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Great Music of the 20th Century

Course Guidebook

Professor Robert Greenberg
San Francisco Performances

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Robert Greenberg was born in Brooklyn, New York, in 1954 and has lived in the San Francisco Bay Area since 1978. He received a B.A. in Music, magna cum laude, from Princeton University in 1976. His principal teachers at Princeton were Edward Cone, Daniel Werts, and Carlton Gamer in composition; Claudio Spies and Paul Lansky in analysis; and Jerry Kuderna in piano. In 1984, Dr. Greenberg received a Ph.D. in Music Composition, with distinction, from the University of California, Berkeley, where his principal teachers were Andrew Imbrie and Olly Wilson in composition and Richard Felciano in analysis.

Dr. Greenberg has composed more than 50 works for a wide variety of instrumental and vocal ensembles. Performances of his works have taken place across the United States and in England, Ireland, Greece, Italy, and the Netherlands, where his *Child's Play for String Quartet* was performed at the Concertgebouw in Amsterdam.

Dr. Greenberg has received numerous honors, including three Nicola de Lorenzo Composition Prizes and three Meet The Composer grants. He has received commissions from the Koussevitzky Music Foundation in

the Library of Congress, the Alexander String Quartet, the San Francisco Contemporary Music Players, the Strata Ensemble, San Francisco Performances, and the XTET ensemble. Dr. Greenberg is a board member and an artistic director of COMPOSERS, INC., a composers' collective and production organization based in San Francisco. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label. Dr. Greenberg is a Steinway Artist.

Dr. Greenberg has performed, taught, and lectured extensively across North America and Europe. He is currently Music Historian-in-Residence with San Francisco Performances, where he has lectured and performed since 1994. He has served on the faculties of the University of California, Berkeley; California State University, East Bay; the Advanced Management Program at the University of Pennsylvania's Wharton School of Business; and the San Francisco Conservatory of Music, where he chaired the Department of Music History and Literature from 1989 to 2001 and served as the director of the Adult Extension Division from 1991 to 1996.

Dr. Greenberg has lectured for some of the most prestigious musical and arts organizations in the United States, including the San Francisco Symphony (where for 10 years he was host and lecturer for the symphony's nationally acclaimed Discovery Series), the Chautauqua Institution (where he was the Everett Scholar-in-Residence during the 2006 season), the Ravinia Festival, Lincoln Center for the Performing Arts, the Van Cliburn Foundation, the Nasher Sculpture Center, the Dallas Symphony Orchestra, the Hartford Symphony Orchestra, Villa Montalvo, Music@Menlo, the University of British Columbia (where he was the Dal Grauer Lecturer in September 2006), and The College of Physicians of Philadelphia (where he was the Bernard Behrend Lecturer in 2017).

In addition, Dr. Greenberg is a sought-after lecturer for businesses and business schools and has spoken for such diverse organizations as S. C. Johnson; Canadian Pacific; Deutsche Bank; the University of California, Berkeley's Haas School of Business Executive Seminar; the University of California, Berkeley's Goldman School of Public Policy; the University of

Chicago Graduate School of Business; Harvard Business School Publishing; Kaiser Permanente; the Strategos Institute; Quintiles Transnational; the Young Presidents' Organization; the World Presidents' Organization; and the Commonwealth Club of San Francisco. Dr. Greenberg has been profiled in *The Wall Street Journal*, *Inc.* magazine, the *Times* of London, the *Los Angeles Times*, *The Christian Science Monitor*, the *San Francisco Chronicle*, the *San Jose Mercury News*, the University of California alumni magazine, *Princeton Alumni Weekly*, and *Diablo* magazine.

For 15 years, Dr. Greenberg was the resident composer and music historian for NPR's *Weekend All Things Considered* and *Weekend Edition, Sunday* with Liane Hansen. His show *Scandalous Overtures* can be accessed at www.ora.tv/scandalousovertures.

In February 2003, Maine's *Bangor Daily News* referred to Dr. Greenberg as the Elvis of music history and appreciation, an appraisal that has given him more pleasure than any other.

Dr. Greenberg's other Great Courses include *The 30 Greatest Orchestral Works*; *How to Listen to and Understand Great Music, 3rd Edition*; *Concert Masterworks*; *Bach and the High Baroque*; *Symphonies of Beethoven*; *How to Listen to and Understand Opera*; the *Great Masters* series; *The Operas of Mozart*; *The Life and Operas of Verdi*; *The Symphony*; *The Chamber Music of Mozart*; *Beethoven's Piano Sonatas*; *The Concerto*; *Understanding the Fundamentals of Music*; *The Music of Richard Wagner*; *The 23 Greatest Solo Piano Works*; and *Music as a Mirror of History*. ◆

Table of Contents

Introduction

Guides

Supplementary Material

Great Music of the 20th Century

The music of the 20th century—dazzling, varied, and often dauntingly difficult to listen to—can only truly be understood and appreciated against the backdrop of a century gone mad. It was a century that saw the human race come face-to-face with modernity, with rather mixed results.

The degree of change endemic to the 20th century was mirrored by an explosion of new musical languages. This course is about the century and the concert music that mirrored it. Starting with the compositional triumvirate of Claude Debussy, Igor Stravinsky, and Arnold Schoenberg—whose work between 1894 and 1914 laid the foundations for 20th-century musical modernism—this course ranges through to the year 2000 and explores the compositional styles of the century.

The course begins by tracing the roots of 20th-century musical innovations to Beethoven, the issue of German unification in the 1870s, and the subsequent musical renaissance in France, which found its culmination in the music of Claude Debussy. That music was rooted in an entirely new musical syntax based on the nuance and color of the French language itself.

From there, the course moves on to discussions of the early life and works of Igor Stravinsky and Arnold Schoenberg. Between the years of 1894 and 1914, the music of Debussy, Stravinsky, and Schoenberg would shape much of the music of the remainder of the 20th century by expanding exponentially the syntax of timbre, rhythm, and pitch available to composers.

The course examines Stravinsky's pre–World War I compositions, including *The Firebird* of 1910; *Petrushka* of 1911; and the work that would become, arguably, the single most influential musical composition of the 20th century: *The Rite of Spring*, which premiered in 1912. The course also examines Stravinksy's post–World War I compositions as part of its

discussion of the neo-Classicism that followed the devastation of World War I, including *Pulcinella* (1920) and the string of masterworks that succeeded it.

Another topic of this course is the pre– and post–World War I works of Arnold Schoenberg, including *Pierrot Lunaire*—the crowning glory of Schoenberg's "emancipation of dissonance" period—and his 12-tone method, which was invented by Schoenberg as virtually an analog to the traditional tonal system that he had abandoned between 1908 and 1913. Twelve-tone music by Schoenberg and his disciples Alban Berg and Anton Webern (among many others) demands a level of focus and sympathy that goes far beyond what audiences expected to bring to traditionally tonal music.

The music of the Hungarian-born Béla Bartók occupies a special place in this course, as his extraordinary ability to synthesize Western compositional techniques with the indigenous music of Eastern Europe, North Africa, and the Middle East has become a model for many composers here in the 21st century.

No single event impacted the 20th century more terribly and profoundly than World War II. Lectures will examine the issues that led to the war; the brain drain of powerful, creative, and productive people who fled the murderous persecution policies of Hitler and the Third Reich; and the horrific wartime experiences of a number of young people who would go on to become the principal postwar composers.

The post–World War II period saw an explosion of new, very modern musical languages intent on creating music divorced entirely from the sort of mystical self-expression and nationalism that were perceived as being responsible for the twin catastrophes of fascism and Nazism. To that end, lectures examine such new musical movements such as Ultraserialism, Stochasticism, electronic music, sound mass music, and Minimalism, with an emphasis—respectively—on the music of Milton Babbitt, Pierre Boulez, Iannis Xenakis, Edgard Varèse, György Ligeti, Terry Riley, Steve Reich, and Philip Glass.

The course offers a vivid and multifaceted view on the significant contribution of the United States to the global music world, from spiritual music, blues, ragtime, jazz, rock and roll, and the American musical theater. Also receiving attention are such iconoclastic American concert music composers as Charles Ives, Elliott Carter, Harry Partch, Conlon Nancarrow, Henry Cowell, Lou Harrison, John Cage, Morton Feldman, and others.

The concert music of such far-Eastern composers as Tōru Takemitsu, Chinary Ung, and Tan Dun is explored, as well as the 20th-century concert music of Central and South America and such composers as Carlos Chávez, Heitor Villa-Lobos, and Alberto Ginastera. The course goes on to identify such postmodern trends as the new tonality, pastiche, eclecticism, and Pluralism as exemplified in the music of George Rochberg, George Crumb, John Corigliano, Joseph Schwantner, Christopher Rouse, Jennifer Higdon, Thomas Adès, and others.

The course concludes with a lecture about the presenter's own compositional work from the early 1970s until the year 2000, which is intended as neither an analysis of his work nor as memoir, but simply as an example of one composer's influences and development over the course of the last quarter of the 20th century. ◆

A Note on Performance URLs

This course offers URLs to online performances that illustrate the music under discussion. Your understanding and enjoyment of the lectures will be enhanced by listening to these performances. Please consult the URL section at the back of this book for more information.

Lecture 1

20th-Century Music: Be Afraid No Longer!

This kickoff lecture is about establishing parameters, making some broad statements that will be filled in in subsequent lectures, and providing some deep background that will help to put the musical events of the 20th century into a broad perspective. This course will trace the development of Western literate music from the very late 19th century through the end of the 20th century. It will define, explore, and seek to historically contextualize the vast number of musical styles that evolved during the 20th century, including Impressionism, Expressionism, Fauvism, Neo-classicism, Serialism and Ultraserialism, Stochasticism, Minimalism, New Romanticism, and so forth. ◆

This Course's Approach

- This course's approach to 20th-century music will take three intersecting tracks. Track one is context. We will explore the evolving languages of 20th-century concert music as a reflection of a rapidly changing environment.

- Track two focuses on three most important and influential composers of the 20th century: Claude Debussy, Arnold Schoenberg, and Igor Stravinsky. These composers will receive special attention.

- Track three spreads the attention around a bit. Thus, Lectures 13, 21, and 23 together feature 16 different composers.

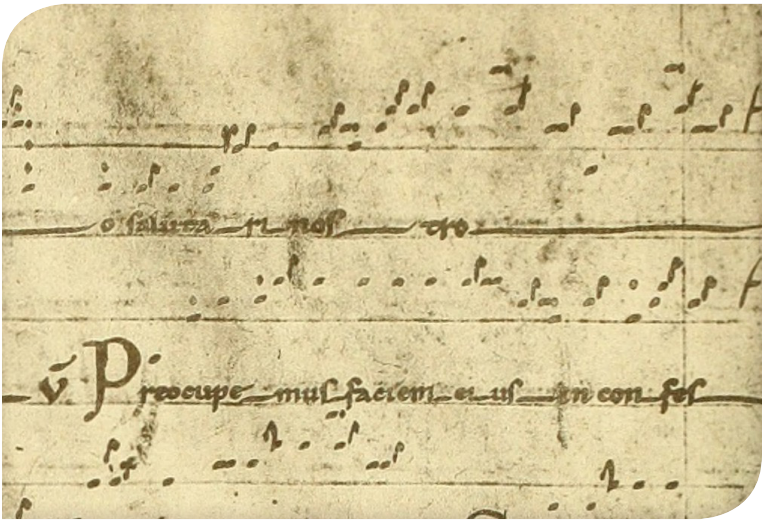
- The 24th and final lecture of this course will auspiciously be the 666th lecture that Professor Greenberg has recorded for The Great Courses. That 24th and final lecture of this series represents the first time in all 666 lectures that he will discuss his own music.

Music Notation

- The invention of music notation sometime during the 9th century began a tectonic shift in Western music away from an oral tradition toward a literate tradition. It was an invention that made calculated and constructed music possible. The initial impetus behind the invention of music notation was political. At the heart of medieval worship lay a genre of music called plainchant.

- The growing profusion of regional plainchant during the 7th, 8th, and 9th centuries was noted with growing discomfort by the Roman Catholic Church, which itself employed a body of chant now referred to as Old Roman chant. In its effort to unify the liturgy based on its own practices, the single greatest challenge facing the Roman Catholic Church was that of transmission: how, precisely, to communicate accurately its musical repertoire to the many and far-flung churches of Western Europe?

- The solution was to figure out a way to write the music down. The first system of music notation to gain near-universal usage is today called Carolingian neumatic notation, a system of zigzags and squiggles notated above words that describe approximately what was to be sung.



CAROLINGIAN NEUMATIC NOTATION

- Such rudimentary notation coexisted with the oral tradition for at least 200 years until a very clever priest, whose job it was to train singers for the Church, came up with an innovation that made his job easier and the music of the 20th century possible.

Guido of Arezzo

- This priest was Guido of Arezzo, and he lived from about 990 to about 1033. Among many other things, Guido superimposed a gamut (or series) of 22 step-wise pitches on a four-line staff (or graph) consisting of alternating lines and spaces. He then placed neumes—zigzag squiggles—directly on the staff. By doing so, he was able to specify the precise pitch relationships between each neume.

- Guido's staff notation changed the very nature of Western music because it was pitch specific. This allowed pitches to be notated, and thus the medium contained the message. The huge repertoire of Old Roman chant was subsequently notated and came to be treated as a canon, or a body of work permanently established as being of the highest importance and quality.

- Staff notation created the necessary preconditions for the emergence of the composer, a specialist who could not only write down their musical ideas but then modify, extend, construct, and compose them before turning their work over to performers.

The Traditional Tonal System and Further Shifts

- By the year 1600, Western composers used a musical language called tonality or the traditional tonal system. It is a system that balanced and controlled melodic motion—the horizontal element of music—with chords or harmonies—the simultaneous sounding of three or more pitches, also known as the vertical aspect of music.

- This magnificent tonal system could not live forever. That's because the ever growing expressive demands of 19th-century composers was bending, spindling, and mutilating tonality almost beyond recognition in their attempts to be original.

- Time ran out on traditional tonality in the years around the turn of the 20th century. And while the more experimental music of that time still sounds shockingly new, it is music that exhibits the same sort of change that had been operative in Western music for centuries.

- The difference is the rate of change. The concert music of the 20th century demonstrates in itself as much syntactical and expressive variety as the previous 500 years worth of music combined. It was a musical-stylistic rate of change that mirrored the events of the 20th century itself.

Change, Change, and More Change

- The rate of change witnessed during the 20th century was mind numbing. The late 19th and early 20th centuries saw the invention and development of technologies that changed the very way human beings perceived time and distance: the telephone, the automobile, and the airplane. At the same time, the invention of mass media changed forever the way information (including music) was transferred and consumed: the motion picture, the record player, and the radio.

- Western humankind dealt with a huge loss of intellectual and spiritual footing during the first half of the 20th century. Speaking broadly, we as a species coped poorly. In the bloodbath that was World War I, 19th-century nationalist chauvinism and hubris, ancient and slow-footed empires, and antiquated military tactics combined with 20th-century technology to create a level of mayhem new to the human experience.

THE INVENTION OF MASS MEDIA CHANGED FOREVER THE WAY INFORMATION WAS TRANSFERRED AND CONSUMED.

- World War II picked up where World War I left off, after an appropriate interbellum period to grow a new generation of cannon fodder. World War II was the greatest single calamity to befall the human race.

- On top of that, consider the mass murders in Armenia (1915–1923), Ukraine (1932–1933), Bangladesh (1971), Cambodia (1975–1979), and Rwanda (1994). Also mind boggling was the butchery in China, first by the Japanese empire and then in the name of Chinese communism and Chairman Mao, who, according to Jung Chang and Jon Halliday, was responsible for over 70 million peacetime deaths.

- This horrific litany is not meant to imply that the 20th century had nothing to offer the human race but misery and death. However, the epic disruption and consequent crises created by these events are among the primary landmarks that must guide any examination of the 20th century, and that includes 20th-century music.

Three Grand Statements

- This opening lecture will conclude with three broad but not inaccurate statements about the expressive and syntactical nature of 20th-century music.

1. The rules, rituals, and requirements of traditional functional tonality were abandoned by the vast majority of 20th-century composers. Musical syntax itself became contextual and therefore subject to the expressive whims and the ear of the composer.

2. The Enlightenment-inspired, Beethoven-desired, Romanticism-required urge for self-expression and originality continued for composers of the 20th century to be the essential creative and aesthetic impulses behind their music.

3 In the increasingly global environment that was the 20th century, composers of concert music synthesized an increasingly diverse set of stylistic elements and influences into their work. The result was a body of progressively more diversified music.

Suggested Reading

Ferguson, *The War of the World*.
Palisca, "Guido of Arezzo."

Questions to Consider

1 In what way did the invention and development of music notation make possible the emergence of an artisan called a composer?

2 What forces and events conspired to make tonal harmony artistically expendable around the turn of the 20th century?

Performances

Igor Stravinsky, *Agon*

Pierre Boulez, *Structures II for Two Pianos*

Terry Riley, *In C*

Walter Piston, Symphony No. 6, fourth movement

Lecture 2

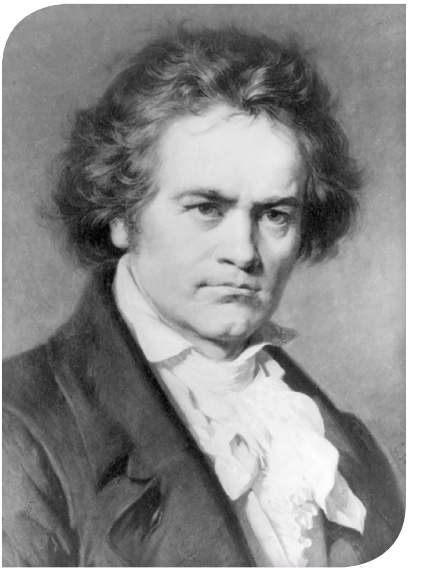
Setting the Table and Parsing Out Blame

Musical syntax—the pitch, rhythmic, melodic, harmonic, notational, and instrumental resources available to composers—is linear in that it is cumulative. Composers living and working at the end of the 20th century were surrounded by a richer syntactical environment than ever before. The great challenge for composers living and working in the 20th century (and in the 21st century as well) was to find their voice by synthesizing something of the vast, cumulative syntax around them. This begs the question: Who was responsible for 20th-century music, with its constant search for what was new and its obsession with originality? ◆

A Skilled Scapegoat

◆ For the answer to that question, Beethoven is the perfect scapegoat. He was the first composer who in both word and compositional deed insisted that his music be free of any limits other than those he imposed on himself.

- However, Beethoven was a man of his time. As a child of the Enlightenment—the great 18th-century philosophical and social movement that put the individual person at the center of European society—Beethoven took for granted his own inalienable right to follow his own path. He came to the conclusion that the creation of music was an act of self-expression. The next generation of composers agreed with Beethoven's premise because it resonated with their own experiences and worldviews.



LUDWIG VAN BEETHOVEN
1770–1827

- The Romantic movement, which emerged in the 1820s, was an artistic/literary/musical movement that celebrated feeling and the so-called spark of divinity, the divine spark that presumably linked every human being to the next and all humanity to nature as being the highest truth.

- The Romantic movement placed the artist at the apogee of society. Nowhere was this mystical, quasi-religious view of art and the artist felt more powerfully than in German-speaking and Scandinavian countries. And for the first 70 years of the 19th century, many French composers looked to Germany for inspiration. But that changed in 1870.

The Franco-Prussian War (1870–1871)

- If any single historical event can be said to have precipitated World War I and the seemingly endless series of disasters that sprang from World War I, it was the Franco-Prussian or Franco-German War of 1870 and 1871. The immediate cause of the war was a dispute between France and Prussia as to who should assume the Spanish throne following the deposition of Queen Isabella II in 1868. This issue of Spanish succession was but a pretext; Bismarck used the tension between France and Prussia to bait the French into war.

- The French emperor Napoleon III had imperial designs on the Rhineland, Belgium, Netherlands, and Luxembourg; he perceived the ever expanding size and power of Prussia to be a direct threat to his ambitions. Napoleon III decided to put the Prussians in their place at his first opportunity. Bismarck played the French like a drum, and France declared war on Prussia on July 19, 1870.

- The French were beaten badly. First they lost at Wissembourg (August 4), then at Spicheren (August 5), then at Woerth (August 6), Mars-La-Tour (August 16), and Gravelotte (August 18), all of which culminated in the Battle of Sedan (September 1–2), which ended when Emperor Napoleon III himself surrendered and was taken prisoner along with 104,000 of his men.

- The German armies marched on Paris, which was put under siege on September 19, 1870. The starving Parisians surrendered their city on January 28, 1871. Meanwhile, on January 18, 1871—10 days before the surrender—a united German Empire was proclaimed. On February 17, 1871 the victorious Germans marched through Paris. France ceded most of the eastern French states of Alsace and Lorraine to Germany, areas that would not be returned to France until 1919.

- A brief but brutal uprising occurred in Paris between March and May of 1871, the so-called Paris Commune. When the smoke finally cleared, tens of thousands more French were dead and the French Third Republic was declared. This remained in power until July 10, 1940, when it was disbanded by the Nazis following their own invasion and defeat of France.

After the War

- The hostility the French felt toward Germany and all things German in the years after 1871 was immense. An immediate upshot of this was the founding in 1871 of the *Société Nationale de Musique* (National Society of Music) by a group of young composers that included Camille Saint-Saëns (1835–1921), Emmanuel Chabrier (1841–1894), and Gabriel Fauré (1845–1924).

- The avowed mission of the society was to bring an end to the pervasive influence on French music of German music in general and Richard Wagner in particular. In order to achieve this, the society vowed to cultivate a distinctly French musical art. Their inspiration was the French language itself.

- This issue of language is of great importance. As a result of the Franco-Prussian War, many late-19th-century French composers rejected German/Austrian compositional models and techniques in favor of creating music based on the blended vowels, the color, and the characteristic nuance of the French language itself.

- This French musical renaissance was brought to its culmination by the Parisian born-and-bred Claude Debussy (1862–1918), whose revolutionary new music created an entirely new musical syntax.

Claude Debussy

- Debussy was not only aware of the technological, intellectual, and philosophical spirit of the new 20th century, but that as an artist, it was imperative that his music reflect something of the new century; it was imperative that he be relevant.

- By 1871, Debussy's extraordinary talent as a pianist had long been apparent, and in 1872—at the age of 10—he entered the Paris Conservatory as a student of piano and composition.

- Debussy remained at the Paris Conservatory for 12 years until 1884, when at the age of 22 he won the Prix de Rome for his cantata, *The Prodigal Son*. It's a striking piece, cast in nine movements and composed for soprano, tenor, and baritone voices and orchestra. The prelude contains a degree of exoticism that betrays the influence of Russian music, particularly that of Modest Mussorgsky.

- In Debussy's vocal writing, we hear strongly the influence of the operas of his teacher Jules Massenet. But more than anything else, his harmonic language and dramatic writing show the influence of Richard Wagner, an influence Debussy would reject soon enough.

CLAUDE DEBUSSY
1862–1918

- Having won the Prix de Rome at the age of 22, Debussy was expected to go to Rome. Between 1885 and 1887 Debussy did indeed reside in the Villa Medici in Rome, and he confessed to having hated every minute of it. He detested his fellow artists, who he found to be vulgar, uncultured, and wholly uninteresting.

- Debussy was required to send the authorities in Paris one composition a year so that they might keep abreast of his progress. The first piece he submitted, part of a work entitled *Zuleïma*, elicited this response from the professors back home: "At present, M. Debussy seems to be afflicted with a desire to write music that is bizarre, incomprehensible, and impossible to execute."

- If the pedants in Paris had listened, they would have realized that Debussy's music was at the very cutting edge of a new sort of French music, one that proudly embraced a thoroughly French language-inspired approach to sound, nuance, and color.

Debussy's View on German Music

- In retrospect, it's clear that Debussy's loathing of German music was a product of the events of 1870 and 1871, as well as his own French chauvinism and his legendarily prickly personality. The only German composer he admired without reservation was Johann Sebastian Bach. On occasion Debussy voiced respect for Beethoven's symphonies, but on the whole he found Beethoven's music turgid and ungainly.

- In time, Debussy came to reject the music of Richard Wagner. On a kinder note, Debussy wrote in an article published in January 1903: "Wagner, if I may be permitted to express myself with the pomposity befitting him, was a beautiful sunset that was mistaken for a dawn [for a sunrise]." At other times, Debussy could be entirely dismissive of Wagner, calling his music "vague and high-flown charlatanism."

- Debussy's ambivalence about Wagner aside, he made no apologies for his active dislike of German music. He began an essay entitled "Virtuosos" this way: "During the last few weeks there has been a great influx of German conductors [here in Paris]. This is not as serious as an epidemic, though it makes more noise."

Suggested Reading

Debussy, *Monsieur Croche*.
Trezise, ed., *The Cambridge Companion to Debussy*.

Questions to Consider

1. What event caused French artists to consciously cultivate a uniquely French sort of art starting in 1871?

2. What aspect of French culture became the model for French writers, painters, and composers as they sought to create uniquely French art?

Performance

Claude Debussy, *L'enfant prodigue*

Lecture 3

Debussy and *le français* in Musical Action

Claude Debussy's quintessentially French music is the French language in musical action. For Debussy, the sensual quality of sound for its own sake was as important a musical element as melody, harmony, and rhythm. He cultivated music of long diphthongs (combinations of consecutive vowels), blurred edges, and amazing fluidity, in which ideas ebb and flow without the hard-edged articulation characteristic of German music. ◆

Prelude to the Afternoon of a Faun

- Composed between 1892 and 1894 and premiered in Paris on December 22, 1894, *Prelude to the Afternoon of a Faun* is Debussy's first masterwork. It is also considered by consensus the single work that began 20th-century musical modernism.

- The piece is filled with all sorts of innovative compositional techniques: the use of what are now called melodic cells, the importance of the interval of a tritone, the presence and use of a nontraditional pitch collection called a whole tone scale, and so forth.

- *Prelude to the Afternoon of a Faun* is the French language in musical action. Melodic ideas and phrases are long, lush, and most gently articulated. Harmonies are likewise lush and sustained. Rather than move in a directional progression, Debussy's harmonies become sustained objects of beauty unto themselves.

La Cathédrale engloutie (*The Sunken Cathedral*)

- *The Sunken Cathedral* is one of 24 preludes for piano Debussy composed between 1909 and 1913. It offers up a veritable catalog of Debussy's stunningly original compositional innovations. At a bit under six minutes in length, it does so with admirable brevity.

- This work depicts the legend of the mythical city of Ys, built on the Douarnenez Bay in Brittany. For bad behavior involving group sex and murder, the entire city was punished by being swallowed by the waters of the bay. However, according to the legend, on certain mornings the cathedral of Ys still rises from the bay to warn of an approaching storm, its bells tolling and its priests praying, only to then sink back below the surface.

- This prelude demonstrates almost everything we need to know about Debussy's revolutionary, French language–inflected compositional style. The rising principal motive heard at the very beginning of the prelude appears in some form or another in almost every one of the work's 89 measures. This is typical of Debussy's music, which displays strong motivic unity and integration.

- Also evident in the opening measures of Debussy's *The Sunken Cathedral* is his extremely flexible approach to rhythm. Debussy's rhythmic suppleness gives his music a floating, magical, otherworldly sensibility. It also creates a distinctly non-Western effect as well: Time in Debussy's

music is often perceived not as linear but as existential, meaning that the goal of a phrase or section is less important than the sensual beauty of the moment.

