) Trois Valses romantiques (1883)

d) Sir Edward Elgar (England 1857-1934)

- (1) first important British composer in 200 years
- (2) music is full of sound and movement, a late 19th century style compounded of Brahms, Strauss, and a little Verdi - but bears the imprint of a thoroughly British personality
- (3) Works

- (a) Coronation Ode for Edward VII
- (b) Pomp and Circumstance
- (c) The Dream of Gerontius (Oratorio 1900)
- (d) two symphonies (1908 & 1909)
- (e) Froissart (1890)
- (f) Cockaigne Overture (1901)
- (g) Falstaff (1909)
- (h) Enigma Variations (1899)
- (i) Introduction and Allegro for strings (1905)

2. While Romanticism was not confined to one country - its stronghold was in those lands that lay under the influence of the Austro-German Tradition

B. Gustav Mahler (Bohemia 1860-1911)

1. His life

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- a) Born in Bohemia, sent to Vienna, entered the conservatory at 15
 - b) attended the university 3 yrs. later and came under the influence of Anton Bruckner
 - c) became the director of the Royal Opera at Budapest at 28 then left for Hamburg
 - d) director at 37 of the Vienna Opera (1897-1907) - the most important musical position in the Austrian Empire
 - e) director of the New York Philharmonic Orchestra in 1909

2. His Music

- a) In his identification of art with personal emotion, he was entirely the romantic
 - (1) music resound with the great themes of an age drawing to a close - nature, poetry, and folklore
 - (2) an effort to breathe vitality into the Romantic world of thought and feeling that was in the process of disintegration
 - (3) Sought to assimilate the spirit of the Austrian popular song and dance as well as the folk music of his native Bohemia to create a popular symphonic art for the modern age
 - (4) he was the last in the illustrious line of Viennese symphonists - Haydn, Mozart, Beethoven, Schubert, Bruckner, Brahms
- b) Primarily a lyricist with the spirit of song permeating his art
 - (1) followed Schubert & Schumann in cultivating the song cycle - though in the spirit of his time accompanied by the orchestra rather than piano
 - (a) Lieder eines fahrenden Gesellen 1884
 - (b) Des Knaben Wunderhorn 1892-1896
 - (c) Kindertotenlieder 1904
 - (d) Das Lied von der Erde
 - (2) Song lyricism is the essential ingredient of his symphonies
 - (a) increased the number of movements in a

symphony to 5 or 6
(b) used cyclical structure - brought thematic material of earlier movements

c) His sense of color ranks with the great masters of the art of orchestration

- (1) contrasts solo instruments in the manner of chamber music
- (2) achieves color effects through clarity of line rather than massed sonorities
- (3) secures unusual effects by spacing the instrumental lines far apart and writing the instruments in extreme range

d) Texture was the most important contribution to contemporary technique

(1) based his orchestral style on counterpoint

- (a) caused two or more melodies to unfold simultaneously
- (b) through this songful polyphony he approached what was to become an important type of new music - the Chamber Symphony

(2) an innovator with respect to key - would begin an movement or symphony in one key and end in another

C. Richard Strauss (Munich 1864-1949)

1. His life

- a) Most publicized composer of the early 20th Century
- b) Father was a virtuoso horn player belonging to the court orchestra

- (1) a confirmed anti-Wagnerite
- (2) saw that Richard was brought up in a strictly classical

way

c) played piano at 4 yrs., and composed his first piece at age 6 yrs.

d) by age 21 he found his way into the camp of program music

(1) Aus Italien (1886)

(2) Macbeth (1887)

(3) Don Juan (1888)

(4) Ton un Verklärung (1889)

(5) Till Eulenspiegels lustige Streiche (1895)

(6) Also sprach Zarathustra (1895)

(7) Don Quixote (1897)

(8) Ein Heldenleben (1898)

e) The above works shocked conservatives and secured Strauss's position as the "enfant terrible" of modern music - a role he thoroughly enjoyed

f) by 1894 he had a reputation as a conductor and in 1896 was summoned to the Berlin Opera, visited the United States in 1904

g) A millionaire by the age of 50 - able to obtain unprecedented fees for his music

(1) Sinfonia domestica premier and his wife Pauline de Ahna who performed his songs received \$1000 per appearance

(2) his operas - Salome (1905), Elektra, and Der Rosenkavalier - brought large fees for both performance and publishing

h) His collaboration with Hugo von Hofmannsthal - the librettist of Elektra and Der Rosenkavalier - continued to 1929 ending with Hofmannsthal's death

i) But the world out of which his and Hofmannsthal's art grew had come to an end in 1914 - new "winds" were blowing and Strauss the "bad boy" of music was by then entrenched as a conservative

j) With the Nazis rise to power in 1933 his position became ambiguous

(1) elevated in 1933 as president of the Reichsmusikkammer (Reich Chamber of Music)

(2) His opera Die schweigsame Frau was withdrawn by the Nazis because the author of the book Stefan Zweig (like Hofmannsthal) was Jewish - Strauss resigned his post

2. His Music

a) He inherited the orchestra of Berlioz, Liszt, and Wagner at a time when it was ready to be transformed into a mammoth virtuoso ensemble

(1) the Straussian orchestra for the early 20th century came to represent the ultimate in musical invention and mastery

(2) He stood at the for front of this development

b) his was a dazzling orchestral style in which all the instruments participated equally

(1) those of support - double bass, trombone, tuba, kettledrums - received soloistic prominence

(2) for special effects he introduced quartet of saxophones and machines to simulate wind & thunder (in the Alpine Symphony)

(3) he forced the instruments beyond their limitations

(4) he loved an intricate orchestral fabric

c) his melodies are tense, nervous, and rhythmically alive

(1) while he spoke the sumptuous post-Wagnerian harmonic language - he was not averse to daring effects that pointed to the future

(2) but the secret of Strauss's art is its furious rhythm

d) Strauss's operas continue to hold the stage

e) as a writer of songs, he stands in the great lineage of the German Romantic lied

D. Other Composers of the Post Romantic Era

1. Jean Sibelius (Finland 1865-1957)

-
- a) an important figure in the 20's & 30's
 - b) His command of the large forms of orchestral music enabled him to win an international audience
 - (1) functioned within the "poematic" symphonism of the late Romantic period
 - (2) cultivated every form of music except opera
 - c) in his late symphonies moved away from the grandiose manner of the Post romantic
 - d) his music came out of the last period in European culture that was capable of Romantic idealism

2. Alexander Scriabin (Russia 1872-1915)

- a) represented the progressive trend in Russia in the early years of the 20th century
- b) Made his chief contribution in the field of harmony
 - (1) leader in the attempt to found a new system of harmony based on the higher overtones of the "Chord of Nature"
 - (2) his music in its unbridled chromaticism reached the limits of the traditional key system
 - (a) pointed the way to a freer use of the 12 tones
 - (b) dispensed with key signatures
 - (c) helped abolish the traditional distinction between major and minor
 - (d) led music away from chords based on the interval of the third to those based on the interval of the fourth (triadic to quartal harmony)
- c) one of an important group of composers who helped prepare the public for new conceptions

3. Ferruccio Busoni (Italy (1866-1924)

- a) his classical orientation anticipated the most important development in musical aesthetics during the first quarter of the 20th century

-
- (1) moved away from the full and rich scoring of Wagner to one based on counterpoint
 - (2) wrote for the orchestra as though an assembly of solo players
 - (3) he sought clarity of thought, sobriety of feeling, and lucidity of expression
 - (4) rebelled against traditional scales - experimented with new scales, and advocated the use of microtones

b) his influence reached well beyond the actual performance of his music

E. Impressionism

1. The Impressionist Movement

- a) the art of the 19th century aspired to a popular art - exerting universal appeal and reinforcing our common humanity
- b) in the twilight of an era art tends to lose this directness of speech

- (1) the artist seeks greater refinement of style and reticence of feeling
- (2) seeking of a select public that will respond to the artists subtleties

c) Paris was the center of the new style which found its most compelling expression in the movement know as Impressionism

d) The Impressionist Painters

- (1) The impressionist painters tried to discard everything in the Romantic tradition that had hardened into academic formula
 - (a) attempted to capture on canvas not the exact representation of things but rather the artist's momentary impression
 - (b) repelled by the heroic themes of the Romantics

(2) By the end of the 19th century Impressionism had emerged as a leading school in European painting

- (a) Claude Monet (1840-1926)
- (b) Camille Pissarro (1830-1903)
- (c) Edouard Manet (1832-1883)
- (d) Edgar Degas (1834-1917)
- (e) Auguste Renoir (1841-1919)

e) The Symbolist Poets

- (1) a similar revolt against traditional modes of expression took place in poetry
- (2) Led by the Symbolists who espoused direct communication of poetic emotion without the intervention of intellectual elements

- (a) used words for the sake of the “music” contained in them rather than for meaning
- (b) tried to impart the essence of poetic experience by presenting the symbol rather than stating the fact
- (c) strongly influenced by Edgar Allan Poe (1809-1849)

(3) language achieved something of the elusiveness and subtlety for nuance that had previously only belonged to music

- (a) turned away from the pathos of the Romantic movement
- (b) discarded the story element in poetry
- (c) scorned the moral - whether expressed or implied

(4) their excessive refinement tended to replace objective reality by the private world of the poet

- (a) Stéphane Mallarmé (1842-1898)
- (b) Paul Verlaine (1844-1896)
- (c) Arthur Rimbaud (1854-1891)

f) Impressionism in Music

- (1) Came as a French (or just Parisian) revolt against the domination of German Romanticism
 - (a) Debussy sought to substitute the emotional exuberance of Wagner an art that was delicate, subtle, and discreet
 - (b) When - as a young man - he submitted his cantata "The Blessed Damozel" to the Paris Conservatoire they stated in their report: "It is much to be desired that he beware of this vague impressionism which is one of the most dangerous enemies of artistic truth"
 - (c) the label "impressionism" was then transplanted to music
- (2) Debussy upheld what was the age old ideal of Gallic art - to charm, to entertain, and to serve as a "fantasy of the senses" (a phrase of Debussy)

g) The Revolt against German Forms

- (1) Debussy's desire to found a genuinely French art led him away from the grand form of Beethoven (the sonata-symphony)
- (2) his opposition to the Wagnerian music-drama was even more incisive
 - (a) more significant as Debussy had fallen under the Wagnerian spell in his youth
 - (b) felt he had to free himself and French music if both were to develop
- (3) Debussy found his way to the short lyric forms - preludes, nocturnes, and arabesques
- (4) But a question remains - was Impressionism a true revolt against the Romantic Tradition or was it a final manifestation of that tradition
 - (a) Debussy revolted against certain aspects of the Romantic heritage

(b) in a number of ways Impressionism continued the basic trends of the Romantic movement

- i) addiction to beautiful sound
- ii) rejection of Classical conceptions of form
- iii) love of lyricism
- iv) emphasis on mood and atmosphere
- v) fondness for program music and poetic titles
- vi) nature worship and imaginative tone painting
- vii) most romantic of all - its desire to draw music, painting, and poetry as closely together as possible

(5) Actually the Impressionists substituted a sophisticated French type of Romanticism for the older German variety

h) Impressionist Methods

(1) Impressionism came to the fore at a time when composers were beginning to feel that they had exhausted the possibilities of the major-minor scale

(2) Modal influences

(a) Medieval modes proved attractive to composers who were seeking to escape the "tyranny" of the major-minor system

(b) Debussy emphasized the primary intervals - octaves, fourths, and fifths used in parallel motion

(c) Debussy also used an organum-like style which imparted an archaic effect

i) the use of a pedal or organ point was an effect used throughout the Classic/Romantic period

ii) the Impressionists used it with great imagination deriving effects from the clash of transient & sustained harmony

(3) The Whole Tone Scale

(a) Debussy was exposed to music of the Far East at the Exposition of 1889 in Paris

i) fascinated by the music of the native orchestras with the intricate interplay of percussive rhythms & instrumental colors

ii) it was a new world of sonority that could be drawn upon to invigorate the traditional patterns of the West

(b) Music of the Far East (Java, Bali, Indochina) makes use of scales which divide the octave into equal parts - similar to the Whole Tone Scale utilized by Debussy

(c) The whole tone scale divides the octave into six whole tones

i) lacks the half-tone steps which lend character and direction to the major scale

ii) it was its fluidity as a vehicle for the elusive melodies and harmonies that attracted the Impressionists

(4) the Pentatonic Scale

(a) a five tone scale which also omits the semitone of the major scale

(b) favored by the impressionists

(c) a scale of great antiquity and found throughout the Far East, various parts of Europe, associated with Chinese music

(d) Most familiar through Scottish, Irish, and English folktunes

(5) Impressionist Harmony

(a) In the Classical view, the individual chord was considered in terms of its role within the harmonic framework

- i) a “functional” harmony
- ii) in relation to what preceded and what followed

(b) Impressionism brought to the fore the 20th century tendency to regard the chord as an entity in its own right

- i) the individual chord was intended to arouse a sensation apart from its context
- ii) Impressionism released the chord from its function in regard to movement and goal in music

(c) the result was that the Impressionists greatly loosened the forms that had been based on the functional concept of harmony

- i) chords “glide” - a question of whether dealing with a series of chords at all
- ii) hear a succession of “blobs” of sound

(6) Parallel Motion

(a) Harmonies to the Classicist resulted from the movement of several voices - to maximize tension lines were to proceed as much as possible in contrary motion

(b) Chords to the Impressionist were an independent entity which severed the ties to voice movement

(c) When the chord achieves this individuality, movement up or down results in parallel movement - a prime characteristic of the Impressionists

(d) also the harmonic innovations led to the formation of new tone combinations -

characteristic was the 9th chord

(e) “escaped” chords - harmonies that give the impression of having escaped to another key

i) are neither prepared for nor resolved

ii) simply permitted to “evaporate” while the original harmonies are sustained in the lower voices

(f) The pull to the tonic was also weakened - questioning the need to resolve at all

(g) all this strengthened the drive toward the “emancipation of the dissonance”

(7) Impressionist music floated in a borderland between keys, creating elusive effects - comparable to the nebulous outlines of Impressionist painting

(a) Debussy and his followers contributed decisively the 20th century expansion of the sense of key

(b) at the same time breaking down the boundaries of the key as an area in harmonic space - giving impetus to the disintegration of the major-minor system

(8) Other aspects of Impressionist Music

(a) a veiling of the orchestral sonority with individual timbres standing out with delicate clarity

(b) Impressionists utilized pure tonal colors leaving the listener to do the mixing

(c) melody was composed of fragmentary phrases - creating a mosaic like structure

(d) favored a stream of sound that veiled the beat and so helped free music from the “tyranny of the barline”

(e) moved away from the architecture of the Classical heritage and sought plastic forms that would capture something of the fluidity of improvisation

(f) avoidance of clear cut cadences made for

overlapping of phrases, periods, and sections
(g) structural landmarks and the tension/release pattern were veiled in an uninterrupted flow of dreamlike sound

(9) the germs of impressionist procedures were to be found in the music of Liszt, Musorgsky, Bizet, and others

- (a) Debussy was to unite those tendencies into a personal style
- (b) reinforce them with a well reasoned aesthetic doctrine
- (c) give them shape which would be accepted throughout the world - he set his seal upon an era

i) Claude Debussy (France 1862-1918)

(1) His Life

- (a) went to the Paris Conservatory at 11 yrs. old
- (b) There his reputation reflected his use of unconventional harmonies that “violated all the rules”
- (c) recommended as a pianist to the household of Nadezhda von Meck - the patron of Tchaikovsky
- (d) at age 22 his cantata “L’Enfant prodigue” (The Prodigal Son) won the top award of the Conservatoire - the Prix de Rome

i) this scholarship required a protracted residence in Rome - at government expense

ii) required to submit a work each year to Paris

(1) his third submission - La Domoiselle élue (The Blessed Damozel) - was the most successful of his early works

(2) this was the work which elicited

the label “impressionism” as was thereafter attached to Debussy’s music

- (e) after his return to Paris he attended the “Tuesday evenings” of Stéphane Mallarmé where he met the leading Impressionist painters and Symbolist poets
- (f) With this influence he completed his first major orchestral work Prélude à “L’Après-mid d’un faune” (Prelude to “The Afternoon of a Faun” in 1894
 - i) his style is fully formed with this piece
 - ii) the 1890’s would culminate in opera Pelléas et Mèlisande
- (g) Pelléas et Mèlisande occupied him for almost 10 yrs. and continued to polish the work up to the opening night at the Opéra-Comique on April 30, 1902
- (h) After the opera, Debussy was acknowledged as the leader of the new movement in music
- (i) He died in March 1918 during the bombardment of Paris during WW I

(2) His Music

- (a) A life long struggle to keep music free from formula
- (b) A French sensibility in handling the orchestra
 - i) reflects the traditional French mastery of writing for the woodwinds
 - ii) an economy of writing with no superfluous notes
 - iii) his lines are widely spaced
 - iv) colors stand out
 - v) the sound mass is transparent and airy
- (c) His piano music occupies a 20th century position comparable to Chopin’s in the 19th

i) he was one of the principal originators of the new piano style

ii) Piano works:

- (1) 2 Arabesques - 1888
- (2) L'Île joyeuse - 1904
- (3) Suite bergamasque - 1890
- (4) Soirée dans Grenade - 1903
- (5) Jardins sous la pluie - 1903
- (6) Reflets dans l'eau - 1905
- (7) Hommage à Rameau - 1905
- (8) 2 books of 12 Preludes - 1910-1913
- (9) Etudes - 1915

(d) one of the most important among those who - toward the end of the 19th century - established the French art song as a genre independent of the German Romantic lied

i) Cinq Poèmes de Baudelaire - 1889

ii) Ariettes oubliées - 1888

iii) Fêtes galantes - 1892-1904

iv) Chansons de Bilitis 1897

(e) Chamber Music

i) achieved some important successes

ii) String Quartet in G Minor (1893) was written at 31

iii) 3 chamber sonatas for flute, viola, and harp; violin & piano; cello & piano (1915-1917) were not received well in the 20's

(f) Ibéria (1908)

i) the second of three Images for orchestra ushered in the final decade of the composer's career

ii) with this piece, he joined a long line of French composers - Saint-Saëns, Bizet,

Lalo, and Chabrier before him who drew inspiration from Spain

iii) scored for full orchestra, the instruments are treated soloistically - retaining their individual timbres throughout

(g) La Cathédrale engloutie (The Sunken Cathedral 1910)

i) one of the 13 pieces in the first book of Preludes

ii) on an old Breton legend with the cathedral of Ys rising out of the sea on certain mornings and then sinking back into the deep

iii) the melody has a Gregorian flavor - the music evoking the sound of an organ in a cathedral... but heard in dream

(3) today we are so familiar with the musical language of Debussy that it is difficult for us to realize how startlingly original it was in its own time. Like Berlioz and Wagner before him and Stravinsky and Schoenberg after - he stands among the great innovators in the history of his art.

j) Maurice Ravel (France 1875-1937)

(1) imposed the stamp of his own classical outlook on impressionism and took a place beside Debussy as a leader of the modern French School

(2) His Life

(a) entered the Conservatoire at 14 and stayed for 16 years

i) never one of the Prix de Rome even though his work was already respected in progressive musical circles

ii) eventually this caused a public scandal and forced the resignation of the director

iii) later in life he accepted honors from

several foreign states but refused the Legion of Honor from France because this

- (b) his artistic development was greatly stimulated by his friendship with a group of avant-garde poets, painters, and musicians who called themselves the "Apaches"
- (c) a motor transport driver in WW I and served in the Verdun sector
- (d) After the war he came into his own - acknowledged to be the foremost composer of France and was much in demand to conduct his works throughout Europe
- (e) He was invited to tour the US in 1928
- (f) as the 1930's progressed, he fell into depression and found it increasingly difficult to compose
- (g) finally developing a rare brain disease which left his faculties unimpaired but attacked the centers of speech and motor coordination
- (h) he decided to submit to a dangerous operation which was performed toward the end of 1937 - he never regained consciousness

(3) His Music

- (a) he was a Romantic at heart but filtered through a conscious artistry - so also represented the classical orientation which in France was always stronger than the Romantic
- (b) His pronouncements on music in his later years reflect his Romantic origins
 - i) "Great music, I have felt, must always come from the heart"
 - ii) "Any music created by technique and brains alone is not worth the paper it is written on."