- Debussy employs familiar harmonic constructs: chords built primarily from octaves, fifths, fourths, and thirds. But he does not deploy them in traditional ways.

  - For example, the prelude reaches its climax in part three, in a clanging, bell-ringing passage. Unlike the mysterious opening of the prelude, each of the melody notes here is harmonized with a full triad.

  - However, despite its triadic structures and the pervasively consonant sound of this passage, it is not functionally tonal. There are no cadences, no dominant-to-tonic resolutions, and no movement from tension to relaxation. The chords are there to fill out the texture and create color.

Bass Lines and the Piano

- It was with his treatment of bass lines in particular that Debussy moved into revolutionary new territory. In traditional tonality, a bass line has two mutually reinforcing jobs: to underpin and control the harmonic progressions it supports, and to do it in a melodic context—the bass line is a melody in its own right.

- But Debussy's mature music does not employ traditional harmonic progressions underlain by a moving bass line. Instead, his mature works feature long stretches of harmonically static music during which motivic development occurs and timbre, or tone color, can be enjoyed as a sensual pleasure in a leisurely, nonfunctionally tonal environment.

- More than anything else, *The Sunken Cathedral* is about the piano. It is about the sound, the tone color, and the timbral possibilities of the piano.

> For Debussy, timbre—the actual sound of music—became as important a compositional element as rhythm, melody, and harmony.

Debussy and Mussorgsky

- Perhaps Debussy's greatest single musical influence was the Russian composer Modest Mussorgsky, who lived from 1839 to 1881. In 1890, Debussy's friend Robert Godet gave him a copy of Mussorgsky's opera *Boris Godunov*. It came to him as a revelation. In Mussorgsky, he found a composer who spoke freely and without restraint.

- Of Mussorgsky, Debussy wrote: "No one has given utterance to the best within us with tones more gentle or profound; he is unique, and will remain so, because his art is spontaneous and free from arid formulas."

- Like Mussorgsky, Debussy harmonized melody in such a way that the melody was not constrained by the rules and rituals of functional tonality. Like Mussorgsky, Debussy used pedals and ostinatos to underpin long passages of music. And like Mussorgsky, Debussy was repelled by sonata form, with its predictable presentation, development, and restatement of themes.

Reception

- Students at the Paris Conservatory loved Debussy, but for many of the older generation, Debussy's music was hardly music at all. Those same innovations that made Debussy among the most original and influential composers in the history of Western music were considered by his more conservative colleagues to be heretical and supremely unmusical.

- In the May 4, 1902 edition of the Parisian journal *Le Ménestrel*, the critic Arthur Pougin voiced this opinion regarding Debussy's recently premiered opera, *Pelléas et Mélisande*: "His music is vague, floating, without color and without shape, without movement and without life!"

- But as it turned out, Debussy's compositional innovations coupled with his approach to timbre had an impact on the music of the 20th century comparable to Beethoven's impact on the music of the 19th century. And like Beethoven's music, Debussy's music remains a joy and revelation to listen to.

Suggested Reading

Vallas, *Claude Debussy*.
Trezise, ed., *The Cambridge Companion to Debussy*, pp. 155–196.

Questions to Consider

1 What aspect of music did Claude Debussy elevate to a level of importance equal to that of rhythm, melody, and harmony? And why did he do so?

2 In what ways was Debussy's music influenced by Indonesian gamelan music?

Performances

Claude Debussy, *Prelude to the Afternoon of a Faun*

Claude Debussy, Prelude X, Book 1, *The Sunken Cathedral*

Javanese Gamelan example

Parallel Organum

Lecture 4

Russia and Igor Stravinsky

Between 1905 and 1908, a St. Petersburg native named Igor Fyodorovich Stravinsky (1882–1971) studied orchestration with the venerable Russian nationalist composer Nicolai Rimsky-Korsakov. Much to Rimsky-Korsakov's dismay, the music this young Stravinsky was increasingly drawn to was not that of his own Russian school but rather the music of the French renegade Claude Debussy. The seminal composition of Stravinsky's early years was *The Rite of Spring* of 1912. ◆

Death and Liberation

- Rimsky-Korsakov took Stravinsky on as a private student in 1905. During their three years together, Stravinsky continued his astonishingly rapid development as a composer.

- When Rimsky-Korsakov died on June 8, 1908, Stravinsky was devastated. But, as sometimes happens when a father figure is no longer around to express disapproval, Rimsky-Korsakov's death liberated Stravinsky to become the composer he wanted to be.

- Stravinsky's next two works—*Scherzo fantastique* and *Fireworks*, both for orchestra—owe much more to Claude Debussy than they do to Nicolai Rimsky-Korsakov and the Russian national school of composition he had helped to create.

- The second movement of Claude Debussy's *Nocturnes for Orchestra*, composed in 1899, features a fast opening, as swirling triplets flash by in the strings while wind and brass instruments layer thematic material atop the strings. The same goes for *Scherzo fantastique* of 1908. *Scherzo fantastique* represents emulation to the point of larceny, and that's acceptable: Emulation is how composers learn.

Sergei Diaghilev

- January 24, 1909, was a most special day for Stravinsky. His Claude Debussy–influenced *Scherzo fantastique* was performed in a concert by the Russian Symphony in St. Petersburg. In the audience was the impresario Sergei Pavlovich Diaghilev (1872–1929), who liked what he heard.

- Some background on Diaghilev: By 1899, Diaghilev was producing ballets and operas for the Imperial Theater in St. Petersburg. In 1905, he mounted an exhibit of Russian art in St. Petersburg, and in 1906 he took the exhibition to Paris.

- That began Diaghilev's long-running love affair with Parisian audiences. By 1908, he had presented in Paris Russian painting, Russian music, and Russian opera. In 1908, Diaghilev founded the ballet company *Ballets Russes* as a showcase for Russian dancers and designers.

- Diaghilev hired Stravinsky to orchestrate two Chopin piano pieces for the inaugural 1909 season of the *Ballets Russes*. Stravinsky's arrangements were well received. But even as that first season of the *Ballets Russes* approached, Diaghilev and his people were planning the 1910 season.

- The first season was dominated by 19th-century Russian music. Diaghilev knew that the second season was going to have to feature something new. Diaghilev wrote that he needed "the first Russian ballet." (For reasons strictly his own, Diaghilev apparently didn't consider Tchaikovsky's *Swan Lake*, *Sleeping Beauty*, or *The Nutcracker* to be real Russian ballets.)

- Diaghilev's Russian ballet was to be based on the folk tale of the firebird. Working from a scenario prepared by the choreographer Mikhail Fokine and the designer Alexandre Benois, Stravinsky turned out the fully orchestrated, 45-minute score in under six months.

The Firebird (1910)

- The Firebird was one of the most beloved symbols in imperial Russian culture—dazzlingly beautiful, mysterious, and utterly free. In preparing their scenario, Fokine and Benois combined elements from various stories, some of them about the Firebird herself, some about an evil ogre named Kashchey, and others about the hero of the story, Ivan Tsarevich.

- The scenario of the ballet is as follows. The evil ogre holds 13 princesses prisoner. Kashchey's death is contained within a goo-filled egg; if the egg can be broken in his presence, he will die. With the help of the Firebird, Ivan Tsarevich smashes the egg, frees the princesses, and chooses one. Then comes the triumphant finale.

- There are elements of both tradition and innovation in Stravinsky's score for *The Firebird*, although its instances of 19th-century Russian nationalism far outnumber its moments of innovation. That's perfectly fine, because Stravinsky built on what he knew, and what he knew was the musical style and substance of Rimsky-Korsakov and the Russian nationalist tradition that Rimsky-Korsakov represented.

- The most forward-looking music in *The Firebird* is the episode entitled "Infernal Dance of the Ogre Kashchey." The opening of this section

features a series of explosive, asymmetrically accented orchestral blasts that slowly but inexorably telescope inward, coming faster and faster. The violent climax these explosions create is strictly a function of rhythmic asymmetry.

- *The Firebird* was everything Diaghilev wanted it to be, and it scored a triumph. For the Parisian public and press, it was just the sort of rip-roaring, exotic, colorful, ever-so-slightly barbaric Russian ballet product that they wanted.

IGOR STRAVINSKY
1882–1971

Petrushka

- While he was hard at work composing *The Firebird*, Igor Stravinsky had a vision. In his words, "I saw in my imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to appease the god of spring."

- Stravinsky told Diaghilev about his vision, and the two of them decided that it was a good idea to build a ballet around. They entitled the project *The Great Sacrifice*. Stravinsky headed to Switzerland, where he intended to spend the winter of 1910–1911 working on the project.

- But the music did not come. To his great credit, rather than bang his head against a wall, Stravinsky distracted himself by writing something else. Stravinsky sketched some music for piano and orchestra that he described as being "a sort of concert piece based on a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios."

- Soon enough, Serge Diaghilev dropped in on Stravinsky to see how *The Great Sacrifice* was going. Instead, Stravinsky played him his puppet music. Diaghilev was spellbound and immediately wrote to the designer Alexandre Benois, saying, "It is such a work of genius that one cannot contemplate anything beyond it. You alone can [design] it." This work was titled *Petrushka*.

- The title character, Petrushka, is a traditional Russian puppet made of cloth, straw, and sawdust; the puppet also has the capacity to love. It is this duality of a puppet with the capacity to love that lies at the core of the ballet's action.

- Taking its cue from Petrushka's split personality, the action of the ballet takes place on two different levels. The first is the world of humans, and the second is a twisted, parallel reality of puppets come to life. There are four scenes in *Petrushka*; scenes one and four take place in the human world, and scenes two and three take place in the world of the puppets.

- It is for the strange, herky-jerky world of the puppets that Stravinsky composed some particularly striking and original music. In order to project the irreconcilable duality of Petrushka's puppet body and human soul, Stravinsky invented a harmony that has come to be known as the Petrushka chord: the simultaneous sounding of two major triads a tritone apart, consisting of a C major triad superimposed with an F-sharp major triad.

- Such a harmonic environment, in which two different key areas are presented simultaneously, has come to be called polytonality or bitonality. In *Petrushka*, this bitonality creates a pitch-perfect musical analog to Petrushka's own bipolarity.

- *Petrushka* received its premiere at Paris's Théâtre du Châtelet on June 13, 1911. It was a triumph, the talk of Paris. Even Claude Debussy was impressed. In a letter to the Swiss musicologist Robert Godet, Debussy wrote: "[Are you aware of] a young Russian musician: Igor Stravinsky, who has an instinctive genius for color and rhythm? I am sure that [Stravinsky] and his music will give you infinite pleasure."

- Its modernisms notwithstanding, Stravinsky's *Petrushka* is, like *The Firebird* before it, a predominately tonal work rooted in the Russian nationalisms of the 10th century, filtered through the orchestrational influences of Nicolai Rimsky-Korsakov and flavored with a dash of Debussy.

The nature of Stravinsky's debt to the past would change forever in 1912 with the composition of *The Great Sacrifice*. Soon to be known as *The Rite of Spring*, it was to become arguably the single most influential musical composition of the 20th century.

Suggested Reading

Stravinsky, *An Autobiography*.
Walsh, *Stravinsky*.

Questions to Consider

1. The St. Petersburg in which Stravinsky grew up during the late 19th century saw the coexistence of two very different cultural entities. What were they, and how did they affect Stravinsky artistically?

2. Name and define the two major compositional innovations identified in Stravinsky's *The Firebird* and *Petrushka*.

Performances

Clause Debussy, *Nocturnes*, "Fêtes"

Igor Stravinsky, *Petrushka*

Igor Stravinsky, *Scherzo fantastique*

Igor Stravinsky, *The Firebird*

Lecture 5

Stravinsky's *The Rite of Spring*

Stravinsky's *The Rite of Spring* changed the way composers thought about rhythm, melody, counterpoint, and orchestration, and it continues to exert a seminal influence on composers to this very day. For all of its debt to Stravinsky's Russian roots and the music of Claude Debussy, *The Rite* appeared to be devoid of any reference to the long and glorious Western musical tradition as it existed at the time. Rather, it created what appeared to be an entirely new musical language and expressive world—a primal, sexual, violent, thrumming, premoral musical world in which pure rhythmic energy for its own sake became the principal musical element. In terms of its expressive content, *The Rite* has been described as a metaphor for the breakdown of 19th-century values, as a symbol of the post-Victorian sexual awakening of the early 20th century, and even as an analog for the modern technology that led to the butchery of the First World War. ◆

The Premiere

- *The Rite of Spring* opened at Paris's Théâtre des Champs-Élysées on May 29, 1913. Stravinsky recalled the opening night this way: "That the first performance of *The Rite of Spring* was attended by a scandal must be known to everybody. Strange as it may seem, I was unprepared for the explosion myself."

- According to the writer and photographer Carl van Vechten (1880–1964), "A certain part of the audience was thrilled by what it considered a blasphemous attempt to destroy music as an art and, swept away with wrath, began, very soon after the rise of the curtain, to make cat-calls and offer audible suggestions as to how the performance should proceed."

- The French poet, novelist, dramatist, filmmaker and boxing promoter Jean Cocteau wrote that the audience on that opening night played "the role that was written for it." That role was to be scandalized and to scandalize other audience members with their reactions.

- The person who engineered all of this was Sergei Diaghilev. Diaghilev gave out free seats just behind the high-priced dress circle and very near the boxes to "young people," who in exchange for the tickets were instructed to applaud and cheer no matter what.

- When the curtain rose and Stravinsky's "knock-kneed Lolitas" appeared, jumping around like grasshoppers and toeing inward rather than outward, that conservative segment of the audience that was prepared to be offended played its role perfectly. They booed. At the same time, the youngsters and the Stravinskyites applauded.

> Stravinsky claimed that after the performance—or should we say after the riot—Diaghilev's only comment was on the lines of "exactly what I wanted."

Scenario

- Stravinsky created the scenario for *The Rite of Spring* in collaboration with the painter, folklorist, and spiritual teacher Nicholas Roerich (1874–1947). Roerich was an authority on the ancient Slavs, and it was in this capacity that he aided Stravinsky in creating the scenario for *The Rite*, which is about Bronze Age Slavic fertility rites, mating rituals, and human sacrifice.

- *The Rite of Spring* is cast in two large parts. Part one is entitled "The Adoration of the Earth." It consists of eight episodes, which represent various fertility rites, contests, and ceremonies. Part two, entitled "The Sacrifice," sees the Chosen Virgin "cut from the herd," glorified, and finally danced to death. Taken all together, it is, as Joseph Kerman puts it, "Dubious anthropology but effective theater."

- The basic subject matter of *The Rite* is clearly a product of Russian nationalism. Stravinsky and Roerich's scenario owes a debt to Rimsky-Korsakov's belief that such a work should be based on properly researched ethnic materials. However, the actual music of *The Rite of Spring* is so unlike anything ever composed by Rimsky-Korsakov or any Russian nationalist as to make it an entirely different genre of music.

Rhythm and Rhythmic Asymmetry

- For his compositional point of departure, Stravinsky decided that Bronze Age rituals—real or imagined—would have been dominated by drums and drum-like rhythms. To that end, *The Rite of Spring* calls for the largest percussion battery ever placed in an orchestra up to its time. The musical heart of *The Rite of Spring* is drum-like rhythm presented with asymmetrical accentuation.

- For example, the "Dance of the Adolescents"—the pounding, thumping episode that set off that opening night riot—is characterized by a single bitonal harmony that is literally drummed into the listener's head. The harmony (or better, the sonority) consists of an E-flat dominant seventh chord heard over an E major triad.

- This sonority projects no functionally tonal reference whatsoever. It simply exists as a pounding, sexually explicit presence, repeated 180 times over the course of the first half of the "Dance of the Adolescents." In the "Dance of the Adolescents," dramatic narrative and interest is created almost entirely by rhythmic asymmetry.

> The rhythmic power and novelty of *The Rite of Spring* was, for those hearing it for the first time, totally discombobulating.

The Influence of Debussy: Pedals and Ostinatos

- The influence of Debussy runs through *The Rite of Spring*. Examples include the expanded importance of instrumental timbre for its own sake; the reliance on long-sustained pitches and harmonies (called pedals) or constantly repeated melodic patterns (called ostinatos) to underpin long stretches of music; and the use of nontraditional pitch collections and melodic resources.

- The obsessively repeated bitonal sonority heard during the first half of the "Dance of the Adolescents" is an example of a pedal, a single pitch or harmony sustained or repeated for a long period of time in lieu of a traditional harmonic progression.

- Correspondingly, *The Rite of Spring* is filled with ostinatos. However, Stravinsky's use of them goes well beyond the model of Debussy in that Stravinsky will often stack two, three, or even four ostinatos one atop the next. In doing so, he creates a polyphony of ostinatos in which ostinatos of different lengths go in and out of phase with each other as they overlap, creating a constantly shifting web of rhythmic and melodic patterns.

Juxtaposition

- Juxtaposition is yet another technique Stravinsky uses to extraordinary effect in *The Rite of Spring*. Some historical context: 19th-century Russian nationalist composers like Balakirev and Mussorgsky advocated for a sort of music that juxtaposed different chunks of thematic music in lieu of the sort of the sort of thematic variation and development they associated with traditional German music.

- In *The Rite of Spring*, Stravinsky takes this Russian art of thematic juxtaposition to another level entirely. For example, in a section entitled "Games of Rival Tribes," Stravinsky rapidly crosscuts back and forth between three very different, rhythmically asymmetrical musical ideas.

Melodic Accumulation

- Stravinsky also employs melodic accumulation in *The Rite of Spring*. One of the most strikingly original sections of *The Rite of Spring* is its introduction, during which the earth awakes from its winter's snooze. The introduction begins with a sinuous, long-breathed Lithuanian folksong played by a solo bassoon.

- Slowly, other instruments enter with their own buzzing, squawking, and sinuous melodic ideas, portraying bugs and birds and plants as they come to life and multiply.

- Part two of *The Rite*, entitled "The Sacrifice," sees an unfortunate virgin chosen by priests, presumably glorified, and finally danced to death. The segment entitled "The Grand Sacred Dance of the Chosen One" that concludes *The Rite* features every compositional technique discussed in this lecture: asymmetrical accentuation, pedals and ostinato, layering, and juxtaposition. The tableau is structured like a rondo. The vicious, jagged, violent opening dance returns like a refrain after various episodes with which it is juxtaposed.

Postscript

- The score of *The Rite of Spring* runs 160 pages and is dense with notes. Because of its rhythmic asymmetry, its layered ostinato, and the huge percussion battery Stravinsky employed, there are pages in *The Rite* that simply don't look like any music ever written before it. The music does not sound like anything written before it, either.

- The teacher Milton Babbitt told a wonderful story about the mass of notes that is the score of *The Rite of Spring*. Babbitt lived and taught at Princeton but took the train to New York City once a week to teach at Juilliard. Because of his failing health, Stravinsky moved to New York in order to be closer to his doctors at Sloane-Kettering.

- When Babbitt travelled up to Juilliard to teach, he'd usually stop in and visit Stravinsky for a bit, drink some Scotch, and shoot the breeze. On one of these visits, he asked Stravinsky when he had time to write all the notes in *The Rite of Spring*. Stravinsky's reply: "Milton, my dear, you must understand: I had nothing else to do."

Suggested Reading

Eksteins, *Rites of Spring*.
White, *Stravinsky*.

Questions to Consider

1. How did the audience react at the premiere of Stravinsky's *The Rite of Spring* on May 29, 1913, and why?

2. In what way is *The Rite of Spring* an example of the Fauvist art that was so popular in Paris during the first years of the 20th century?

Performance

Igor Stravinsky, *The Rite of Spring*

The Search for Nijinsky's Rite of Spring

Lecture 6

The Paradox of Arnold Schoenberg

Arnold Schoenberg's music continues to present a unique paradox. On one hand, no major 20th-century composer's music has been more misunderstood and reviled by the listening public than Schoenberg's. On the other hand, along with Debussy and Stravinsky, no 20th-century composer has exerted a greater influence on the compositional community—as a composer, teacher, theorist, and role model—than Schoenberg. ◆

Schoenberg's Career

- Schoenberg began his compositional life writing tonal music in the late-Romantic style of Richard Wagner and Richard Strauss. An example is his tone poem *Pelleas und Melisande* of 1903.

- It sounds like fairly easy listening. But here's what the critic Ludwig Karpath wrote about Schoenberg's *Pelleas und Melisande* in the Berlin newspaper *Signale* on March 1, 1905: "Schoenberg's symphonic poem *Pelleas and Melisande* is not filled with wrong notes: it is a fifty-minute-long protracted wrong note."

- Schoenberg broke away from traditional tonality and by 1909 was composing music rooted entirely in continuous melodic development. The capstone masterwork of this freely atonal music is the song cycle *Pierrot Lunaire*, which was composed in 1912.

- The 21st and final song, entitled "O Ancient Scent," is notable. The song waxes nostalgic and yearns for times past. It is a powerfully moving ending to a strange and wonderful song cycle. But a critic for London's *Musical Opinion* wrote, "To the faithful, *Pierrot Lunaire* evidently stands as the summit of musical ecstasy, but to [the rest] of us, its 612 bars of emasculated shreds of sound represent the nadir of decadence."

The Revolution in Paris

- By the end of the 19th century, the ever growing expressive demands of Romanticism had outstripped the ability of the traditional tonal system to convey them. The time was ripe for a period of experimentation and change in Western concert music.

- The radical musical modernism that marked this period lasted for 20 years, from 1894—the year that saw the composition of Claude Debussy's orchestral work *Prelude to the Afternoon of a Faun*—to the outbreak of World War I in 1914.

- The musical language itself became contextual, subject to the taste and expressive whims of the individual composer. For the first time since the 15th century, the perfect fifth—a musical interval spanning seven semitones—no longer governed the harmonic language of cutting-edge Western concert music.

- The big three composers of this period were Claude Debussy, Igor Stravinsky, and Arnold Schoenberg. The music they composed between 1894 and 1914 would shape the music of the remainder of the 20th century.

Separate Revolutions

- In Paris, Debussy created a musical language that was a musical manifestation of his native French language. Working in Paris and Switzerland, Stravinsky created a musical language based on 19th-century Russian musical nationalism and techniques drawn from Debussy.

- The musical revolution that took place in Vienna during the first years of the 20th century was fundamentally different from the one that took place in Paris. Though Vienna had been the capital of German music for 200 years, Viennese audiences had always been a relatively conservative bunch.

- The waltzes of the Strauss father and son—Johann Sr. (1804–1849) and Johann Jr. (1825–1899)—and the waltz-sodden operettas of Franz Lehár (1870–1948) held musical pride of place in turn-of-the-20th-century Vienna.

- There was no Viennese Serge Diaghilev and little support or patience for musical experimentation in Vienna, despite the presence of such compositional luminaries as Gustav Mahler (who lived in Vienna from 1897–1907), the native-born Arnold Schoenberg, and his two principal students, Alban Berg and Anton Webern. Compared to Paris, then, the Viennese revolution was a relatively quiet one, and its impact was felt much more gradually.

- Schoenberg, for his part, believed in the power of instrumental music to enlighten and inform. He believed in the processes and compositional discipline of Baroque- and Classical-era instrumental musical forms. He also believed in motivic development and transformation in the tradition of Beethoven as well as in the expressive palate of German Romanticism.

Expressionism

- By the second decade of the 20th century, music, art, literature, and film that explored the deepest and darkest regions of the human psyche came to be called expressionist.

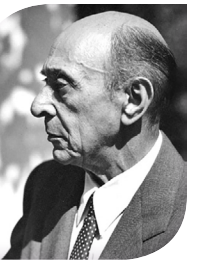
- French Impressionism and German Expressionism make a fascinating and culturally telling contrast. Impressionism celebrated the outer world and the manner in which the outer world is perceived. Expressionism celebrated the inner world and how that inner world might be understood.

Arnold Schoenberg: Early Life and Music

- Arnold Schoenberg was born on September 13, 1874, in Vienna, into a poor Jewish family of Hungarian origin. Schoenberg's father, Samuel, was a shoemaker. Schoenberg's mother, Pauline, was an observant Orthodox Jew who came from a family of cantors. In total, Samuel and Pauline had three children, of which Arnold was the oldest.

- Schoenberg started violin lessons at the age of eight and viola lessons not long after. He eventually taught himself to play the cello as well. He began composing when he was 10. Schoenberg's formative musical experience was playing chamber music with his friends and extended family, and it was as a performer of chamber music that Schoenberg, the composer, was formed.

WHILE SCHOENBERG WAS THE PIVOTAL FIGURE IN THE VIENNESE REVOLUTION, HE INSISTED THAT HE WAS A COMPOSITIONAL CONSERVATIVE AND A GERMAN TRADITIONALIST. HE CONSIDERED HIS INNOVATIONS THE NEXT INEVITABLE STEP IN GERMAN MUSIC.



- Arnold's father died of influenza in 1890 when Arnold was 16. In order to help support his family, Schoenberg left school and took a job as a bank clerk; it was a job he held for five years. Increasingly, he supplemented his income with side jobs that attest to his rapidly developing abilities as a composer. He became a sought-after orchestrator of operettas and composer of cabaret songs.

- Schoenberg's big break came during the early 1890s when he met the Viennese-born composer, conductor, and teacher Alexander von Zemlinsky (1871–1942), a rising star on the Viennese musical scene.

- Zemlinsky took a shine to Schoenberg and became his mentor and, briefly, his teacher. It was through Zemlinsky that Schoenberg gained a degree of access to the musical heart of old Vienna. Zemlinsky also introduced Schoenberg to a group of young musicians that met regularly at the city's Café Griensteidl.

- Of those young musicians, Schoenberg's cousin Hans Nachod later recalled: "They were rebels … they were unconventional in the conventional surroundings of old traditional Vienna."

Transfigured Night

- Schoenberg composed *Transfigured Night* (*Verklärte Nacht* in German) for string sextet in 1899, when he was 25 years old. He later arranged it for string orchestra, and it is this string orchestra version of *Transfigured Night* that remains Schoenberg's single most "popular" composition.

- *Transfigured Night* is based on a poem written by the German writer and poet Richard Dehmel (1863–1920). The poem tells of a nameless man and woman walking together on a cold night. The first line of the poem—"Two people walk through the bare, cold grove"—is bleakly depicted by Schoenberg with a descending melodic line set in the key of D minor.

- In the poem, the woman tells the man that she loves him, but confesses that she is pregnant by another. The man tells her that his love will transfigure the child and make it his own. Thus forgiven, the woman, her unborn child, and the night are all transfigured, and the musical piece ends bathed in the brilliant light of D major. The poem concludes with the line, "Two people walk through the lofty, bright night."

- Compositionally, *Transfigured Night* is about continuous motivic development and transformation, which becomes a metaphor for the transfiguration of the night described in the poem. While this sort of continuous variation is something Schoenberg learned from Johannes Brahms, just about everything else about *Transfigured Night* is Wagnerian: the subject matter, its heart-rending lyricism, the use of leitmotifs, the incredible polyphonic interplay between the six instrumental parts, and its highly chromatic but still functionally tonal harmony.

- *Transfigured Night* received its premiere in Vienna on March 18, 1902. There was booing, whistling, and even some fighting in response to the music. Many contemporaries accused it of being dangerous, "degenerate" music. One critic remarked that: "It sounds as if someone had smeared the score of Wagner's *Tristan und Isolde* while the ink was still wet!"