(c) He was a Postimpressionist

- i) he feared impressionism, with its

emphasis upon the “fantasy of the senses” might degenerate into formlessness

- ii) he need for lucidity and clarity of organization impelled him to return to the classical conception of form

(d) Like Debussy

- i) he was drawn to the scales of medieval and exotic music
- ii) sought to expand the the traditional concept of key
- iii) responded to pictorial and poetic titles as a stimulus to music
- iv) exploited exotic dance rhythms - especially of Spain
- v) repelled by the rhetoric of the 19th century
- vi) influenced by the style of French harpsichordists
- vii) admired the Russian - leaning toward Rimsky-Korsakov and Borodin while Debussy leaned toward Musorgsky

(e) Contrasted with Debussy

- i) a brightness of music vs a twilight gentleness of Debussy
- ii) a more driving rhythm
- iii) progressions are more cleanly outlined
- iv) sense of key is firmer
- v) not attracted to the whole tone scale
- vi) more daring with respect to dissonance
- vii) more conventional in form

(f) One of the great orchestrators of modern times

(g) One of the great piano composers of the 20th century

- i) Pavane pour une Infante défunte - 1905
- ii) Jeux d'eau - 1901
- iii) Sonatine - 1905

iv) Gaspard de la nuit - 1908

(h) one of the masters of French song

i) Histoires naturelles - 1906

- (1) to Jules Renard's prose
- (2) the accompanying hostile criticism established Ravel's reputation as an enfant terrible

ii) Trois Poèmes de Stéphane Mallarmé - Chamber music with voice - 1913

(i) It was his orchestral work which won him the international public

- i) Rapsodie espagnole - 1907
- ii) Ma Mère l'Oye - 1912
- iii) La Valse - 1920
- iv) Boléro - 1928

(j) Daphnis and Chloé Suite No. 2 (1912)

- i) generally accounted his masterpiece
- ii) rich scoring which displays his mastery of orchestration

k) Other Impressionists

(1) Frederich Delius (England 1862-1934)

- (a) "the most poetic composer born in England"
- (b) consistently exalted the emotional aspect of music over the structural
- (c) works:

- i) Sea Drift - 1904
- ii) Songs of Farewell - 1932
- iii) A Mass for Life - 1904
- iv) Paris: The Song of a Great City -1899

(2) Others

- (a) Ottorino Respighi (Italy 1879 -1936)
- (b) Karol Szymanowski (Ukraine 1882 - 1937)

l) Impressionism was largely a one-man movement. Debussy's procedures were so special and easily recognized that it grew impossible to write Impressionistic music without sounding like him - resulting in forcing composers to seek other modes of expression

- (1) it did narrow the the human appeal of music by rejecting the pathos & heroic of the Romantic
- (2) created an enchanting art which opened up a world of dream & fantasy
- (3) introduced harmonic procedures that were of crucial importance to the new music
- (4) captured a moment of beauty in a twilight period of European culture

F. Away from Impressionism: Erik Satie (France 1866-1925)

1. Was one of the first to see that Impressionism - despite the innovations it introduced - was not the path of the future

- a) he reacted against the "preciousness" in the Impressionistic aesthetic as well as the luscious complex harmonies
- b) his slogan of a simple, everyday music gave impetus to what became one of the most important currents in musical thinking after the First World War

2. His Life

- a) much preoccupied in his early years with the Rosicrucian sect - oriented toward mystical ideas and medieval rites
- b) at 24 he was the pianist at the Le Chat Noir cabaret in Montmartre - becoming friends with Debussy also around

-
- this time
- c) at 40 he entered the Schola Cantoru to study counterpoint with Vincent d'Indy and Albert Roussel
 - d) he was completely unworldly when it came to success or wealth
 - e) drawn into the artistic ferment that centered about Serg Diaghilev's Russian Ballet - he collaborated with Cocteau, Picasso, and Picabia
 - f) just after the war, he achieved a measure of fame and became the champion of the new generation of musicians
- (1) mentor of Les Six - a group of young composers that included Darius Milhaud, Arthur Honegger, and Francis Poulenc
 - (2) late in life he guided the destinies of the "École d'Arcueil" - which included Roger Dèssormière and Henri Sauguet

3. His Music

- a) Satie is a controversial figure in the art of our time
 - (1) his music never won a firm place in the repertory
 - (2) yet exerted an influence on musical aesthetics extending far beyond the actual performance of his works
- b) during the time he was occupied with the Rosicrucian sect he became attracted to Gregorian Chant and the medieval modes
 - (1) he is one of the pioneers in the movement away from the major-minor tonality
 - (2) away from the music of Beethoven and Wagner
 - (3) yet determined to avoid the vagueness and over refinement of Impressionism
- c) Virgil Thomson - said Satie realized that the wisest thing music in the 20th century could do was to stop taking itself seriously
- d) Best know to the public for his early piano pieces

(1) Sarabandes (1887), Gymnopédies (1888),
Gnossiennes (1890)

(2) reflected his musical style:

(a) short, symmetrical phrases repeated over and over

(b) airy melodic line

(c) harmony whose modal character is brought to the fore at cadences

(d) lightness of texture

(e) statement of a rhythmic pattern that persists throughout

(3) in some of the piano music he omitted bar lines and time and key signature - daring in the 1890's

e) works written during and after his studies at the Schola Cantorum - about 1905 to just before the war fore shadow in their emphasis on contrapuntal text, economy, and sobriety of style the Neoclassical orientation to develop in the 20's

(1) Pièces froides - 1897

(2) Airs à faire fuir; Trois morceaux en forme de poire - 1903

(3) Croquis et agaceries d'un gro bonhomme de bois; Embryons desséchés - 1913

f) his titles for these works - Cold Pieces, Melodies to Make One Flee, Three Pieces in the shape of a Pear, Sketches and Annoyances of a Wooden Man, and Dried Up Embryos were according to Jean Cocteau meant - "as a good-humored piece of ill-humor..." directed at the style of titles used by the Impressionists - this whimsical humor is also found in his performance directions

g) His most significant work of his late period is Socrate - a symphonic drama in 3 parts - in 1919

G. Three Revolutionary Works

1. The New Nationalism

a) Nationalism was a powerful current within 19th century

Romanticism

- (1) The German war of liberation against Napoleon inspired Carl Maria von Weber - creating a receptive atmosphere for Der Freischütz
- (2) Poland's struggle for freedom from Czarist rule was reflected in Chopin
- (3) Franz Liszt explored the Gypsy idiom of his native Hungary
- (4) A united Italy struggling to be free from Austria found Verdi
- (5) Wagner's epic dramas based on teutonic legends became monuments to the newly constituted Germany
- (6) Smetana & Dvorak in Bohemia, Grieg in Norway, and the Russian National School
- (7) this continued into the 20th century with national schools in Finland, Hungary, England, Spain, Poland, Czechoslovakia, Rumania, the United States, and Latin America

b) 19th century Nationalism added a variety of idioms to the language of European music

- (1) exploited the picturesque aspects of local color feeding the Romantic predilection for mood and atmosphere
- (2) aligned the art with the great social and political movements of the age - enabling composers to give expression to the deepest aspirations of millions of people
- (3) Romantic composers idealized the life of the folk
 - (a) heard peasant tunes through a poetic haze of myth and legend
 - (b) if these tunes departed from the major-minor system they were "corrected"
 - (c) regard folk music & song as workable material to be embedded in an orchestral movement - but molded to the formulas of Classical symphonism

c) 20th century Nationalism took a different turn

- (1) determined to preserve the tunes of the folk singers in as accurate form as possible
- (2) did field recordings utilizing the techniques of scientific research
- (3) when using folk material in their own works took care not to violate the essential character of the ancient melodies
- (4) researchers:
 - (a) Bartók
 - (b) Zoltán Kodály
 - (c) Ralph Vaughan Williams
 - (d) Gustav Holst

2. Primitivism

- a) the end of the Romanticism mirrored the decline of an epoch
 - (1) the impulses that started with the French Revolution and brought modern industrial society through its first phase
 - (2) the end was marked by the First World War
 - (3) marked by a spiritual exhaustion of European society reflected with an “indefinable restlessness”
 - (4) art sought to escape over refinement and fresh streams of feeling
- b) there was a desire to recapture the spontaneity and freedom from inhibition that were supposed to characterize primitive life
 - (1) a reaction from the over refinement of Debussay and Ravel
 - (2) a discovery of African rhythms, songs and dances of southeastern Europe, Asiatic Russia, and the Near East
 - (3) favored the simple, clear-cut tunes of folk character

c) Characteristics:

- (1) simple folk tunes revolving around a central note
- (2) melodic movement within a narrow compass
- (3) massive harmonies based upon block like chords moving in parallel and with harshly percussive effect
- (4) strong impulsion to a tonal center
- (5) ostinato rhythms repeated with an almost obsessive effect
- (6) rugged orchestration featuring massed sonorities (contrasting sharply with the coloristic subtleties of the Impressionists)

3. Allegro Barbaro (Bartók, 1911)

- a) sums up the new Nationalism - its wildly unrestrained Magyar spirit is no longer held in check (as in works of Liszt) by the traditions of Western music
- b) sums up the new current of Primitivism invigorating European art on the eve of WW I
- c) the Piano piece:

- (1) two independent planes of harmony - polyharmony - here he is looking ahead to the use of two or more keys simultaneously later in the century
- (2) a primordial power of rhythm - the 20th century restored the balance of harmony & rhythm from the emphasis on harmony in the previous period
- (3) explored dissonance as a percussive hammering - the “hammered chord”, a percussive harmony
- (4) single chord is not conceived in relation to what comes before or after (functional harmony), rather as a self contained entity - emancipated dissonance from the restrictions of functional harmony
- (5) cast the piano into a different role - exploiting its remarkable capacities for percussive rhythm and harmony - as opposed the previous use as a “singing instrument” - becoming a self-sufficient percussion instrument

4. Polytonality

a) Tonality implies the supremacy of a single key and single tone center

- (1) composers of the past made the most use of the contrast between two keys heard in succession
- (2) modern composers intensified the contrast by presenting them simultaneously

b) Bitonality - two keys - polytonality - several keys - heard simultaneously came to the fore in the music of Bartók and Stravinsky

c) characteristics:

- (1) toward the end of a polytonal piece one key is generally permitted to assert itself over the others - permitting the impression of progression toward a central point
- (2) 2 or more streams of chords in different keys heightens the friction between them
- (3) each stream of harmony must be rooted solidly in its own key to maintain the tension
- (4) during the 20's it became apparent that most listeners were incapable of assimilating more than two keys at once with any degree of awareness
- (5) so less music in recent years in polytonality with bitonality remaining the more popular procedure
- (6) distinction between the terms has blurred with polytonality applied to any passage that involves more than one key

d) polytonality does not reject the principle of key - merely extends the principle in a characteristically 20th century manner

5. Le Sacre du printemps - the Rite of Spring (Stravinsky, 1913)

- a) remained the most celebrated example of the cult of Primitivism the years prior to WW I
- b) a new musical language based on the percussive use of dissonance, polyrhythms, and polytonality
- c) the ballet was presented in Paris in the spring of 1913

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- (1) the revolutionary score touched off a near riot - later presented at a symphony concert it was received with enthusiasm and established itself as one of the masterpieces of the new music
 - (2) today it is recognized as probably the single most influential score of our century

6. Expressionism

- a) the German answer to French Impressionism
- b) inner experience as the only reality through
 - (1) the symbolism of dreams
 - (2) the glorification of the irrational
 - (3) to release the primordial impulses too long suppressed by intellectual "man"
- c) as with Impressionism it came first from painting and poetry
 - (1) Painters: Wassily Kandinsky (1866-1944), Oscar Kokoschka (1886-1980), Paul Klee (1879-1940), Franz Marc (1880-1920)
 - (2) Poets: Stefan George (1868-1933), Richard Dehmel (1863-1920)
- d) as the distorted images on canvas issued from the realm of the unconscious - hallucinated visions that defied the traditional sense of beauty - to express more powerfully the artist's inner self
 - (1) rejected what had been accepted as beautiful
 - (2) this rejection produced new conceptions of melody, harmony, tonality, rhythm, color, and form
- e) Expressionism retained certain attitudes inherited from the 19th century
 - (1) the Romantic love for overwhelming effect and high pitched emotion
 - (2) for the strange, macabre, and the grotesque
 - (3) may be viewed as a last gesture of a dying Romanticism - presenting certain elements of the

-
- Romantic style in their most "exacerbated" form
- (4) it was the suppressed and agonized romanticism of an anti romantic age
 - (5) its tendencies were already apparent in European Opera (Strauss's Salome and Elektra) and in the theater works of Schoenberg and Alban Berg

f) It was the suppressed and agonized romanticism of an anti romantic age

- (1) its violence was the violence of a world overwhelmed
- (2) turned to the unconscious and the irrational - in a flight from a reality no longer controlled or understood

g) Characteristics:

- (1) took its point of departure from the ultra chromatic idiom of Tristan and Isolde
- (2) favored a hyper expressive harmonic language
- (3) inordinately wide leaps in the melody
- (4) use of instruments in extreme registers
- (5) deliberate distortion in the normal accentuation of words

(a) allied the music to strong plots with violence and unusual behavior

(b) with Berg's Wozzeck as example

- (6) constant, maximum, unflagging, unrelenting intensity at all times - a rejection of consonance which slackened that intensity

h) expressionism sought ever more powerful means of communicating emotion and soon reached the boundaries of what was possible within the tonal system - inevitably compelled to push beyond

7. Atonality

- a) Wagner had pushed chromaticism as far as possible while still retaining the sense of a tonic
- b) Schoenberg took the next step arguing

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- (1) time to do away with the distinction between the seven diatonic and five chromatic tones
 - (2) the 12 tones must be treated equally - regarded as being freely related to each other rather than to a centro tone
 - (3) by giving them equal importance, he hoped to make it possible to exploit fully all the resources of the chromatic scale
 - (4) the major-minor system had not been in existence for more than 3 centuries - there was no reason to suppose it could not be superseded - to seek new means

c) Schoenberg went one step further than his contemporary composers - by discarding consonance altogether rather than adding tones foreign (chromatic) to consonance

- (1) dissonance now becomes the norm
- (2) his music moves from one level of dissonance to another
- (3) moved toward a music that functions always a maximum tension

d) Dissonance resolving to consonance is symbolically an optimistic act - affirms the triumph of rest over tension - order over chaos

- (1) atonal music appeared at a moment in European culture when that belief in triumph was beginning to be shaken
- (2) it is music that lends itself to moods of convulsive intensity
- (3) Inevitably it established itself as the language of German Expressionism

8. Pierrot lunaire (1912)

- a) Schoenberg's most celebrated work
- b) solved a problem which interested him for some time

- (1) how to bring speech and music as close together as possible

(2) resulted in Sprechstimme - the vocal melody is spoken rather than sung - on exact pitches and in strict rhythm

- (a) the reciter sounded the written note first
- (b) then abandoned it by rising or falling in pitch immediately after
- (c) resulted in an extraordinarily flexible, weirdly effective vocal line
- (d) became the prime vehicle for the moods associated with Expressionism

(3) at this point in Schoenberg's career - when he was abandoning tonality - he was drawn to small instrumental forms within which he could more easily work out the problems of his new atonal language

H. Summary

1. the period to WW I produced works that reached far beyond the then accepted norms of rhythm and tonality prefiguring a new world of sound

- a) Pierrot lunaire (Schoenberg, 1912)
- b) The Rite of Spring (Stravinsky, 1913)
- c) Allegro barbaro (Bartók, 1911)

2. this was a beginning of a new era but also an ending of the old

- a) European society had moved steadily forward through a century of peace and prosperity
- b) its progress powered by the twin forces of burgeoning capitalism and expanding democracy
- c) came to an abrupt end with WW I
- d) at the end of this First World War the political, intellectual, and artistic climate of Europe had undergone irrevocable changes - the world and music would never be the same again

III. Part III Between the Wars (1920-1940)

A. The Central Group

1. New Trends: The Flight from Romanticism

a) Objectivism

(1) 20th century artists tried to see the world not through their own illusions but as it actually was

(a) a spirit of detachment began to pervade art

(b) the new music aspired to objectivity and directness

(c) artists embraced the belief that objects - whether in nature or in art - existed independently of their own personal feelings

i) a work of art is not simply a projection of its creator's imagination - as the Romantics believed - but is a self-contained organism with a life of its own

ii) from this - the laws that shape the work of art derive not from religion, philosophy, or love, but solely from the nature of the artist's material and the principles governing the formal organization of that material

iii) the artist was expected to keep his personal feelings from obtruding upon either the work or the spectator

iv) the artist set the mechanism going and saw to it that it reached its goal - he had to remain outside his creation, to respect nature as pure art

(d) composers turned from the problem of expression to the problem of formal organization - this emphasis on the structural aspect of art was not limited to music

i) similar trends in painting and sculpture -

-
- coming to the fore with the Constructivists and Cubists
 - ii) musicians abandoned the grandiose themes that had attracted them throughout the Post romantic period
 - (e) reaching this point set the stage for the Neoclassic attitude which in the early 1920's won a dominant position in musical aesthetics

b) Urbanism and Machine Music

- (1) If the Romantics found nature as a source of inspiration, the new music turned to the imagery of the city - the hectic pace of urban life engendered new rhythms that were dynamically expressive of the new age
- (2) feeling that with mechanization, man in Western society had surrendered his soul to forces he neither understood nor controlled
 - (a) the machine became a symbol of power - and of the "dehumanization of art"
 - (b) in the years after WW I, composers glorified the locomotive, the dynamo, and the turbine in their music - and in so doing exchanged one set of picturesque symbols of nature for another set of the machine
 - i) Pacific 231 (Honegger, 1924)
 - ii) Skyscrapers (John Alden Carpenter, 1926)
 - iii) Ballet mécanique (George Antheil, 1924)
 - iv) Pas d'acier (dance of steel, Prokofiev, 1924)
 - v) Iron Foundry (Mossolov, 1927)
 - vi) HP (Horsepower, Carlos Chávez, 1932)
- (3) Opera too became reflective of the urban - Neues vom Tage (News of the Day, Hindemith, 1929)
- (4) movement and action usurped the place of honor

formerly occupied by poetic emotion

c) Sports and Ballet

- (1) in the years after the First World War, emphasis turned increasingly from spiritual values to the physical
- (2) Sportism became one of the subsidiary themes of the new urban spirit in music

- (a) Half-Time (Matinu, 1925)
- (b) Skating Rink (Honegger, 1922)
- (c) Rugby (Honegger, 1928)

- (3) the ballet grew in popularity - widening its scope

- (a) Diaghilev & his Ballets Russes offered composers a platform that came to have prime importance for the new music
- (b) almost every important composer of the day contributed to Diaghilev's repertory

- (4) under the influence of Primitivism, machine music, sports, and ballet, the Romantic soulfulness of the 19th century gave way to the physicality of the 20th century

d) Humor & Satire

- (1) 20th century composers increasingly turned to satire, irony, and humor

- (a) the new dissonant harmony lent itself admirably to humorous effects
- (b) Erik Satie was a pioneer in this field with his whimsical parodies of the Impressionist school

- (2) there came into being a witty music that made light of the idols of the past

- (a) cleverness and spoofing held the place once preempted by pathos and passion

(b) the attitude behind this expressed a real need to bring music down to earth - clearing the air of much that had outlived its usefulness

(3) felt it necessary to strip their art of the mystique in which both the Romantics and the Impressionists had enveloped it

e) The Influence of Jazz

(1) after the war the jazz idiom began to claim the attention of serious musicians

(a) syncopations and polyrhythms appealed to a generation that was finding its way to new rhythmic conceptions

(b) the vogue of Primitivism made Europeans susceptible to the exotic

i) a music that traced its ancestry back to Africa

ii) mirrored the dynamic American temperament

(2) once absorbed into the language of contemporary music composers turned elsewhere for source material

(3) but with the other influences discussed, it played its part in leading European music towards new objectives

f) Workaday Music (Gebrauchsmusik)

(1) the changes in the first two decades of our (20th) century could not but bewilder and alienate the mass audience

(a) resulted in an increasing distance between the composer and the majority of his public

(b) yet while the leaders of musical advance were formulating new concepts in style and expression other forces were trying to effect some sort of rapprochement between

producers and consumers of music

- i) Eric Satie and his disciples who strove for an “everyday” music
- ii) Soviet Russia where the composer under the control of the state had to solve the problem of reaching a great mass of listeners who were just discovering music

(2) climate prevailed the 1920's Germany under the liberal Weimar Republic that was especially favorable to “music for everyday living”

- (a) encouraged by the large publishing houses composers sought to create a new public for contemporary music
- (b) began to cultivate simple, practical music designed for use in the home and community
- (c) termed Gebrauchsmusik (music for use)

2. The New Classicism

a) Twentieth-Century Classicism

- (1) strove to recapture the spirit of an era when music had not yet begun to call on the other arts for heightened dramatic or pictorial effect
- (2) when the art had not become preoccupied with personal expression
- (3) by building it out of elements served solely from the nature of sound they hoped to achieve “a wholesome return to the formal idea, the only basis of music” (Stravinsky)
- (4) Classicism meant different things to different composers

- (a) the courtly style of the 18th century - the age of Hayden & Mozart with the courtly style
- (b) a return to the style of the Late Baroque - Bach

& Handel with the contrapuntal model for linear texture

- (c) others looked to even earlier styles - of Monteverdi & Lully
- (d) in short, classicism came loosely to denote everything that was untouched by the Romantic spirit of the 19th century

(5) the Neoclassicism provided a period of consolidation - giving time to absorb changes to music in the early 20th century - it fulfilled a need for simplification, clarity, and order

b) Neoclassicism: The Doctrine

(1) Igor Stravinsky its most articulate spokesman

- (a) progressed from The Firebird and The Rite of Spring to controlled classicism in his maturity
- (b) laid ever greater emphasis upon tradition and discipline
- (c) constantly extolled form above the emotional elements in art
- (d) strove to reestablish music as an autonomous art removed from the experiences of life

(2) "The phenomenon of music is given to us with the sole purpose of establishing an order among things, including above all an order between man and time. To be realized, it needs only a construction. Once the construction is made and the order achieved, everything is said. It would be futile to look for or expect anything else from it" - Stravinsky

- (a) tis rejects the symbolic meanings that composers from Beethoven to Mahler and Strauss associated with their music
- (b) represented an effort to purge music of pictorial, literary, and ethical meanings
- (c) it was to draw the listener away from his own emotions and to concentrate solely on the tones
- (d) In the later phase of his career he departed

from this doctrine - he no longer upheld the separation between art and life

(3) Roger Sessions produced the best formulation of the Neoclassic ideal in 1927

(a) "Younger men are dreaming of an entirely different kind of music - a music which derives its power from forms beautiful and significant by virtue of inherent musical weight rather than intensity of utterance; a music whose impersonality and self-sufficiency preclude the exotic; which takes its impulse from the realities of a passionate logic; which, in the authentic freshness of its moods, is the reverse of ironic and, in its very aloofness from the concrete preoccupations of life, strives rather to contribute form, design, a vision of order and harmony

(b) it attracted such artists as dissimilar as Schoenberg and Hindemith, Bartók and Milhaud, Honegger and Prokofiev, Aaron Copland and Roger Sessions

c) Neoclassicism: The Music

(1) the revival of absolute forms - a prime achievement

(a) the symphony, concerto, sonata, and various type of chamber music achieved greater importance than had been their lot in the pre WW I decades

(b) also a return to earlier forms of the suite, divertimento, toccata, concerto grosso, fugue, passacaglia, and chaconne

(2) instrumental melodies of wider intervals and more extended range - no longer based on the voice as the Romantic era had

(3) harmonically it moved away from the chromaticism of the post-Wagner era

(a) utilized Pandiatonicism - the new freedom of utilizing the 7 diatonic tones harmonically and melodically

(b) it favored a sparing use of accidentals - showing a striking affinity for the key of C major

(4) a transparent linear texture - an agile dissonant counterpoint

(5) orchestral color was shapely defined colors bringing out the interplay of the several lines

(6) it restored the elements of music to their true function as parts of the whole - subservient to musical idea and design

(7) Rejected the Romantic concept of the "artist" in favor of the older "craftsmen" ideal

d) the New Classicism attracted musicians who were fascinated by formal perfection and inclined to separate art from life

(1) It exalted the "how" over the "what"

(2) led musicians to the classical virtues of order, discipline, balance, and proportion

3. Igor Stravinsky (Russian, 1882-1971)

a) His Life:

(1) gave impetus to the main currents in contemporary music

(2) grew up in a musical family

(a) father was the leading bass at the imperial opera

(b) embarked on a legal career but continued his musical studies

(c) at 20 he submitted his work to Rimsky-Korsakov with whom he subsequently worked for 3 yrs.

(3) success came early - his music attracted the notice of Serge Diaghilev the impresario of the Russian Ballet

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- (a) Diaghilev commissioned him to write the music for The Firebird (produced in 1910) - and came to Paris to attend the rehearsals
 - (b) Petrushka followed a year later which secured Stravinsky's position in the forefront of the modern movement
 - (c) Le Sacre du printemps in 1913 which caused a riot but also spread the composers name beyond Paris
- (4) 1914 brought an end to the way of life that Diaghilev's ballet depended
- (a) Stravinsky took refuge in Switzerland and stayed for the next 6 years
 - (b) the Russian Revolution severed his ties to his homeland and he settled in Paris in 1920 and stayed till 1939
 - (c) invited to give the Charles Eliot Norton lectures at Harvard in 1939 he was still in the US at the outbreak of the Second World War
 - i) settled in Los Angeles
 - ii) became a US citizen in 1945

b) His Music

- (1) Moved through many musical phases - in retrospect each necessary stages in a continuous evolution toward purity of style and abstract thought
- (2) came out of the sound-world of the Russian National School
 - (a) worked within the framework of Russian Folklore
 - (b) at the same time aligned with the forces in Russian culture that were oriented toward the West
- (3) Mainspring of his art is rhythm

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- (a) leader in the revitalization of European rhythm
 - (b) significant that his first great success was in the ballet - where rhythm is allied to dynamic body movement and expressive gesture
- (4) reacted strongly against the restless chromaticism of the Post romantic era
- (5) one of the masters of orchestration
- (a) turned away from the sonorous haze of the 19th century
 - (b) led the way to reaffirm the concertante style of the 18th century
- (6) set great store on melody
- (7) with form he adhered to the Baroque principle of continuous expansion rather than the Classical method of “working out” themes and motives
- (a) preferred the organic structure of the Baroque to the symmetrical sections of the Classical
 - (b) his plastic concept of form exerted great influence on the musicians of our time
- (8) the works written after WW I shows the composer moving away from the Russian style of his first period and toward the French-international orientation of the second
- (a) his writing for the piano derives from the crisp harpsichord style of the 18th century rather than the singing style of Chopin
 - (b) instrumental works follow the principle of the old concerto grosso (contrasting tone masses)
- (9) His devotion to the Neoclassic ideal was hailed as proof that the Romantic spirit had finally passed on - but he did indicate admiration for a number of 19th century composers
- (a) Weber & Mendelssohn
 - (b) the ballet *Le Baiser de la fée* was “inspired by

the Muse of Tchaikovsky”

- (10) In the works written after he turned 70, he showed himself increasingly receptive to the procedures of the Schoenbergian school

c) Two Works by Stravinsky

(1) Pulcinella Suite (premiere in Paris, 1920)

- (a) after WW I there was a widespread longing for spiritual renewal through a return to the spirit of an earlier and saner time
- (b) Diaghilev sensed this need and proposed to Stravinsky a new ballet based on the music of the 18th century composer Giovanni Battista Pergolese (1710-1736)

- i) Stravinsky accepted the commission
ii) Neoclassicism was the direction that composers were turning in at the time

- (1) this provided the immediate spur for an artistic development that would have taken place anyway
- (2) “Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course - the first of many love affairs in that direction - but it was a look in the mirror, too” (Stravinsky)

- (c) came at a point in his life when he realized he could no longer return to Russia and had exchanged his WW I refuge in Switzerland for a permanent life in France

- i) exchanged his younger attachment to Russian folk sources for a Western European orientation

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- ii) relinquished the grand orchestral settings of the first 3 ballets for the chamber orchestra setting of the 18th century

(2) Symphony of the Psalms (1930)

- (a) among the work commissioned by the Boston Symphony Orchestra to celebrate its 50th anniversary
- (b) one of his grandest works - written "for the glory of God" and dedicated to the Boston Symphony Orchestra
- (c) a choral and instrumental ensemble - with an unusual choice of instruments - omitting clarinets, violins, and violas

4. Béla Bartók (Hungary, 1881-1945)

- a) Reconciled the folk music and rhythms of his native Hungary with the main currents in contemporary music
- b) His Life

(1) at 17 he attended the Royal Academy of Music in Budapest and acquired a reputation as a brilliant pianist

- (a) came into contact with a strong nationalist movement that strove to shake off the domination of the Austro-German culture
- (b) his first important orchestral work was a symphonic poem on the life of the Hungarian patriot Louis Kossuth

(2) he soon developed an absorbing interest in native folklore

- (a) he undertook to collect native songs before they died out
- (b) with Zoltán Kodály his investigations took him

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- to the remotest villages
 - (c) he also explored the folk music of neighboring countries - Slovakia, Rumania, Bulgaria, and the area of former Yugoslavia
 - (d) extended his investigations to include Turkish and Arab folk song
- (3) he published a great deal on ethnomusicology and became a leading authority in this field
- (4) appointed professor of piano in 1907 at the Royal Academy in Budapest
- (5) formed the New Hungarian Musical Society in 1911 - along with Kodály
- (a) dedicated to the goal of disseminating modern music
 - (b) project defeated by an apathetic public and hostile critics
- (6) after the First World War he was eventually acclaimed throughout Europe as one of the leading figures of his generation
- (a) he was less successful in his own country - he was not favored by the Horthy regime after the war
 - (b) with the start of WW II he decided to flee to the United States in 1940 due to his anti Nazi stance - settling in New York City
 - (c) economically it was a struggle from then on in the US
- (7) he contracted leukemia and died in the West Side Hospital in New York City at 64 - ironically, after his death there was an upsurge in interest in his music

c) His Music

- (1) started in the world of Wagner, Liszt, Brahms, and Wagner - assimilated the devices of the French Impressionism - and was influenced by Stravinsky and Schoenberg
- (2) tied to the beauty and logic of form - the essence of

the classical heritage

- (a) his art also recaptures the heroic lyricism of an earlier age
 - (b) the quality of the slow movements in his larger works finds the hymnic quality of the Beethovenian adagio
- (3) his study of Hungarian folklore “was of decisive influence upon my work because it freed me from the tyrannical rule of the major and minor keys” (Bartók)
- (4) while Schoenberg’s thinking held great attraction for him, he never abandoned a concept of tonality
- (a) his free use of keys and modes creates difficulty in labeling a work in a specific key
 - (b) yet it does center around a tonal center
- (5) one of the great rhythmic imaginations of modern times
- (6) preoccupied with formal unity and coherence which he attained through the cumulative development of themes and motives
- (7) a fugal texture - with the dissonant counterpoint leading to simplification of style and compression
- (8) Used orchestral color for the projection of ideas rather than an end in itself
- (9) his treatment of the piano as an instrument of percussive rhythm typifies the 20th century treatment of the instrument
- (10) devoted to miniature pieces
- (11) he encompassed the various trends of his time
- (a) polytonality to atonality
 - (b) Expressionism to Neoclassical
 - (c) folk song to constructivist
 - (d) lyricism to the dynamic
 - (e) primitivism to the intellectual
 - (f) Nationalism to the universal

5. Two Works By Bartók

a) Music for String instruments, Percussion, and Celesta (1936)

- (1) written for Paul Sacher and the Basel Chamber Orchestra
- (2) two string groups which “frame” the percussion on stage - he carefully specified the arrangements of the players
- (3) the unusual combination of instruments indicates the composer’s intent to explore this ensemble setting

b) Fourth String Quartet (1928)

- (1) an architectonic conception - 5 movements with the 3rd movement (the central movement) placed between 2 scherzos related by thematic material (2 and 4 movements - with the 2 outer movements also related by thematic material (1 and 5 movements)
- (2) German theorists referred this structure to an “arch”
- (3) unites abstract thought and searching emotion within a convincing form

6. Paul Hindemith (Germany, 1895-1963)

a) His Life

- (1) born in Hanau, Germany to a working class family
- (2) a virtuoso on the viola, he played with the Amar Quartet - which one fame in the early 1920’s for performances of contemporary chamber music
- (3) made professor of composition at the Berlin Hochschule in 1927
- (4) in 1935 the Turkish government commissioned him to organize the musical activities of the country
- (5) his music was was banned by Germany during the Nazis era and came to the United States shortly after the outbreak of the Second World War - joined the faculty of Yale University
- (6) he returned to Germany in 1953 - dying in Zurich at 68

b) His Music

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- (1) Like the masters of the German Baroque, he was rooted in the Reformation
 - (a) influenced by the Lutheran Chorales and the old song books
 - (b) by masters of 16th century counterpoint
 - (c) the cantatas and fugues of Bach
 - (2) the greatness of his music lay in its moral significance
 - (3) played an important part in dissonant counterpoint - which constitutes the basic element of his style
 - (4) harmony is based on the free use of the twelve tones around a center
 - (a) adhered to the principle of tonality
 - (b) often with a modal coloring - reflecting his affinity for old music
 - (5) his rhythm was markedly less spectacular than either Stravinsky or Bartók
 - (a) can jog along with a steady pulsation that reminds of the Baroque
 - (b) at his best, it rises to a rhythmic nervousity marked by diversified metrical patterns
 - (6) a traditionalist with respect to form
 - (a) partial to dance forms
 - (b) one of the first Europeans to show an interest in Jazz
 - (7) the Neoclassic attitude pervades his handling of the orchestra - though blended somewhat with a romanticized Baroque
 - (a) felt color should be subordinated to texture and form
 - (b) mistrusted the modern emphasis on striking timbres