Anti-Semitism

- The Viennese "sophisticates" in the audience and the press were not prepared to give an Orthodox Jewish composer from a poor background an even break. Anti-Semitism shaped Schoenberg's life and career. For reference, the Dreyfus affair, which inspired Schoenberg's fellow Austro-Hungarian citizen Theodor Herzl to propose the creation of state of Israel, occurred in 1894, when Schoenberg was 20 years old.

- The literary forgery entitled *The Protocols of the Elders of Zion*, which alleged a Jewish and Masonic plot to take over the world, was first published in 1903. The virulent anti-Semite Karl Lueger (1844–1910) was elected mayor of Vienna in 1895 and served as mayor until his death in 1910.

- Adolf Hitler, who lived full-time in Vienna from 1908 to 1913, credited this same Karl Lueger as being a formative inspiration to him. Schoenberg's cultural alienation, which no doubt helped embolden him to break away from traditional tonality some 10 years after the composition of *Transfigured Night*, was in no small part a product of his experience as a Jew in Vienna.

A Positive Reception

- Not everyone booed *Transfigured Night*. In the audience the night of its premiere was the most powerful man in Viennese music, the music director and principal conductor of the Vienna State Opera: Gustav Mahler (1860–1911).

- Mahler was a Bohemian-born Jew, a composer of the first rank, and the greatest conductor of his generation. Mahler's own existential alienation prompted him to famously remark "I am thrice homeless, as a Bohemian in Austria, as an Austrian among Germans, and as a Jew throughout the world, everywhere an intruder, never welcomed."

- Mahler was impressed by Schoenberg's *Transfigured Night*, and thus began what was to be one of the most important relationships in Schoenberg's life.

Suggested Reading

Rosen, *Arnold Schoenberg*.
Shawn, *Arnold Schoenberg's Journey*, pp. 1–55.

Questions to Consider

1 Why did Schoenberg believe his music not to be revolutionary?

2 Define and describe Expressionism.

Performances

Arnold Schoenberg, *Pelleas und Melisande*

Arnold Schoenberg, *Pierrot Lunaire*

Arnold Schoenberg, *Transfigured Night*

Lecture 7

The Emancipation of Melody!

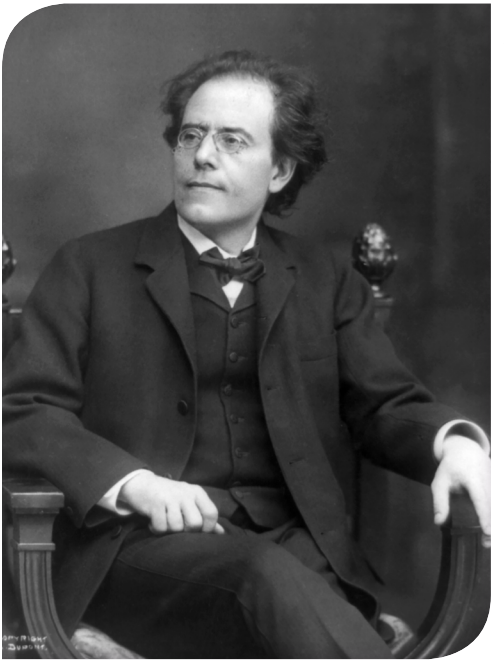
In 1897, Gustav Mahler was appointed director of the Vienna Court Opera, the single most important and prestigious opera house in all of Europe. It was during his tenure in Vienna that Mahler met Arnold Schoenberg, who was 14 years his junior. It was Mahler's wife Alma (1879–1964) who introduced Mahler and Schoenberg to each other. The relatively young and prickly Schoenberg had, initially, nothing but bad attitude toward Mahler. That all changed after Schoenberg heard a performance of Mahler's Symphony No. 3 in December of 1904, which won great respect from Schoenberg. Mahler returned Schoenberg's admiration and respect. ◆

String Quartet No. 1 in D Minor

- An important work is Schoenberg's String Quartet No. 1 in D minor of 1905. It is a long piece cast in four continuous movements. Three aspects of the quartet emphasize its modernity. First is its incredible polyphonic intensity: Each of the four instruments of the quartet is a soloist much of time. Second, Schoenberg's phrases are not balanced, poetic phrases with antecedent and consequent structures. Rather, they are prose-like, open ended, and rhapsodic. Third, the variety of string quartet textures Schoenberg employs is mind-boggling.

- Mahler stood by Schoenberg when very few others did. Alma Mahler's reminiscence relays a tale of Mahler coming to Schoenberg's defense when "Schoenberg's chamber symphony was performed in the Music Society Hall. People began to push their chairs back noisily halfway through, and some exited the hall in open protest. Mahler got up angrily and enforced silence."

- Mahler also put his wallet where his mouth was, and lent (in reality, gave) Schoenberg money when Schoenberg was jobless and in dire financial need. Later, as he lay on his deathbed, Mahler's thoughts often went to Schoenberg. A few days before he died he said to Alma, "If I go, he will have nobody left."



GUSTAV MAHLER TRAINED AS A PIANIST AND COMPOSER AT THE VIENNA CONSERVATORY AND GRADUATED IN 1878 AT THE AGE OF 18.

The Emancipation of Melody

- Schoenberg believed in melody more than anything else. As the first years of the 20th century progressed, he ceased to believe in the tonal harmonic system. By 1908, Schoenberg had come to the conclusion that functional harmony stifled and constrained melody by forcing it to adhere to what he believed were "artificial" constructs: chords built by stacking thirds and chord progressions based on harmonic motion by perfect fifths.

- Schoenberg began to perceive his artistic mission as that of a simplifier, no small irony given how difficult his music can be for the uninitiated listener. Between 1908 and 1913, Schoenberg composed a series of experimental works that remain among the great masterworks of the 20th century, including the Five Pieces for Orchestra, Op. 16 (1909), *Erwartung*, Op. 17 (1909); *Pierrot Lunaire*, Op. 21 (1912), and *Die glückliche Hand* (1913).

- To describe his work, Schoenberg preferred the word pantonal, implying that his music embraced a sort of all-encompassing ur-tonality. This course will simply call it nontonal.

Six Little Pieces for Piano, Op. 19, No. 2 (1911)

- An example of Schoenberg's "emancipation of dissonance" period is the second of his *Six Little Pieces for Piano* of 1911. It is a spare, short piece that's as ripe with the sorts of motivic transformation that make Schoenberg's music so fascinating and important.

- It begins with a repeated major third heard harmonically in the lower staff. This repeated third, G-B, is initially deployed as an ostinato, as the rhythmic pattern established in measure one is repeated in measures two and three.

- While this ostinato is being repeated by the pianist's left hand, the so-called upper voice enters near the end of measure two. It begins a third above the top note of the opening ostinato, articulating a minor third B-D.

- The next pitch, the F-sharp at the end of measure two, is a major third above the high D that precedes it (transposed down two octaves). The D-sharp that follows the F-sharp and falls on the downbeat of measure three is a minor third below that F-sharp.

- This first melodic phrase concludes with three more pitches: an A, a C, and an A-flat. The A that follows the D-sharp in measure three is a tritone below the preceding D-sharp. The C that follows the A fills in the gap between the D-sharp and the A and is itself a minor third above that A. The A-flat that follows is a major third below that C. This opening melody articulates two three-note melodic ideas, or motives.

- Each of these motives is heard against the major third ostinato that continues through measure three before breaking down in measure four. Harmony does not constrain melody in this piece; rather, the harmonic material is a manifestation of the melodic material, and vice-versa. The piece constitutes nothing less than a unified, self-referential field.

- Schoenberg's post-1908 music is radical only in terms of pitch content. When it comes to phrase structure, texture, musical form, rhythmic pizzazz, and expressive content, Schoenberg was a 19th- and 18th-century man. His melodies sing, his polyphony is brilliant, his musical forms are clear, and his rhythmic sensibility is powerfully visceral.

- But because of his free use of all 12 pitches of the chromatic collection employed without any purposeful tonal centricity, there is a level of chromatic saturation in his music that can lead, for those not familiar with it, to pitch exhaustion in a matter of seconds.

- However, if we allow ourselves to revel in Schoenberg's exquisite melodic surfaces, his gloriously wrought phrases, his subtle and brilliant rhythmic sensibility, and the extraordinary expressive world he creates, we'll begin to hear this as beautifully wrought music.

Schoenberg believed that someone had to take German/Austrian music to the "next level," and that someone was him.

A Look Back

- For all his protests to the contrary, when it came to tonal centricity, Arnold Schoenberg was the true revolutionary. Starting in 1908, his music entered a very different dimension in regard to pitch. Schoenberg's break remains the single most stunning syntactical leap in the history of Western music.

- Schoenberg's syntactical leap required a level of courage and commitment that remains difficult to fathom. One of Schoenberg's admirers recalled that on one occasion it was necessary to hustle him "out of a concert hall by the back entrance" and to "shield him with our bodies against all the things that were thrown at him."

- It has been suggested that only a masochist who is already alienated from the world around him would be willing to compose such music and to shoulder such abuse. Certainly, the anti-Semitic atmosphere of Schoenberg's native Vienna marginalized and angered him.

- But even more, it is likely that a particular event in 1908 finally pushed him over the edge. It was an event that made him feel as if he had nothing more to lose, and thus emotionally and spiritually liberated, he was able to disavow tonal gravity itself. That event was his wife Mathilde's affair.

- At some point during the late 1890s, Schoenberg was introduced to his friend and mentor Alexander von Zemlinsky's sister, Mathilde von Zemlinsky. They became an item, and in mid-1901 Mathilde became pregnant. She and Schoenberg were quickly married in October of 1901, and three months later a girl was born. They named her Gertrude.

- By 1907, the marriage was falling apart. Two years before, Schoenberg had met and befriended a 22-year-old Expressionist painter named Richard Gerstl. Gerstl had talent, but he also had problems with depression and anger.


MATHILDE SCHOENBERG

- Aside from being a musician of genius, Schoenberg himself was also a painter of considerable talent, and his friendship with Gerstl crystallized around their mutual love of painting and music. Gerstl even moved into the same apartment building in Vienna. Gerstl and the Schoenberg clan were close. A bit too close, as it turns out.

- Exactly when Richard Gerstl and Mathilde Schoenberg became involved is unknown. Certainly, Arnold Schoenberg had not an inkling of what was going on between them when he invited Gerstl to join his family on holiday in Gmunden during the summer of 1908. It was there that reality struck Schoenberg.

- The art historian Jane Kallir writes:

  > Schoenberg, in despair, wrote out a will that in part reads like a suicide note. He seriously contemplated taking his life. The double betrayal of his wife and a man whom he had considered his friend must have been particularly painful in light of his professional imbroglios.

- Fortunately, Schoenberg's student Anton Webern came to the rescue, appealing to Mathilde's sense of motherhood and convincing her to return, if not for Arnold's sake, then for the sake of their two young children.

- On November 5, 1908, not long after the couple's reconciliation, Gerstl was found dead in his studio. The night before, the 25-year-old painter had first burned all personal evidence of his existence, including a substantial portion of his oeuvre, then thrown a noose around his neck and, finally, plunged a knife into his chest.

- The close temporal relationship between Schoenberg's final break with conventional tonality and the Gerstl affair is, in the eyes of many of the composer's biographers, no coincidence.

Schoenberg's "emancipation of dissonance" was, perhaps, the innovative act of a man who felt he had nothing more to lose, an artistic leap brought about by factors in equal part personal and musical.

Suggested Reading

Kallir, *Arnold Schoenberg's Vienna*.
Shawn, *Arnold Schoenberg's Journey*.

Questions to Consider

1. Define and discuss what is meant by Schoenberg's "emancipation of dissonance/emancipation of melody."

2. Events in Schoenberg's life might very well have prompted him to take the last step and, in doing so, abandon tonality entirely. What were those events?

Performances

Arnold Schoenberg, *Six Little Pieces for Piano*

Arnold Schoenberg, String Quartet No. 1 in D Minor

Lecture 8

The Second Viennese School

In 1834, the Austrian music historian Raphael Georg Kiesewetter coined the phrase Viennese School. He wanted a phrase that could identify those composers he considered to be the great composers of Viennese Classicism: Joseph Haydn and Wolfgang Mozart. Over time, the names Ludwig van Beethoven and Franz Schubert joined them in what is now referred to as the First Viennese School. The name change, appending First, arrived when it became necessary to identify a Second Viennese School of music composition. Each of its members was a student of Arnold Schoenberg in Vienna, between 1903 and 1925. The principal members of this Second Viennese School are Schoenberg himself and his students Alban Berg and Anton Webern. But there are many other important composers who studied with Schoenberg at this formative time, including Ernst Krenek, Erwin Stein, Heinrich Jalowetz, Egon Wellesz, Eduard Steuermann, Hans Eisler, Roberto Gerhard, Rudolf Kolisch, Josef Rufer, and Viktor Ullmann. ◆

Pierrot Lunaire, Op. 21, 1912

- *Pierrot Lunaire* is the crowing glory of Schoenberg's "emancipation of dissonance" period. In terms of its impact on the concert music of the 20th century, *Pierrot Lunaire* stands second only to Stravinsky's *The Rite of Spring*.

ALBERTINE ZEHME
1857–1946

- *Pierrot Lunaire* is a set of 21 songs for female voice and five instrumentalists playing piano, violin doubling on viola, cello, flute doubling on piccolo, and clarinet doubling on bass clarinet. The work was commissioned by a Viennese actress named Albertine Zehme, who asked Schoenberg to compose a work she could recite to a musical accompaniment.

- Schoenberg created a vocal part using a technique drawn from German cabaret music called *sprechstimme*, meaning speech-voice. *Sprechstimme* is a recitation technique in which the notated pitches are only momentarily touched upon while the rhythms, dynamics, and phrasing are performed as written.

- The poems Schoenberg set to music are drawn from a collection of 50 poems published in 1884 entitled *Pierrot Lunaire: Rondels bergamasques* by the Belgian Symbolist poet Albert Giraud. Pierrot is an archetypal character from the Italian *commedia dell'Arte*: travelling, improvisational theater troupes. Pierrot himself is a sad, white-faced, lovelorn clown: naive, trusting, and the butt of everyone else's jokes. *Pierrot Lunaire* refers to the "moonstruck" nature of Giraud's version of the character: in love and, at times, mad.

- Working from a German translation by Otto Erich Hartleben, Schoenberg set to music 21 of Giraud's poems, which he arranged into three groups of seven. The first seven songs are expository; they introduce us to the strange, moonlit world of the moonstruck Pierrot. By comparison, the next seven songs are dark and macabre in tone and subject matter. In the final seven songs, the musical tone and subject matter lighten, and the set ends in a mood of wistful nostalgia.

- Each of the 21 poems set to music in *Pierrot Lunaire* is structured as a *rondel* or a *rondeau*. Each poem is 13 lines long. In each poem, lines one and two are repeated as lines seven and eight, and line one is repeated as the last line, line 13.

Pierrot Lunaire is a virtual encyclopedia of Schoenberg's "emancipation of dissonance" compositional language: a compendium of developmental techniques, word-painting, and polyphonic constructs.

"Moon Drunk"

- This lecture will discuss many of the 21 songs. The first is the first song in the work, entitled "*Mondestrunken*," meaning "Moon Drunk." The first and last lines are "The wine that only eyes may drink," referring to moonlight.

- Liquid allusions lay at the core of this poem. The liquid in question is the "wine that only eyes may drink," meaning moonlight. The moonlight is painted/portrayed by the piano with a mysterious, descending motive.

- Schoenberg introduces the moonlight motive in this poem, then uses it throughout *Pierrot Lunaire* in various forms and permutations. As such, it becomes a unifying factor heard across the span of the work.

Pierrot Lunaire, Part Two (Songs No. 8 through 14)

- Part two of *Pierrot Lunaire* finds Pierrot in a dark and macabre place. The section begins with a song entitled "*Nacht*," meaning "Night." The first and final lines are "Somber, shadowy, giant moth wings." The key trait of this song is the stifling, vaporous, shadowy, and oppressive mood projected by Schoenberg's freely developing chromatic music.

- Song number 10, entitled "Theft," is about grave robbery. Its first and final lines are "Princely, glowing rubies." A furtive, creeping instrumental introduction depicts the would-be grave robbers. The singer rather dispassionately declaims the first two stanzas, as Pierrot and his friends open the caskets. But their panic at being stared back at by the rubies is brilliantly depicted in both the ensemble and the voice.

- Song 11, entitled "Red Mass," is a blasphemous depiction of a Satanic mass. The first and final lines are "At evil's dread Eucharist." The grim, mocking, but still generally quiet mood of the song is disturbed only in the second verse, when Pierrot tears out his own heart.

- Song 12, entitled "Gallows Song," sees Pierrot sent to the gallows for his many crimes. The text depicts the tree and the rope on which Pierrot is about to hang as a "haggard whore with a scrawny neck and a long hanging braid."

- This song goes by in a flash, picking up speed until Pierrot hangs, followed, at the very end, by a brief lick on the piccolo that depicts Pierrot's swinging body.

One More Song

- Another notable song is "Vulgarity," number 16, from part three of Pierrot. The poem:

> Into the bald head of Cassander,
> Who rends the air with his screaming,
> Blithe Pierrot, affecting airs so kindly
> And tender bores with a skull drill!
>
> Then with his big thumb
> He plugs his own genuine Turkish tobacco
> Into the bald head of Cassander,
> Who rends the air with his screaming.
>
> Then Pierrot screws a cherry-wood pipe stem
> Into the back of the smooth bald head,
> And quite contentedly draws and puffs
> His own genuine Turkish tobacco
> From the bald head of Cassander!

- Cassander's agonized screams are depicted by the piccolo. Mostly, though, it's Schoenberg's wicked humor that comes through here. His setting is a masterpiece of subtlety: humorous, gruesome, violent, and delicate, almost all at the same time.

Schoenberg and Stravinsky

- Schoenberg composed *Pierrot Lunaire* in a white heat, sometimes composing two and even three songs in a day and then, having exhausted himself, unable to write another note for days. Igor Stravinsky and Serge Diaghilev together attended rehearsals and the fourth performance of *Pierrot Lunaire* on December 8, 1912, in Berlin.

- Fifty years later, Stravinsky recalled: "The real wealth of *Pierrot*—sound and substance, for *Pierrot* is the solar plexus as well as the mind of early twentieth century music—was beyond me, as it was beyond all of us at that time."

- *Pierrot* is a towering masterwork that has stood the test of time. But it is a difficult work. According to the composer and music theorist Allen Shawn, "What truly pushes [*Pierrot*] over the edge into the world of the sublimely bizarre is how [its] music combines with the singer who isn't quite singing. Here a kind of universal madness has been fixed on paper with clarity and art."

Alban Berg and Anton Webern

- Unlike Claude Debussy and Igor Stravinsky, Arnold Schoenberg was by nature and financial necessity a teacher. To a degree greater than any other of Schoenberg's many students, it was Alban Berg and Anton Webern who aided Schoenberg's syntactical revolution.

- Berg's compositional impulse was a Romantic one. An example of Berg's Romantically inspired music is his Piano Sonata, Op. 1, which was published in 1910 and composed in 1909 when Berg was 25 years old.

- Webern, for his part, studied composition with Schoenberg from 1904 to 1908. Along with Schoenberg, Webern's decisive musical influence was the Renaissance music he studied as a graduate student.

- Despite the influence of Renaissance composers, Webern's musical voice was different from anything that had come before him. For Webern, less was always more. His music was about brevity, intensity, and crystalline utterance. Entire movements by Webern often take up but a single page of manuscript; the fourth of his Five Pieces for Orchestra, Op. 10 of 1913 consists of a total of 47 notes in all instruments.

- Berg and Webern had two things in common aside from their friendship and the fact that they were both native Viennese. The first was their undying loyalty to Arnold Schoenberg, and the second was that they each suffered an untimely and unnecessary death.

- For Berg it was a bug. He was stung on his back by a wasp sometime in mid-August of 1935, to which he was allergic and developed an abscess. Berg's wife Helene lanced it with a pair of scissors, and whether a result of the abscess itself or Helene Berg's less-than-sterile outpatient surgery, Berg developed general septicemia from which there was little chance of survival in those days before antibiotics. He died on December 24, 1935, at the age of 50.

- Webern was devastated by Berg's death, though at least Berg didn't have to live to see the Nazi annexation of Austria by Germany in March of 1938, or the subsequent cultural destruction of Vienna by the Nazis, or Vienna's destruction by Allied bombers. Webern, sadly, had a front-row seat for all of it.

- His music was banned almost immediately after the Nazi takeover of Austria in 1938, and he only just managed to eke out a living on a small pension and by giving lessons. In order to escape the bombing late in the war, he and his wife moved in with their son-in-law in Mittersill, a small Austrian town near Salzburg.

- Webern survived the war, but only just. His son-in-law was involved in the black market, and on September 15, 1945, Webern was shot and killed by a trigger-happy American soldier during a raid on the house.

Suggested Reading

Leibowitz, *Schoenberg and His School*.

Questions to Consider

1. What is meant by the phrase Second Viennese School, and who were its essential members?

2. Schoenberg's *Pierrot Lunaire* is considered to be one of the towering masterworks of the 20th century. Why?

Performances

Alban Berg, Piano Sonata

Anton Webern, Five Pieces for Orchestra, Op. 10, No. 4

Arnold Schoenberg, *Pierrot Lunaire*

Lecture 9

The "New" Classicism

In the second decade of the 20th century, the First World War and the Spanish influenza pandemic together went a long way toward destroying an entire generation of young Western men. The war and the pandemic also went a long way towards destroying the longstanding Western belief in the efficacy of progress and the essential civility of Christian civilization. These were shattering events, events that affected Western art and artists in the most profound ways. An explosion of new musical languages flew from the pens of composers during the 1920s. ◆

Howard Hanson

- The bulk of this lecture will focus on Igor Stravinsky, but an important composer to note is Howard Hanson, who was born in Nebraska. In 1924, at the age of just 28, he became the director of the Eastman School of Music, a post he held until 1964.

- Hanson's Symphony No. 2 of 1930 was one of the most popular American works composed between the wars. Cast in three movements, the piece has inspired film composers and filmmakers. Examples include the music from the films *Alien* (in the conclusion) and *E.T.* (during the bicycle chase).

For all of its strife and horror—and, perhaps, because of all its strife and horror—the 20th century delivered to us a Cambrian-like explosion of the highest musical art.

Wartime

- Igor Stravinsky's frail health and small physical stature kept him out of the Russian army during World War I. He sat out the war in Switzerland. By war's end in 1918, Stravinsky, the breadwinner for a family of six, was in dire financial straits.

- And then things got worse: The Russian Revolution and Russian Civil War left millions dead. Stravinsky did not perish, but he became virtually destitute. His Russian home and property were seized by the now-powerful Soviets and his royalty income evaporated entirely.

- As a refugee stranded in Switzerland, he was a man without a country, and he and his family were at the mercy of politicians and immigration officials. Stravinsky sold his manuscript score of *The Firebird* to a Geneva-based oil millionaire named Jean Bartholoni for 8,000 Swiss francs. Friends sent Stravinsky gifts of money disguised as loans and commissioning fees.

- The war years were challenging for Serge Diaghilev as well. During the war he had managed to keep his ballet company together and solvent, though by 1918 the company was nearly bankrupt. Diaghilev also owed Stravinsky somewhere between 25,000 and 30,000 Swiss francs, about which Stravinsky was furious.

- But with the war over, they needed each other desperately. In 1919, they came to an accommodation: Debts would be paid and performance rights would be renegotiated.

- Their differences settled, Diaghilev had an idea for a new project. He was convinced that following the nightmare of the war, the French public would want escapism. To that end, he had in mind a project about the *commedia dell'arte* clown Pulcinella. This project would employ the music of the Italian Baroque composer Giovanni Battista Pergolesi.

GIOVANNI PERGOLESI
1710–1736

- In 1919, Stravinsky was 37 years old. He had created a compositional style and a body of work rooted in Russian nationalism and the Russian language that had brought him great celebrity. But Stravinsky was also a poster child for the post-war generation: He was broke, depressed, disillusioned, and likely desperate to reconnect with something of clarity and elegance.

Pulcinella (1920)

- Stravinsky composed *Pulcinella* using bits and pieces of music by Pergolesi (and very likely other Italian Baroque composers as well), all of it woven together and extended by Stravinsky himself.

- In *Pulcinella*, as in the vast majority of his so-called neo-Classic or neo-Baroque music, Stravinsky's modernisms are structural elelments rather than surface elements of the music. For example, the overture that begins *Pulcinella* is based on Pergolesi's Trio Sonata No. 3 in G Major, which Pergolesi composed in 1732.

- In Pergolesi's original, as in the very beginning of Stravinsky's *Sinfonia*, the phrases are four-square, meaning they consist of even two- and four-measure-long phrases.

- There's hardly a phrase in *Pulcinella* that doesn't contain a rhythmic, melodic, harmonic, or orchestrational idiosyncrasy that betrays Stravinsky's modernist compositional roots. Such cues are subtle, though.

> The cumulative effect of Stravinsky's "modernisms"—subtle though they may be—is tremendous: *Pulcinella* glitters like an 18th-century carriage made entirely from laser-cut and mirror- polished tungsten steel.

- Here is one example of Stravinsky's modernisms disguised as 18th-century music: "Tarantella." Following its syncopated opening, it sounds like an 18th-century piece. But despite its characteristically sparkling melody and high-speed duple meter, the harmony is almost completely static. The bass line consists almost entirely of pedal notes and ostinatos.

- Another example is "Vivo." The comic, elephantine character of this section comes from two orchestrational elements that would never be heard in the music of Pergolesi: trombone glissandi, which are created by moving the trombone's slide while blowing into it, and double bass solos.

- The "Finale" section uses almost entirely the so-called white notes of C major, and while it sounds traditionally tonal, it is not. The bass is filled with pedals and ostinatos. If and when harmonies resolve, they resolve on the wrong beats. Melody lines begin but never end, dovetailing instead into other melodic ideas.

- Meanwhile, the rhythm hurtles forward as Stravinsky uses every device in his rhythmic bag of tricks to keep the listener off balance: asymmetrical accentuation, asymmetrical phrase structures, and the like.

- *Pulcinella* received its premiere in Paris on May 15, 1920. The inevitable dissenting voices aside, audiences and critics loved *Pulcinella*. Louis Laloy, writing in the journal *Comoedia* on May 17, 1920, found the music "classical" in its sources but "thoroughly modern or, rather, thoroughly personal in its disposition."

- *Pulcinella*, for all of its evocations of the past, is in fact 20th-century experimental music. It is a hybrid of Baroque- and Classical-era expressive gestures and melodic shapes that creates tonal centricity through means other than traditional tonal functionality. It's powered by the same modernistic compositional techniques as *The Rite of Spring*.

The Neo-Classic "Revolution"

- A string of Stravinsky masterworks followed, among them his Piano Sonata, the opera-oratorio *Oedipus Rex*, and the ballet *Apollo Musagetes*. These and other postwar works reflect Stravinsky's conviction that music is a totally abstract art. His compositions were neither expressive statements nor narrative stories, but rather "constructions" to use his own word.

- In 1925, Stravinsky admitted that the reason behind the "appeal of 18th-century music" was "that I am running away from Romanticism," meaning that Stravinsky believed himself to be running away from the self-expressive artistic impulse that lay at the heart of Romanticism.

- Stravinsky's dash away from Romantic self-expression in favor of neo-Classicism was greeted with incredulity by many of his fellow composers. The American composer Aaron Copland was in the audience when Stravinsky's *Octet* received its premiere on October 18, 1923, in Paris.