(8) Works

- (a) chamber music occupies a central place with Kammermusik for various combinations, solo sonatas, duos, trios, quartets, quintets, and concertos
- (b) wrote for his instrument the viola - Der Schwanendreher-1935, Trauermusik-1936.
- (c) vocal works range from solo song to cantata and oratorio - Das Marienleben-1923, Die junge Magd-1922, When Lilacs Last in the Dooryard Bloom'd -1946
- (d) ballet - Noblissima Visione-1937, The Four Temperaments-1944
- (e) lyric theater - Mathis der Maler-1934 (with a symphony derived from this)

(9) his formative period was the decade following Germany's defeat in WW I

- (a) captured the nihilism of the 1920's
- (b) brought him to Gebrauchsmusik
- (c) a commitment to Neoclassicism

(10) Theoretical works - Unterweisung im Tonastz-2 volumes 1937 & 1939 published in English as The Craft of Musical Composition, A Concentrated Course in Traditional Harmony-2 volumes 1943 & 1953, Elementary Training for Musicians-1946

7. Kleine Kammermusik, Opus 24, No. 2 (Hindemith, 1922)

- a) Hindemith was one of a number of composers who revived the spirit of Classical chamber music in unpretentious works that could be played by amateurs at home as well as professionals on stage
- b) his influence on the international scene reached its peak in the 1940's

8. Les Six

- a) the reaction against Debussayan Impressionism merged in

the 1920's with the general reaction against Romanticism

- (1) found a spokesman in the French writer Jean Cocteau - in *Le Coq et l'arlequin* he launched an all out attack against the music of the 19th century
- (2) came to pass that Eric Satie became the spiritual godfather and Cocteau the literary prophet of a group of 6 musicians - Les Six - who were attracting much attention in Paris at the time
- (3) the six:
 - (a) Louis Durey & Germaine Tailleferre soon dropped from sight
 - (b) Georges Auric made his reputation in film music outside of France
 - (c) Darius Milhaud, Arthur Honegger, & Francis Poulenc became leaders of the modern French School

b) Darius Milhaud (1892-1974)

- (1) came from a distinguished well to do family, received his training at the Paris Conservatory, with Paris remaining as the center of his activities - except for the interlude of WW II which he spent in the United States
- (2) one of the most prolific contemporary composers- in excess of 300
- (3) one of best know works is *La Création du monde* (The Creation of the World) - a ballet and a landmark in the music of Les Six

c) Arthur Honegger (1892-1955)

- (1) Although one of Le Six, he was less receptive to the doctrines of Satie & Cocteau
 - (a) Swiss-German background was not sloughed off easily
 - (b) became the first to break away from the group
- (2) his listeners found in Honegger the pathos and

grandeur they had missed since the eclipse of Romanticism

- (a) Le Roi David-1921
- (b) Pacific 231-1924
- (c) King David, Judith-1926
- (d) Jeanne d'Arc au bûcher-1935

(3) fascinated by American Jazz - evident in the finale of Concertino for Piano & Orchestra (1924)

- (a) came 2 years after Milhaud's La Création du monde, same year as Gershwin's Rhapsody in Blue
- (b) would indicate that European composers were quicker than their American colleagues to recognize the possibilities of jazz as a basis for serious works of lasting value

d) Francis Poulenc (1899-1962)

- (1) completely the Frenchman - needing only to be himself to express the Gallic spirit
- (2) the natural heir to Satie with the Mouvements perpétuels for piano (written at 19)
- (3) outstanding exponent of the modern art song writing over 130 pieces
- (4) Works:

- (a) Mass in G-1937
- (b) Salve Regina-1941
- (c) Stabat Mater-1951
- (d) Figure humaine-1943
- (e) Le Bal masqué-1932
- (f) Telle Jour telle nuit-1937
- (g) Banalités
- (h) Le Travail du peintre-1956

- (5) undertook a tragic piece in the grand-opera tradition Dialogues des Carmélites-1953-55 and La Voix humaine-1958 (an opera with a single character)
- (6) Banalités

-
- (a) started at the opening of WW II
 - (b) a song cycle on 5 poems of Apollinaire from the WW I era - from the absurd to the whimsical to the lyrical they reflect no trace of the ominous time they were written in - that was yet to unfold for France

(7) he began by being fashionable with the “chic” audience that desires above all else to be amused

- (a) but the innate honesty, melodic distinction, and refinement brought him a larger audience
- (b) had the wisdom to attempt only what lay within his reach - resulting in a sound and style of his own

9. The Russians

a) The Russian attempt to bridge the gap between contemporary composers and their listeners was a matter considered to be a concern to the State

- (1) Art is held to be created for the nation as a whole
- (2) it is supposed to reflect the Marxist ideology and to educate the public in the Communist way of life

b) Socialist Realism

(1) theory stresses the connection between music and imagery of life

- (a) tends to link musical expression with a strongly emotional content
- (b) “must convey through its sounds tragic suspense as well as deep optimism and must reaffirm the beauty and dignity of man” (Shostakovich)

(2) the emphasis on art as socially significant communication rather than individual self-expression

has its roots in the intellectual climate of 19th century Russia

(3) a similar continuity is to be observed in the music itself

(a) 1st generations of soviet composers studied at the conservatories of Moscow and Leningrad

(b) studied with the pupils and heirs of Rimsky-Korsakov, Musorgsky, Tchaikovsky, and Anton Rubinstein

(c) despite the great changes separating them from the Russia of the Czars, they retained the characteristics of their predecessors

i) brilliant orchestral coloring

ii) exciting rhythms

iii) direct forms based upon repetition and sequence rather than thematic-motivic development

iv) use of folk and popular elements as well as exotic themes drawn from Asiatic Russia

c) Bourgeois Formalism

(1) the path not to follow for the Soviet composer

(a) implies an excessive observance of form

(b) obedience to stock formulas

(c) Formalists are those who sacrifice the substance of the musical thought for the sake of form

(2) aimed equally at Stravinskyian Neoclassicism and the 12 tone school of Arnold Schoenberg

(a) the emphasis on abstract technical procedures were considered to reject the emotional imagery that relates music to life

(b) both were regarded as representing all that the Soviet composer is supposed to avoid

d) The composer and the Government

- (1) the soviet composers in exploring the technical resources of their art could not be oblivious to the experiments of their Western colleagues - some of them came into conflict with the authorities
- (2) the 1920's were relatively open to modernism in art and it was not until the 1930's that foreign influences were shut out
- (3) WW II saw an abeyance in the problem - but shortly afterward, some aroused the ire of the government
 - (a) culminated in the Decree of 1948
 - (b) it criticized Shostakovich, Prokofiev, and others for their formalist tendencies
- (4) this continued until the end of the Stalin era when a more permissive attitude came into being
- (5) it is against this background that we must understand the music of the Soviet school

10. Sergie Prokofiev (1891-1953)

a) His Life

- (1) composed his first piece when he was 5 1/2 years old - Hindu Gallop
- (2) entered the St. Petersburg Conservatory at the age of 13
- (3) at 19 gave his first public concert in st. Petersburg
- (4) exempt during WW I the Revolution of 1917 caught him unawares and as the conditions of his life grew more difficult, began to think seriously of emigrating to the United States
- (5) in September of 1918 he arrived in New York
 - (a) he drew praise for his playing
 - (b) his Scythian Suite was a success in Chicago and the head of the Chicago Opera Company - Cleofonte Campanini decided to produce his

-
- new opera - The Love for Three Oranges
 - (c) Campanini's sudden death postponed the production leaving Prokofiev struggling - a modern composer performing his own works could not compete with artists performing Beethoven, Chopin, etc.
 - (d) He decided to try Paris

(6) In France, things went better

- (a) Diaghilev produced his ballet Chout which was a success
- (b) back in Chicago, the new Chicago Opera Company director Mary Garden decided to honor his contract and The Love for Three Oranges premiered in Chicago on Dec. 30, 1921 and was warmly received
- (c) It did not do well in New York and was met with hostility
- (d) Prokofiev made Paris his home for the next 10 years - but his desire to return to Russia increased

(7) the next 19 years were spent in his homeland

- (a) consolidated his position as leading composer of the Soviet school
- (b) returning voluntarily to Russia he was given honors and financial rewards by the regime
- (c) give the Stalin Prize for this Seventh Piano Sonata in 1943 - the following year he was given the Order of the Red Banner of Labor for his services in the development of Soviet music
- (d) Ironically, because of his long development overseas he was the composer most associated with western influences and in 1948 Central Committee action he was one of the principal targets accused of bourgeois formalism
- (e) with the Seventh Symphony premiere in Moscow on October, 1952 this work was established at home and abroad as one of his

finest

(f) he died 5 months later one day after the death of Josef Stalin

b) His Music

(1) he appeared at the twilight of Scriabin and Rochmaninov - in his early period he epitomized the revolt against Romanticism

(2) in his middle or "western" period he came under the influence of Diaghilev and tried to function within the Stravinskyian aesthetic that dominated the Parisian scene

(a) the constructivist approach of Stravinsky was not suited to his particular gifts

(b) found his path moving toward the Romanticism that he had long repressed in himself

(3) might suppose that his return to Russia was because he felt he would find a favorable environment for the kind of music he wanted to write

(4) his compositional method was based on a clear cut definition of key - while atonal passages exist, they function mainly for the sake of contrast

(5) his later symphonies sought to recapture the heroic affirmation of the Beethovenian Symphony

11. Dmitri Shostakovich (1906-1976)

a) belonged to the first generation of artists who grew up under the Soviet regime

(1) entirely a product of Soviet training

(2) can be regarded as the representative artist of the new order in Russia

b) His Life

(1) His young years were the years of the October Revolution - with the death of his father and the

-
- resulting financial difficulties, his mother - with great effort - enabled him to continue his education
- (2) He studied at the St. Petersburg Conservatory studying under Alexander Glazunov and Maximilian Steinberg - both favored disciples of Rimsky-Korsakov
 - (3) he worked for a short period as a movie house pianist but with his First Symphony - written at 19 his career began
 - (4) his 2nd & 3rd Symphonies were not successful but his 4 act opera Lady Macbeth of Mzensk (1934) was an immediate hit with the Russian public
 - (5) the next year this was performed at the Metropolitan Opera house, Cleveland, and Philadelphia - it resulted in Shostakovich at thirty was one of the best-known composers of his generation
 - (a) it ran for two years in Leningrad and then was attacked in Pravda as not adhering to Socialist Realism
 - (b) His 4th Symphony was withdrawn while already in rehearsal and the 5th (1937) was presented as "Creative reply of a Soviet artist to just criticism" - it was a triumphant success and praised in Pravda
 - (c) in 1940 his Piano Quartet was awarded the Stalin Prize
 - (6) He volunteered for service in WW II but stayed at the Conservatory - his 7th Symphony the Leningrad Symphony (1941) was inspired by the German siege of the city
 - (7) When Pravda launched its attack on formalism in 1948 - he was again one of the principle targets
 - (8) With the advent of the cold war he came briefly to the US in 1949 and in 1959
 - (9) his position as the musical spokesman of his country was officially acknowledged when at 50 he was awarded the Order of Lenin
 - (10) he died in Leningrad in 1976

c) His Music

(1) his model was Beethoven whom he regarded as the orator of an era no less turbulent than his own

(2) Characteristics:

(a) his art was based on instrumental melody

- i) wide ranges in his themes
- ii) instruments in extreme registers
- iii) leaps from low to high

(b) he handles large instrumental forms with assurance

- i) foreshortened recapitulations in line with 20th century aesthetics
- ii) a transparent orchestration
- iii) a linear texture and contrapuntal technique

(c) harmonies lean toward the chromatic in a style that shows the influence of Franck and Mahler but with a firm diatonic base

12. Twelve Tone Music

a) Schoenberg increasingly felt the need of a new musical principle that would take the place of tonality - and enable him to develop large-scale forms

b) the 12 tone technique made it possible for him to achieve coherence and unity in a musical composition without recourse to traditional procedures:

- (1) literal repetition
- (2) symmetrical phrases
- (3) resolution of dissonance into consonance
- (4) a hierarchy of notes around a central tonic

c) also, the use of traditional features or forms was not precluded by the technique

d) the technique does not dictate a particular musical style

-
- (1) at first its use was limited to Schoenberg and his students - so the technique was associated with their basically Expressionistic style
 - (2) after the WW II and its adoption by Stravinsky and Copland it became clear that it was adaptable to any style - it was a framework within which one could compose many kinds of music

e) The system

- (1) abolished the special role of the tonic - all 12 notes of the octave would be equally important
- (2) the unifying and organizing principle of each piece would be the tone row - the "basic set"
- (3) all musical structures in the piece - melody, harmony, and counterpoints - would be derived from that basic set
- (4) a fresh tone row is created for each piece - each with a distinctive pattern of intervals

f) Schoenberg's organizing method was closely related to the methods used by Bach, Mozart, Beethoven, Wagner, and Brahms

- (1) they varied and developed their themes in way which could be seen a forerunners of a technique in which a succession of notes would be varied and transformed to produce different but related ideas

(a) Beethoven's last string quartet was cited by Schoenberg

(b) here the three note motive - 3rd down, 4th up is inverted, turned upside down, placed backward

- (2) the technique establishes not just a series of pitches but more important a series of intervals that remains

g) Schoenberg and Stravinsky

- (1) 12 Tone vs Neoclassicism - similarities

(a) both came out of a need for order and clarity

(b) both focused on the constructive aspects of art

-
- (c) both returned to a thematic-motivic work - so opposed by the Impressionists & NeoImpressionists
 - (d) both returned to the absolute forms of the 18th Century
 - (e) late in his life, Stravinsky embraced the Schoenberg principle

(2) 12 Tone vs Neoclassicism - differences

- (a) Neoclassicism sprang out of a fundamentally anti-Romantic trend
- (b) Schoenberg was a product of German Romanticism
- (c) Stravinsky rejected the concept of art as personal expression
- (d) Schoenberg adhered to this personal expression fervently
- (e) Stravinsky regarded art as separated from the experiences of life
- (f) Schoenberg upheld the connection of art and life
- (g) Stravinsky recoiled from any attempt to attach metaphysical meaning to music
- (h) for Schoenberg, the mystical approach was highly congenial

(3) Twelve Tone - reactions

- (a) to adherents it was a concept of truth and beauty
- (b) some - like Hindemith - opposed the style because it repudiated what they regarded as the immutable law of any organized musical art - gravitation toward the tonic
- (c) other rejected it because it had no connection to folk and popular song
- (d) because it did not create a vocal like line
- (e) the 12 tone technique moved within an extremely narrow expressive range - dissonance unrelieved by consonance became monotonous
- (f) the major-minor system grew out of

generations of common practice - while the 12
Tone System was the product of one man -
complete in concept and practice

13. Arnold Schoenberg (1874 - 1951)

a) His Life

- (1) Born in Vienna
- (2) left school to compose in his early teens - the early death of his father created financial difficulties - and worked in a bank to make ends meet
- (3) took lessons for a few months with Alexander Zemlinsky who gave him lessons in counterpoint - the only music instruction he ever had
 - (a) through Zemlinsky he was introduced to the advanced musical circles of Vienna
 - (b) and in 1890 several of his songs were performed in Vienna "and since that day the scandal has never ceased" (Schoenberg)
- (4) In 1901, after his marriage to Zemlinsky's sister, he moved to Berlin and obtained a theater post conducting operettas and music hall songs - even writing cabaret songs himself
- (5) Moving back to Vienna, he became active as a teacher and gathered around him a band of disciples - with Alban Berg and Anton Webern among them
- (6) he also came under the influence of the abstract painter Wassily Kandinsky and began to paint - with an exhibition of his pictures in 1910
- (7) Gustav Mahler was one of his adherents
- (8) in 1913 with the performance of Gurrelieder he finally received some public recognition
- (9) the war years interrupted his creative activity and he was called up to serve in the Vienna garrison
 - (a) there was a period between 1915 & 1923 that he stopped composing
 - (b) he used this time to clarify for himself the

direction ahead - the rejection of tonality

(10) in 1925 he was appointed to succeed Ferruccio Busoni and professor of composition at the Berlin Academy of Arts

(11) this period ended with Hitler in 1933

(a) a converted Catholic, he returned to his Jewish Faith

(b) arrived in the US in 1933 and after a short period teaching in Boston he joined the faculty of the University of Southern California - shortly afterward appointed professor of composition at the University of California

(c) he became a US citizen in 1940

(12) he taught until his retirement at 70 and continued his musical activities until his death 6 years later

b) His Music

(1) Came from the Viennese past - the final quartets of Beethoven, piano writing of Brahms, orchestral sonority of Bruckner and Mahler - and the un-Viennese figure of Wagner

(2) The First Period

(a) one of post-Wagnerian Romanticism - still used key signatures and remained within the boundaries of Tonality

(b) Music

i) Verklärte Nacht, Opus 4; Pelléas und Mélisande, Opus 5; Gurrelieder

ii) Songs of Opus 2, Opus 3

iii) Opus 6 which begins to display the displacement of the vocal line

iv) the First String Quartet, Opus 7 which embodies his preoccupation with the chamber-music style (eventually influencing his orchestral writing)

v) the First Chamber Symphony, Opus 10

vi) String Quartet No. 2 in F-Sharp minor, Opus 10 (1907-1908) marks the end of

the Tonal period and the last work in which he used a key signature.

(3) The Second Period

- (a) The atonal-Expressionist - with the Three Piano Pieces, Opus 11 (1909) in which he abolishes the distinction between consonance and dissonance and the sense of a home key
- (b) moves from a harmonic-vertical mode of thought to a contrapuntal-horizontal one
- (c) from Romantic subjectivity to an objective classical orientation

- i) lyric emotion controlled by thematic logic
- ii) formal procedures play an ever more important role

(d) output centers around the short lyric form

- i) on one hand as a reaction to the overextended forms of the Strauss/Mahler period
- ii) with the atonal idiom so concentrated and intense he could best work out its structural problems in abbreviated forms

(e) Music

- i) Das Buch der hängende Gärten, Opus 15 - voice no longer supported by the accompaniment
- ii) Erwartung and Die glückliche Hand - two theater works
- iii) Five Orchestral Pieces, Opus 16
- iv) Pierrot lunaire - the first piece to carry his name beyond his immediate circle
- v) Four Songs for voice and orchestra, Opus 22 (1914) ended the atonal-Expressionist phase

(4) The Third Period

(a) the Twelve-Tone Method - began with by the Five Piano Pieces, Opus 23 (1923)

- i) the serial manner of writing merely enabled him to organize the intuitions that had been present in his earlier works
- ii) it systematized the aims toward which he had been working for years
- iii) the logic of the Twelve-Tone Method it possible to undertake longer works than the atonal period - reconciling the new technique with the Classical sonata form

(b) Music

- i) Serenade for seven instruments and bass voice, Opus 24 - the Variations and Sonnet movements are based on tone rows
- ii) Suite for Piano, Opus 25
- iii) Quintet, Opus 26
- iv) String Quartet No. 3, Opus 30
- v) Von Heute auf Morgen - one act opera
- vi) Begleitungsmusik zu einer Lichtspielszene - a Film cue
- vii) Variations for Orchestra, Opus 31

(5) The Fourth (American) period - discussed in European Masters in America

c) His doctrine focused attention on basic compositional problems and has profoundly affected the course of musical thought in the 20th century

14. Alban Berg (1885-1935)

a) his was the unique achievement to humanize the abstract procedures of the Schoenbergian technique and to make them more accessible to listeners

b) His Life

(1) Born in Vienna to a well-to-do family and his urge to write music asserted itself in his teens

(a) met Schoenberg at 19 and became his pupil for 6 years

(b) Schoenberg became a friend and mentor shaping Berg's whole outlook on art

(2) served in the War Ministry in Vienna during WW I but already he was thinking about Wozzeck - it was completed in 1921

(a) the complete performance in 1925 lifted him to international fame

(b) after this he was active as a teacher and with the advent of Hitler - who banned the works of the Schoenberg school - income became a problem

(3) he died in 1935 of blood poisoning just before his 51st birthday

c) His Music

(1) his art derived from the the world of German Romanticism - Schumann, Brahms, Wagner, Richard Strauss, and Mahler

(2) his tendency to incorporate tonal elements into the twelve-tone language makes him the most accessible of the Schoenberg School composers - and the one with the widest public

(3) he showed himself the true Schoenbergian in his penchant for intricate contrapuntal structures, mastery of the principles of perpetual variation, and extreme condensation of forms

(4) his use of the classical forms indicates how clearly he felt the need for a firm structural framework to

compensate for the loss of the unifying power of tonality

(5) use of “constructive rhythm” - a rhythmic pattern allotted the same decisive role in the unfolding of a movement as would ordinarily be given a distinctive melodic figure

(6) The music:

(a) Piano Sonata, Opus 1 - 1907-09

(b) Opus 2 - 1909 (a group of 4 songs)

i) show the composer in a period of transition from Mahlerian Romanticism to the Expressionist tendencies of his later years

ii) he also abandons key signatures in the last one

(c) String Quartet, Opus 3 - 1910 - reveals the ambiguity of key that was native to his thinking

(d) Opus 4 - 1910 (Five songs for voice and orchestral)

(e) Opus 5 - 1913, dedicated to Schoenberg

(f) Opus 6 - 1913-14 (Three Orchestral Pieces)

i) written at a time of searching, they show and affinity with Mahler rather than Schoenberg

ii) But, with the 3rd piece an atmosphere of Wozzeck is apparent

(g) Chamber Concert - notable for its use of contrapuntal procedures associated with the twelve-tone system - strict canonic imitation, inversion, and retrograde motion

(h) Lyric Suite - 1925-26, most widely known work after Wozzeck

(i) Lulu - unfinished at his death

d) he is today one of the most widely admired masters of the twelve-tone school

15. Wozzeck: Opera in Three Acts

- a) based on a play by Georg Büchner (1813-1837), who belonged to the generation of intellectuals who were stifled by the political repression of Metternich's Europe
 - (1) the manuscript was found among his papers after his death as the unfinished Woyzeck
 - (2) while coming from the heart of the Romantic period the stark drama is surprisingly contemporary in thought and feel
- b) Berg recognized the play as ideally suited for the atmosphere of the Expressionist theater - and tightened the original play into three acts of five scenes each
- c) Wozzeck envelops the listener in a hallucinated world in which the hunters are as driven as the hunted - the characters reach out beyond time and place to become eternal symbols of the human condition

16. Anton Webern (1883-1945)

- a) his life
 - (1) Born in Vienna, studied musicology at the University of Vienna under Guido Adler - receiving a doctorate in the field
 - (2) Was 21 when he met Schoenberg, studying with him from 1904 to around 1910
 - (a) while working independently afterwards he maintained a close contact with Schoenberg and Berg
 - (b) participated directly in the shaping of the new atonal language
 - (3) after leaving the university in 1906 he conducted various German provincial theaters and 1918, with Berg, helped prepare performance programs for Schoenberg's Society for Private Musical Performances
 - (4) after the First World War he settled in Mödling - a suburb of Vienna - teaching and composing

-
- (5) he suffered greatly with the rise of Nazism - his music was considered Kulturbolshevismus and its performance was forbidden - his writings burned
 - (6) He died - shot accidentally - by an American sentry of the occupying forces five months after the war was over

b) his music

- (1) he responded to the radical part of Schoenberg's doctrine - opposed to Berg's exploitation of the more conservative elements
- (2) One of the 3 masters of the modern Viennese school and the one who cut himself off most completely from the tonal past
 - (a) has been called the only real atonal composer
 - (b) he never accepted even the limited coexistence of tonal and atonal elements - which were found in the works of Schoenberg and Berg
- (3) Building upon Schoenberg's doctrine of perpetual variation he suppressed all repetition of material
- (4) he also carried the extreme compression of form even further
- (5) his scores - unusual combinations of instruments and in extreme registers - resulted in an extreme attenuation of the musical fabric and conferred upon the individual sonority a new importance
- (6) Klangfarbenmelodie - tone color melody - passages in which each tone in a melody is played by a different instrument - the changing color becomes as important as the pitch
- (7) The silence as expressive as the sound
- (8) the interval is the basic structural element - ultimately replacing the theme
- (9) the Music:
 - (a) Passacaglia for Orchestra, Opus 1 - his official debut (a number of early works have been discovered and published)
 - (b) Five Movements for String Quartet, Opus 5 - 1909

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- (c) Six Orchestral Pieces, Opus 6 - 1910
 - (d) Six Bagatelles for String Quartet, Opus 9 - 1913
 - (e) Three Sacred Folk Songs, Opus 17 - 1924
marked his return to larger forms
 - (f) Symphony, Opus 21 - 1928 - marked his
mature style
 - (g) Quartet, Opus 22 - 1930 and those that follow
mark works that followed the twelve-tone
technique with unprecedented strictness

(10) Schoenberg's organization was based upon fixed series of pitches - Webern extended the concept to include timbre and rhythm - a total serialization

- (a) his disciples - Pierre Boulez and Karlhienz Stockhausen - carried it further to pitches, rhythms, timbres, dynamics, and densities
- (b) as a result, Webern emerged as the dominant figure in dodecaphonic thinking at the middle of the 20th century

B. Other Significant Figures

1. Leos Janacek (1854-1928)

a) His Life

- (1) Born in Hukvaldy, Moravia (eastern Czechoslovakia) to a poor family, attended the school in the Augustinian Abbey of Brunn (later called Brno) and went on to a teacher's training school
- (2) the headmaster of the teacher's school recognized his talent and made it possible for him to complete his musical education in Prague, Munich, and Vienna
- (3) Returning to Brno - his musical career unfolded within the framework of this provincial town
- (4) he developed slowly - his first revealing work the work opera Jenufa was completed in 1903 when he was almost 50

-
- (a) it debuted in Prague in 1916 - two years later reaching Vienna
 - (b) it revealed a musician of European stature

b) His Music

(1) Traditionally trained, he free himself from the classical past through his identification with east-Moravian folk song

- (a) 20 years before Bartók, Janáček began a scientific study of the folk songs of his homeland
- (b) he derived modal harmonies, irregular rhythms, and unconventional melodic patterns

(2) strongly influenced by the ideas of Musorgsky, he aspired to a musical realism derived from the inflections of his native language

- (a) inordinately sensitive to the cadence of spoken language - the psychological nuances in everyday speech
- (b) he translated these nuances into what he called "speech-motives"

(3) his musical language is that of the Postromantic period

(4) in his later work he dispensed with key signatures

(5) he identified himself with the Slovakian half of his homeland - rural, backward, and poverty stricken

- (a) he overcame his antipathy to the Bohemian part - Germanized, urban, and industrialized later in life
- (b) Musically he leaned toward the Slavonic heritage of Dvorák rather than the Bohemian heritage of Smetana
- (c) led him toward Russia in the east - his dramatic vision nurtured by the images of spiritual redemption through suffering and expiation that abound in 19th century Russian

literature

(6) the Music:

- (a) Jenufa, 1903 (Opera)
- (b) String Quartet No. 1, 1923
- (c) Katya Kabanová, 1921 (Opera)
- (d) House of the Dead, 1928 (Opera) - bases on the memoirs of prison life in Siberia by Dostoevsky
- (e) The Makropoulos Case, 1925 (Opera) - based on a play by Darel Capek
- (f) The Cunning Little Vixen, 1923 (Opera)
- (g) Sinfonietta (1926)

2. Ralph Vaughan Williams (1872-1958)

a) His Life

- (1) Born in Down Ampney, Gloucestershire to a well-to-do clergyman
- (2) Entered the Royal College of Music at 18, entered Trinity College two years later, studied in Berlin with Max Bruch, received a doctorate in music in 1901
- (3) involved with the folk song revival he worked a long the lines laid down by Cecil Sharp - visiting the village of Norfolk to collect traditional melodies
- (4) he left for Paris in 1908 to study with Ravel
- (5) with the start of WW I he enlisted and saw combat duty in France
- (6) after the war he became a professor of composition at the Royal College of Music
- (7) in his last years, he was the unofficial composer laureate of England
- (8) composed his Ninth Symphony at 85 and died a year later

b) His Music

- (1) Basic to his view was the desire to bring art into the most direct relationship to life - and as an advocate of national music

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- (a) in the English folk song revival he found his spiritual habitat
 - (b) in the ancient tunes of the “peasantry” he found the living expression of the English spirit

(2) the Music:

- (a) Fantasia on a Theme by Tallis - 1910 - evidence of basic ingredients of his style deriving from the madrigalists and polyphonist of Elizabethian and Tudor England
- (b) Toward the Unknown Region - 1905 - setting of Walt Whitman’s poetry
- (c) A Sea Symphony - 1910
- (d) Job - 1930 - inspired by William Blake’s illustrations for the Book of Job
- (e) The Pilgrim’s Progress - 1949 - an opera based on a text by his wife - the poet Ursula Wood
- (f) Mass in G minor - 1922 - while utilizing the text of the Catholic rite the music reflects the Anglican service
- (g) London - 1914, Pastoral - 1922 - a response to the English landscape
- (h) The Lark Ascending - 1914 - based on a poem by George Meredith
- (i) On Wenlock Edge - 1909
- (j) 9 Symphonies
- (k) Hugh the Drover - 1914 - a ballad opera
- (l) Sir John in Love - 1929 - opera based on Shakespeare’s Merry Wives of Windsor
- (m) Riders to the Sea - 1937 - based on Synge’s one act play about Irish fishermen
- (n) Serenade to Music - 1938 - written as a tribute to the British conductor Sir Henry J. Wood

(3) He was a melodist - his love of folk tunes was part of his melodic approach to music

- (a) shied away from chromatic harmony - his natural expression was diatonic
- (b) strong leanings - fed by his interest in old

-
- music - was toward modal harmony and counterpoint
 - (c) rhythmic flexibility strengthened by his interest in Elizabethian madrigal

3. Kurt Weill (1900 - 1950)

a) His Life

- (1) One of the most original figures to emerge in Germany after the First World War
- (2) his father was the cantor for the Jewish community in Dessau - recognized his son's talent and saw to his musical education
- (3) Spent several years at the Berlin Hochschule with Engelbert Humperdinck - gaining practical experience as a coach and conductor in provincial opera houses
- (4) Went to Berlin and studied with Ferruccio Busoni for 3 years
- (5) His early works - the String Quartet, Opus 8 (1923) and the Concerto for Violin and Wind Band, Opus 12 (1924) show his response to the artistic ferment that was centered in Berlin
- (6) he found his personal style in the theater and found his ideal librettist in the Communist poet-playwright Bertolt Brecht (1898-1956)
- (7) He left Germany in 1933 with his wife Lotte Lenya and after 2 years in Paris and London came to the United States - adapting and conquering Broadway

- (a) Johnny Johnson - 1935
- (b) The Eternal Road - 1937
- (c) Knickerbocker Holiday - 1938
- (d) Lady in the Dark - 1941
- (e) One Touch of Venus - 1943
- (f) Street Scene - 1947
- (g) Lost in the Stars - 1949
- (h) Down in the Valley - 1948

- (8) He died in New York at age 50 of a heart attack

b) His Music

- (1) he wanted to rejuvenate opera by freeing it from the Wagnerian conventions that he felt were stifling it
 - (a) to transform it into a living theater
 - (b) that would communicate directly with a mass public
- (2) one of a number of modern composers who were seriously concerned with the growing gap between those who wrote music and those who listened
- (3) throughout his career his melodic gifts were shaped by the practical requirements of the theater
- (4) He influenced a whole generation of composers - George Gershwin, Marc Blitzstein, Gian Carlo Menotti, Benjamin Britten, Carl Orff
- (5) With his The Three Penny Opera, he captured a moment in time - and endowed it with meaning for all who came after

4. Other European Composers Between the Wars (I)

a) Manuel de Falla (1876 - 1946)

- (1) a student of Felipe Pedrell (1841-1922), de Falla became the leading figure of the modern Spanish School
- (2) left for Argentina - spending his last 7 years of life there - after Franco's victory in the Spanish Civil War

b) Ernest Bloch (1880 - 1959)

- (1) born in Switzerland and settled in the United States at 36
- (2) found his personal style through identification with the Hebraic spirit

c) Albert Roussel (1869 - 1937)

- (1) he effected a union between 20th century French music and the spirit of Classical symphonism

-
- (2) first “seduced” by Impressionism he found his true path by following his sense of form and construction - based on solid contrapuntal technique
 - (3) he espoused the cause of French Neoclassicism in Paris of the 20’s
 - (4) one of the distinguished figures in modern French music

d) Zoltán Kodály (1882 - 1967)

- (1) his music is a profession of faith in the spirit of Hungary - rooted in Hungarian folk music
- (2) With Bartók he traveled the country side recording and transcribing the Hungarian folk melodies
- (3) committed to freeing Hungarian music from German domination through the spirit of its folklore
- (4) he stayed in Hungary - while Bartók left for the United States - during the Hitler years

- (a) when the nazis occupied Hungary in 1944 his life became precarious
- (b) also his wife was Jewish

- (5) his enormous impact on the artistic life of his homeland was the result of his functioning as a total musician - composer, ethnomusicologist, critic, educator, and organizer

e) William Walton (1902 - 1983)

- (1) most striking of the generation of English musicians who came to maturity in the decade after WW I
- (2) His style is characterized by sensuous lyricism, spontaneity and charm of sentiment

- (a) Tonal and spiced with dissonance
- (b) free use of 12 tones around a center - overlaid with chromaticism

f) Carl Orff (1895 - 1982)

- (1) one of the several German composers winning an

-
- international audience since the Second World War
 - (2) took his point of departure the Bavarian popular song
 - (3) regarded rhythm as the form building element in music - a 20th century trait
 - (4) avoid harmonic complexity and the intellectual attitudes inherent in contrapuntal writing

- (a) themes repeat without any attempt at variation - contrasted only by key shifts
- (b) strongly tonal writing

5. Other European Composers between the Wars (II)

- a) Jacques Ibert (Paris, 1890-1962) - combined Impressionist and Neoclassical techniques
- b) Henri Sauguet (Bordeaux, 1901-1989) - disciple of Erik Satie
- c) André Jolivet (Paris, 1905-1974) - studied with Edgard Varèse and was strongly influenced by Schoenberg and Alban Berg
- d) Jean François (Le Mans, 1912-1997) - studied with Nadia Boulanger
- e) Reinhold Glière (Kiev, 1875-1956) - belonged to the older generation of Russian composers who bridged the transition between Czarist and Soviet Russia
- f) Nikolai Miaskovsky (Novogeorgievsk, Poland 1881-1950) - achieved fame within his homeland
- g) Aram Khatchaturian (Tbilisi, Georgia 1903-1978) - an Armenian who stood closer to the Romantic heritage than either Prokofiev or Shostakovich
- h) Dmitri Kabalevsky (St. Petersburg, 1904-1987) - a pupil of Miaskovsky, comes out of the tradition of Musorgsky and Borodin
- i) Alfredo Casella (Turin, 1883-1947) - advocated a "return to the pure classicism of our ancestors"
- j) Gian Francesco Malipiero (Venice, 1882-1973) - seconded the efforts of his friend Casella to revive the traditions of the Italian Baroque - put out a complete editions of the works of Claudio Monteverdi and Antonio Vivaldi
- k) Lennox Berkeley (Boar's Hill, near Oxford 1903-1989) - studied in Paris with Nadia Boulanger from whom he developed a strong Stravinskyian aesthetic

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- l) Carl Nielsen (Nørre Lyndelse, Denmark, 1865-1931) most of his life spent as a performer and conductor with various musical organizations in Copenhagen - with only local celebrity during his life time
 - m) Georges Enesco (Liveni, Rumania, 1881-1955) - studied in Paris with Massenet and Fauré - primarily a concert violinist but went beyond the instrument in his compositions
 - n) Frank Martin (Geneva, 1890-1974) - the most important representative of the modern Swiss School
 - (1) began as a traditionalist - showing the influence of the Impressionists, followed with a transitionalist period experimenting with oriental and ancient meters as well as elements drawn from folk music
 - (2) between 1932 & 37 with an intensive study of Schoenberg's music he followed a strict 12-tone style - eventually combining both 12-tone and tonal elements in a personal style
 - (3) this combination has been Martin's specific contribution to contemporary style