- Copland hadn't a clue as to what to make of Stravinsky's *Octet*. He wrote: "Everyone was asking why Stravinsky should have exchanged his Russian heritage for what looked very much like a mess of 18th-century mannerisms. The whole thing seemed like a bad joke."

AARON COPLAND
1900–1990

- However, writing eighteen years later, in 1941, Copland could take a longer and clearer view of Stravinsky's neo-Classic music: "No one could possibly [have] foreseen, first, that Stravinsky was to persist in this new [neo-Classic] manner, or second, that [it] was destined to influence composers all over the world." All in all, *Pulcinella* and the works that followed put Stravinsky right back to where he was before the war: at the pinnacle of the Parisian artistic scene and as the master of musical modernity.

Suggested Reading

Stravinsky, *An Autobiography*.
Walsh, *Stravinsky*.

Questions to Consider

1. How did World War I personally impact Igor Stravinsky?

2. Discuss in what ways Stravinsky's *Pulcinella* is a reflection, paradoxically, of both the past and of revolutionary modernity.

Performances

George Antheil, *Ballet Méchanique*

Igor Stravinsky, *Octet*

Igor Stravinsky, *Pulcinella*

John Williams, "Bicycle Chase"

Lecture 10

Schoenberg and the 12-Tone Method

In about 1925, Arnold Schoenberg had, by his own admission, just "discovered" a compositional technique that he believed was to become the modern organizational analog to functional tonality. Schoenberg told his friend and disciple Josef Rufer: "I have made a discovery that will ensure the supremacy of German music for the next hundred years!" While he was wrong about the 100-years part, his 12-tone method (as it is now called) would dominate Western concert music, in some form or another, for the next half-century. ◆

Breaking from the Tonal System

- In the tonal system, there are 24 different key areas: 12 major keys and 12 minor keys. In tonal music, a piece that begins in C major will rarely stay there for any great length of time. Rather, the harmony will transit to other key areas, and in doing so establish new gravitational centers. However, sooner or later, the harmony will modulate back to where it began: in this example, back to the key of C major. A movement of tonal music will almost always end in the same key in which it began.

- By establishing a principal, or tonic, key and then departing from it and ultimately returning to it, the traditional tonal system gave composers the tools they required to create and employ musical forms. Examples include the fugue, rondo form, and sonata form.

- The nontonal instrumental works Schoenberg composed between 1908 and 1913 consist entirely of short movements that allowed Schoenberg to do without the sort of large-scale, departure-and-return architecture that only tonality could provide. But by 1913, Schoenberg realized that he didn't want to spend the rest of his life composing instrumental miniatures.

- He needed to create a compositional process that would function analogously to tonality, allowing for departures and returns. His solution was the 12-tone method. His first 12-tone movements are contained in his Five Piano Pieces, Op. 23, and the *Serenade*, which were both completed in 1923. The Piano Suite, Op. 25 (also completed in 1923) was his first entirely 12-tone work.

Workings of the 12-Tone Method

- A 12-tone composition is based on something called a 12-tone row, also known as a 12-tone series or a pitch set. A 12-tone row is an ordering of the 12 different pitches of the chromatic collection in such a way that no pitch is repeated until all 12 pitches have been heard (the logic being that no one pitch should be emphasized over the others).

- A 12-tone row is not a theme any more than the key of C major is a theme. A 12-tone row is merely an ordering of pitches and intervals, which are the sonic distance between adjacent pitches.

- A row does not get is particular character from its pitches—its tones—but rather from its intervals. For an in-depth examination of how this works, refer to the video or audio lecture, using the following table as a companion.

Schoenberg, Variations for Orchestra, Op. 31, Row Matrix

	I_0	I_6	I_8	I_5	I_7	I_{11}	I_4	I_3	I_9	I_{10}	I_1	I_2	
P_0	B♭	E	F♯	E♭	F	A	D	C♯	G	G♯	B	C	R_0
P_6	E	A♯	C	A	B	D♯	G♯	G	C♯	D	F	F♯	R_6
P_4	D	G♯	A♯	G	A	C♯	F	F♯	B	C	D♯	E	R_4
P_7	F	B	C♯	A♯	C	E	A	G♯	D	D♯	F♯	G	R_7
P_5	D♯	A	B	D♯	A♯	D	G	F♯	C	C♯	E	F	R_5
P_1	B	F	G	E	F♯	A♯	D♯	D	G♯	A	C	C♯	R_1
P_8	F♯	C	D	B	C♯	F	A♯	A	D♯	E	G	G♯	R_8
P_9	G	C♯	D♯	C	D	F♯	B	A♯	E	F	G♯	A	R_9
P_3	C♯	G	A	F♯	G♯	C	F	E	A♯	B	D	D♯	R_3
P_2	C	F♯	G♯	F	G	B	E	D♯	A	A♯	C♯	D	R_2
P_{11}	A	D♯	F	D	E	G♯	C♯	C	F♯	G	A♯	B	R_{11}
P_{10}	G♯	D	E	C♯	D♯	G	C	B	F	F♯	A	A♯	R_{10}
	RI_0	RI_6	RI_8	RI_5	RI_7	RI_{11}	RI_4	RI_3	RI_9	RI_{10}	RI_1	RI_2	

Adoption and Implementation

- For composers so disposed to adopt it, Schoenberg's 12-tone method was incredibly seductive: It offered a straightforward methodology for manipulating pitch and creating long-range departure and return in the absence of any sort of tonal centricity.

- The problem with the 12-tone method is one of listener comprehension. For example, after 20 minutes of non-stop chromaticism lacking any tonal centricity, it is virtually impossible for all but very rare listeners to perceive a return to the original pitch set.

- However, a sense of return could be achieved using melodic shape, rhythmic profile, and texture. In the hands of great composers—like Schoenberg, Alban Berg, and Anton Webern—the 12-tone method could yield great music.

- The problem, though, was that most of the composers who adopted the 12-tone method were mediocre ones who were seduced by the methodology that yielded unrelentingly modern-sounding music. Unfortunately, the music they produced often had little to offer above and beyond its constant pitch turnover.

- In the 1920s, Arnold Schoenberg formulated a method that he believed functioned analogously to the tonal system, a method that allowed him to control pitch in a nontonal environment. It was a compositional method with which he turned out masterwork after masterwork.

- But because his method was so easy to adopt, and because it was used by so many lesser talents and used to churn out music of little or no intrinsic value, Schoenberg continues to be blamed for the massive gulf between the composer and the listener that developed during the first half of the 20th century.

- To the degree that Schonberg created and believed in his method, he is partially to blame. But the sins of the copycat composers are not Schoenberg's sins.

Ironies

- For all its apparent complexity, Arnold Schoenberg's 12-tone music is music in which rhythm, phrase, texture, form, and expressive content were determined by his ear and his imagination. As such, Schoenberg insisted that his 12-tone works be judged as music and not as the manifestations of a methodology.

- And despite his insistence that he was not a revolutionary, Schoenberg's attempt to do away entirely with tonal centricity in his "emancipation of dissonance" music (of 1908 to 1913) was the greatest single syntactical leap in the history of Western music.

- However, from an expressive point of view, Schoenberg was a genuine conservative. Old-fashioned Romantic self-expression lies at the heart of Schoenberg's music, and for all of its constructive complexity, that's the way we have to listen to it.

- An example is Schoenberg's monumental Variations for Orchestra, Op. 31 of 1928. This piece contains a richly orchestrated and intensely lyric thematic melody in four clear phrases. The listener hears a subtle, elegant, and shifting harmonic accompaniment and, during the fourth phrase, a graceful counter-melody played by the cellos.

- Schoenberg's Variations for Orchestra, Op. 31 consists of an introduction, the theme, nine variations, and a massive finale/coda. That adds up to 12 sections, corresponding to 12-tone music.

Conclusion

- It is a revealing fact that as a composition teacher, Schoenberg outright refused to teach the 12-tone method to his students. Rather, he schooled them in a strict program of traditional tonal harmony, counterpoint, and Classical-era musical form. Schoenberg felt that only after a composer had mastered the craft of composition should they choose whether or not to adopt the 12-tone method.

- Schoenberg's 12-tone method was a genuine syntactical revolution. It was the first new, systematic approach to pitch organization in Western music since the 15th century. As a methodology, it was highly exportable and adaptable.

- Depending upon a composer's gifts and expressive proclivities, 12-tone works by different composers could sound very different from one another. For example, both Alban Berg and Anton Webern quickly took up the method, and their music remained as different as night is from day.

- However, the 12-tone method also came with a heavy dose of bad news and issues. Primary among these issues is comprehensibility. The tonal system provided a common, shared musical syntax, one that allowed composers to converse directly with their audience based on a mutually understood language. Even the experimental music of Debussy and pre-1957 Stravinsky featured easily perceived tonal centers. Those centers allowed listeners to recognize large-scale structure and to differentiate melodic structures from harmonic structures.

- Twelve-tone music presents no such melodic or harmonic anchors. Each 12-tone composition creates its own, unique pitch environment. In terms of pitch, 12-tone works are entirely self-referential.

- How, then, is an audience to follow a 12-tone composition on first, second, or third listening? The answer: with a level of engagement, focus, and sympathy that must go far beyond the level of engagement, focus, and sympathy brought to tonally centric music. Whether this is good news or bad news depends on the individual listener, though for the general musical audience, it is bad news.

- Certainly, the best 12-tone works are among the best and most important music composed during the 20th century. But it is still difficult music, and much of that difficulty stems from the intrinsically self-referential nature of its pitches.

- Lecture 6 mentioned the ongoing hostility that Schoenberg and his music have faced. The primary source of this hostility is audience frustration. Schoenberg's music has not gotten any easier to listen to over time. It remains for most listeners as dense and difficult as it was 80 and 90 years ago.

- Much of this has to do with the basic compositional premise behind Schoenberg's 12-tone method. His method could be perceived as functioning analogously to harmonic departure and return in tonal music.

- As it turned out, this is not the case. A pitch set is not analogous to a tonal underpinning. Schoenberg's hope that, sooner or later, the listening public would develop the same incredible ears that he possessed was incorrect.

- But for all of its perceptual challenges, Schoenberg's 12-tone method allowed composers to do something they had not been able to do before: control long-range, large-scale departure and return in the absence of tonal centricity. It was an extraordinary achievement, the ramifications of which would be felt through to the end of the century.

Suggested Reading

Shawn, *Arnold Schoenberg's Journey*.
Stuckenschmidt, *Schoenberg*.

Questions to Consider

1. Describe the musical issues that prompted Schoenberg to take a compositional hiatus between 1913 and 1923.

2. What is a 12-tone row, and how is is employed to write a 12-tone piece of music?

Performance

Arnold Schoenberg, Variations for Orchestra, Op. 31

Lecture 11

Synthesis and Nationalism: Béla Bartók

Post–World War II modernists considered the Hungarian composer Béla Bartók to be a Romantic nationalist holdover—a man who composed music during the first half of the 20th century that was irrelevant to the second half of the 20th century. But in reality, Bartók's music offers a model for one of the most important issues-slash-questions facing composers today: In an increasingly global culture, in which diversity and variety are real cultural descriptors, how might a composer go about incorporating and reconciling some aspects of that diversity into an integrated and personalized musical language? ◆

Influences

- Youthful infatuations with the music of Richard Strauss and Claude Debussy strengthened Bartók's ear for late-Romantic German harmonic practice and motivic development and for French timbral nuance. His embrace of Hungarian nationalism in his early 20s led to a lifelong fascination with the indigenous music of not just his native Hungary, but of Eastern Europe, Turkey, and North Africa as well.

- His immersion in these non–Western European musical environments changed forever the way he perceived melody, harmony, and rhythm. Bartók's enduring affection for Classical-era discipline and musical forms manifested itself in music of great clarity and precision.

- At the time, Hungary was part of the Austro-Hungarian Empire, a dual monarchy that had come into being in 1867. Of all the non-German nationalities in the Vienna-based empire, the Hungarians had always been the most culturally defined and independent national element.

- Despite their historic animosity toward Austria, the Hungarians were fully aware that alliance with Austria meant protection from the Turks and Prussia. Nevertheless, by the turn of the 20th century, many Hungarians (Bartók among them) felt the time had come to establish a fully independent Hungarian nation.

- It was under the combined influence of Richard Strauss and the heat of Hungarian nationalist fever that Bartók began to compose in earnest. While the music he wrote between 1902 and 1905 was more influenced by Strauss, Brahms, and his German-centric musical education, things began to change after 1905.

- That was the year that Bartók and his fellow composer Zoltán Kodály began to travel around Hungary and Eastern Europe with a Dictaphone machine, recording authentic folk music wherever they went. From 1905 to 1911, Bartók and Kodály collected music in Hungary, Bulgaria, Romania, Bosnia, Macedonia, Croatia, and Serbia.

- Over the years, Bartók continued to travel and record folk music, which he painstakingly transcribed and analyzed using a notational system of his own invention: a system capable of notating the non-Western European pitch inflections of the music. This diverse body of music worked its way into his soul.

- For example, some Bulgarian folk music is particularly notable for its additive meters, uneven groupings of two, three, and four beats. For example, a Bulgarian dance rhythm might feature nine large beats, broken down into a repeated pattern of four plus two plus three.

- An example of that pattern occurs in the third movement of Bartók's String Quartet No. 5. This section is labeled as "Scherzo: alla Bulgarese," meaning "Scherzo in the Bulgarian style."

- Bartók's Piano Sonata of 1926 is likewise filled with folk-inspired clusters, but nowhere more so than in the spectacular, folk-dance-inspired third movement finale. Additionally, Bartók was particularly taken with the Berber drum music he heard in Algeria in 1913.

Bartók's Career and Flight

- Bartók eventually became a professor of piano at Budapest's Royal Academy of Music. But the outbreak of World War II forced Bartók to move to the United States in 1940.

- Bartók felt nothing but revulsion for what he called "the Nazi poison." During the 1920s and early 1930s, he spent a significant portion of his career as a concert pianist in Germany, where he was an audience favorite. On January 23, 1933, Bartók premiered his own Piano Concerto No. 2 in Frankfurt, with the Frankfurt Radio Symphony Orchestra conducted by Hans Rosbaud. The premiere was well received.

- But seven days later, on January 30, 1933, Adolf Hitler was appointed the head of the government of Germany. Bartók swore never again to perform in Germany for as long as the Nazis were in power, and indeed, he never set foot in Germany again.

- In 1937, he was appalled when Hungary signed a nonaggression pact with Nazi Germany. Following the Nazi occupation of Austria in March of 1938, Bartók realized that Hungary's days were numbered as well.

- Bartók was 57 years old at the time of the German annexation of Austria and was not in the best of health. His mother was quite ill, and he was the sole support for his own wife and children. Nevertheless, he made up his mind to leave Hungary as soon as he possibly could. That time came immediately after his mother died in December of 1939.

- With his wife Ditta and youngest son Peter in tow, Bartók left Hungary and—braving wartime travel—arrived in New York City in early 1940. As a Hungarian national celebrity he could have comfortably remained in Budapest, but he chose instead the difficult and uncertain life of a political refugee. He never looked back, and sadly, he never returned home, at least not while he was still alive.

Bartók the Composer

- Bartók had no dogmatic political, polemic, aesthetic, or theoretical axe to grind as a composer. He composed a synthesis of his diverse and varied musical and life experiences. In 1921, Bartók wrote about the impact of his ethnomusicological research on his compositional style:

> The outcome of these studies was of decisive influence upon my work, because it liberated me from the tyrannical rule of the major and minor keys. This new way of [composing] eventually led to a new conception of the chromatic scale, every tone of which came to be considered of equal value and could be used freely and independently.

- In his most abstract compositions, which date from the 1920s, Bartók could certainly be considered an artistic elitist on the lines of Schoenberg and Webern. But in truth, he never stopped being a populist.

Straddling the line between the elite and the populist might constitute Bartók's greatest synthesis of all.

Bartók and the Piano

- Bartók the composer is indivisible from Bartók the pianist. He wrote a lot of great music for the piano, including three spectacular piano concertos (composed in 1927, 1931, and 1945) and the excellent Sonata for Two Pianos and Percussion of 1937.

- If there is a single aspect of Bartók's compositional craft that can rightly be called revolutionary, it's his approach to the piano. To his great countryman Franz Liszt's catalog of pianistic techniques and effects, Bartók added his own: the piano as percussion instrument.

- Technically, the piano is a percussion instrument, as its sound is generated when one object (in this case, a felt-covered hammer) strikes another (a string). However, since its invention in 1700, the piano had been treated like a stringed instrument, with an overwhelming compositional emphasis on lyricism and touch. But Bartók composed music of such percussive snap and energy that the instrument often becomes nothing less than an 88-key drum set.

- As one of many possible examples, take an early work: Bartók's *Allegro barbaro* for solo piano, composed in 1911 when Bartók was 31 years old. The pulsing, pounding, propulsive, percussive character of the piece is apparent from its first notes.

- Bartók's *Allegro barbaro* preceded Stravinsky's *The Rite of Spring* by a year. In terms of their neo-primitive rhythmic thrust, drive, and percussivity, it is a case of great artistic minds thinking alike.

A Finno-Ugric Language

- The sorts of explosive accentuation we hear in Bartók's music is also a product of Bartók's native Hungarian language. Hungarian is a Finno-Ugric language, a pre-Indo-European language group that includes Hungarian, Finnish, Estonian, and a number of other ancient Scandinavian and Central Asian languages.

- A defining characteristic of a Finno-Ugric language is that the first syllable of every word is accented, imbuing the language with punch, immediacy, and a certain rhythmic abandon all its own. In Hungarian, even foreign words are so accented.

- The rhythmic pop we hear in Bartók's *Allegro barbaro* is as quintessentially Hungarian as the timbral blur we hear in Debussy's *The Sunken Cathedral* is French and the rhythmic asymmetry we hear in Stravinsky's *The Rite of Spring* is Russian.

Music for Strings, Percussion, and Celesta

- A work that ties together almost all of Bartók's musical proclivities is his masterful *Music for Strings, Percussion, and Celesta* of 1936. The first movement is a slow, solemn fugue built from a lengthy, sinuous, metrically asymmetrical fugue subject.

- From its quiet beginnings, the fugue builds up to a tremendous climax at almost two-thirds of the way through the movement, at which point it goes into reverse, contracts, and concludes on the same single pitch from which it began, an A natural.

- The swirling, energized second movement of *Music for Strings, Percussion, and Celesta* sees two string orchestras alternate back and forth with each other, with punctuations and interjections from other instruments.

- The third movement is one of Bartók's patented so-called night music movements. No one before or since could write weird, mysterious, goose-bump-inducing slow movements better than Bartók. The movement begins with a repeated note on the xylophone that speeds up and then slows down. Bartók's extraordinary use of instrumental timbre lies at the heart of this movement's creepy expressive content. This was exploited by Stanley Kubrick when he used this movement as the soundtrack to the Room 237 scene in the 1980 movie *The Shining*.

- The fourth-movement finale is a rondo, and the rondo theme itself is a wild Bulgarian-styled dance. The equally dance-like contrasting episodes that alternate with the rondo theme are inspired.

Conclusion

- Bartók's years in the United States were not easy ones. At the age of 59, he had to deal with the culture shock of an entirely new existence and, at the same time, watch in agony from afar as Europe went up in flames.

- Sometime in 1941, Bartók began suffering from leukemia, and although the disease wasn't diagnosed until the summer of 1943, he never felt well again. Nevertheless, in his last two years, the man managed to compose several more works. Dying of leukemia, exiled from home, unsure of the fate of his family, Bartók found the strength and will to compose amazing music to the very end.

- Bartók died on September 26, 1945. He lay buried at Ferncliff Cemetery in New York's Westchester County for 43 years. Finally, in 1988, he returned to his beloved Hungary. He received a long-delayed state funeral and is interred in a grave of honor at Budapest's Farkasreti Cemetery.

Suggested Reading

Cooper, *Béla Bartók*.
Stevens, *The Life and Music of Béla Bartók*.

Questions to Consider

1. Describe and discuss the diverse musical elements Bartók synthesized in his music.

2. In what ways did Bartók use the piano differently from almost every composer of piano music before him?

Performances

Béla Bartók, *Allegro Barbaro*

Béla Bartók, *Music for Strings, Percussion and Celeste*

Béla Bartók, Piano Concerto No. 1

Béla Bartók, Piano Concerto No. 2

Béla Bartók, Piano Concerto No. 3

Béla Bartók, Piano Sonata

Béla Bartók, Sonata for Two Pianos and Percussion

Béla Bartók, String Quartet No. 2

Béla Bartók, String Quartet No. 5

Berber Drumming

Ludwig van Beethoven, String Quartet in C-sharp Minor, Op. 131

The Shining, "Room 237"

Lecture 12

America's Musical Gift

The distinction between concert music and popular (or vernacular) music is often vague. Composers live side-by-side with cultural oral traditions their every waking moment, and the vernacular music of their time will inevitably find its way into their musical compositions. No vernacular music was more widely disseminated during the 20th century than American popular music, and America's greatest cultural gift to the world is its music. ◆

West Africa

- Of the myriad musical influences that have combined to create the incredibly rich set of American musical traditions, no one influence has been more important than the music of West Africa.

- In 1619, the British brought the first slaves to North America to work in the colony of Virginia. Centuries later, the 1860 census revealed 3,953,760 slaves living and working in the United States. Though slavery was ended by edict effective January 1, 1863, it wasn't until December 18, 1865, when the 13th amendment to the United States Constitution was certified, that slavery formally came to an end in America.

- The great bulk of the unfortunate Africans pressed into slavery in North America originally came from West Africa, from what today are the nations of Ghana, Togo, and Benin. These West Africans brought with them their cultural heritage to North America, including music that was unlike anything in the Western European world. Three examples:

  1 West African rhythms are highly stratified, with various layers of drummed and sung rhythmic patterns stacked one atop the next, creating a complex composite pattern of beats and accents. Such a rhythmic structure is called a polyrhythm.

  2 West African melodies feature a level of pitch inflection that goes well beyond the 12 equal divisions of the octave of the European chromatic collection. Melodies that employ such inflections are called microtonal because they feature intervals smaller than a semitone.

  3 West African music often features a performance technique called call and response, by which a song leader sings a phrase followed by the community.

Blues

- Blues was born during the last years of the 19th century out of the synthesis of three very different factors:

  1 West African polyrhythm, microtonal melody, and call-and-response performance technique.

  2 European harmonic practice and musical instruments.

  3 The angst and the sense of humor of the post–Civil War African American community.

Ragtime

- Parallel to the development of blues during the late-19th century was that of a genre of piano music called ragtime. Ragtime, like blues, was developed by African-American musicians.

- Ragtime is a synthesis of vastly different elements. The first element is the marching band music—music closely tied to the European musical tradition—that was so fabulously popular around the turn of the 20th century.

- The second element of ragtime is polyrhythm. In ragtime, the polyrhythmic layers of West African drumming are transferred to the piano. A march-like, on-the-beat left hand (in the bass range) supports off-the-beat, syncopated music layered above in the pianist's right hand.

- Ragtime's greatest figure was Scott Joplin, who deserves to be regarded as a major American composer. A notable piece by him is "Maple Leaf Rag."

Jazz

- The West African–inspired polyrhythms of ragtime and the microtonal melodies of the blues were grafted into the music of larger instrumental ensembles during the first decade of the 20th century in the funeral procession and Mardi Gras bands of New Orleans.

- A New Orleans–style band consists of two basic elements. The first is the rhythm section: a banjo, a tuba, a drum, perhaps a piano, and a bass (if it's not a marching band). Their collective job it is to play the bass line, the harmonies, and provide the basic, steady, continuous march-like beat of the music.

- The second basic element will consist of a trumpet and/or cornet, a clarinet, a trombone, and perhaps a saxophone. These instruments collectively create the characteristic sound of New Orleans Jazz: multiple melodic strands layered atop the rhythm section, all of it evolved from the polyrhythmic layers of West African music. The Preservation Hall Jazz Band provides contemporary performance of this musical style.

George Gershwin and Aaron Copland

- It was during the 1920s that certain young American composers began to realize that blues, ragtime, and jazz were, together, a musical heritage worthy of cultivation and celebration in American concert music. A number of factors contributed to this better-late-than-never realization.

- In terms of the impact of blues, ragtime, and jazz on the music of the 1920s and 1930s, George Gershwin (1898–1937) and Aaron Copland (1900–1990) make a fascinating study in contrasts. Both were born in Brooklyn, New York. Gershwin was a rough-and-tumble street kid from a working-class family. Copland's family was well-to-do, as his father owned and operated a successful department store.

- Copland studied "serious music" and decided to be a composer at the age of 15. He went on to study with the Paris Conservatory–trained composer and teacher Nadia Boulanger at her school in Fontainebleau, outside of Paris, from 1921 to 1924.

- When he returned to the United States, he declared his intention to be as recognizably American a composer as Modest Mussorgsky and Stravinsky were Russian. Though just in his mid-20s, Copland was immediately accepted into the upper echelon of American concert music, and was awarded Guggenheim Fellowships in 1925 and 1926.

- Gershwin, for his part, developed into a formidable ragtime piano player. At the age of 15, he was hired as a song plugger for the New York music-publishing house of Jerome H. Remick for $15.00 a week. A plugger was a sort of human jukebox who played a firm's songs for prospective sheet music buyers.

- It was natural that Gershwin would try his own hand at composing, and he scored his first success with a rag entitled *Rialto Ripples* in 1917. In 1920, the 22-year-old Gershwin hit the top of the charts when the great vaudevillian Al Jolson performed and recorded his song *Swanee*, which Gershwin cowrote with the lyricist Irving Caesar in 1919.

- In 1924, at the age of 26, Gershwin began what turned out to be one of the greatest collaborations in the history of Western music when he began working with his brother Ira as lyricist. The number of great songs produced by the Gershwin brothers between 1924 and 1937 boggles the ear.

GEORGE GERSHWIN
1898–1937

- Gershwin's first concert work, *Rhapsody in Blue*, received its premiere at New York's Aeolian Hall on February 12, 1924. For all of its pretensions, *Rhapsody in Blue* is hardly more than a medley of jazz-inspired tunes. Gershwin didn't even orchestrate the *Rhapsody*; that task was left to Ferde Grofé, the arranger for the Paul Whiteman Orchestra that had commissioned the *Rhapsody* in the first place.

> What all of Gershwin's concert works have in common is an effortless swing, an implicit jazziness, and a blues-inspired accent that were as natural to him as Bulgarian rhythm was to Béla Bartók.

- Gershwin learned fast. By the time he composed *An American in Paris* in 1928, the 30-year-old Gershwin was a full-fledged, high-end composer.

Back to Copland

- When Aaron Copland returned to New York from France in early 1924 at the age of 23, Gershwin's recently premiered *Rhapsody in Blue* was the talk of the town. It was no coincidence, then, that the first major work Copland's composed after returning to the United States marked his first explicit venture into the so-called jazz idiom: *Music for the Theater* of 1925.

- Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, conducted the premiere of Copland's *Music for the Theater*. He immediately commissioned Copland to compose a piano concerto and urged him to continue experimenting with the jazz idiom. Copland took Koussevitzky's request to heart, and his jazz-inspired piano concerto received its premiere on January 28, 1927, at Boston's Symphony Hall.

- Copland's Concerto for Piano and Orchestra is angular, hard-edged, and brittle. All in all, it's a superb abstraction of the rhythmic elements of ragtime and jazz as Copland understood them at the time.