IV. Part IV The American Scene

A. Music in America

1. The Background

- a) created out of elements inherited from Europe something new and fresh - specifically un-European
 - (1) throughout the 19th century, we imported Italian opera and German Symphony
 - (a) Pre-Civil War grew out of the minstrel show - Stephen Foster
 - (b) the second half of the century saw a native school of serious composers emerge
 - i) John Knowles Paine (1839-1906) -

mentor of the Boston or New England group

- ii) George W. Chadwick (1854-1931)
- iii) Edgar Stillman Kelley (1857-1944)
- iv) Horatio Parker (1863-1919)
- v) Mrs. H.H.A. Beach (1867-1944)
- vi) Arthur Foote (1853-1937)
- vii) Henry Gilbert (1868-1928)

(c) These composers studied in Europe worked in the tradition of Schumann, Mendelssohn, Liszt, and Wagner - the German tradition

- i) their music had no vital relationship to the environment in this country
- ii) the music did not survive

(d) Edward MacDowell (1861-1908) was the first American composer to achieve a reputation abroad

(e) In general, these American composers were really Romantics - appearing too late - they were overshadowed by their European contemporaries

(2) Emergence of an American School

(a) the first generation of the modern American School were those born in the 1870's and 80's

- i) had to effect the transition from the Postromantic era to the modern
- ii) had to discover what American music would be like

(b) faced a two fold handicap

- i) it was contemporary, and it lacked the made-in-Europe stamp
- ii) no support structure of publishers, system of grants or fellowships, no famous conductors to provide performance occasions

(c) some continued in the path of their predecessors - the New England group

- i) Frederick Shepherd Converse (1871-1940)
- ii) Henry Hadley (1871-1937)
- iii) Daniel Gregory Mason (1873-1953)
- iv) David Stanley Smith (1877-1949)

b) American Impressionists

(1) The Influence of Impressionism

- (a) enormously popular in the first quarter of the 20th century - loosening the German influence
- (b) The general turning away from things German due to WW I engendered one of the most significant developments in American musical life - turning from German to French influence
- (c) composers

- i) Charles Martin Loeffler (1861-1935)
- ii) John Alden Carpenter (1876-1951)
- iii) Edward Burlingame Hill (1872-1960)
- iv) Arthur Shepard (1880-1958)
- v) Deems Taylor (1885-1966)

(2) Charles Tomlinson Griffes (1884-1920)

- (a) most gifted among the American Impressionists
- (b) Born in Elmira, New York - studied in Germany and spent his working life teaching at the Hackley School in Tarrytown, NY
- (c) in the last year of his life (36) he achieved fame with The Pleasure Dome of Kubla Khan
- (d) he represents the current in American music most strongly oriented to foreign influence

2. Charles Ives (1874-1954)

a) the first truly American composer of the 20th century and one of the most original spirits of his time

b) His Life

- (1) born in Danbury, Connecticut - his father was a bandmaster in the Civil War and in civilian life
- (2) at 13 he held a job as a church organist and was already arranging music for his father's ensembles
- (3) entered Yale at 20 studying composition with Horatio Parker - but entered the business world after Yale fearing that music could not provide support for himself or a family - 2 yrs. later he was the head of the largest insurance agency in the country
- (4) he composed privately - and in 1918 at 44 he suffered a physical breakdown leaving him with a damaged heart and produced nothing further of importance
- (5) Understanding that the professional world of musicians was closed to his ideas he then privately printed his Concord Sonata, Essays Before a Sonata, and 114 Songs - making it available to libraries - to anyone who asked
- (6) unnoticed by the public these drew the attention of other experimental composers - Henry Cowell, Wallingford Riegger, Nicolas Slonimsky - also the critic Paul Rosenfeld

(a) Ives music finally got attention in Europe - with Slonimsky conducting three movements from Holidays

(b) Anton Webern presented his work in Vienna

(c) finally the pianist John Kirkpatrick played the Concord Sonata at a Town Hall recital in 1939

i) repeated several weeks later it scored a triumph

ii) Ives was 65

iii) in 1947 his Third Symphony was performed and won a Pulitzer Prize

iv) Ives was 73

(7) he died in New York City at the age of 80

c) His Music

- (1) rooted in the New England heritage - Hawthorne, the Alcotts, Emerson, and Thoreau
- (2) the sources of his tone imagery are found in the hymn tunes, popular songs, town bands, Saturday night dances, patriotic songs, sentimental parlor ballads, Stephen Foster, country fairs, and small theaters of his youth
- (3) What made him unique was his freedom from subservience to the European Tradition - of 'correcting' the influences of these musical roots
 - (a) the sharpness or flatness of pitch and anticipation or lateness of rhythm of untutored voices
 - (b) clash of dissonance with two marching bands playing in different keys coming close enough to hear both simultaneously
 - (c) the off tuned harmonium accompanying church singers
- (4) he realized that these were not a departure from the norm but rather 'the norm' of popular American musical speech
 - (a) this was how he found his way to conceptions of polytonality, atonality, polyharmony, cluster chords of seconds, and polyrhythms
 - (b) all of this before Schoenberg, Stravinsky, Bartók, and Hindemith
- (5) all of this was in the last years of the 19th century by a composer - isolated from both public and fellow composers - who forecast the paths that 20th century music would follow
- (6) Style:
 - (a) quoting of hymn or popular tunes relying on the created allusions to establish the emotional

tone

- (b) partial to procedures which were later associated with the Schoenberg school - inversion, retrograde, rhythmic augmentation and diminution
- (c) using greater dissonance than almost any composer of his time his harmonic progressions give an impression of unity because of the strong key feeling still present
- (d) the two streams in polychords were treated like single lines in counterpoint
- (e) use of polyrhythms
- (f) movement between meter with a flexibility that was later to be associated with Stravinsky and Bartók
- (g) anticipated Stravinsky's use of dissonant chords repeated as a percussive-rhythm effect
- (h) utilized jazzily rhythms long before jazz had emerged in its familiar form
- (i) one of the first to write without regular barlines or time signatures
- (j) wrote to transcend the capacities of each instrument
- (k) move from a symmetrical repetition to an off-balance 'freshness' in the arrangement - achieving a plasticity of form - very much of the 20th century

(7) The Music:

(a) Symphonies

- i) The First (1896-1898) when he was evolving his style
- ii) The Second (1897-1901) is a romantic work in 5 movements
- iii) The Third (1901-1904) is the most fully realized of his symphonies - quotes the hymn Take It To The Lord and a welsh battle song All Through The Night
- iv) the 4th is Symphony for orchestra and two pianos (1910-1916) - introducing the hymn tune Watchman, Tell Us of the

Night

v) A Symphony of Holidays (1904-1913)

(b) Orchestral

i) Three Places in New England (1903-1914)

ii) Three Outdoor Scenes (1898-1911)

iii) The Unanswered Question (1908)

iv) Sonata No. 2 for piano - Concord, Mass., 1840-1860, (1909-1915)

(c) The 114 Songs (1884-1921)

(d) also wrote a number of chamber, choral, and piano compositions

d) he holds a unique place in our musical life - he has become an American Classic

3. The Twenties

a) The Second Group - this group was still too experimental to benefit from the changed atmosphere of the 20's - there time had not yet come

b) forces slowly made the country a little more hospitable to native American music

(1) European composers who represented European modernism increasingly came to conduct and propagandize their works

(2) the emergence of a strong native school became a matter of national pride and increasing support

(3) the prosperity of the 20's encouraged private patronage in the form of grants and fellowships

(4) shift in conservatory leadership from instrumentalists to composers

c) Edgard Varése (1883-1965)

(1) His Life

(a) born in Paris, and originally studying to be an engineer, he entered the Schola Cantorum

-
- working with Vincent d'Indy and Roussel and later admitted to the master class of Charles-Marie Widor at the Paris Conservatory
 - (b) Went to Berlin in 1909 and became a close friend of Busoni - who strongly influenced his thinking
 - (c) he was mobilized into the French army and served a year during WW I - until discharged due to a serious illness
 - (d) he came to the United States in 1915 and
 - i) organized an orchestra in NYC devoted to contemporary works
 - ii) in 1921 - with Carlos Slazedo - founded the International Composer's Guild with the express purpose of presenting music of living composers
 - (e) greater part of his music was written in the 20's and early 30's and then, like Ives, he fell silent - following the developments of electronic instruments - and didn't resume composing till 1952
 - (f) he was invited by the State Department to conduct master classes in composition in Germany
 - (g) younger generation of European composers - experimenting with tape recorded music - discovered his as one prophetic of their work

(2) His Music

- (a) Several currents with the mainstream of contemporary music come together in his work
 - i) the desire to root out private feelings from art and to achieve a completely objective style
 - ii) the spirit of urbanism and imagery of a machine age
 - iii) rejection of Tonal Harmony
 - iv) interest in Primitivism - with its

-
- revitalization of rhythm and emphasis on percussive instruments
 - v) mold music into architectural form as pure sound
- (b) he adopted an experimental attitude toward his art that placed him among the extreme radicals of our time
- (c) he works with “rhythmic-sonorous cells” in continuous transformation rather than the conventional procedures of thematic-motivic development
- (d) The Music:
- i) Amériques - 1922, a symphonic poem using a large orchestra
 - ii) Hyperprism - 1923, for chamber orchestra
 - iii) Arcana - 1927, for orchestra and one of his few pieces that follow a traditional formal procedure (in the manner of a passacaglia)
 - iv) Octandre - 1924, a chamber work
 - v) Intégrales - 1925
 - vi) Ionisation - 1931, scored for 35 instruments of percussion and friction, played by 13 performers
- (e) he pushed to the outermost boundary of what could be done with conventional instruments - remaining only one course to take - the step into the world of electronic sound

d) Carl Ruggles (1876-1971)

- (1) like Ives, he came into an environment that was not prepared to receive him - he only produced a handful of works and after the 30's he fell silent
- (2) His Life

- (a) Born in Marion, Massachusetts and went to Boston to study ship design as a trade - he

-
- ended up studying composition at Harvard with John Knowles Paine
 - (b) Worked in Winona, Minnesota conducting and orchestra for 11 years and then to New York becoming active in the International Composers' Guild
 - (c) Died in Bennington, VT at 95

(3) His Music

- (a) His reputation rests on 4 pieces
 - i) Men and Angels - 1920
 - ii) Men and Mountains - 1924
 - iii) Portals - 1926
 - iv) Sun-Treader (1926-1931)
- (b) Music had a symbolic meaning - poetic suggestions and emotion - over and above the notes
- (c) harmonic language was one of chromatic dissonance - drawing forward motion from the varying levels of dissonance rather than the contrast of dissonance and consonance
- (d) desired to exploit the capacities of the 12 tones of the scale - and this led him away from traditional tonality
- (e) fond of using the devices of 16th century counterpoint - canonic imitation, inversion, and retrograde

e) Experimental Composers of the Twenties

(1) Henry Cowell (1897-1965)

- (a) hallmark of his early piano style was the use of clusters
- (b) investigated the serial organization of rhythmic values
- (c) anticipated the random music of John Cage
- (d) his own idiom was based upon a dissonant chromaticism - finding his way to atonality, polytonality, and the new linear counterpoint

(2) Wallingford Riegger (1885-1961)

- (a) not until he reached his 60's was he recognized as one of the substantial figures of his generation
- (b) found his style through the Schoenbergian technique
- (c) Music:
 - i) Study in Sonority - 1927
 - ii) Canons for Woodwinds (1931)
 - iii) Dichotomy - 1932
 - iv) New Dance - 1932
 - v) Music for Brass Choir - 1949
 - vi) Symphony No. 4 - 1957

(3) Ruth Crawford (1901-1953)

- (a) first woman to hold a Guggenheim fellowship in composition
- (b) studied in New York with musicologist Charles Seeger (her future husband) - who was active the then avant-garde
- (c) her work took a boldly experimental turn
- (d) again, like Ives and Ruggles she abandoned her composing for the same reasons as they
- (e) after her marriage to Seeger she collaborated with him in editing collections of American Folk songs - an activity which had a part in the future career of her stepson - Pete Seeger
- (f) her music was forgotten until relatively recently - recognized as belonging to the group of innovative American composers who anticipated developments coming decades later

(4) Others

- (a) John J. Becker (1886-1961) - and innovator in harmony and orchestration
- (b) Adolph Weiss (1891-1971) - first native born

-
- American to study with Schoenberg; one of the first to move away from standard notation
 - (c) Leo Ornstein (b.1892) - came to USA from Russia at 15; helped organize the League of Composers in 1923; anticipated many procedures later accepted as part of the legitimate musical vocabulary
 - (d) George Antheil (1900-1959) - Ballet mécanique a ballet scored for 8 pianos, a pianola, and an airplane propeller; wrote Hollywood film scores in his later years

f) The Thirties

(1) The American School Moves Forward

(a) These were the years of the Great Depression

- i) strong current of populism made itself felt
- ii) government undertook patronage of the arts through the WPA and the Federal Theater Project
- iii) the period of the "Proletarian" novel

(1) James T. Farrell's Studs Lonigan trilogy - 1932 - 35

(2) John Steinbeck's The Grapes of Wrath - 1939

- iv) musicians became more appreciative of the folk, popular, spirituals, and work songs around them
- v) Radio, ASCAP, BMI emerged

(b) Political upheavals in Europe

- i) influx of European musicians seeking a haven from Nazism and war resulted in the country becoming the musical center of the world
- ii) the leaders of the modern movement

now in America - as teachers,
conductors, performers - created a great
impact on the countries musical life

(1) Stravinsky, Schoenberg, Bartók,
Hindemith, Milhaud, Krenek,
Martinu

(2) enabled American musicians to
study and train here rather than
abroad

iii) a new public emerged that was
interested in hearing and supporting
American music

(2) Toward an American Music

(a) first concentrations were those features of the
country not found in Europe

i) The Indian and cowboy

ii) songs of the southern mountains -
which still preserved intact the melodies
brought over from England 300 year
prior

iii) hymns and religious tunes, the patriotic
songs of the Revolution and Civil War

iv) material from all parts, profession, and
people of the country

(b) some composers preferred the international
idioms of the 20th century

i) music that had been stripped of folk
elements

ii) Impressionism, Neoclassicism,
atonality, and 12 Tone music

(c) The music of the American School follows no
single formula

i) reflects the contradictory tendencies in

-
- our national character, our humor, our sentimentality, idealism, material success, rugged individualism, etc.....
 - ii) a music that has bigness of gesture, vitality, and the exuberance of youth

g) George Gershwin (1898-1937)

- (1) one of the most gifted musicians the country has produced
- (2) His Life

- (a) born in Brooklyn, NY of Russian-Jewish immigrants - studied the piano starting at 10 and by 16 had leanings toward Jazz
- (b) took a job as a song plugger for Remick's a publisher of popular music - he published his first work in 1916 (When You Want 'Em You Can't Get 'Em)
- (c) in 1919 he wrote his first musical comedy score (La La Lucille) and his first musical hit (Swanee)
- (d) he went on to write many more memorable songs

- i) Somebody Loves Me
- ii) Oh Lady Be Good
- iii) Fascinating Rhythm
- iv) The Man I Love
- v) S'Wonderful

- (e) With his brother Ira Gerswhin they helped to bring into being a sophisticated type of popular song that caught the pulse of the 20's
- (f) He also established himself in the field of orchestral music

- i) Rhapsody in Blue - presented by Paul Whiteman at Town Hall in 1924
- ii) Concerto in F - 1925
- iii) An American in Paris

iv) Porgy and Bess

- (g) the last 18 months of his life was spent in Hollywood writing for several films - Shall We Dance, A Damsel in Distress, Goldwyn Follies
- (h) diagnosed with a brain tumor - he did not survive the operation

(3) His Music

- (a) took jazz, ragtime, blues - and with Porgy & Bess the spiritual and wove a popular art
- (b) his aim was to reconcile jazz and classical - "to bring Tin Pan Alley to Carnegie Hall
- (c) he was not the first
 - i) Stravinsky's Ragtime, Milhaud's La Creation du monde both antedated Rhapsody in Blue
 - ii) but for him, jazz was a natural mode of expression - not an exotic music as it was for Stravinsky & Milhaud
- (d) his forms were the rhapsody, concerto, and symphonic poem of Liszt - the rhapsody being the freest lent itself best to his purpose
- (e) Porgy and Bess (1935) - an American Folk Opera with Ira and DuBose Hayward writing the lyrics has become an American Classic
 - i) DuBose Hayward wrote the novel - later a play - which formed the basis for Porgy and Bess
 - ii) he also transformed the play into a libretto

h) Aron Copland (1900-1990)

(1) His Life

- (a) born in Brooklyn - his father a Russian-Jewish

-
- immigrant - his sister taught him piano
- (b) decided to become a composer at 15 and tried to learn harmony through a correspondence course - needing more substantial instruction, he became the pupil of Rubin Goldmark
 - (c) in 1921 he attended the Fontainebleau school coming under the influence of Nadia Boulanger
 - i) he decided to stay in Paris and became her first full time American Student
 - ii) he stayed in Paris for 3 years
 - (d) In Paris, he came in contact with the significant developments in the modern movement - following experimental paths with delight
 - (e) he returned to America in 1924 - with a commission to write a concerto for organ for Nadia Boulanger's American appearances
 - i) he wrote it while working as a pianist in a hotel trio at a summer resort in Pennsylvania
 - ii) the Symphony for Organ and Orchestra was conducted by Walter Damrosch
 - (f) it was fortunate that Copland unfolded in an environment ready to accept him - helped by private patronage, fellowships, commissions and prizes
 - (g) With Roger Sessions he organized the Copland-Sessions Concerts (1928-1931) which featured works from American Composers
 - i) he also was active in the festivals of American music at Yaddo (in Saratoga Springs, NY)
 - ii) active the League of Composers throughout its existence
 - iii) one of the founders of the American Composers' Alliance - serving as president for 7 years
 - iv) he wrote about modern music in