- Following the premiere of his piano concerto, Copland made the surprising announcement that he was "through" using jazz in his music. However, for the remainder of his long career, his music was powerfully—if implicitly—influenced by jazz: snappy syncopations, crackling rhythms, and melodies filled with blue notes.

Suggested Reading

Pollack, *Aaron Copland*.
———, *George Gershwin*.

Questions to Consider

1. What three aspects of traditional West African music generally differentiate it from traditional Western music?

2. George Gershwin and Aaron Copland were two of the most quintessential American composers of the 20th century. They reached their compositional maturity from two entirely different paths. Describe and discuss their career paths.

Performances

Aaron Copland, "Dance" from *Music for the Theater*

Babatunde Olatunji and friends, "Fanga"

Claude Debussy, "Golliwog's Cakewalk"

George Gershwin, *An American in Paris*

George Gershwin, Prelude No. 2 in C-sharp Minor

George Gershwin and Irving Caesar, "Swanee"

Igor Stravinsky, "Ragtime for Eleven Instruments"

Jessye Norman, "Great Day"

John Philip Sousa, "The Stars and Stripes Forever"

Preservation Hall Jazz Band, "Tailgate Ramble"

Robert Johnson, "Cross Road Blues"

Scott Joplin, "Maple Leaf Rag"

Lecture 13

American Iconoclasts

Iconoclast: a person who attacks cherished beliefs or institutions. Synonyms: skeptic, critic, rebel, renegade.

Compositional iconoclast: a compositional rebel whose oeuvre stands as a separate genre.

An American iconoclast: a compositional iconoclast born in the United States. The four American iconoclasts featured in this lecture are Charles Ives, Harry Partch, Elliott Carter, and Conlon Nancarrow. ◆

Charles Ives (1874–1954)

- Charles Ives was born and raised in Danbury, Connecticut. His father, George Ives, was a cornet player, teacher, and Civil War veteran who in 1862—at the age of 17—became the youngest bandmaster in the Union Army.

> Charles Ives would tell anyone who'd listen that when it came to music, "Pa taught me what I know."

- George Ives inspired his son with two nontraditional beliefs. The first was that the world of sound offered an infinite number of possibilities to be savored and explored. The second was that music was a metaphor for the democratic ideals that shaped America. As such, it was an inclusive art, an art in which distinctions between popular, sacred, and concert music were immaterial when compared to its universal power to move and enlighten.

- Ives's belief in inclusivity is most readily apparent in his use of musical quotations. The American musicologist Gilbert Chase writes, "Ives's use of borrowed material is both evocative and structural, both symbolic and functional."

- Ives was a liberal idealist who put his money where his mouth was. An insurance executive by profession, he refused to copyright his music, claiming that all music belonged to all people. When some of his music was finally published, he refused to keep his royalties and instead donated the money to charity.

- It wasn't until the 1930s, when Ives was already in his 60s, that the world really began to discover who Ives was. More than any other single piece, the vehicle for that discovery was his *Three Places in New England*. Like the majority of Ives's work, *Three Places in New England* is program music: an instrumental composition that tells a literary story and/or describes visual imagery.

    - Movement one captures the complex thoughts and emotions brought on by the Robert Gould Shaw memorial in Boston.

    - Movement two depicts, among other things, the visions of a dreaming boy who sees mutinous soldiers depart, then return to their posts.

- Movement three was inspired by a walk Ives took with his wife along a river. Layers of swirling, eddying, polyrhythmic strings create the effect of moving water. Ives then layers in an exquisite thematic melody based on the hymn tune he heard that day, which is called "Dorrnance."

Harry Partch (1901–1974)

- Harry Partch rejected the entire Western musical tradition and created, in its place, an alternative musical universe for which he proselytized and composed. He created a tuning system that divided the octave into 43 different pitches. He created a complicated, tablature-based notational system that remains almost indecipherable to anyone but one of his disciples. And he designed and built a wide variety of stringed and percussion instruments capable of playing his complex tunings.

- Partch's earliest surviving music comes from 1931, when he was working with a 29-pitch octave. This music came to the attention of the composer Henry Cowell, who became something of a patron of Partch.

- By 1935, Partch's so-called gamut—his 43-pitch octave—was in place and he was building instruments capable of producing those pitches. But citing frustration with the music establishment, Partch dropped out of the music scene and became a hobo. In the midst of the Great Depression, he rode the rails, did manual labor, slept in federal work camps or under the stars, and thought about music.

- While travelling through the southern California town of Barstow, Partch spotted graffiti inscriptions left by hitchhikers on a highway railing. He jotted the graffiti down, and it became the basis for what is considered to be one of his most important works, *Barstow*, composed in 1941 and then revised in 1968.

- *Barstow* sets eight of these inscriptions to music. Here's how the piece works: A narrator reads the inscription, then a baritone sings Partch's version of that inscription.

- In the 1968 version of *Barstow*, an ensemble consisting of several homemade instruments accompanies the narrator and baritone. These instruments are called the surrogate kithara, chromelodeon, diamond marimba, and bamboo marimba.

- Partch's 43-pitch octave doesn't sound particularly modern or dissonant in a subjective sense. Rather, it sounds more like a blues guitar or an out-of-tune honky-tonk piano, in which familiar-sounding melodic and harmonic constructs are highly inflected.

CLOCKWISE FROM TOP LEFT: BAMBOO MARIMBA, CHROMELODEON, SURROGATE KITHARA, DIAMOND MARIMBA

- Back to Partch's life: Occasional academic appointments never lasted for long thanks to Partch's bad attitude towards musical academia and musical academia's bad attitude towards Partch. This self-described vagabond's last stop was San Diego, where he died after suffering a heart attack on September 3, 1974, at 73 years old.

- To his fans, Partch was a messianic visionary. To his detractors, he was simply a crank. But even his detractors have to admit that Partch was a very interesting crank.

Elliott Carter (1908–2012)

- Elliot Carter's earliest works, which date from the 1930s, are powerfully influenced by Igor Stravinsky's neo-Classic, neo-tonal aesthetic and Aaron Copland's populist works. But after World War II, Carter decided that only a new, different, modern sort of music was appropriate for the postwar, atomic age.

- At the heart of Carter's new musical language was polyphony: the art of managing and balancing multiple simultaneous principal melodies. For Carter, a mega-polyphony became the driving element behind his mature music.

String Quartet No. 2 (1959)

- Carter's second string quartet takes the concept of polymusic—four instruments as four different musical entities—and runs with it. The quartet is cast in four movements. The movements are separated by brief cadenzas: soloistic passages for particular instruments. The first movement is preceded by an introduction and the fourth movement is followed by a brief conclusion.

- The first movement is dominated by the first violin. Per Carter, the character of the first violin part is "fantastic, ornate, and mercurial, [with] rapid figurations and variously expressive phrases."

- The second movement is led by a largely pizzicato (meaning plucked) second violin, which Carter described as having "a laconic, orderly character which is sometime humorous." The third movement sees a gentle and lyric viola take the lead. The fourth movement begins polymusically, and only eventually does the cello rise to the forefront of the movement.

- This piece lies firmly within the great tradition of string quartet writing established in the 18th century by Joseph Haydn. This tradition celebrates the Enlightenment-inspired Democratic ideal, an ideal that recognizes the validity and uniqueness of each individual voice and the responsibility of that voice to contribute to a whole greater than itself.

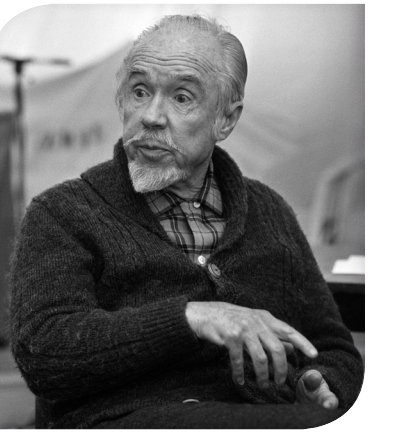
Conlon Nancarrow (1912–1997)

- For Conlon Nancarrow, the challenge was how to compose and perform music of almost inconceivable rhythmic complexity at speeds no living, breathing human being could achieve. For example, take the innocuously entitled Study No. 7. It features three isorhythmic parts at often unimaginable speeds.

- The details of Nancarrow's life are sketchy because the man himself insisted it was nobody's business. So in broad strokes, Nancarrow's biographical background follows.

- He was born in Texarkana, Arkansas on October 27, 1912. He attended the Western Military Academy in Illinois, where he took up the trumpet. He was good enough to get into the National Music Camp at Interlochen, Michigan.

- Nancarrow's father, the mayor of Texarkana, wanted him to be an engineer, but Conlon had other ideas. After a brief stint at Vanderbilt University, he ended up at the Cincinnati Conservatory of Music, where he experienced the first of his two great illuminating moments: He heard a performance of Stravinsky's *The Rite of Spring* and instantly was born his life-long fascination with rhythmic complexity and layering.



CONLON NANCARROW
1912–1997

- In 1934, Nancarrow moved to Boston, where he studied with some compositional heavyweights: Roger Sessions, Walter Piston, and Nicolas Slonimsky. An aspiring composer by day, Nancarrow made his living at night as a jazz trumpeter. Listeners hear Nancarrow's jazz roots in much of his music, but never more explicitly than in his early studies for player piano.

- In 1937, politics changed Nancarrow's life forever. Like many Americans growing up during the Great Depression, Nancarrow joined the American Communist Party, believing—incorrectly, as it turned out—that communism would be the salvation of the working class.

- In 1937, he volunteered for the Abraham Lincoln Brigade, a band of some 3,000 American volunteers who fought in the Spanish Civil War on the side of the Republican faction and against the Spanish rebel faction of General Francisco Franco. The Spanish Civil War ended in 1939 with Franco victorious. Nancarrow retuned to a United States that did not want him.

- Having fought in Spain as communists with the support of the Soviet Union, the returning members of the Lincoln Brigade were considered "security risks." Openly harassed by the FBI, Nancarrow moved to Mexico City in 1940, where he remained until his death in 1997.

- In 1947, Nancarrow experienced his second illuminating moment. He read a book by the American composer Henry Cowell entitled *New Musical Resources*. In the book, Cowell suggested that a player piano could be used to create all sort of complex rhythms and rhythmic layering. Nancarrow high-tailed it to New York City, where he bought a player piano and had a hole-punching machine custom built for his purposes.

- In 1977, the Berkeley, California–based composer Charles Amirkhanian produced the first of what would eventually be four analog Nancarrow recordings. Nancarrow was 65 years old when the first of these records was released. The world suddenly beat a path to his door; he had been discovered, and not just by audiences but by his fellow composers as well.

- In January of 1981, Charles Amirkhanian received a letter from the great Hungarian-born composer György Ligeti. He wrote:

> Last summer, I found [your] records of Conlon Nancarrow's music. I listened and became immediately enthusiastic. This music is the greatest discovery since Ives, something great and important for all of music history. His music is so utterly original, enjoyable, perfectly constructed but at the same time emotional. For me it's the best of any composer living today.

- A piece of particular note is Nancarrow's spectacular Study for Player Piano No. 25, which, more than anything else, is about the player piano itself. The study features absurdly fast glissandos and arpeggios that traverse the piano with lightning speed. The explosive, 12-second climax of the work sees 1,028 notes shoot by in that time.

Suggested Reading

Cowell and Cowell, *Charles Ives and His Music*.
Gilmore, *Harry Partch*.

Questions to Consider

1. What is meant by the phrase American musical iconoclast?

2. Describe and discuss the music of one of the composers discussed in the lecture: Ives, Partch, Carter, or Nancarrow.

Performances

Charles Ives, *Three Places in New England*

Conlon Nancarrow, Study for Player Piano No. 25

Conlon Nancarrow, Study No. 3c

Conlon Nancarrow, Study No. 7

Elliott Carter, String Quartet No. 2

Harry Partch, *Barstow*

Harry Partch, *Music Studio* (music demonstration)

Lecture 14

The World Turned Upside Down

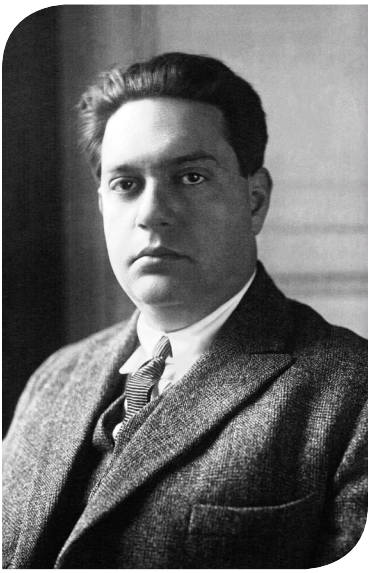
On January 30, 1933 Adolf Hitler (1889–1945) was appointed Chancellor of Germany. Until April 30, 1945, when a palsied and defeated Hitler shot himself in the head, he presided over as malignant and criminal a regime as modern Europe had ever seen. Once in power, Hitler and the Nazi Party quickly destroyed the very democratic process that had brought them to power. At the same time, the racial, religious, and ethnic hatred and paranoia that lay at the heart of Nazi doctrine became law, and the persecution of Jews, gypsies, homosexuals, and the mentally ill began. The horrible events are too many to recount in one lecture, so in keeping with this course's focus, this lecture focuses on how the Nazi reign impacted notable composers. ◆

The Brain Drain

◆ Across the continent, upon the Nazi rise to power in 1933, writers, intellectuals, scientists, philosophers, physicians, Jews, and non-Jews alike took to their heels. It was an exodus of talent unlike any other in history.

- Arnold Schoenberg resigned his professorship at the Prussian Academy of Arts in Berlin on March 1, 1933, immediately before he was to be fired. He eventually became a U.S. citizen and lived out the remainder of his life in southern California.

- The French-born Jewish composer Darius Milhaud (1892–1974) almost waited too long to get out of Europe; the Germans had already occupied Paris when he and his family managed to escape through Portugal to the United States. The German-born Jewish composer Kurt Weill (1900–1950) left Germany in March, 1933. He became a U.S. citizen.



DARIUS MILHAUD
1892–1974

- Some left out of pure moral outrage, like Béla Bartók. Others, like the Austrian-born Ernst Krenek (1900–1991), fled because their music was declared to be "degenerate" and was banned. For Igor Stravinsky, serendipity played a role: a French citizen since 1934, he was in residence at Harvard when Germany invaded France in May 1940. By necessity rather than design, Stravinsky ended up staying in the United States and became a U.S. citizen in 1945.

- The German-born Paul Hindemith (1895–1963), who ended up in the United States, had a controversial relationship with the Nazis. Some of his music was banned, but much of it was not. Early on, he did his best to straddle the ideological fence: He swore an oath to Hitler, accepted a commission to compose music for the Luftwaffe, and conducted at official Nazi events.

- But his efforts to strike a deal with the devil were all for naught; his wife was Jewish, and by 1938 they both knew that they had to get out. Hindemith and his wife emigrated first to Switzerland and then to the United States, where Hindemith became a U.S. citizen in 1946.

- With the exceptions of Stravinsky and Kurt Weill, all of these composers found work in American academies, and with the exception of Bartók (who continued his ethnomusicological research at Columbia University), they were engaged as composition teachers.

Technology and Music

- The degree of technological advancement made immediately before, during, and after World War II was astonishing. That technological advancement included the invention of the atom bomb and atomic technology, sonar, jet aircraft, and penicillin. World War II was the first war in history that was decided by technologies that did not exist at the time the war began.

- Not since the 17th century—with the perfection of string instrument construction and the invention of the piano—had technology so powerfully impacted the sound, spirit, and syntax of Western concert music as it did during the decades following World War II.

- Chief among the new musical technologies were magnetic tape recording and playback; FM (frequency modulation) radio; multi-track recording and two- and four-channel playback; and electronic devices that could create and combine (that is, synthesize) a seemingly unlimited variety of sounds.

> It is an unfortunate truism that few things stimulate and accelerate technological innovation quite like war.

Postwar Modernism

- During World War II, tens of millions of human beings died and countless more were injured or made homeless. Millions served in the military and had been witness to events and experiences that simply could not be understood or even imagined by anyone who did not share them.

- The lives of those people who lived through the war were changed forever by the war. And among those people was a generation of young composers for whom the war was the formative experience of their lives. For these young, postwar composers, they could not return to the prewar musical style.

- Prewar neo-Classicism, with its traditional tonal structures and expressive irony, had no relevance whatsoever for the young, postwar modernists. Schoenberg-style 12-tone music, with its traditional approach to form, rhythm, and phrase structure had even less appeal. Folk song–inspired musical nationalism a la Bartók was rejected entirely by the postwar modernists as being symptomatic of the same nationalist arrogance that had given rise to fascism and Nazism.

- Like chemotherapy, post–World War II modernism can be seen, from a strictly physical point of view, as supremely distressing and nausea-inducing. But like successful chemo, it went a long way toward revitalizing the body of Western concert music, by purging it of the mindsets and aesthetic premises of the past and thus clearing the way for the development of a host of new musical languages.

Ultraserialism

- An Ultraserial composition is one in which every (or very nearly every) musical aspect is serially organized, from pitch to duration, articulation, dynamics, and sometimes even phrase structure and harmonic density. The overriding compositional intent in an Ultraserial work is to control

and relate every aspect of the composition to every other aspect of the composition. Such music was perceived by its creators as being entirely pure, autonomous, and incorruptible.

- Not all Ultraserial music was created equal. Just as Arnold Schoenberg, Alban Berg, and Anton Webern managed to write masterworks using the 12-tone method, there were a few composers who managed to create lasting—if admittedly very difficult—Ultraserial music. The best of them was the American Milton Babbitt.

Milton Babbitt (1916–1911)

- Milton Babbitt was the first composer to compose a piece of totally serialized music. That first totally serialized work was his *Three Compositions for Piano*, composed in 1947.

- Babbitt joined the music faculty of Princeton University in 1938. Because so many of Princeton's mathematics teachers were involved in the war effort, Babbitt taught math from 1943–1945.

- At the same time, he combined his passions for music and mathematics in a thoroughgoing investigation of Schoenberg's 12-tone music. The result was a groundbreaking paper published in 1946 entitled "The

Milton Babbitt entered the University of Pennsylvania in 1931 at the age of 15, intent on studying mathematics. Though his interest soon shifted to music, he never forgot mathematics.

Function of Set Structure in the Twelve-Tone System." Babbitt's work set the stage for an entirely new approach to the 12-tone technique: Ultraserialism.

- Just as Arnold Schoenberg perceived his freely atonal work and his 12-tone method as the inevitable continuation of traditional German music, so Babbitt perceived his work as a logical, systematic continuation of Schoenberg's 12-tone method. Babbitt understood his music as being, to some degree or another, a continuation of the great German tradition going back hundreds of years, a tradition that stressed craft and counterpoint and that saw music as a deeply expressive, ethical, and moral force.

Three Compositions for Piano (1947)

- Babbitt's *Three Compositions for Piano* is understood to be the first totally serialized music composition. That means that precompositional formulas were used to create every aspect of the work.

- While Babbitt's title would imply that these are three separate, unrelated piano works, the piece is actually a singular work, consisting of a fast first movement, a slow second movement, and a moderately fast and upbeat third movement.

- The first movement is written in the style of a mostly two-part invention. Two rapid-fire melody lines alternate with and dance around each other, occasionally coming together to articulate fast, tremolo chords before separating and going back on their separate ways.

- The slow, mysterious second movement is prose-like in its constant unwinding. The third movement is a bouncing, engaging, Haydn-like rondo.

- For all of its mathematical and formulaic rigor, Milton Babbitt's music is surprisingly listenable. It's music filled with rhythmic snap and vitality, instrumental virtuosity, and novel instrumental color.

Suggested Reading

Barkin and Brody, "Milton Babbitt" in The New Groves Dictionary of Music and Musicians.

Salzman, *Twentieth Century Music*.

Questions to Consider

1. Describe the impact of World War II on the postwar generation of composers.

2. Define and discuss Ultraserialism.

Performances

Milton Babbitt, *All Set*

Milton Babbitt, *Three Compositions for Piano*

Olivier Messiaen, *Quartet for the End of Time*

Lecture 15

Electronic Music and European Ultraserialism

During the late 1950s, a number of composers associated with Columbia University and Princeton University—Otto Luening, Vladimir Ussachevsky, Mario Davidovsky, and Milton Babbitt—began working with the room-sized RCA Mark II Sound Synthesizer, which was nicknamed Victor. This was the first programmable electronic music synthesizer. Victor was the core of the Columbia-Princeton Electronic Music Center; it was a machine on which any sort of pitched and non-pitched sound could be created, manipulated, combined, altered, and then recorded. Such advancements are the subject of this lecture. ◆

The Tape Recorder

- At a trade exhibit in Berlin in 1935, the German electronics company AEG unveiled a new invention called the magnetophone; today we know this as the tape recorder. Following World War II, two of AEG's tape recorders were "appropriated" from Radio Frankfurt and shipped back to the United States, where they were dissected and copied by the Ampex Electric and Manufacturing Company of San Carlos, California.

- In 1948, Ampex released its first commercial tape recorder, the Model 200. Overnight, the Model 200 revolutionized the radio and recording industries. The tape recorder allowed radio performers the freedom to record radio shows for later broadcast (Bing Crosby was the first to do so), and made possible the invention of long-playing (LP) records, which were introduced in 1948.

AMPEX MODEL 200

- No segment of the musical community was more excited about the tape recorder than composers. The tape recorder offered a revolution in sound manipulation. Any sort of sound could be recorded and overdubbed with any other sort of sound; tapes could be looped to create non-stop ostinatos and then dubbed over other loops or sounds; and different sounds could be spliced together, creating rapid-fire audio collages.

- The possibilities seemed endless. Tape recorder–manipulated music came to be called *musique concrète*, literally "concrete music": music built from the manipulation of real sounds. The single composer who made the most hay out of *musique concrète* was Edgard Varèse (1883–1965), a French-born composer who spent the bulk of his creative life in United States.

- For example, Varèse's *Poème électronique* created a spatial sound experience that was analogous to that of moving through the changing physical space of a pavilion. It sounds dated today, but at the time, this music was revolutionary in its sound and impact.

Milton Babbitt's *Philomel* (1964)

- Milton Babbitt's most successful electronic works are those that combine a tape part with live performers. On these lines is the brilliant *Philomel* of 1964 for live soprano and tape. The tape part features both electronically created sounds and *musique concrète* sounds, the latter consisting of an additional soprano part, electronically modified. This modified-soprano part becomes the alter ego of the live soprano on stage.

- The story behind Babbitt's piece comes from the Greek legend of Philomel as described in Ovid's *Metamorphoses*. Babbitt's strange electronic musical accompaniment creates the perfect environment for this otherworldly story.

European Ultraserialism

- Postwar Ultraserialism developed differently in Europe than it did in the United States. Schoenberg's 12-tone music essentially disappeared from Europe from the mid-1930s to 1945. It made its return soon after the war ended thanks to the efforts of the Warsaw born, Jewish-French composer, conductor, and music theorist René Leibowitz (1913-1972).

- Leibowitz had studied with both Schoenberg and Webern. During World War II he was an active member of the French Resistance, after which he returned to Paris. Between 1945 and 1947 he taught privately, spreading the 12-tone gospel to a generation of young composers. In 1947, he founded the International Festival of Chamber Music, through which many of the works of Schoenberg, Berg, and Webern were heard in Paris for the first time.

- The propagation of 12-tone music in Europe took a giant leap forward in 1946 with the founding of the Darmstadt International Summer Courses for New Music in Darmstadt, West Germany, just outside of Frankfurt. Over the next 15 years, Darmstadt became ground zero for European Ultraserialism. Among the teachers and students who attended Darmstadt during these years were René Leibowitz, Olivier Messiaen, Milton Babbitt, Pierre Boulez, John Cage, György Ligeti, Karlheinz Stockhausen, and Iannis Xenakis.

Anton Webern Revisited

- More than any other composer, it was the music of Anton Webern that galvanized the young postwar European Ultraserialists. They heard in Webern's music a utopian purity: music that was, to their ears, devoid of Romanticism, Expressionism, neo-Classicism, neo-tonalism, and nationalism. Instead, Webern's music appeared to embody pure discipline and adherence to the 12-tone row.

Because an American soldier mistakenly shot and killed Anton Webern during a raid just months after World War II ended, he did not get a chance to contribute to postwar music.

- In some of his works, Webern froze certain pitches in certain registers, so whenever he wrote a B-flat (for example), it would always appear at the same pitch level. This method became a favorite device of Ultraserialism.

- The first Ultraserial work by a European was a piano work composed by Olivier Messiaen in 1949 entitled *Scale of Duration and Dynamics*. In the piece, Messiaen assigned each different pitch its own rhythmic value, and he created rows for dynamics and articulations as well as for pitch and rhythm.

- Some people find *Scale of Duration and Dynamics* unlistenable. Its aesthetic issues notwithstanding, in 1949, Messiaen's piece electrified his present and former students, including Pierre Boulez. Boulez took Messiaen's ideas another step forward by organizing the elements of pitch, duration, dynamics, and articulation each along the lines of a 12-tone row. These rows interact with each other in various ways, creating music that is in a constant and inexorable state of change.

- Boulez's first such Ultraserial works were *Polyphonie X* for ensemble of 1951 and *Structures I for Two Pianos* of 1953.

The Paradox

- The fatal paradox inherent to most Ultraserial music is that the more complicated the processes by which the music is created, the more random the music actually sounds when we listen to it. Eric Salzman observes that:

> The twelve-tone idea in pieces like Boulez's *Structures for Two Pianos* is a total generating principle through which a new and complete identity of materials, means, structure, and expression could be achieved. The difficulty with this identity was always

that it remained, even in the best works, a mere play of numbers arbitrarily translated into various musical facts, without a real organic base in perceptive experience.

- Most Ultraserialist music was created without any thought to how it might be perceived by an actual listener in real time. As a result, it should come as no surprise that most of this music makes no perceivable sense.

- It is a most unfortunate fact that the seemingly random, frantic ugliness of the vast majority of Ultraserialist music and its rejection by the musical public actually served to reinforce the composers' sense that they were on to something special. They thought that they were an aesthetic and intellectual elite.

- In 1999, Boulez was asked in an interview to explain why so few Ultraserial works from the 1950s and 1960s were still performed. Boulez's response constitutes one of the great understatements of all time: "Well, perhaps we did not take sufficiently into account the way music is perceived by the listener."

Igor Stravinsky

- The split in the post-war compositional community between the Ultraserialists and the neo-tonalists—between the Webernites and the Stravinskyites—took on the character of the Cold War itself: endless name calling, posturing, and personal indictments.

- Given the irreconcilable split between the Ultraserialists and the neo-tonalists, it is almost impossible to overstate the shock and dismay that passed through the musical community when, in 1958, Igor Stravinsky—the master of neo-tonality—embraced the Webernian ideal and began composing serial music.

- In 1948, Stravinsky met a young, ambitious, Juilliard-trained conductor named Robert Craft. Craft worshipped Stravinsky, but was also a great fan of the music of Schoenberg and Webern. Craft exposed Stravinsky to Schoenberg and Webern's music. When Schoenberg died in 1951, Stravinsky was deeply moved. With Schoenberg gone, Stravinsky felt free to dabble a bit with his method.

- At the age of 69, Stravinsky was also beginning to feel as if his time had come and gone. In 1952, at a music festival held in Paris at the same theater where *The Rite of Spring* had been booed off the stage in 1912 for being too modern, Stravinsky's opera *Oedipus Rex* was booed off the stage for not being modern enough.