-
- magazine articles
 - v) taught at the New School for Social Research in NYC
 - vi) wrote What to Listen for in Music (1939) and Our New Music (1941)
 - vii) taught at Harvard in 1935 and 1944 returning to give the six Charles Eliot Norton lectures in 1951-52 - published in his book Music and Imagination
 - viii) taught at Tanglewood from the founding of the Berkshire Music Center

(h) his interest in Mexico deepened into a genuine appreciation of Latin-American culture - sent by the Office of Inter-American Relations on a good will tour in 1941 - the State Department subsidized a similar trip in 1947

(2) His Music

(a) as a pupil of Nadia Boulanger, his point of departure was in the Neoclassicism of Stravinsky - and went through a number of phases in response to the changing forces in music

(b) he wanted to write a work that above all would be American

(c) the First Phase

i) First Symphony (1928) - a rework of his Symphony for Organ and Orchestra without the organ

ii) Music for the Theater (1925) - which assimilated Jazz into the polytonal language of Neoclassicism

iii) Concerto for Piano and Orchestra (1927) which continued the Jazz assimilation

iv) Symphonic Ode (1929) - culminated his first phase of development

(1) "rhetorical bigness of gesture

(2) stylization of jazz polyrhythms

(3) the Polytonal language he had

learned in Paris

(d) Second Phase - influenced by Stravinsky and the “objectivism” of these years

- i) Piano Variations (1930)
- ii) Short Symphony (1933)
- iii) Statements (1934-35)
- iv) Vitebsk (Study on a Jewish Theme) (1928)
- v) Sextet a reduced version of the Short Symphony

(e) Third Phase - result of his awareness that he was writing pieces in an idiom that could not reach the average listener - this period was notable for his imaginative use of folklore elements

- i) The Second Hurricane (1936) - a “play-opera” for high school children
- ii) Outdoor Overture (1941) - written for the orchestra of the High School of Music and Art in NYC
- iii) El Salón México (1936) and Danzón Cubano
- iv) Music for Radio
- v) film scores - Of Mice and Men (1939), Our Town (1940), The North Star (1943), The Red Pony (1948), The Heiress (1948)
- vi) ballet - Billy the Kid (1938), Rodeo (1942), Appalachian Spring (1944)
- vii) A Lincoln Portrait (1942)
- viii) Piano Sonata (1941)
- ix) Sonata for Violin and Piano (1943)
- x) Concerto for Clarinet and String Orchestra (1948) - commissioned by Benny Goodman
- xi) Quartet for Piano and Strings (1950)
- xii) Third Symphony (1944-1946)
- xiii) Twelve Poems of Emily Dickinson for voice and piano (1948-50)

xiv) The Tender Land (1954) - his single foray into opera

(f) later works - receptive to the serial techniques of the twelve-tone school - but assimilating the technique into his own harmonic language

i) Piano Fantasy (1958)

ii) Connotations for Orchestra (1961-1962)

iii) Inscape (1967)

iv) Duo, for flute and piano (1970-71) - reverting to his earlier tonal style

- (3) his harmonic language is essentially diatonic - wavering between major and minor - often with an archaic modal flavor
- (4) melodies are simple and direct - with melodic form built through the use of motivic fragments
- (5) he has a strong rhythmic pulse - given to the use of ostinato and percussive rhythm (especially in his early works)
- (6) sparse instrumental writing emphasizing the high registers - achieving a clean, transparent sound (a hallmark of his style)
- (7) For the world at large, he is the representative American composer of the mid-20th century

i) Roger Sessions (1896-1985)

(1) His Life

- (a) Born in Brooklyn - his family returning to Massachusetts shortly after he was born
- (b) showed early musical talent - writing and opera Launcelot and Elaine at age 12 - entered Harvard when he was 14 - after graduation, he continued his musical training at Yale with Horatio Parker
- (c) in 1917 at age 21 he was appointed to the faculty of Smith College teaching there for 4 years
- (d) went on to study with Ernest Bloch - helping

-
- Sessions to find his creative path
- (e) Bloch when he became head of the Cleveland Institute of Music brought Sessions with him as his assistant
 - (f) in 1925 when Bloch was dismissed from his post Sessions resigned in protest - spending the next 8 years in Europe
 - (g) he returned to the US in 1933 and taught at various schools in the Boston area and the New School in New York
 - (h) in 1935 he joined the music faculty of Princeton University staying for 10 years - then became head of the music department at the University of California at Berkeley
 - (i) in 1953 he returned to Princeton and stayed until his retirement
 - (j) he partnered the Copland-Sessions concerts, on the board of directors of the League of Composers, eight years as president of the United States section of the International Society for Contemporary Music
 - (k) his writings include - The Composer and his Message, in a collection of essays assembled by Augusto Centero (The Intent of the Artist, 1941), The Listening Experience of Composer, Performer, Listener (1950), a textbook Harmonic Practice (1951), and Questions About Music (1970)

(2) His Music

- (a) the classical approach is fundamental to his view of art and life
 - i) felt that the deliberate search for a nationalistic music was a limiting of the artist's freedom of choice
 - ii) but as a student of Bloch he also responded to Bloch's visionary romanticism
 - iii) and the Neoclassic aesthetic of Stravinsky
 - iv) he also may be regarded as an

Expressionist

(b) he was profoundly influenced by Schoenbergian thought

- i) his music lies in the area between atonal chromaticism and the 12-Tone System
- ii) he prefers to remain at the periphery of the dodecaphonic school

(c) The Music:

- i) The Black Maskers (1923) - written when he was 27 and the period he was most susceptible to Romantic influences
- ii) First Piano Sonata (1930)
- iii) First String Quartet, in E minor (1936)
- iv) Violin Concerto (1935)
- v) Second Piano Sonata (1947)
- vi) 8 symphonies (1927-1968)
- vii) Second String Quartet (1951)
- viii) Concerto for Piano and Orchestra (1956)
- ix) Idyll of Teocritus (1954)
- x) Mass (1958)
- xi) The Trial of Lucullus (1947) - a one act opera
- xii) Montezuma (1941-1962) - a full length opera
- xiii) When Lilacs Last in the Dooryard Bloom'd (1969) - a cantata on Walt Whitman's work
- xiv) Rhapsody for Orchestra (1969)
- xv) Concerto for Violin, Cello, and Orchestra (1971)
- xvi) Concertino (1971)

j) Other Composers Between the Wars

(1) Douglas Moore (1893-1969)

-
- (a) regarded romanticism as a characteristic American trait
 - (b) two of his six operas are well known - The Devil and Daniel Webster (1938), and The Ballad of Baby Blue (1956)

(2) Walter Piston (1894-1976)

- (a) represented the international point of view in American music with his Neoclassic aesthetic of the universal values of craftsmanship and formal beauty
- (b) tried to hold on to the great Classical forms of absolute music - symphony, concerto, sonata, string quartet - when other composers were turning away

(3) Virgil Thomson (1896-1989)

- (a) his early work followed the Neoclassic style that prevailed in Paris in the 20's
- (b) found his true path in contact with Erik Satie and Les Six
 - i) became the link between Satie's aesthetic and the contemporary American school
 - ii) preached a return to a simple idiom that would be both free of the rhetoric of the Postromantic era and the the rigidly modernist Neoclassicism
- (c) became one of he most articulate proponents of the new romanticism
 - i) felt that modern music had become too complex - too intellectual
 - ii) sought to recapture the lyric tradition in 20th century terms
- (d) in Paris, he met with and later collaborated with Gerturde Stein - resulting in the operas Four Saints in Three Acts (1928), and The Mother of

Us All (1947)

(e) set a new standard for film music in this country

(4) Howard Hanson (1896-1981)

(a) director of the Eastman School of Music and a teacher of composition, he influenced and generation of young American musicians

(b) in 1925 he inaugurated the American Composer's Orchestra Concerts - supplemented by the annual festivals of American Music - with the Eastman-Rochester Symphony Orchestra

(c) he is traditional and eclectic in his music - cultivating the symphonic poem as perfected by Liszt

(5) Roy Harris (1898-1979)

(a) a kind of Carl Sandburg in music

(b) at his best in large form of abstract instrumental music

(6) Randall Thompson (1899-1984)

(a) his goal was to create an art grounded in the needs of the American scene

(b) used melodic material rooted in the inflections and rhythms of American popular song, had a flair for choral writing

k) Others

(1) Arthur Farwell (1872-1952) - used Indian melodies in a number of his works

(2) John Powell (1882-1963) - Rapsodie Negre

(3) Louis Gruenberg (1884-1964) - immigrated to the USA with his parents when very young - Emperor Jones

(4) Fredrick Jacobi (1891-1953) - produced a number of works reflecting a Hebraic influence, some

-
- composition were inspired by the songs and ritual dances of the Pueblo Indians
- (5) Richard Donovan (1891-1970) - professor of music theory at Yale - Suite for String Orchestra (1955)
 - (6) Bernard Rogers (1893-1968) - head of the composition department at the Eastman School of Music - The Passion
 - (7) Leo Sowerby (1895-1968) - first American composer to hold the Prix de Rome - Prairie, Canticle of the Sun
 - (8) William Grant Still (1895-1978) - based his music on the folk songs of Black America - expressing their sorrows and aspirations
 - (9) Leroy Robertson (1896-1971) - “the Mormon composer” - head of the music department at the University of Utah - Trilogy, Rhapsody, String Quartet
 - (10) Quincy Porter (1895-1971) - Concerto concertante which won a Pulitzer prize in 1954
 - (11) Ernst Bacon (1898-1990) - a regionalist with an affinity for the Anglo-Celtic heritage in our southern mountain tunes
 - (12) Theodore Chanler (1902-1961) - adapted the art of song to 20th century needs
 - (13) Vittorio Giannini (1903-1966) - opera -The Taming of the Shrew

I) Latin America

(1) A three part mix

- (a) elements of Europe, native Indian, and African
- (b) the mixture varying according to the population of each republic

(2) Heitor Villa-Lobos (Brazil, 1887-1959)

- (a) the foremost composer of Latin America - favored improvisational forms rather than the carefully planned architecture of the symphony
- (b) worked best in writing in the chôros - his contribution to 20th century music

- i) “represents a new form of musical composition in which a synthesis is

made of different types of Brazilian music, Indian, and popular
ii) "reflecting in its fundamental elements the rhythm and characteristic melodies of the people"

(c) preoccupied with what he called sincretismo - the fusion of native with outside influences

(3) Carlos Chávez (Mexico, 1899-1978)

(a) a leading artist in capturing the spirit of the revolution in his work - directing Mexican art away from imitation of foreign models to a vigorous Nationalism

(b) early on he assimilated both Indian and mestizo (spanish-indian) elements

(c) Neoclassic in point of view

(4) Others

(a) Francisco Mignone (Brazil, (1897-?) - most of his major works are on Brazilian subjects

(b) Camargo Guarnieri (Brazil, 1907-1993) - trained at the Conservatory of São Paulo and then France

(c) Silvestre Revueltas (Mexico, 1899-1940) - his melodic imagery is steeped in Mexican folklore

V. The Second Revolution

A. After World War II

1. The Postwar Scene

a) the first musical revolution started 30 yrs. earlier had run its course - now a new generation with new interests and outlook gradually came into prominence

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- b) Europe had been severely disrupted during the war and the first step was in rebuilding
 - c) the presence in America - at war's end - of Europe's most eminent composers - Stravinsky, Schoenberg, Bartók, Hindemith, Milhaud, Krenek, Martinu - and others - had a profound effect on the country's musical life
 - d) in Europe, the loss of the older musical generation left a vacuum - young European composers in the late 40's, early 50's had to find fresh models - turning to previously neglected figures - Anton Webern, Edgard Varése, Olivier Messiaen, and John Cage
 - e) the radio in Europe anyway played a significant role in this second revolution allotting time and performing resources to new music

- (1) they also became the focus for experimentation with electronic sound production

- (2) also for the diffusion of avant-garde works

- f) the universities in the United States played a similar role to the European radio - becoming centers of contemporary musical thought and activity - with the composer/teachers emerging as leaders of musical experimentation
- g) the development of long playing records (1948) and the tape recorder enabled easy dissemination of new music and new musical ideas - and made available more material in all styles and genres

- 2. this technology also led to one of the most active and diverse periods in music - with a succession of new techniques, trends, movements, works, and personalities

B. European Masters in America

- 1. Bartók - wrote Concerto for Orchestra (1943) year before he died - tried to bridge the gap between composer and public in the new music
- 2. Schoenberg - A Survivor from Warsaw (1947) a return to his Hebrew faith and a reaction to the Warsaw uprising and the Nazi gas chambers
- 3. Stravinsky - Agon (from 1953) shows his more consistent use of serial techniques and a growing preoccupation with the procedures of Webern

-
4. Stefan Wolpe (1902-1972) - during his years in Palestine - to escape Nazi Germany, - his works show the rhythmic and melodic configurations of Semitic song and dance - taught at Black Mountain College in North Carolina and C.W. Post College on Long Island, NY
 5. Ernst Krenek (1900-1991) - on of the most prolific composers of our time
 6. Others
 - a) Alexander Tcherepnin (1899-1977) - taught at De Paul University in Chicago
 - b) Erich Itor Dahn (1905-1956)
 - c) Vittorio Reiti (1898-1994) - represents that segment of modern Italian music oriented toward French Neoclassicism
 - d) Karol Rathaus (1895-1954) - was the first professor of composition at Queens College of the City University of New York
 - e) Bohuslav Martinu (1890-1959) - succeeded in amalgamating Czech musical traditions with contemporary Western trends

C. New Trends - since WW II

1. Toward Stricter Control

- a) Schoenberg's 12-tone method had all the pitch material of a piece derived from a single source - the row or series
- b) after WW II, composers saw the possibility of extending this principle to other musical elements - rhythm, dynamics, tone color - a concept called "total serialization"

(1) strongest influence was the music of Anton Webern - whose music seemed to draw its symmetries and proportions directly from the structure of the row

(2) the 50's became the "age of Webern" - with an unexpected ally in the conversion of Stravinsky to the 12-tone system in the early '50's

2. Toward Greater Freedom

-
- a) also those who wanted less control over the material or proposed a greater role of the performer in determining the progress of the musical work
 - b) the concept of indeterminacy emerged - with 3 general types of musical indeterminacy
 - (1) Improvisation - the performers agree beforehand on certain general procedures and on the type of material - then are given complete freedom within these limitations
 - (2) aleatory music - the overall course of the work is fixed with the details left up to the performers' choice - or to chance
 - (3) open form - the details are fixed but the sequence of the larger formal events is determined by choice - or chance
 - c) this concept can be carried into composition - with the note choices determined by chance - a role of the dice

D. New Sounds

1. Electronic Sound

- a) actually two types of use
 - (1) performance of "traditional" music - restricted to the limitations of the range of sounds produced by "traditional instruments"
 - (2) also makes available a range of sounds beyond those of the "traditional" instruments
- b) allows the composer a precision of pitch, rhythm, dynamics, and tone colors - down to the most minute detail - in the programming of such electronic instruments
- c) when magnetic tape recorders became readily available - sound could be cut into discrete pieces and then reassembled in a spliced tape
 - (1) musique concrete (France, Pierre Schaeffer) - took real sounds recorded from the environment, cut them into discrete pieces and the reassembled in spliced

-
- tape to create a musical composition
 - (2) (United States, Otto Luening & Vladimir Ussachevsky) used more conventional sounds as source but also manipulated them with tape
 - (3) (Cologne, Herbert Eimert & Karlheinz Stockhausen) used a tone generator producing sine tones - pure sounds without overtones built up into more complex sounds and then manipulated with tape
- d) in early 1950's technology took another step with the development of the RCA Electronic Music Synthesizer
- e) distinction between composers in the electronic idiom
- (1) some preferred to create a finished product on tape
 - (2) others preferred using the new sounds and sound producing tools in a conventional live performance situation
- f) later developments utilized computers - not to just produce sounds but to "compose" musical pieces

2. Varèse - Poème électronique

- a) Varèse was invited to write the music for an 8 minute display at the Brussels Fair in 1958 for the Philips pavilion designed by Le Corbusier
- b) he composed most of the piece directly on tape - some of the drum sounds were created by pulse generator, the human element a girl's voice but one electronically treated
- c) Varèse was 73 yrs. old and still pursuing new paths

3. New Sounds from Old Instruments

- a) a new cycle of color for traditional instruments - perhaps stimulated by the sounds revolution with electronic instruments
 - (1) new playing techniques that yield new colors, wider ranges, and multiphonics on single note instruments
 - (2) through a collaboration of composers and performers
 - (3) instruments played in unconventional ways - i.e. slapped, struck rather than bowed

b) much of this has happened in the context of the mixed chamber ensemble

- (1) composed usually of one each of the standard string and wind instruments plus percussion and piano
- (2) from 3 or 4 upward to as many as 20 players

c) the new vocabulary of the percussion has grown most rapidly

- (1) multiplying in number, becoming a solely percussion ensemble in some instances
- (2) Varèse - Ionisation (1939) is the landmark composition - featuring an all percussion ensemble
- (3) interest in non western music also spurred development - cultures of Latin America, Asia, and Africa

4. The New Notation

- a) the standard notation - developed over many centuries - was no longer adequate for the new developments
- b) the use of complex rhythmic groupings, microtonal pitches, chance, aleatoric, etc. called for new solutions

E. Aspects of New Music

1. until about 1950, there was the hope that the new music would - the techniques, aesthetic viewpoints - would coalesce into a "common practice" as had happened throughout music history - this did not happen

- a) today, every piece makes its own rules, defines its own vocabulary of sounds, makes its own assumptions about musical logic or interest
- b) no longer a central vocabulary of materials and procedures shared in common - every new piece must explain itself from scratch

2. Time in New Music

-
- a) the innovations by Stravinsky and others did not overthrow the concept of an underlying pulse - just made it less regular and more complex
 - (1) the use of a regular pulse has been a basic element in Western music
 - (2) the uninterrupted movement toward a goal had the regular pulse as basic element
 - b) with the mid 20th century, composers began seriously to consider music without any pulse
 - (1) John Cage in trying to do away with predictability in music - what was more predictable than a steady beat?
 - (2) the serialists with some of the complex patterns developed yielded music so asymmetrical in rhythm that it could not be heard in terms of any regular pulse
 - c) another approach was the regular but constantly changing pulse - exploited by Elliot Carter
 - d) influenced by electronic music - thinking turned to “real time” thinking in terms of the absolute of clock time rather than the relative of musical time

3. Pitch in New Music

- a) again, the sense of Western music’s sense of movement is also tied to harmony and melody
 - (1) these are not necessarily characteristics of music in other cultures
 - (2) the primacy of melody - already weakened in the early part of the 20th century - is no longer taken for granted
 - (3) much of today’s music is “athematic”
 - (a) made of colors, harmonies, textures, rhythms
 - (b) held together without the clearly defined thread of single line that we call melody
 - (4) “pointillism” - a name derived from the French Postimpressionist painters (Seurat & Signac) who built up paintings from individual dots of color - came

to be used with a certain type of serial music

- (a) Anton Webern was an ancestor of this style
- (b) individual notes were so often so far apart - in time or space - that they could not be heard as forming melodies or harmonies
- (c) each was a "point" - an individual event

(5) "clouds" of pitches

- (a) a great many notes in the same general pitch area played very close together and so quickly that the individual sounds could not easily be distinguished
- (b) Iannis Xenakis and Krzysztof Penderecki made much use of this - also revived the tone clusters of Henry Cowell - but now produced by an entire orchestra

(6) microtones - the division of the octave into more than 12 pitches

- (a) earlier, composers had experimented with quarter tones for coloristic effects (Alois Hába)
- (b) now, more refined subdivisions are being explored - aided by the pitch altering capabilities of electronic music

4. Musical Theater Today

- a) concern to develop a new kind of musical theater that would be to our epoch as traditional opera has been to former times - lead to multimedia theater
- b) Opera has always done that - composers taking advantage of all the aspects of music, drama, singing, acting, and dancing - presented with the theater arts of costuming, scenery, lighting
- c) today is the same - taking advantage of all the new resources of modern technology and art

(1) this produces a total kind of theater using an

unrestricted environment
(2) rather than the formal proscenium-and-stage

5. The Audience Gap

a) the general musical audience has lagged in its understanding of contemporary music

- (1) in the 19th century, new developments appeared within the framework of the central musical language
- (2) listeners could find familiar elements in the most revolutionary works
- (3) in short, the musical language was familiar

b) this is not so in the 20th century

F. Four Representative European Composers

1. Olivier Messiaen (1908-1992)

- a) emerged after WW II as one of the most influential musicians in Europe - born in Avignon, France and trained at the Paris Conservatory
- b) Iannis Xenakis, Karlheinz Stockhausen, and Pierre Boulez were among those whose aesthetic he shaped
- c) his conception of art - as the ideal expression of religious faith - also a mystic and visionary
- d) compositions inspired by religious mysticism occupy a central position in his work

- (1) Apparition de l'Église éternelle
- (2) Hymne au Saint Sacrement (1931)
- (3) Et exspecto resurrectionem mortuorum (1964)
- (4) La Transfiguration de Notre Seigneur Jésus-Christ (1965-1969)

e) His love of bird songs in which he found an inexhaustible source of melody

- (1) Oiseaux exotiques (1956)
- (2) Catalogue d'oiseaux (1956-1958)

-
- f) strongly influenced by the undulating melodic line of Gregorian Chant and the medieval modes
 - g) also influenced by the asymmetrical rhythms of Indian music and the bell-sounds of the Javanese gamelan
 - h) these last 2 influences were molded into his Turangalila-Symphony (1948)
 - i) made a contribution of unparalleled importance to the contemporary literature of the organ, exploited the piano's extreme registers
 - j) took his harmonic point of departure from Debussy - for color rather than functional value
 - k) Made the most original contributions in rhythm

- (1) nonsymmetrical patterns
- (2) this rhythmic language combines

- (a) durations distributed in irregular numbers
- (b) absence of even beats and of symmetrical measures

- l) he extended Schoenberg's serialization of pitch to include also durations, types of attack, and intensities
- m) also experimented with "tempo modulations" where accelerando or ritardando may serve to alter the quality of a rhythm
- n) Quartet of the End of Time - composed while he was a prisoner of war by the Nazis - premiered in Stalag VIIA to an audience of other allied prisoners

2. Benjamin Britten (1913-1976)

- a) the most important English composer of his generation - born in Suffolk - studied with Frank Bridge - went on scholarship to the Royal College of Music
- b) Upon graduation he worked for the G.P.O. Film Unit scoring documentaries - Variations on a Theme of Frank Bridge
- c) left England in the summer of 1939 and settled in New York

- (1) Violin Concerto (1939)
- (2) Les Illumination (1939)
- (3) Diversions on a Theme (1940)

(4) Sinfonia da Requiem (1940)

- d) delayed in returning to England for 6 months in 1941 he was offered a commission by Serge Koussevitzky to do an opera - The Borough on George Crabbe's poem (poet born 2 centuries before close to Britten's birthplace in Suffolk)
- e) exempted from active service as a conscientious objector - aiding the war effort by appearing as a pianist all over England
- f) settled in Aldeburgh in 1947, organized the Aldeburgh Festival, died there 1976 at 63
- g) he adhered to the classical view of the artist as a master craftsman - each composition represented a particular problem that had to be solved
- h) the classicist in him demanded a distance between raw emotion and sublimation into art

- (1) addicted to formal procedures - canon and fugue
- (2) exemplified the modern trend back to the Classical conception of opera - of separate numbers rather than Wagner's "endless melody"
- (3) Peter Grimes, The Rape of Lucretia (1946), Albert Herring (1947), a new version of the Beggar's Opera (1948), The Little Sweep, Billy Budd (1952), Gloriana (1953), Turn of the Screw, Noye's Fludde, A Midsummer Night's Dream, Owen Wingrave (1971), Death in Venice (1973)

- i) keenly aware of his heritage - Elizabethan madrigalists, Tudor church composers, and Purcell
- j) assimilated Continental influences and adapted them to English taste - early Stravinsky, Mahler, and Expressionism
- k) Other Music

- (1) A Ceremony of Carols (1942), Serenade (1953), Spring Symphony (1949), Nocturne (1958), The Young Person's Guide to the Orchestra (1946), Curlew River (1964), The Burning Fiery Furnace (1966), The Prodigal Son (1967)
- (2) War Requiem - devoted to four friends killed in WW II - combined Wilfrid Owen (poet killed in WW I who dealt with the reality of the war) and the Latin text of the Mass for the Dead

3. Karlheinz Stockhausen (b.1928)

- a) born in Modrath - near Cologne - 11 yrs. old when WW II started - spending it in various youth camps and building the Western Wall - later serving in a hospital
- b) continued his musical studies after the war - Musikhochschule in Cologne under Frank Martin, then with Olivier Messiaen in Paris - becoming an expert jazz pianist along the way
- c) pursued his interest in physics and acoustics at the University of Bonn, associated with the Studio for Electronic Music at the West German Radio in Cologne - producing his first electronic score - Electronic Studies in 1953-54
- d) he became one of the editors of Die Reihe (The Row) - a quarterly review of serial music published by the Universal edition of Vienna - which supported his ideas, taught seminars in composition at the International Summer Courses for New Music in Darmstadt, lectured at the University of Pennsylvania and the University of California at Davis
- e) took his point of departure from the music of Webern
 - (1) continued Webern's attempt to achieve minute control over all the elements of composition
 - (2) he expanded the concept of series to include not only pitch but also rhythm, timbre, dynamics, and density - in this way achieving total serialization
- f) at the same time he was fascinated by the possibility of combining total control with total freedom
 - (1) the Hegelian doctrine of "unity of opposites" reconciling two seemingly irreconcilable goals into a higher synthesis
 - (2) in his music, total control through elaborate precompositional calculations becomes a frame within which the performer can exercise choice
- g) one of the contemporary musicians for whom the traditional dichotomy between form and content has been transformed

into the conviction that the form IS the content

h) ideas of "Sound"

- (1) five basic dimensions constituting the uniqueness of each individual sound - pitch, volume (intensity), duration, timbre, and position in space
- (2) from these five elements were derived all the other elements of music - color (instrumentation), density of texture, melody, harmony, register, tempo, rhythm and meter
- (3) felt total serialization as the best way of achieving full equality among the five basic dimensions - and making them ever more independent of one another was able to draw them into new kinds of relationships

i) he expanded Webern's tight architecture - based on tiny motivic cells - into larger units or groups

- (1) a group being a segment of music (seconds or minutes long) unified by a process
- (2) a process might embody one of a number of factors - staying within a certain register, or volume increased then decreased at a specific rate, etc.
- (3) a composition depended on the way each group related to all the other groups
- (4) this process enabled an expansion of the musical form (Momente, 1962-64), a dimension of length beyond Schoenberg, Berg, and Webern

j) he feels that the new concepts of music can no longer be expressed through an orchestral apparatus inherited from the 19th century

- (1) masterpieces of the past no longer have to be listened to in concerts - heard just as well through the radio or recordings at home
- (2) electronic music - on the other hand - embodying new conceptions of time and space can be projected properly only through the concert hall
- (3) it is the multilevel seeing and hearing which fascinates him

k) Music

(1) Conventional instruments early in career

- (a) kontra-Punkte (1952-53)
- (b) Piano Pieces I-X (1952--54)
- (c) Piano Piece XI (1956) - notated on a roll 37x21 inches consisting of 19 fragments which the pianist is permitted to play in any order, any of six different tempos, dynamics, and types of touch (staccato, legato, etc.) - when any one fragment is played 3 times the piece is finished

(2) Later works reflect his preoccupation with ways of leaving the material free to mold the form - shaped by the reaction of the performers to one another, or sometimes indicating the process involved rather than sounds that are to result

- (a) Carré (1959-60)
- (b) Kontakte (1960)
- (c) Hymnen (1966-1967)

(3) Gesang der Jünglinge (1955-56) - the shifting aural perspectives possible with stereophonic listening become dynamic building elements

- (a) 5 speakers surround the audience with sound shifting between the speakers
- (b) combined sung sounds with electronically produced ones - did not regard the two types of sound irreconcilably opposed - the "unity of opposites"
- (c) treated the text as purely sonorous material - had sung part tape recorded then cut and spliced
- (d) to achieve total serialization he classified all the phonetic properties and color components of the sung or spoken words
- (e) the sung tones were blended with the electronic ones to form a "mutual sound continuum"

(4) Pierre Boulez (b. 1925)

- (a) most important French composer of the avant-garde
 - i) best known because of his activities as a conductor - propagandizing for contemporary music
 - ii) the American public knowing him through his 5 years as music director of the New York Philharmonic
- (b) studied with Messiaen at the Paris Conservatory - subsequently falling under the spell of Debussy, Stravinsky, and Anton Webern (taking his point of departure from Webern's later works)
- (c) extended Schoenberg's serial technique to control not only pitch, but other elements
 - i) became aware that the advances of the modern Viennese school in melody, harmony, and counterpoint had not been equaled by advances in rhythm
 - ii) took over the plastic rhythms of his teacher Messiaen and put them to use within the 12-Tone system (Sonatine for Flute and Piano, 1946)
- (d) his emotional content extends from gentle lyricism to a furious Expressionism
- (e) Music
 - i) 2 piano sonatas (1946, 1948) with a 3rd - incomplete at the time of this textbook
 - ii) Le Martiau sans Maître (1953-1954)
 - iii) Pli selon pli (1960)

I) Four Representative American Composers

(1) John Cage (1912-1992)

- (a) Studied with Henry Cowell and Schoenberg, beginning his career with a strong interest in nonwestern scales
- (b) persuaded that advance lay through rhythm rather than pitch
 - i) relinquished the tone row technique of Schoenberg - as was based on the serial ordering of pitches
 - ii) became preoccupied with the overall structure of time for the next 15 years
 - iii) absolute time - the physical rather than the relative music time - as the essential form building element in music
- (c) realized that the traditional dichotomy between consonance and dissonance had give way to a new opposition between music and noise
 - i) in 1973 prophesied that use of noise to make music would increase - "until we reach a music produced through the aid of electronic instruments
 - ii) in effect continuing were Varése had left off two decades earlier
 - iii) felt any sound is acceptable to composer of percussion music - exploring the 'nonmusical' field of sound "insofar as it is manually possible"
 - iv) Construction in Metal (1939)
- (d) led to the the "prepared piano" in 1938 - which has objects (nails, rubber, bolts, etc.) inserted between the strings
 - i) wrote an number of works for the instrument
 - ii) Sonatas and Interludes (1946-1948) is the major one
- (e) his philosophy turned him back to the medieval

conception of a depersonalized anonymous art in which the individual work existed apart from the creator

- (f) overturned the traditional distinction between sound and silence
 - i) that there was never absolute silence - rather a subjective silence. That there were random sounds always around us
 - ii) that music consisted of sounds that were intended and silence consisted of unintended sounds
 - iii) 4'33" (1952)
- (g) he rejected the elements that had constituted the great tradition of Western music - moving toward music as a dynamic process - a continual becoming rather than a fixed object or form
- (h) for him all musical relationships were worth considering - whether arrived at by chance or design
 - i) his approach to indeterminacy is based on the position that all sounds available to the ear can be music
 - ii) that these do not need to have a purpose in order to be enjoyed
 - iii) "chance music" - with chance operations "one knows more or less the elements of the universe with which one is dealing"
 - iv) "indeterminacy" - "I like to think that I'm outside the circle of a known universe"
- (i) his chance operations
 - i) compositional choices determined by throwing dice
 - ii) use of the I Ching (Book of Changes) from which he derived a system of charts and graphs governing the series of events within a given structural space

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- (j) to the ultra rationality of the total serialists, he presented an indeterminacy that freed the performer and the music from the composer's control (Imaginary Landscape No. 4, 1951)
 - (k) he also solved the problem of transferring the concept of indeterminacy to the medium of tape (which by its nature is a fixed medium once recorded)

- i) Fontana Mix (1958) - became the first tape-recorded work to establish conditions whose outcome could not be foreseen
- ii) consists of a set of ten transparent sheets with points, ten drawings having six differentiated curved lines, and a graph each of whose units equals a unit of time
- iii) by superimposing these one upon the other, they can be combined in innumerable ways to produce patterns that suggest specific activities to the performer
- iv) the recorded performance will be different each time

- (l) he was the mentor of a group of younger Americans - Morton Feldman, Earle Brown, Gordon Mumma, LaMonte Young, and Christian Wolff
- (m) "Theater Piece" - probably the first happening in the US grew out of his association with dancer Merce Cunningham and painter Robert Rauschenberg

(2) Elliot Carter (b. 1908)

- (a) Born in New York City, majored in English literature at Harvard, deciding in his last year on music - stayed on and studied with Walter Piston
- (b) Went to Paris in 1932 working for 3 yrs. with

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- Nadia Boulanger and settled in NY in 1936 -
accepted a faculty position at St. John's
College in Maryland in 1940
- (c) then left for Santa Fé - completing his First
Symphony in 1942
- i) served during the war as a music
consultant at the Office of War
Information
 - ii) since then he has taught - Peabody
Conservatory, Columbia University,
Queens College, Yale, and Juilliard
 - iii) composing has been his main activity
- (d) he started out with a musical idiom rooted in
diatonic modal harmony - absorbing in his
development dissonant chromaticism,
dodecaphonic elements, and a logical
contrapuntal writing
- (e) Rhythmical influences are the madrigals of the
Renaissance which follow the natural
accentuation of language, Jazz with the regular
metrical bass with free rhythms above (String
Quartet No. 1, Sonata for Cello)
- (f) "metrical modulation" - he passes from one
metronomic speed to another by lengthening
or shortening the value of the basic unit
- (g) Music:
- i) Variations for Orchestra (1955)
 - ii) Double Concerto, for harpsichord and
piano
 - iii) Piano Concerto (1965)
 - iv) Concerto for Orchestra (1969)
 - v) Symphony of Three Orchestras (1976)
 - vi) three String Quartets (1951, 1960, 1971)
 - vii) Piano Sonata (1946)
 - viii) Cello Sonata (1949)
 - ix) Sonata for Flute, Oboe, Cello, and
Harpsichord (1952)
 - x) Duo for Violin and Piano (1974)
 - xi) Brass Quintet (1974)
 - xii) song cycle A Mirror on Which to Dwell

(1975)

(3) Milton Babbitt (b. 1916)

- (a) A leading proponent of the ultra rational approach - studied with Roger Sessions who invited him to join the faculty at Princeton - staying, he has had a strong influence on musicians of the younger generation
- (b) attracted to the almost scientific logic of the 12-Tone system, he soon realized possibilities for further development - became his conviction that "the twelve-tone set must dominate every aspect of the piece"
 - i) Three Compositions for Piano (1947) and Composition for Four Instruments (1948) were the first examples of total serialization
 - ii) he developed from Schoenberg's method an all-inclusive system in which the basic row (or set) totally controlled the relationships and processes with a particular piece
- (c) also one of the first to evaluate the possibilities of electronic music - not for sound possibilities but because it offered the composer complete control over the final result
 - i) Composition for Synthesizer (1960-61) and Ensembles for Synthesizer (1962-1964)
 - ii) he worked at the Columbia-Princeton Electronic Music Center in NYC utilizing the RCA Synthesizer
- (d) he never intended to supplant the live musician and his next step was to combine electronic music with live performers
 - i) Vision and Prayer (1961)

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- ii) Correspondences (1966-68)
 - iii) Reflections (1975)
 - iv) Philomel (1964) for "live" soprano and tape

(e) he also continued to work with ensembles -
Relata I (1965), Relata II (1968) for orchestra;
Third and Fourth string Quartets (1970)

(4) George Crumb (b. 1929)

(a) studied with Ross Lee Finney at the University of Michigan and Boris Blscher at the Berlin Hochschule für Musik - then took a position as professor of composition at the University of Pennsylvania

(b) a Romantic utilizing contemporary techniques
(c) music:

- i) Ancient Voices of Children (1970)
- ii) Night Music I (1963)
- iii) Songs, Drones and Refrains of Death (1968)
- iv) Madrigals, Book III (1969)
- v) Madrigals, Book IV (1969)
- vi) Night of the Four Moons (1969)
- vii) Echoes of Time and the River (1967)
- viii) 2 volumes of Makrokosmos (1972-73)
- ix) Music for a Summer Evening (1974)