- With Robert Craft as his guide, Stravinsky became more current and began composing serial music, though Stravinsky's approach to Serialism was entirely idiosyncratic. His rows did not necessarily contain all 12 pitches, and even when they did, like Alban Berg before him, they were often designed to create tonal-sounding harmonic structures.

- Stravinsky never became an Ultraserialist (and was therefore never able to silence constant, carping criticism of his music from Pierre Boulez). Nevertheless, from the late 1950s through his last major work—the *Requiem Canticles* of 1966—Stravinsky's music is serial though still distinctly and identifiably Stravinsky's. Like his contemporary Pablo Picasso, whatever style Stravinsky chose to work in, his musical voice was always unmistakably his own.

Suggested Reading

Griffiths, "Edgard Varèse."
Salzman, *Twentieth Century Music.*

Questions to Consider

1. Compare and contrast electronic music and *musique concrète*.

2. What prewar European composer had the greatest impact on the postwar Ultraserialists, and why?

Performances and Texts

Edgard Varèse, *Poème électronique*

Milton Babbitt, *Philomel*

Olivier Messiaen, *Mode de valeurs et d'intensités*

Pierre Boulez, *Structures I for Two Pianos*

Lecture 16

Schoenberg In Exile

What makes Arnold Schoenberg's music listenable is the very same thing for which it was by condemned by the Ultraserialist radical fringe: In his music, Schoenberg never abandoned the past. Because Schoenberg treated his 12-tone system as an analog to tonality and not as an entirely new language, he felt perfectly comfortable using musical forms that evolved under tonal practice. To his dying day he insisted that a 12-tone row was a pitch resource and nothing more. And Schoenberg believed in the Beethoven-inspired, Romantic-era view of music as self-expression. Among his greatest late works are those he composed in response to the rise of Hitler and Nazism, his "exile" in the United States, World War II, and the Holocaust. ◆

Schoenberg's Success

- Almost from the beginning of his career, it was clear that Schoenberg was not going to be able to make his living as a composer. His music was simply too radical to attract the sorts of patrons and performances that could have supplied a steady income. He turned to teaching in order to make a living.

- The 1920s were an important decade in Schoenberg's life. On October 18, 1923, his wife Mathilde died at the age of 46. On August 28, 1924, Schoenberg married Gertrud Kolisch. She was 24 years Schoenberg's junior and the sister of Schoenberg's student, the violinist Rudolf Kolisch.

- By 1925, the 51-year-old Schoenberg's reputation as a teacher, conductor, and composer had reached a point that he was finally being recognized as one of the leading musicians in the German-speaking world. The same year, Schoenberg was invited to become the chair of the music composition department at the Academy of Art in Berlin, one of the oldest and most prestigious cultural institutions in all of Europe.

- Schoenberg took up the position in 1926. For the next seven years, it was the best gig Schoenberg would ever have. He was required to teach only six months a year and could choose his own teaching times. His course content was left entirely up to him, and he was asked to participate in determining policy and administering the institution.

- Between his new marriage, a steady income, and the professional respect he was finally receiving, Schoenberg's compositional muse went into high gear. Among the many other works Schoenberg composed during this period are the first two acts of his magnificent opera *Moses und Aron* and the Variations for Orchestra, Op. 31.

The Nazi Threat

- Meanwhile, Hitler and the Nazi Party pushed a nationalist, anti-Jewish, anti-communist, anti-intellectual, anti-international message, which resonated with increasing numbers of voters. By July of 1932, the Nazi Party was outpolling all the other political parties in Germany.

- Schoenberg and his family were vacationing in Barcelona, Spain, when the July 1932 elections took place. Schoenberg and his wife thought long and hard about returning to Berlin. They did so in order to have access to their belongings and their savings. On September 23, 1932, Schoenberg, back in Berlin, wrote to Alban Berg: "I'm constantly obliged to consider the question whether I am doing the right thing [by staying here]. Today I am proud to call myself a Jew, but I know the difficulties of really being one."

- Problems befell Schoenberg on March 1, 1933, 30 days after Hitler was appointed Chancellor. That was the day that the president of the Academy of Art announced that the academy was to purge itself of "Jewish influences," and that a "cultural cleansing" of the institution had been ordered by the ministry of culture and education.

- Schoenberg stood up, walked out, and immediately submitted his resignation before he could be fired. Sixteen days later, on March 17, Schoenberg, Gertrud, and their one-year-old daughter Nuria left Berlin, never to return. Schoenberg's works were immediately banned in Germany and would not be heard there again until after World War II.

Since the beginning of political time, authoritarian tyrants have insisted that the arts be used as propaganda to promote the state and its ideology and not as self-expressive vehicles for individual artists.

Schoenberg in America

- Having left Berlin, the Schoenberg family stopped in France before arriving in Boston, where Schoenberg taught at the Malkin Conservatory during the 1933–1934 academic year. Never a fan of cold weather, Schoenberg moved to Los Angeles in September of 1934, where he settled initially in Hollywood.

- In 1936, he accepted a professorship at the University of California, Los Angeles. Los Angeles became home to a remarkable array of refugee talent. Aside from Schoenberg and Igor Stravinsky, there were the writers Bertolt Brecht, Thomas Mann, Franz Werfel, and his wife Alma Mahler Werfel (the widow of Gustav Mahler); the conductors Bruno Walter and Otto Klemperer; the filmmakers Fritz Lang, Ernst Lubitsch, and Billy Wilder; and the composers Sergei Rachmaninoff, Erich Korngold, Miklós Rózsa, Ernst Toch, Max Steiner, and Ernst Krenek. As the line went, "Hitler shook the tree and Los Angeles got the apples."

- After the war in Europe began on September 1, 1939, escape was almost impossible. Only slowly did Schoenberg come to grips with current events, during which time his muse fled him entirely: Between 1936 and 1941 he composed only one piece, the moving *Kol Nidre* for reciter, chorus, and orchestra (or organ) of 1938.

- During his compositionally dry years from 1936 to 1941, Schoenberg took solace from his family, friends, and his students. His domestic life was his greatest source of joy and strength. His wife Gertrud was a pillar of support. She gave the not-particularly-young Schoenberg three children (on top of the two he had with his first wife, Mathilde). Schoenberg was a doting father.

- By 1942, Schoenberg had come to terms with his life in America. He became a naturalized American citizen on April 11, 1941. In 1942, he turned to the war for his inspiration, composing two works of amazing

expressive power: *Ode to Napoleon Buonaparte* and his Piano Concerto, Op. 42. A discussion and analysis of Schoenberg's Piano Concerto occupies Lecture 21 of The Great Courses survey *The Concerto*.

Ode to Napoleon Buonaparte

- Schoenberg's *Ode to Napoleon Buonaparte* is one of the towering masterworks of the 20th century. Schoenberg began the piece on March 12, 1942, and completed it exactly three months later, on June 12. The piece sets to music the lengthy, 19-stanza, 171-line poem *Ode to Napoleon Buonaparte* by the English poet, peer, and politician George Gordon Byron, best known today as simply Lord Byron (1788–1824).

- While Schoenberg's setting of Byron's *Ode* obviously references Hitler, it is, in fact, an indictment and denunciation of all tyrants. Here's how the piece works: The reciter declaims the poem in carefully notated inflected speech, and the accompaniment in the piano and strings is derived from the inflections of the voice.

- The *Ode* is divided into four parts. This lecture will discuss the first stanza and then the end of part four, the 19th and final stanza. Here is the first stanza of the poem.

> 'Tis done—but yesterday a King!
> And arm'd with Kings to strive—
> And now thou art a nameless thing:
> So abject—yet alive!
> Is this the man of thousand thrones,
> Who strew'd our earth with hostile bones,
> And can he thus survive?
> Since he, miscalled the Morning Star,
> Nor man nor fiend hath fallen so far.

- Following a vicious and enraged instrumental introduction, Schoenberg's setting of the text drips with fury and contempt. The final stanza asks where all the heroes are:

> Where may the wearied eye repose
> When gazing on the Great;'
> Where neither guilty glory glows,
> Nor despicable state?
> Yes—one—the first—the last—the best—
> The Cincinnatus of the West,
> Whom envy dared not hate,
> Bequeath'd the name of Washington,
> To make man blush there was but one!

- Having evoked George Washington, the piece ends in what is the traditional key of heroism and triumph, E-flat major. By carefully designing and manipulating his row, Schoenberg manages to conclude the piece on a magnificent E-flat major chord.

A Survivor from Warsaw

- The work *A Survivor from Warsaw* is written for narrator, male chorus, and orchestra. Schoenberg wrote the text (primarily in English) and composed the music over a two-week period in 1947. It is a heartbreaking, impactful work.

- *A Survivor from Warsaw* is Schoenberg's most explicit World War II-inspired work. But it is also his most explicitly autobiographical work, and therein lies a tale. In 1898, at the age of 24, Schoenberg converted to Christianity in the Lutheran Church. Given the rising tide of anti-Semitism in Vienna in the 1890s, Schoenberg's conversion was an act of self-preservation.

- It did him no good at all: As far as the anti-Semites were concerned, he was still a Jew. In 1933, after Hitler came to power, Schoenberg stopped hiding. Realizing that he could not escape who he was, he formally reembraced his Jewish heritage, what he later refered to as "the forgotten creed."

- In *A Survivor from Warsaw*, a "survivor" describes the murder of a group of Jewish men at the hands of the Nazis. The description has cinematic clarity and intensity: the roundup of the men, the shrieking of the German soldiers, and the barking of their dogs.

- About to be killed, the men are ordered to count off. They begin to count, but eventually break into the *Shema Yisrael* prayer—the central prayer in Jewish liturgy.

The End

- Schoenberg's last years were plagued by ill health and depression. Asthma, irregular blood pressure, diabetes, pneumonia, and kidney disease took their toll. He died on Friday, July 13, 1951.

- Igor Stravinsky, who lived just six miles away, received a phone call informing him of Schoenberg's death early the next day. His telegram of condolence was the first one received by Schoenberg's widow, Gertrud.

- Five days later, Stravinsky went to visit Alma Mahler-Werfel, in Beverly Hills. While he was there he got to see Schoenberg's death mask, which had been made by Alma and Gustav Mahler's daughter, the sculptor Anna Mahler. Reportedly, Stravinsky was "visibly moved" while looking at Schoenberg's face. Despite their proximity to each other in Los Angeles, the two hadn't spoken since 1912.

Suggested Reading

Boulez, *Notes of an Apprenticeship*.
Shawn, *Arnold Schoenberg's Journey*.

Questions to Consider

1. Why was Schoenberg's music rejected by many postwar Ultraserialists?

2. Describe how Hitler's appointment as German chancellor in 1933 affected Schoenberg's life and music for the remaining 18 years of his life.

Performances and Texts

Arnold Schoenberg, *A Survivor from Warsaw*

Arnold Schoenberg, *Kol Nidre*

Arnold Schoenberg, *Ode to Napoleon Buonaparte*

Lord Byron, *Ode to Napoleon Buonaparte*

Lecture 17

Stravinsky in America

Igor Stravinsky settled permanently in the United States in 1940, having obtained a residency at Harvard. By the time Stravinsky's Harvard residency ended in June of 1940, France and the Low Countries—Belgium, the Netherlands, and Luxembourg—were being overrun. Stravinsky and his new bride Vera had a choice to make: Go back to Europe and take their chances or stay in America where there was work to be had and money to be made. It wasn't a tough choice, especially since Hollywood studios were begging Stravinsky to go west. ◆

Stravinsky in Hollywood

- Once he moved to Southern California, Stravinsky instantly became a Hollywood celebrity and his music a sought-after commodity. Disney used *The Rite of Spring* for the dinosaur sequence in *Fantasia*. Barnum and Bailey's circus commissioned Stravinsky to write a work for its dancing elephants; the result is a piece called *Circus Polka*. The producer and huckster Billy Rose commissioned a work called *Scenes de ballet*.

- The *Symphony in Three Movements* was composed between early April of 1942 and August 7, 1945. It was the first of Stravinsky's major works to be composed entirely in the United States and it remains his masterwork of the war years.

- According to Stravinsky the first movement was "inspired" by a documentary on Japan's scorched-earth tactics in China, and the third and final movement by footage of goose-stepping German soldiers and the mounting success of the Allies. The ferocity and violence in these outer movements was also inspired by Stravinsky's own *The Rite of Spring*.

- The second movement consists primarily of music Stravinsky had written in 1943 for a scene in a movie entitled *Song of Bernadette*, a film score that Stravinsky never finished and which was never used.

- As previously noted, Stravinsky completed the symphony on August 7, 1945. It was a significant day, as the day before, the United States had dropped an atomic bomb on the Japanese city of Hiroshima. To mark that event, Stravinsky made a subtle but telling change to the very end of the symphony by adding a repetition of the final harmony, which acts in effect like a giant exclamation mark.

- About that final harmony—a juicy, jazzy D-flat major ninth chord—Stravinsky wrote, "The final, rather too commercial D-flat chord in some way tokens my exuberance in the Allied triumph."

Robert Craft (1923–2015)

- On December 28, 1945, Igor and Vera Stravinsky became American citizens. They were sponsored by the actor Edward G. Robinson. The years that followed were the best of Stravinsky's life. He had married the great love of his life. His health flourished in the Southern California climate. His financial woes were a thing of the past.

- While he missed the Russia of his childhood, he found the United States eminently congenial to his needs and constitution. His life was ordered and peaceful and, for perhaps the first time ever, under his control. Stravinsky would almost certainly have continued composing

neo-Classic/neo-tonal–styled music and, in the process, would have become a musical dinosaur by 1960 or so if not for a young man named Robert Craft.

- Craft was 24 years old when he met Stravinsky in 1948. He was a native New Yorker, a recent graduate of Juilliard, and a worshipful Stravinsky fan. Stravinsky offered him a job as his assistant, and quickly Craft became Stravinsky's right hand: his constant companion, his biographer, even his surrogate son.

- But perhaps the most important thing Craft did was introduce Stravinsky to a body of music that Stravinsky had, to now, treated with disdain: the 12-tone music of Arnold Schoenberg, Alban Berg, and Anton Webern. In particular, it was the 12-tone music of Anton Webern that caught Stravinsky's fancy.

- And so it was that during the mid-1950s, Igor Stravinsky—now well into his 70s—began composing his own, idiosyncratic 12-tone music based on the model of Anton Webern.

Agon

- Composed between 1953 and 1957, *Agon* shows Stravinsky in transition from a neo-tonal composer to a serial composer. *Agon* is a ballet for 12 dancers commissioned by Lincoln Kirstein and George Balanchine for the New York City Ballet. It consists of 16 brief movements, or episodes.

- The piece begins with a neo-tonal, fanfare-like episode. It was the first music Stravinsky composed for the ballet, and it represents what we might now consider to be the old Stravinsky: terse, brilliant, and in all ways accessible. Stravinsky employs this fanfare-like music as the organizing element in *Agon*; it returns, in varied form, as movements 4, 8, 12, and finally, as the 16th and final movement.

- "Pas-de-Deux" is the 13th and longest movement in *Agon*. Stravinsky almost certainly composed the 16 movements that make up *Agon* in order, and as such, this 13th was among the last to be composed, in 1957. By 1957, Stravinsky was deeply in the thrall of Webern's music. This movement is a tibute to Webern, as it is based on the row from Webern's own Variations for Orchestra, Op. 30, of 1940.

Requiem Canticles (1966)

- Stravinsky's last major work was his *Requiem Canticles* of 1966, a piece that sets to music texts extracted from the Catholic requiem Mass (the Mass for the dead). Not only is *Requiem Canticles* the most accessible of Stravinsky's late works, it is also a compositional retrospective of his entire career, a piece that seamlessly blends stylistic elements from his early Russian period, his neo-tonal period, and his late, serial period.

- *Requiem Canticles* is cast in nine parts. For a detailed breakdown of the piece's parts, refer to the video or audio lecture. Of his *Requiem Canticles*, Stravinsky wrote:

> Most listeners seemed to find it the easiest to take home of my last period—or last-ditch—music, and though I know of no universal decision as to whether it is to be thought of as compressed or merely brief, I think the opus may safely be called the first mini- or pocket-requiem.

- *Requiem Canticles* was premiered at the McCarter Theater in Princeton, New Jersey, on October 8, 1966. Among the audience at the premiere were the composer Aaron Copland and the physicist J. Robert Oppenheimer. After having heard the piece, Oppenheimer asked that it be played at his own funeral. His wish was granted just four months later.

- Stravinsky's increasingly ill health forced him to move to New York City in 1969. His first home was a suite at the Essex House at 160 Central Park South, about a block and a half away from where Béla Bartók had lived (and died) 24 years before.

- A week before his own death, Stravinsky moved into his last home, a palatial flat at 920 Fifth Avenue at the corner of 73rd Street. It was there that he died—according to his death certificate, of heart failure—at 5:20 in the morning on April 6, 1971. He had led quite a life.

Suggested Reading

Stravinsky, *An Autobiography*.
Walsh, *Stravinsky*.

Questions to Consider

1. What did Stravinsky mean when he called his music assemblages?

2. Describe in what way Stravinsky's *Requiem Canticles* of 1966 is a compositional retrospective of his entire career.

Performances

Igor Stravinsky, *Agon*

Igor Stravinsky, *Concerto for Piano and Wind Instruments*

Igor Stravinsky, Piano Sonata

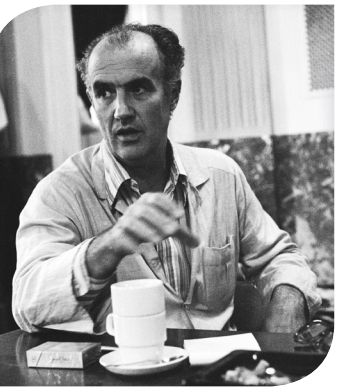
Igor Stravinsky, *Requiem Canticles*

Igor Stravinsky, Symphony in Three Movements

Lecture 18

For Every Action an Equal Reaction

Even as Stravinsky was coming to experiment with his own brand of serial music in the late 1950s, a number of first-rate composers who had embraced Ultraserialism were coming to reject it. Among those composers were the German-born Hans Werner Henze (1926–2012) and the Italian-born composer Luigi Nono (1924–1990). Freed from Ultraserialist dogma, Nono went on to write a series of strident, anguished, haunting, and highly politicized works that reflect in particular his revulsion of tyranny. As an example, this course recommends Nono's *Prometeo*. All in all, the adoption and subsequent rejection of Serialism and Ultraserialism by many mid-20th-century composers is one of the principal story lines of Western concert music during the second half of the 20th century. ◆



LUIGI NONO
1924–1990

Ultraserialist Hardliners

- Ultraserialist dogma required that a piece of music be based on predetermined formulas of various sorts. Composers of Ultraserial music believed that such processes rendered their music intellectually pure.

- High-minded though their intentions, the music composed by almost all such composers was (and remains) extremely difficult to listen to. It is music in which pitch, rhythm, and articulation are entirely objectified, and it is music in which there is no reference to the past.

- For Ultraserialists, who employed a self-created, quasi-scientific analytical language in their attempt to render music an informational science, expressive content had no place. Expressive content was irrelevant because it could not be measured, and therefore it could not be discussed objectively.

- Also irrelevant to Ultraserialist dogma were the lives and personalities of composers as well as the cultural, religious, social, and economic environment in which they lived and worked. For the Ultraserialist generation, there was no admissible backstory that might shed light on the style, substance, and decisions made by a composer.

- The Ultraserialists reserved their greatest contempt for program music, that is, instrumental music that seeks to tell a story and/or invoke visual imagery. Such music, with its recourse to descriptive effects, was dismissed entirely as the refuge of the compositional scoundrel.

The Problem

- Despite Ultraserialist claims, in reality, context is everything. As individuals with varying life experiences and genetic predispositions, composers react to their environment differently and thus create music that can be differentiated from that of other composers living and working at exactly the same time.

- The Ultraserialists wanted to purify music by rendering it a science. But music is not a science; it is a language art. Art is as varied and as inexact as the people who make it.

- This is what many increasingly disillusioned Ultraserialist composers began to realize moving through the 1950s and 1960s: The music they were creating had nothing to say about themselves, their world, and their personal vision.

A Reaction

- Among the most striking of all the compositional reactions to Ultraserialism was that propagated by Iannis Xenakis (1922–2001). Xenakis emigrated from his native Greece to Paris in 1947, where he worked as an engineer and designer in the studio of the architect Le Corbusier.

- He began sitting in on Olivier Messiaen's classes at the Paris Conservatory and became fascinated by the prospect of creating musical works that were analogous to the rippling, curved architectural structures he modeled for Le Corbusier. Xenakis's compositional development was also powerfully influenced by the great paradox of Ultraserial music: Much more often than not, Ultraserial music sounded extremely random.

- According to Xenakis, the end result of most Ultraserial music is a meaningless mass of sound. Xenakis's intention was to create music that took as its point of departure such masses of sound.

- By controlling these masses of sound using various laws of large numbers—including probability theory, game theory, group theory, and Boolean algebra—Xenakis created a body of music in which masses of sound transform into other masses of sound. He called this new music Stochastic music from the Greek word *stochos*, which refers to something characterized by conjecture (or probability).

- Take as an example Xenakis's *Pithoprakta* (which means "Actions Through Probabilities") for 36 strings, two trombones, xylophone, and woodblock of 1956. In *Pithoprakta*, there are no instrumental sections; there are no first and second violins, for example. Rather, each of the 40 instruments has its own part in the score. The piece begins percussively, as the string players quietly rap on the backs of their instruments with their knuckles.

- Slowly, more and more of the string players are instructed to either pluck their strings or play very short notes with their bows, creating what Xenakis calls a "nebula" of sound. At some point, a perceptual boundary is crossed: The listener begins to perceive the growing mass of plucked and bowed notes as being the dominant texture, while the rapped sounds recede into the distance and finally disappear. This moment of perceptual metamorphosis is what much of Xenakis's music is all about.

Sound Mass Music

- The sound worlds Xenakis created in works like *Pithoprakta* are compelling. Once the sound of Xenakis's music had entered the collective ear of contemporary music, other composers could use and explore those sound worlds in their own works without having to resort to the mathematical processes Xenakis had used.

- Such music is called sound mass music, texture music, or Sonorism. An example is *Threnody to the Victims of Hiroshima* of 1960 by the Polish-born composer Krzysztof Penderecki. It's a dark, powerful work in which Penderecki creates a series of extraordinarily violent, explosive masses of sound.

- An additional example comes from the Hungarian composer and teacher György Sandor Ligeti. *Atmosphères* for orchestra of 1961 is Ligeti's first mature masterwork, a piece of sound mass music that begins with one of the most astonishing cluster sonorities ever composed: 59 different

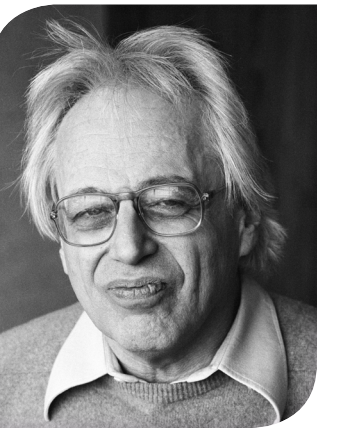
notes spread out across five-and-a-half octaves are quietly played simultaneously. It is from this massive cluster that the piece evolves, as sonorities slowly merge one into another, creating an ebb and flow of blur and focus.

- Ligeti's ear for timbre (for tone color) and his dramatic instincts were spectacular. The body of work he composed in the 1960s represents the pinnacle of sound mass music. Four of Ligeti's greatest works from this period—*Atmosphères*, *Aventures*, *Requiem*, and *Lux Aeterna*—were used by Stanley Kubrick in the soundtrack for *2001: A Space Odyssey*.

- Kubrick used 32 minutes of Ligeti's music in *2001*. Ligeti was extremely displeased and insulted the movie. It seems that Ligeti's publisher, Universal Editions, had negotiated the movie rights without ever consulting with Ligeti himself.

- Apologies were made, money changed hands, and thanks to *2001*, Ligeti suddenly became world famous. So, wisely, he bore Kubrick no hard feelings. As a result, when Kubrick wanted to use Ligeti's music in the movies *The Shining* (of 1980) and *Eyes Wide Shut* (of 1999) he was able to do so, after having first obtained Ligeti's personal permission.

- Ligeti's post-1980 music moved away from the massed sounds of his earlier work toward a more traditionally contrapuntal idiom in which major and minor triads and modes make up much of the harmonic substance. His Horn Trio of 1982 and Piano Concerto of 1988 are dazzling.



GYÖRGY SANDOR LIGETI
1923–2006

- Between 1985 and 2001, Ligeti composed three books of piano etudes, containing 18 etudes in all. They are virtuosic, compositionally and pianistically. By Ligeti's own description, they were influenced by, among others things, Indonesian Gamelan music, African polyrhythm, Bulgarian music, the music of Béla Bartók, Conlon Nancarrow's music for player piano, and the music of jazz pianists Thelonious Monk and Bill Evans.

- Ligeti's etudes represent the best, most original, and most important set of solo piano works composed since the death of Béla Bartók in 1945. Even more, they stand, with the piano music of Bartók, Debussy, Chopin, and Liszt, as the defining body of music composed for the metal harped piano.

> Ligeti was one of the most beloved, charming, daring, influential and least dogmatic composers of the 20th century—a role model for us all.

Suggested Reading

Steinitz, *György Ligeti*.
Xenakis, *Formalized Music*.

Questions to Consider

1. Starting in the 1950s, many Ultraserialist composers began to reject Ultraserialism. Why?

2. What is sound mass or texture music, and who were its leading compositional proponents?

Performances

György Ligeti, *Atmosphères*

György Ligeti, Piano Concerto

György Ligeti, Trio for Violin, French Horn, and Piano

Hans Werner Henze, Sinfonia No. 8

Iannis Xenakis, *Pithoprakta*

Krzysztof Penderecki, *Threnody to the Victims of Hiroshima*

Luigi Nono, *Prometheus Suite*

Stanley Kubrick, *2001* "Star Gate" Sequence

Lecture 19

The California Avant-Garde

Even as Serialism and Ultraserialism were being embraced and rejected in the years after World War II by composers on both sides of the Atlantic, a very different sort of music was emerging in the United States thanks to the influence of a number of composers born and/or bred in California. Set against the Pacific Ocean, California has been powerfully influenced by the Asian cultures arrayed around the other side of the Pacific Ocean. The proximity of California to Asian cultural models has created a cultural and musical environment different from anywhere else in the United States. It's a cultural and musical environment that nurtured and shaped, among many others, two of the most original musical thinkers of the 20th century—Henry Cowell and John Cage—and gave birth to minimalism, one of the dominant musical movements of the second half of the 20th century. ◆

Henry Cowell (1897–1965)

- Henry Cowell was born in Menlo Park, California, roughly 25 miles south of San Francisco. His Irish immigrant father and Iowa-born mother were both writers. Cowell bought himself his first piano when he was 13 years old from money he earned doing odd jobs.

- Cowell became a composer of tremendous spontaneity and eclecticism. In his music, traditional tonality, modality, nontonal materials, and even clusters of pitches (played on the piano with fists and forearms) comfortably coexist.

- Aside from watching and listening to such perennial favorites as *Aeolian Harp*, *The Tides of Manaunaun*, and *The Banshee*, try perusing the internet for performances of other solo piano works by Cowell. They are a fascinating mix of everything: Europe and Asia, tonality and nontonality, and lyric and percussive features.

- Non-Western music, particularly Indonesian gamelan, had a decisive impact on Cowell. Gamelan music is heterophonic; it has a texture in which the various metallophones, gongs, and drums that make up the orchestra interlock with each other to play and simultaneously vary a single melodic strand. Additionally, time is existential rather than linear.

- Cowell experimented with heterophony and the decidedly non-Western approach to musical time inherent to gamelan music. Among those experiments is a striking piece for piano and percussion entitled *Ostinato Pianissimo*, composed in 1934.

Lou Harrison (1917–2003)

- Lou Harrison was born in Portland, Oregon, on May 14, 1917. In 1926, the Harrison family upped and moved to the San Francisco Bay Area, where Lou grew up.

- In 1935, Harrison enrolled at San Francisco State College (now San Francisco State University), where he studied horn, clarinet, harpsichord, recorder, and composition for three semesters. But the game changer for Harrison occurred in the spring of 1935, when he enrolled in the course Music of the Peoples of the World, taught by Henry Cowell at the University of California Extension in San Francisco.

- Enthralled with both the class and with Cowell, Harrison soon started taking private lessons with Cowell and began a close friendship that continued for the rest of their lives.

- His Double Concerto for violin, cello, and Javanese gamelan of 1982 puts most of Harrison's musical priorities in high relief. It represents a cross-cultural partnership between East and West and features Harrison's typically direct and sensuous melodies. It also features a Debussy-like ear for timbral nuance and a markedly non-Western view of time.

From the beginning of his career, Harrison was an artistic and political multiculturalist. He promoted ecological responsibility, pacifism, and gay rights in both his music and writing.

John Cage (1912–1992)

- Yet another young composer on whom Henry Cowell had a decisive influence was a native Los Angelino named John Cage. Cage was an iconoclastic composer who changed the way most mid- and late-20th-century composers thought about music.

- Almost all the music Cage composed from the late 1930s through the 1940s was for various percussion ensembles and a special percussion instrument called a prepared piano. Inspired by Henry Cowell's audacious use of the piano and by Indonesian gamelan, Cage began vandalizing pianos in various ways.

- He placed paper clips, screws, bolts, and rubber erasers on and between certain strings. He also stuck thumbtacks into the hammers, wove paper and other objects through strings, and so forth. This was the prepared piano.

- Cage carefully charted just how a piano should be prepared, as different works of his called for different preparations. In Cage's hands, his prepared pianos became one-person percussion orchestras.

- Cage's first composition for prepared piano was his *Bacchanale* of 1938 (which he revised in 1940). It's a fascinating and groundbreaking piece, one that displays a markedly non-Western approach to time.

- By the late 1940s, Cage had mastered the medium of the prepared piano. His *Sonatas and Interludes* for prepared piano, composed between 1946 and 1948, is a masterwork of complex rhythmic patterns, amazing timbres, wry humor, and pure, joyful imagination.

- As Cage evolved, the sounds and silences of nature, people, and machines became his ever-changing orchestra. Starting in 1951 with his *Music of Changes* for solo piano, he abandoned any pretense towards self-expressive art. As Cage put it:

> One may give up the desire to control sound, clear his mind of music, and set about discovering the means to let sounds be themselves rather than vehicles for man-made theories or expressions of human sentiments. I try to arrange my

composing so that I won't have any knowledge of what might happen. I believe that by eliminating purpose, what I call awareness increases.

- In order to completely divorce himself from the music he created, Cage turned to all sorts of chance processes for making compositional decisions. Examples include throwing dice, flipping coins, and tossing sticks marked with numbers. Such music came to be referred to as aleatoric music or musical aleatory, a term created from the Latin word *Alea*, which means "dice."

- Cage wanted his music to be completely unpredictable, divorced entirely from any willful act on his part. This is pure Zen Buddhism, which was very popular among American and European intellectuals during the 1950s and 1960s. It was perhaps a reaction to the traumas of the Cold War and the threat of nuclear annihilation.

Morton Feldman (1926–1987)

- Cage inspired a gaggle of young (mostly American) composers who began to employ all sorts of new, graphic notational methods that allowed performers a range of choices during the course of a performance. By giving performers improvisatory license within carefully structured parameters, such composers as Earle Brown, Morton Feldman, and Christian Wolff created music that was fundamentally different every time it was performed. Such music came to be known as indeterminate music or musical indeterminacy.

- Much of the music of Morton Feldman represents indeterminacy at its most extreme. A native New Yorker, Feldman studied piano as a child. Later, he studied composition with two well-known and highly regarded composers: Wallingford Riegger and Stefan Wolpe. But it was only in 1950, when the 24-year-old Feldman met and fell under the spell of John Cage, that his musical priorities began to gel.

- Referring to Feldman's personal brand of indeterminacy, Eric Salzman writes:

> In traditional music (including earlier modern music) the essential character comes out of the way the music goes from one note to another. In Feldman's, it is isolated sounds themselves that are the essential experience, intentionally unrelated and disassociated from one another. The effect of this is to create a non-directional time sense, more Eastern than European. In Feldman's case, it led to the creation of works of extended time spans including, most notoriously, a string quartet of over six hours duration.

- On those occasions when Feldman exercised some temporal and compositional control, his music could be remarkably beautiful. Such a work is his *Rothko Chapel* for soprano, alto, chorus, celesta, viola, and percussion of 1971. Overall it's a quiet, elegiac work, roughly 25 minutes in length.

- Its mournful spirit is driven home by the appearance—near the very end of the piece—of a gentle, lullaby-like melody played by the viola that Feldman wrote when he was 15 years old.

MORTON FELDMAN
1926–1987

Suggested Reading

Cage, *Silence*.
Yates, *Twentieth Century Music*, pp. 271–312

Questions to Consider

1. Describe and discuss the impact of Indonesian music on the music of Henry Cowell, Lou Harrison, and John Cage.

2. What is a prepared piano?

Performances

Henry Cowell, *Aeolian Harp*

Henry Cowell, *Ostinato Pianissimo*

Henry Cowell, *The Banshee*

Henry Cowell, *The Tides of Manaunaun*

Javanese Gamelan example

John Cage, *Bacchanale*

John Cage, Sonata V for prepared piano

Lou Harrison, Double Concerto

Morton Feldman, *Rothko Chapel*

Lecture 20

Rock around the Clock

The most extreme and lasting musical reaction to post-World War II modernism is Minimalism. Minimalism is yet another manifestation of the California musical environment, a place where Western and non-Western cultural elements have mingled in a manner unique in the United States. Both Henry Cowell and Lou Harrison created bodies of work that drew extensively from non-Western musical traditions. In particular, the persistent repetition that characterizes much of their music creates a hypnotic environment that renders time cyclical rather than linearly narrative. This lecture takes a look at both Minimalism and the rise of rock and roll. ◆

Three Events

- Three events occurred during the 1940s that forever changed the face of American musical culture and, at the same time, brought about the birth of rock and roll: World War II, the invention of the 45-rpm record, and the invention of the solid-body electric guitar.

- World War II mixed the races in the United States as no other single event ever had. Black Americans left the rural South in huge numbers and brought their musical tastes and buying power to the urban and industrial centers of the country.

- The invention of the seven-inch, 45-rpm record—developed by RCA Victor—meant that up to five minutes (per side) of fairly high-fidelity music could be placed on a single, inexpensive, portable vinyl disc.

- And in 1941, the solid-body electric guitar was invented. Like Isaac Newton and Gottfried Leibniz's independent and almost simultaneous discovery of calculus, the de facto simultaneous invention of the solid-body electric guitar has been credited to Clarence Leonidas Fender and to Lester William Polsfuss.

LESTER WILLIAM POLSFUSS (LES PAUL) 1915–2009

- With the appearance of the 45-rpm record in 1949, many small record labels came into existence in order to cash in on the new technology. Among the best-selling genres of music issued on these new 45-rpm records was an earthy, urban, electric-guitar-dominated style of blues called rhythm and blues. An example of of rhythm and blues is Garner Eckler's "Money, Marbles, and Chalk."

- The rhythm and blues craze reached its peak in July of 1954 when the disc jockey Alan Freed signed a $75,000 contract with WINS in New York City. Freed initially called his nationally syndicated rhythm and blues show "The Moondog Show." But he was sued by Louis Hardin, a street musician who went by the name of Moondog.

- Hardin won his suit, so in December of 1954, Freed changed the name of his show to "The Rock & Roll Show." Freed spent the rest of his life claiming to have invented rock and roll. In truth, he invented neither the music nor the term, though he did popularize both.

- Much more importantly, Freed brought black American music and performers into the homes, ears, and hearts of white American teenagers, and by doing so helped lay the groundwork for the American Civil Rights movement as it developed in the 1960s.

- The astonishing commercial potential of this electrified, postwar teen music was revealed in February 1955, when a 12-bar blues song entitled "Rock Around the Clock," sung by Bill Haley, surpassed 1 million in record sales in under six weeks.

- A string of successful 12-bar blues/rock and roll hits followed, performed by both black Americans like Chuck Berry and Little Richard and white Americans like Jerry Lee Lewis and Buddy Holly.

Reactions and Elvis Presley

- For the most part, the older generation reacted poorly to this powerfully pulsed and often sexually frank new music. For example, the Spanish cellist and conductor Pablo Casals told an interviewer the music was "poison put to sound."

- The criticism went off the charts when RCA signed, recorded, and publicized an obscure, white, 20-year-old rhythm and blues singer from Tupelo, Mississippi who was then living in Memphis, Tennessee. This was Elvis Presley (1935–1977). His instant rise to fame in 1956 was powered by the transistor radio and television.

ELVIS PRESLEY
1935–1977

- His first appearance on the *Ed Sullivan Show*—on September 9, 1956—was viewed by an estimated 55–60 million people, a number very likely several times larger than all the people who had ever attended a live concert in the previous 300 years.

- Presley's look, his manner of singing (in equal part black American Blues, Christian gospel, and Southern country), his sexually provocative way of moving, and the intensity and abandon with which he performed are all now part of the iconography of the 20th century.

The Importance of Rock and Roll

- The preceding explanation of rock and roll is important for four reasons.

1. Rock and roll, like ragtime, blues, and jazz, is rooted in West African rhythmic tradition, a music in which beat and polyrhythm are its essential components. Rock and roll is about rhythmic continuity (a characteristic it shares with jazz).

2. Rock and roll is dance music, and as such it is the antithesis of postwar modernist music.

3. Composers born since roughly 1935 will have encountered rock and roll during a formative stage of their musical lives; for composers born since 1950, rock and roll will have been a major musical presence their entire lives.

4. It was almost inevitable, then, that the spirit and substance of rock and roll—particularly its rhythmic impetus—would become a hugely important syntactical element in the concert music of the second half of the 20th century.

Minimalism and Terry Riley

- The great triumvirate of Minimalism—Terry Riley, Steve Reich, and Philip Glass—are three very different composers who have created three very different and instantly recognizable bodies of work. They have in common a California connection that was key to their compositional development, a decisive affinity for jazz and rock and roll, a complete lack of modernist anguish, and an awareness of themselves as American composers.

- Terry Riley was born in Colfax, California, in 1935. He studied at Shasta College, San Francisco State University, and the San Francisco Conservatory before moving across the bay to Berkeley, where he received an MA in music composition at the University of California.

- Riley's most influential music teacher was Pandit Pran Nath, a Hindustani classical singer that Riley met in 1970. In 1971, Riley joined the faculty at Mills College in Oakland, where he taught North Indian music and music composition

- It was in the early 1960s, by his own admission while under the influence of a nonprescription pharmaceutical, that Riley realized that "things didn't sound the same when you heard them more than once, and the more you heard them, the more different they did sound."

- Riley's epiphany led him to compose one of the most important works of the 20th century: *In C* of 1964. *In C* consists of 53 brief melodic ideas, which Riley calls modules. With the exception of a very few F-sharps and B-flats here and there, each of these modules is in C major, thus the title.

- The operative principal of *In C* is that each performer must play each of the 53 modules in order, repeating each module any number of times before moving on to the next one.

- In order to keep everyone at the same tempo, one of the players "drums" out a continuous stream of eighth-note Cs (usually on a piano), something Riley called "the pulse."

- Recorded performances of *In C* run between 20 and 76 minutes in length. Longer and shorter versions are entirely possible; some performances have lasted for up to three hours. Despite the repetitive nature of *In* C, the piece swings.

Steve Reich

- Steve Reich was born in New York City in 1936. His parents separated when he was a year old; his mother moved to Los Angeles while his father remained in New York. Reich grew up shuttling back and forth between New York and California. His masterpiece *Different Trains*, composed in 1988, was inspired by the trips he made cross-country by train between 1939 and 1942.

- As a composer, Reich was decisively influenced by the pulsed, slowly changing melodic patterns of Terry Riley's *In C*. However, Reich took the syntax of pulse and pattern in a new direction.

- His first important pieces—*It's Gonna Rain* of 1965, *Come Out* of 1966, *Piano Phase* for two pianos of 1967, and *Violin Phase* for violin and tape (also of 1967)—are about repetitions of short ideas and patterns that move in and out of phase with each other.

- Reich eventually headed to Ghana (in West Africa), where he studied percussion, after which he returned to New York and created the Steve Reich Ensemble. This was a percussion, keyboard, and vocal ensemble for which he composed and with which he toured as a performer.

- Reich matured as a composer through the medium of his performances. As he matured, Reich's harmonic language became more sophisticated, his melodic patterns and phrase structures longer and more melodically interesting, and the underlying rhythmic patterns more complex. The result is a mature music that is both viscerally and intellectually satisfying.

- The aforementioned *Different Trains* is a perfect example of such music. It is one of the great works of the 20th century. The piece is cast in three parts, entitled "America Before the War," "Europe During the War," and "After the War."

Philip Glass

- What Terry Riley's *In C* did for Steve Reich, Reich's phase pieces did for Philip Glass: They brought into focus Glass's already powerful proclivities towards cyclical patterning. Glass (b. 1937) was also drawn to Indian music. After working with Ravi Shankar on the score of a cult/art/drug film called *Chappaqua* (1966), Glass went to northern India, where he studied Indian music on site.

- Glass's involvement with Indian music proved decisive in his musical development. He was fascinated by Indian *rāga*, the motivic units on which Indian classical performances are built through cyclical repetition and improvisation. Glass began to experiment with cyclically repeated melodies and asymmetrical rhythmic patterns.

- After returning to the United States, it was Glass's contact with the music of Steve Reich that catalyzed his own, developing compositional style. Glass's earliest minimalist works are severe. However, over time, Glass's music became not just less austere, but strikingly lyric and harmonically lush. An example is Glass's Concerto for Violin and Orchestra of 1987.

- Philip Glass has become the most recognized composer since Stravinsky due particularly to his activities as a theater, opera, and film composer. As of this writing, Glass has composed 14 operatic works, from *Einstein on the Beach* of 1976 to *The Lost* of 2013. He has composed the soundtracks for over 30 motion pictures, and he has been nominated for three Academy Awards.

John Adams

- John Adams was born on February 15, 1947, in Worcester, Massachusetts. He studied music at Harvard from 1965 to 1972. From there, he headed to San Francisco to teach at the San Francisco Conservatory from 1972 to 1984.

- Adams emerged on the San Francisco Bay Area music scene in the late 1970s as an avowed minimalist. His music soon veered off in a frankly Romantic expressive direction. His *Harmonielehre* of 1985 remains the composition that best demonstrates his mature compositional priorities.

- Named for Arnold Schoenberg's theoretical treatise of harmony, Adams's *Harmonielehre* is a three-movement work for orchestra. It combines the pulse of minimalism, a harmonic palette equally indebted to late-19th-century Romanticism and the movie music of John Williams, and musical narrative.

Suggested Reading

Salzman, *Twentieth Century Music*, pp. 213–219.
Ward, Stokes, and Tucker, *Rock of Ages*.

Questions to Consider

1. Describe and discuss the workings of Terry Riley's *In C*, and how those workings became the baseline techniques for the Minimalist music that followed.

2. In what common way did the music of all the seminal composers of minimalism—Terry Riley, Steve Reich, and Philip Glass—evolve over time?

Performances

- Buddy Holly and His Crickets, "Peggy Sue"
- Chuck Berry, "School Days"
- Elvis Presley's *Ed Sullivan Show* performance on September 9, 1956
- Garner Eckler, "Money, Marbles, and Chalk"
- Jerry Lee Louis, "Whole Lotta Shakin' Goin' On"
- John Adams, *Harmonielehre*
- Little Richard, "Lucille"
- Philip Glass, Violin Concerto
- Steve Reich, *Different Trains*
- Steve Reich, "It's Gonna Rain"
- Terry Riley, *In C*

Lecture 21

East Meets West; South Meets North

This course has spent time talking about the impact of Asian music and musical philosophy on Western composers, but it has yet to talk about the reverse: Asian composers who combined the traditional music of their homelands with the instruments and compositional techniques of the European tradition. The first half of this lecture is dedicated to four outstanding Far Eastern–born composers: the Korean-born Isang Yun (1917–1995), Japan's Tōru Takemitsu (1930–1996), the Cambodia–born Chinary Ung (born in 1942), and China's Tan Dun (born in 1957). The second half of the lecture focuses on Central and South American music. ◆

East Meets West: Japan

◆ No East Asian country adopted Western music more rapidly or at an earlier date than did Japan. By 1900, concerts of Western music had become popular. In 1915, the Osaka Conservatory of Music opened its doors, and by 1930 Japan had become a regular stop for such high-end touring musicians as Jascha Heifetz, Sergei Prokofiev, Fritz Kreisler, and the guitarist Andrés Segovia.

- Tokyo-born Tōru Takemitsu must be numbered among the great composers of the 20th century. As a 14-year-old, he was called up into Japan's military to serve in World War II. The horrors of the war, as well as the agony of Japan's eventual surrender, were formative events for the young Takemitsu. He blamed these events on Japanese militancy.

- After the war, Takemitsu found work with the American Armed Forces and listened to an endless stream of Western music on American Armed Forces Radio. In 1946, at the age of 16, he decided to chase composition.

> Along with Richard Wagner, Takemitsu might very well be the greatest self-taught composer who ever lived.

- Of particular note is his 1967 work *November Steps*. A prominent feature is the role played by two traditional Japanese instruments in the piece: a *biwa* (a short-necked lute) and a *shakuhachi* (a bamboo flute), which play along with a Western orchestra.

- *November Steps* juxtaposes rather than synthesizes. It is not about blending two vastly different traditions; rather, it is about their peaceful and complementary coexistence. Another notable work is Takemitsu's *A Flock Descends Into the Pentagonal Garden* for orchestra of 1977. It contains an incredible melding of the beauty and nuance of Claude Debussy with the grace and elegance of the Japanese arts of refinement.

SHAKUHACHI

Isang Yun

- Isang Yun was born on September 17, 1917 in Sancheong, in present-day South Korea. He began composing when he was 14 and began his formal musical education in 1933, at 16. His studies took him to the Osaka Conservatory and then to Tokyo. Isang Yun was 21 years old and studying in Tokyo in 1938 when war compelled him to return to Korea.

- After World War II, he composed and taught. He received the Seoul City Culture Award in 1955, which allowed him to travel to Europe to finally complete the music education he put on hold in 1938. By the mid-1960s, his international reputation was established.

- For Yun, politics loomed as large in his life as music. He never accepted the division of Korea and was a vocal activist for its reunification. In 1963, he visited North Korea. The visit enraged the South Korean military regime of Park Chung-hee, which declared Yun to be "an enemy of the state."

- As a result, in 1964, Yun and his family were forced to flee Korea; they settled in West Berlin. But this was not enough for the South Korean authorities, and on June 17, 1967, the 50-year-old composer was kidnapped by the South Korean Secret Service and spirited to Seoul.

- He was imprisoned and tortured; he attempted suicide and in the end was forced to confess to being a spy. He was sentenced to death, a sentence that was then commuted to life in prison. The international music community was appalled.

- The South Korean government was presented with a petition signed by some 200 artists, including the composers Igor Stravinsky, Luigi Dallapiccola, Hans Werner Henze, György Ligeti, Karlheinz Stockhausen, and the conductors Herbert von Karajan and Otto Klemperer. Yun was released on February 23, 1969. He returned to Berlin, where he became a West German citizen. He never returned to South Korea, and he died in Berlin on November 3, 1995.

- A prolific composer, Yun composed symphonies, concertos, operas, choral works, chamber music, and more. His music uses techniques associated with traditional Korean music. Examples of these techniques are glissandi and portamenti, that is, sliding from note to note; plucked string notes; a very pronounced degree of vibrato; and most importantly, a wide variety of different sorts of ornamentation. A notable example of Yun's work is his Violin Concerto No. 3 of 1992.

Chinary Ung (born 1942)

- Chinary Ung was born on November 24, 1942, in Takéo province, the southernmost region of Cambodia. He first heard Western concert music when he was 17 years old, when his French teacher lent him some vinyl records.

- In 1964, at the age of 22, he became the first Cambodian to study at the Manhattan School of Music. From there it was on to Columbia, where he received a doctoral degree in composition in 1974.

- Ung described the music he was writing at this time as being post-Serial, which means academic, modern music. But the 1975 takeover of Cambodia by Pol Pot and his Khmer Rouge regime interrupted Ung's career. Much of Ung's family died. Ung himself went on compositional hiatus as he did all he could to locate the surviving members of his family and get them to safety.

- During his 11-year compositional hiatus, Ung immersed himself in a study of Cambodian music. Upon his return to composing in 1985, he was prepared to synthesize traditional Cambodian music with Western music. Ung's music is among the very best examples of the synthesis of Western and Asian music. A key example is his *Spiral I* for cello, piano, and percussion of 1987.

Tan Dun

- Tan Dun was born on August 18, 1957, in a village in the Hunan province of China. As a victim of China's Cultural Revolution—he was sent to work as a rice planter on a commune—Dun began his musical career a bit later in life. Like Chinary Ung, he earned a doctorate in musical composition at Columbia, completing his dissertation in 1993 at the age of 36.

TAN DUN
B. 1957

- Tan Dun's true impact as a composer wasn't felt until the 21st century. But it's very likely that Tan Dun will be considered among the most important composers of the 21st century. An example of his work is the soundtrack for the movie *Crouching Tiger, Hidden Dragon*, which came out in 2000 and for which Tan Dun received an Oscar in 2001.

South Meets North: Brazil and Heitor Villa-Lobos

- The composer Heitor Villa-Lobos was born in Rio de Janeiro, Brazil, on March 5, 1887 and died there 72 years later, on November 17, 1959. According to the eminent ethnomusicologist and professor of Latin American music Gerard Henri Béhague, he created "unique compositional styles by combining contemporary European techniques with Brazilian national music."

- Villa-Lobos began his musical career as a guitarist, playing in the streets of his native Rio de Janeiro. He was fascinated by popular music of all types, and as a young man he traveled across much of Brazil, guitar in hand, learning and assimilating the local music in an ongoing search for his own identity as a Brazilian musician. Villa-Lobos composed with the same ease with which he assimilated music, turning out over 2,000 works in diverse genres.

- Villa-Lobos's guitar music stands as a pillar of the guitar repertoire. Notable works are his *Five Preludes* and his *Twelve Etudes* for solo guitar. Another popular work are his nine suites for various instruments composed between 1930 and 1945 entitled *Bachianas Brasileiras*. These works represent a melding of Baroque-era compositional techniques with Brazilian folk music.

Carlos Chávez

- Carlos Chávez was born in Mexico City, Mexico, on June 13, 1899. He died there on August 2, 1978. Chávez was a musical polymath—a one-man band. Trained as a pianist, he became a composer of international renown.

- In 1928, he was appointed the director of the first permanent orchestra in Mexico. For 21 years, Chávez directed the orchestra, during which time it performed 487 different works, including 82 world premieres by Mexican composers. In addition, Chávez staged concerts for workers and students and toured the Mexican provinces as well, exposing many audiences to orchestral music for the first time.

- Chávez's emergence as a composer in 1920—at the age of 21—could not have been better timed. The year 1920 saw the end of the Mexican Revolution and the inauguration of Álvaro Obregón as a constitutional

president. According to musicologist J. Carlos Estenssoro, "the government became the chief patron of the arts, with a view to bringing culture to the masses, and great emphasis was placed on the indigenous Indian cultures."

- Chávez's ongoing fascination with indigenous Mexican music is put on display in his marvelous Symphony No. 2, subtitled *Sinfonía India*, of 1936. It is his best-known work and is cast as a single, continuous movement.

Alberto Ginastera

- Alberto Ginastera was born in Buenos Aires, Argentina, on April 11, 1916 and died in Geneva, Switzerland, on June 25, 1983. Two of his early works evoke the folk music of Argentina with what Ginastera called "its strong, obsessive rhythms, meditative adagios, and magic and mystery."

- The first example is his Argentine Dances for Piano, Op. 2. Ginastera wrote these three relatively brief dances when he was 21 years old. These dances reveal their folk origins in their incredible rhythmic thrust and, in the case of the second dance, in folksong-like beauty.

- The second example is the malambo section from the *Estancia Ballet*. A malambo is a flamboyant gaucho dance; Ginastera's malambo concludes his ballet *Estancia*. It is perhaps his best-known work.

Suggested Reading

Behague, "Heitor Villa-Lobos."
Narazaki, "Tōru Takemitsu."

Questions to Consider

1. Name three Asian-born composers of concert music, their country of origin, and one characteristic of the music of each composer.

2. Name three Central and South American composers of concert music, their country of origin, and one characteristic of the music of each composer.

Performances

Carlos Chávez, Symphony No. 2

Chinary Ung, *Spiral I*

Ginastera, *Danzas Argentinas* no. 1

Ginastera, *Danzas Argentinas* no. 2

Ginastera, *Danzas Argentinas* no. 3

Ginastera, "Malambo" from the *Estancia Ballet*

Heitor Villa-Lobos, *Bachianas Brasileiras* no. 5, "Aria"

Heitor Villa-Lobos, Prelude No. 1 for Guitar

Isang Yun, Violin Concerto No. 3

Lucienne Boyer, *Parlez-Moi D'Amour*

Tan Dun, opening sequence of *Crouching Tiger, Hidden Dragon*

Tōru Takemitsu, *A Flock Descends Into the Pentagonal Garden*

Tōru Takemitsu, *November Steps*

Lecture 22

Postmodernism: New Tonality and Eclecticism

Minimalism, discussed in Lecture 20, is an example of a movement called postmodernism. Some background: A basic premise of musical modernism posited that each composition was a self-defined work. Preexisting structures that could be identified as such—like triads or evocations of historical musical styles or idioms—were to be avoided at almost all costs. Ultraserialism in particular followed this premise. Behind the subsequent postmodern impulse was a desire on the part of composers to express something in their music and reestablish some degree of rapport with their audience. The postmodernism movement represented a return to the musical values—if not the actual musical language—of Romanticism. ◆

An Extreme: Rochberg

- At the anti-modernist, postmodern extreme were those composers who made it clear that they were not pleased with the path 20th-century music had taken. Examples include George Rochberg (1918–2005) and David Del Tredici (b. 1937).

- Both Rochberg and Del Tredici began their careers as hardcore Serialists. However, both composers abandoned Serialism and subsequently embraced not just neo-tonality but musical styles from the past.

- Rochberg is most famous for his string quartets, seven in number. Of note is his String Quartet No. 3 of 1972, a work Rochberg explains "is the first major work to emerge from what I have come to think of as 'the time of turning.'"

- Rochberg had decided that not only could tonal and nontonal music stand side-by-side in a single work (and even in a single movement), but a multiplicity of different historical styles could coexist as well. To this end, Rochberg's String Quartet No. 3 speaks with a multiplicity of tongues.

- The quartet is cast in five movements. Movements one and five each alternate tonal and nontonal music, including—in the fifth movement—direct and lengthy quotes from Gustav Mahler's Symphony No. 9 of 1909. Movements two and four are both entitled "March," and they sound like Béla Bartók's String Quartet No. 4 of 1928. Movement three is a lengthy theme-and-variations-form movement inspired by the famous "Hymn of Thanksgiving" of Beethoven.

David Del Tredici

- The mature music of David Del Tredici offers an even more striking example of a composer committed to the musical language of the past. Del Tredici is best known for a series of works inspired by Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. One of Del Tredici's *Alice in Wonderland*–inspired works, entitled *Child Alice ("In Memory of a Summer Day")*, was awarded a Pulitzer Prize in 1980.

- That piece is scored for an amplified soprano voice and large orchestra. It is of Mahler-like temporal proportions: over 60 minutes in performance. It is also Mahler-like in syntactical content, or at least it aspires to be. The occasional bitonal harmony aside, *Child Alice* is traditionally, functionally tonal, filled with lots of local repetition and charming (though often mawkish) themes.

- Unfortunately, Del Tredici's vocal setting is incredibly awkward, with the result being that the majority of Lewis Carroll's text is not comprehensible, a mistake that Mahler would never have made. Additionally, Del Tredici's harmonic language is ungainly, lacking in the sort of chromatic subtlety and modulation we would expect in the music of Mahler's time.

> *Child Alice* is new music for people who hate new music—music that would pretend the 20th century had never happened as it did.

Cut and Paste

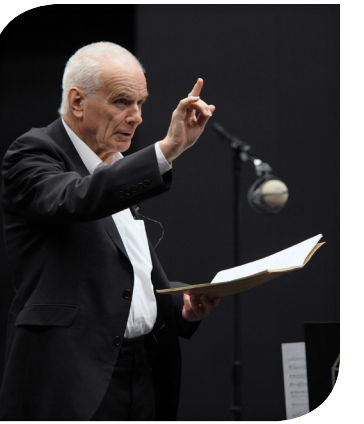
- In their desire to come to grips with and synthesize the music of the past, still other postmodern composers turned to a technique called pastiche (or collage). Such works incorporated direct quotes from earlier pieces of music and juxtaposed them with newly composed music to often striking expressive effect.

- Charles Ives was a master of pastiche, and when the technique was revived in the 1960s and 1970s, it was the Ives-live model that was employed. This model treated musical quotations as found objects that when juxtaposed with other quotations or entirely new music created completely unexpected associations.

- Perhaps the most extreme example of pastiche is to be found in the third movement of *Sinfonia* of 1969 by the Italian-born composer Luciano Berio (1925–2003). *Sinfonia* is scored for eight amplified voices and orchestra and is cast in five movements. Across the span of the third movement, the voices sing, talk, whisper, and shriek their way through texts by Claude Lévi-Strauss, Samuel Beckett, various performance instructions from the scores of Gustav Mahler, and a text by the composer Luciano Berio himself.

- This is a piece of music about the schizophrenia of its time (1969): an attempt to reconcile the irreconcilable. *Sinfonia* has its parallels in the new figural painting, deconstructionism in criticism, and super-realism in film. It is music of astounding theatricality and one of the most important and influential works composed during the 1960s.

- Many other composers employed pastiche to great dramatic effect. For example, in his *Eight Songs for a Mad King* of 1969, the English-born composer Peter Maxwell Davies (1934–2016) juxtaposes words uttered, screamed, and growled by King George III with bits and pieces of Baroque- and Classical-era-styled dance music, and even a quote from Handel's *Messiah*. The incongruous effect heightens the madness that is the expressive point of the piece.



PETER MAXWELL DAVIES
1934–2016

- The American composer George Crumb (b. 1929) deserves special mention in the context of pastiche. Crumb's *Ancient Voices of Children* of 1970 is a first-order masterwork in which Crumb uses pastiche to spectacular effect.

- For example, the fifth of its seven parts is a setting of a poem entitled "*Todas las tardes en Granada*" ("Each Afternoon in Grenada, Each Afternoon a Child Dies") by the Spanish poet and dramatist Federico Garcia Lorca (1898–1936). Crumb's setting is simplicity personified: A tremolo on a marimba and a chord played by a harmonica and quietly sung by the other players accompany a numbed soprano who sings of the deaths of children.

Choices and Challenges

- The late 20th century was heavily influcned by the increasingly global nature of our world culture. The fundamental feature of the postmodern age is the diversity that surrounds us. In a global environment, relevance demands that composers synthesize something of the syntactical diversity around them.

- George Crumb, for example, was explicitly aware of the "synthetic" nature of *Ancient Voices of Children* when he wrote:

> In composing *Ancient Voices of Children* I was conscious of an urge to fuse various unrelated stylistic elements. I was intrigued with the idea of juxtaposing the seemingly incongruous: a suggestion of Flamenco with a Baroque quotation, or a reminiscence of Mahler with a breath of the Orient.

- Not only did the composers of the late 20th century have the accumulated syntax of 1,000-plus years of Western music to draw on, but for all intents and purposes, they also had available to them music from virtually every part of the planet as well.

- Each era of Western music history has experienced a principal syntactical challenge. For example, the great syntactical challenge of the 8th and 9th centuries was standardizing a vocabulary of pitch and rhythm and a system with which to notate them. The great syntactical challenge of the 15th and 16th centuries was the creation and codification of a the tonal harmonic system.

- The great syntactical challenge of the 17th century was the development of opera and extending the dramatic character of opera and operatic compositional techniques to other genres of music. For composers in the late 20th and early 21st centuries, the great challenge was (and is) figuring out how to synthesize something of the myriad stylistic languages available into a coherent and personal musical language.

- John Corigliano (b. 1938) is one of the gold-standard composers of our time. He comes from extraordinary musical stock: His father was concertmaster of the New York Philharmonic from 1943 to 1966, and his mother is an accomplished pianist.

- Corigliano has composed music in almost every genre, from cabaret and opera to chamber music and orchestral music (including five concerti and two numbered symphonies). He has also composed film scores, including Altered States (1980), Revolution (1985), and The Red Violin (1998), for which Corigliano received an Oscar.

- Corigliano's extraordinary instincts as a musical dramatist are put in high relief in his concerti, which pit the individual soloist against the orchestral collective. Notable works are his concerti for piano (of 1968), oboe (1975), clarinet (1977), violin (2003), and percussion (2007).

- In an interview recorded on May 8, 2001, Corigliano addressed the contemporary syntactical challenge head-on, a challenge that he himself has had to face:

> The interesting thing about this time is that all music from every age, from every country and every place in the world is instantly available to us. We can go to Tower Records and buy East Indian music, Balinese music, African drumming, medieval chant—20th-century music from all over the world. We have a tremendous amount of choices open to us. I can write anything, [so, the question is] what do I want to write?

Suggested Reading

The New York Times, "George Rochberg, Composer, Dies at 86."
Wikipedia, "George Crumb."

Questions to Consider

1. What is meant by the term postmodernism?

2. Define what is meant by musical pastiche and discuss one work that employs it.

Performances

David Del Tredici, *Child Alice (In Memory of a Summer's Day)*

George Crumb, *Ancient Voices of Children*

George Rochberg, String Quartet No. 3

John Corigliano, *The Red Violin Concerto*

Luciano Berio, *Sinfonia*, movement 3

Peter Maxwell Davies, *Eight Songs for a Mad King*

Lecture 23

The New Pluralism

The six composers discussed in this lecture might best be described as Pluralists. Pluralism describes a compositional philosophy: the willingness, for expressive reasons, to employ a range of different musical languages within a single piece and even within a single movement. For the purposes of this lecture, the word Pluralist describes those composers who at the end of the 20th century embraced a language of musical inclusivity and synthesis in the name of heightened musical expression. ◆

Joseph Schwantner (b. 1943)

- No late-20th-century composer better demonstrates Pluralism in his music than Joseph Schwantner. As an example of Schwantner's mature compositional style, this lecture turns to his *Concerto for Percussion and Orchestra* of 1994, which was commissioned for the 150th anniversary season of the New York Philharmonic.

- Typical of Schwantner's mature music, the melodic language is overwhelmingly diatonic; tonality is established through assertion (rather than through traditional dominant and tonic chords); and Schwantner's harmonic language fluctuates back and forth from traditionally triadic to highly chromatic. But most importantly, there's a rhetorical sweep, the same sense of grand storytelling we hear in the late Romantic orchestral music of Gustav Mahler and Richard Strauss.

- Schwantner didn't start out writing music of that sort; rather, he evolved. His transition from academic Serialist to narrative Pluralist is well demonstrated in his *Aftertones of Infinity* of 1978, which won a Pulitzer Prize in 1979. In the piece, Schwantner creates a sense of infinite space by alternating harmonically and rhythmically static passages with more active passages and occasional orchestral outbursts.

Martin Bresnick (b. 1946)

- Martin Bresnick was born in New York City and grew up in the Bronx. He attended Stanford University, where he received a doctorate in music in 1972.

- While Bresnick has composed orchestral works, opera, computer music, and film scores, the bulk of his music is chamber music. This lecture will discuss two of Bresnick's chamber works, starting with his String Quartet No. 2 of 1984.

- Bresnick's String Quartet No. 2 was commissioned by the Alexander String Quartet. The quartet is cast in five movements. Bresnick drew the titles of the movements from events—real or imagined—in the lives of Alexander the Great and his horse, Bucephalus.

- The first movement, entitled "Bucephalus," depicts the horse's whinnying and nickering. More importantly, though, this first movement introduces musical materials that Bresnick will freely develop over the remainder of the quartet.

- The second movement is entitled "Around the Sun," which is a reference to Alexander's taming of Bucephalus by turning him toward the sun so that he could not see and be spooked by his own shadow. The third movement is entitled "Alexandrine." An Alexandrine was originally any heroic or elegiac poem about Alexander the Great.

- The title of the fourth movement, "At Jhelum," refers to the site of the battle in which Bucephalus died. The fifth movement is entitled "The New Advocate." It takes its name from a Franz Kafka short story of the same name. In the story, Kafka imagines Bucephalus living in the present day. This movement is a retrospective.

- Another notable piece by Bresnick, one for piano and violin, is *Bird as Prophet* of 1999. It is powerful, lyric, and quite accessible. About the piece, Bresnick's written program note is as follows:

> The title *Bird as Prophet* refers to a piano miniature of the same name from the *Waldszenen* of Robert Schumann. *Bird as Prophet*'s combination of simple programmatic suggestiveness and abstract patterning seeks to recapture the vivid, oracular, but finally enigmatic spirit of Schumann's (and Charlie Parker's) remarkable musical prophecies.

In Bresnick's own words, he "delights in reconciling the seemingly irreconcilable, bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock."

Christopher Rouse (b. 1949)

- Maryland-born composer Christopher Rouse's music includes his unbelievably intense *Gorgon* for orchestra of 1984 and his symphonies, currently five in number. This lecture will focus on two of his relatively early works. The first is an orchestral composition from 1981 entitled *The Infernal Machine*.

- Rouse's own program note for *The Infernal Machine* indicates that "It was my intention to compose a brief orchestral showpiece inspired by the vision of a great self-sufficient machine eternally in motion for no particular purpose."

- As a music composition professor at the Eastman School, Rouse taught a course on the history of rock and roll for years. This information is germane because the nonstop rhythmic thrust of *Infernal Machine* is similar to that of rock and roll.

- Rouse's *Ku-Ka-Ilimoku* for four percussionists of 1978 is a tour-de-force of fine percussion writing and a favorite among players and audiences alike. Rouse's program note indicates "This work for percussion ensemble is best viewed as a savage, propulsive war dance."

Aaron Jay Kernis (b. 1960)

- Aaron Jay Kernis was born in Pennsylvania, just north of Philadelphia. He began his musical life as a largely self-taught pianist and violinist; he began composing at 13. He was educated at the San Francisco Conservatory, the Manhattan School of Music, and at Yale.

- Kernis exemplifies Pluralism. His music is eclectic and omnivorous. Yet because of his flawless technique, his wild imagination, and the power and immediacy of his expressive content, the sum of Kernis's music is almost always greater than those individual parts.

- Kernis's *100 Greatest Dance Hits* for guitar and string quartet of 1993 shows him at his fascinating best. While Kernis intended *100 Greatest Dance Hits* to be a celebration of popular musical styles circa 1990, he admits that the more he composed, the more the music of the 1970s wormed its way into his ears. The piece is cast in four movements and draws on pop music styles ranging from disco and salsa to rap and easy listening.

- Another piece, Kernis's Double Concerto for Violin and Guitar, from 1997, is an example of Kernis's Pluralism at its most extreme. The music changes style every minute; in the case of its first movement, it changes every few seconds.

Jennifer Higdon (b. 1962)

- Jennifer Higdon was born in Brooklyn, New York, but grew up in Georgia and Tennessee. She played flute and percussion in her high school marching band, but had little exposure to concert music before attending college at Bowling Green State University in Ohio.

- She composed her first piece of music while at Bowling Green, a two-minute piece for flute and piano, at which point she was bitten by the composing bug. She went on to earn a Ph.D. in Composition from the University of Pennsylvania, where she studied with George Crumb.

- Higdon's breakout work is an orchestra piece called *Blue Cathedral*, which was commissioned by the Curtis Institute in 1999 to commemorate its 75th anniversary. Higdon composed the piece in memory of her younger brother Andrew, who died of skin cancer in 1998. *Blue Cathedral* is strikingly beautiful, a luminescent piece that is not about death and grieving but rather about how we comprehend loss and, in the end, move forward.

- Higdon's *Fanfare Ritmico for Orchestra*—also composed in 1999—is a completely different sort of piece: loud, powerful, and driving. Higdon's *Blue Cathedral* owes a certain debt to Aaron Copland; likewise, her *Fanfare Ritmico* owes a debt to Béla Bartók, particularly Bartók's *Music for Percussion, Strings, and Celesta* and the last movement of his *Concerto for Orchestra*. But you know what? This is how composers learn, especially early on: by absorbing the ethos and techniques of those composers they love most.

- The overwhelming bulk of Higdon's music has been composed since the year 2000 (including her Pulitzer Prize–winning Concerto for Violin of 2010), so it lies outside the purview of this course. That should not discourage anyone from pursuing her post-2000 music.

Thomas Adès (b. 1971)

- Thomas Adès was born in London. As a child, he attended the Guildhall School of Music and Drama, which has been considered one of the world's great conservatoires since its founding in 1880. He went on to King's College in Cambridge, where he was first in his class as a pianist and as a composer.

- Adès became one of the most important figures in contemporary music with the composition of a four-movement orchestra work entitled *Asyla* in 1997. Composed on a commission from conductor Simon Rattle and the City of Birmingham Symphony Orchestra, *Asyla* received the Grawemeyer Award for music composition in 2000.

- This lecture will focus on the madhouse that is the third movement, marked "Ecstasio." In an interview with *The Independent*, published on May 26, 1999, Adès described the inspiration for the movement: "I wanted to evoke the atmosphere of a massive nightclub with people dancing and taking drugs." The experience of composing the work caused him to hyperventilate, and he ended up in the hospital at one point.

- Like Jennifer Higdon, Adès's compositional engine was only just beginning to swing into high gear at century's end. Consequently, we can expect to hear a lot of very good music from him for years to come.

Suggested Reading

Rouse's personal website: http://www.christopherrouse.com/index.html
Schwantner's personal website: http://www.schwantner.net/home.html

Questions to Consider

1. What is meant by musical Pluralism?

2. Choose one of the works discussed in this lecture and describe in what way it exhibits Pluralism.

Performances

Aaron Jay Kernis, *100 Greatest Dance Hits*

Aaron Jay Kernis, Double Concerto for Violin & Guitar

Christopher Rouse, Concerto for Trombone

Christopher Rouse, *Gorgon*

Christopher Rouse, *Ku-Ka-Ilimoku*

Christopher Rouse, *The Infernal Machine*

Jennifer Higdon, *Blue Cathedral*

Jennifer Higdon, *Fanfare Ritmico for Orchestra*

Joseph Schwantner, *Aftertones of Infinity*

Joseph Schwantner, *Concerto for Percussion and Orchestra*

Joseph Schwantner, *Velocities*

Thomas Adès, *Asyla*

Lecture 24

Among Friends

This course concludes with a look at the compositional work of its presenter, Dr. Robert Greenberg. This lecture is neither a memoir nor an analytical examination of Dr. Greenberg's music. Rather, it is meant to offer an account of one composer's development during the second half of the 20th century. ◆

From the Top and Revelations

- Dr. Greenberg was born in Brooklyn, New York, on April 18, 1954. He lived there for two years before his family moved to the South Jersey suburbs. Dr. Greenberg came from a performing arts background: His maternal grandmother was a Broadway and movie actress named Nancy R. Pollock.

NANCY R. POLLOCK

- His paternal grandmother, Bessie Hurwitz Greenberg, was a skilled pianist and teacher. Dr. Greenberg's father likewise played the piano, albeit with an interruption from World War II, in which he served.

BESSIE HURWITZ GREENBERG

- Three revelations stick out in Professor Greenberg's mind. The first was the American debut of The Beatles on *The Ed Sullivan Show*, which was his entrée to rock and roll. The second was his discovery of jazz at the age of 13, with the artists Erroll Garner, Dave Brubeck, and Oscar Peterson as gateways.

- The third revelation occurred during the fall of 1974 during the first semester of Professor Greenberg's junior year. The spark was the pianist Robert Helps's performances of the most difficult new music, including that of Milton Babbitt. New music suddenly made sense to Professor Greenberg.

- Seventeen years later, when they were colleagues together on the faculty at the San Francisco Conservatory, Dr. Greenberg was able to give something back when Helps asked Greenberg to write a piece for him. He responded with *Dude 'Tudes: Six Short Etudes on a Short Subject*. Dr. Greenberg's then-20-month-old son Samuel was the inspiration for the set.

Learning the Trade

- In the fall of 1974, Dr. Greenberg was designated a university scholar, which allowed him to design his own curriculum for his remaining two years of undergraduate study. He put together a course of study in harmony, counterpoint, fugue, and musical form, and found a sympathetic graduate student to oversee his work.

- During the following years, he wrote music in various historical styles, including inventions and fugues a la J. S. Bach; theme-and-variation movements, minuet and trios, scherzos, rondos, and sonata form movements in the style of Mozart and Beethoven; piano works in the style of Chopin and Brahms; a string quintet; and a brass quartet.

- In the process, he learned to think historically and gained insight into the sorts of choices made by Bach, Mozart, Beethoven, Chopin and Brahms, among others. He graduated in 1976 and then gigged for a year.

Graduate School

- Dr. Greenberg began graduate school at the University of California, Berkeley, in 1978. The pieces he wrote during his first year were neo-tonal. He was still working his way through music history, and this is how he had always learned: by assimilation through imitation.

- One of those first-year pieces is entitled *Fantasy Variations* for chamber orchestra. It consists of a Stravinsky-like theme followed by a set of free variations.

- By the time he finished his Ph.D., Dr. Greenberg was experimenting with Serial techniques. The piece *By Various Means* is an example of his work from this period. He received his Ph.D. in June of 1984.

Building a Career

- Dr. Greenberg's post-Ph.D. compositional career began in 1985 with a song cycle for soprano and piano entitled *Quasi un Madrigale*, which translates to "Almost a Madrigal." The piece sets four poems in Italian by three 20th-century Italian poets: Salvatore Quasimodo, Aldo Palazzeschi, and Corrado Govoni.

- Taking his cue from the poetry, the songs are as diaphanous, rhythmically leisurely, and lyric as Dr. Greenberg could make them. Typical of all of his vocal music, he wrote the vocal lines first.

- Among the next works he wrote was a ballet score entitled *New Time*. The score was commissioned in 1986 by a dancer and choreographer named Victoria Morgan. In making *New Time*, Dr. Greenberg had the opportunity to work with six professional ballet dancers, all members of the San Francisco Ballet.

- Collaborating with a choreographer was a whole new experience. At times, the music had to be custom-fit to Morgan's choreography, and at other times, she had to customize her choreography to fit the music.

Composers, Inc. and the Alexander String Quartet

- In 1985, Dr. Greenberg became an artistic director of an outfit called Composers, Inc. It was run by five composers (the artistic directors) and is dedicated to the performance and promotion of music by living American composers.

- Through that organization, Dr. Greenberg formed a relationship with the Alexander String Quartet (ASQ). He talked the ASQ into letting him compose a string quartet for them. The result was his second string quartet, entitled *Child's Play*, which the ASQ premiered at a Composers, Inc. concert on November 8, 1988. The quartet was inspired by Dr. Greenberg's daughter Rachel.

- *Child's Play* put him on the map. The ASQ recorded it and performed it across the United States and Europe. The work, completed when he was 34, exemplifies Dr. Greenberg's compositional voice. It's a voice characterized by an often powerfully felt pulse, complex counterpoint, fairly chromatic surfaces but clearly perceived tonal centers, instrumental virtuosity, and a desire to tell a story.

- Later, Dr. Greenberg was jointly commissioned by Dr. Barry Gardiner and the Koussevitzky Foundation in the Library of Congress to compose his third string quartet for the ASQ. The result was a quartet entitled *Among Friends*, composed in 1995. Taking a page from Elliott Carter's String Quartet No. 2, *Among Friends* is about the roles, rivalries, and relationships within the quartet itself.

- The fifth movement, entitled "Friendly Persuasion," was inspired equally by Steve Reich's *Electric Counterpoint* of 1987 and Jennifer Higdon's *Voices* for string quartet. Those came to Dr. Greenberg's attention thanks to a Composers, Inc. composition competition in 1995.

Roots

- Both sets of Dr. Greenberg's great-grandparents fled the Russian Empire in the 1880s. His grandparents all grew up in Yiddish-speaking households. But his grandparents spoke English and assimilated. Dr. Greenberg's parents could use some Yiddish phrases, but that was all.

- Dr. Greenberg discovered the Yiddish language poetry of Jewish immigrants to North America in the early 1980s. He has since made it a personal mission to bring this poetry to the attention of his audiences. Consequently, he has dedicated a considerable portion of his compositional life to setting it to music in English translation.

- The first of his Yiddish poetry song cycles is *The Passing Years* for baritone and piano of 1989. His third Yiddish song cycle, *Iron Balconies and Lilies* for soprano and chamber orchestra, was completed in 1992. It is dedicated to the soprano Sylvia Anderson.

- His next Yiddish poetry piece, *Crazy Levi* for soprano and piano of 1993, is the setting of a lengthy, wonderful, and heartbreaking poem by Rokhl Korn, who was born in Ukraine in 1898 and died in Montreal in 1982. The last of his 20th-century Yiddish poetry works is *And Goodness Lay Over the High Snow* for soprano and piano, which was composed between 1997 and 2000.

- In these songs, the piano is always a full partner to the singer, and like the orchestra parts in the music dramas of Wagner, the piano parts carry musical information that often does not appear in the voice parts. As such, Dr. Greenberg's piano parts tend to be quite virtuosic. He confesses to writing for the piano the way he wishes he could play the piano.

Dr. Greenberg's Goal

- Dr. Greenberg wants everyone to like his music, but he knows that's not possible. He does, however, aim to write music that wastes no one's time. As a composer, he believes that he must always give an audience something commensurate to the time the audience gives him.

- This respect for time applies to performers as well. Whatever a composer writes, at the end of the day, the players must feel that the time they spent learning a piece was time well spent. If they don't feel that way, they are very likely to play a piece poorly, and they won't want to play it again.

Concerti

- Professor Greeneberg loves the concerto style, with its opera-like dramatic implications and its inherent virtuosity, in which a solo instrument is often pushed to the very limit of its capabilities. Between 1990 and 1997, he wrote three concerti.

- The first is entitled *In Shape*. The title refers to the thematic character of each of the three movements. The first movement is entitled "Wedge" because it is based on an expanding, wedge-like melodic idea. The second movement, entitled "Labyrinth," sees two pianos create a shimmering harmonic path through which a marimba wanders. The title of the third movement, "Spike," refers to the spike-shaped martellato—or hammering—accents heard throughout.

- This third movement puts together many of Professor Greenberg's favorite devices. The pianos are employed as percussion instruments; the movement has the rhythmic punch of Bartók and the asymmetrical accentuation of Stravinsky and jazz; and the sheer, joyful energy of rock and roll.

Among Friends

- The marimba player who premiered *In Shape*—David Johnson—is a virtuoso percussionist. He asked Professor Greenberg to write a vibraphone concerto for him. Johnson gave him a crash course in the instrument without which he could not have composed properly for the instrument.

- With rare exception, Professor Greenberg loves his performers. He has learned more from them than from any other source. Some lessons to young composers he would share:

  1. Listen to your players; they have much to teach you.

  2. Never be a jerk to your players. It gets you nothing.

  3. Make friends with great players and then write music for those friends. Nothing is more satisfying than writing for people you love.

- In 1994, Professor Greenberg completed David John's concerto, entitled *On Trial: Concerto for Vibraphone of Chamber Orchestra*. It received its premiere during a Monday Evening Concert at the Los Angeles County Museum of Art.

- Friendships with wonderful players are the story of Professor Greenberg's compositional life. For example, it was his friendship with the pianist Mack McCray that led to the composition of his Piano Concerto No. 2 in 1997—a burly composition that reflects the burly McCray.

There's Always More

- The course must draw to a close here, despite the fact that there is much more music Dr. Greenberg would like to share with you, to say nothing for his post-2000 music that, in his opinion, represents his best work.

- That goes to say that life and art don't stop on arbitrarily chosen dates, as this course must. For example, the postmodern musical trend towards Pluralism has persisted into the 21st century and will, almost certainly, continue for many years to come.

- The 20th century witnessed a degree and rate of change that remains difficult to fathom. In 1901, ancient empires ruled most of the world. There were no such things as assembly lines, airplanes, electronic media, or antibiotics. By the year 2000, the empires were gone and Dr. Greenberg was accessing eBay on his computer in order to buy cocktail shakers from across the globe.

- The 20th century marked the transition from an industrial age to a technological one even as it saw a new degree of mayhem. Virtually all of this was mirrored in the music of the 20th century.

- From the demise of the empires and traditional tonality at the century's beginning to the globalism/musical pluralism of the century's end, the music of the 20th century captured the essence of its time. Whatever its challenges, it is music that we must listen to with open ears, open minds, and open hearts. For better or for worse, it is our music, and this music is us.

Suggested Reading

Greenberg's Facebook fan page: https://www.facebook.com/RobertGreenbergMusic

Greenberg's personal website: https://robertgreenbergmusic.com/

Questions to Consider

1. Greenberg claims to have experienced three revelations that, along with his concert music training, formed the basis of his compositional personality. What were those revelations?

2. Greenberg described a core compositional belief that he adheres to in order to honor his audiences and performers. What is it?

Performances

Cole Porter, "I Get a Kick Out of You"

Dana Seusse, "You Oughta Be In Pictures"

Dave Brubeck, "Blue Rondo à la Turk"

Oscar Peterson, "Boogie Blues Etude"

Robert Greenberg, *Among Friends*

Robert Greenberg, *And Goodness Lay Over the High Snow*

Robert Greenberg, *By Various Means*

Robert Greenberg, *Child's Play*

Robert Greenberg, *Crazy Levi*

Robert Greenberg, *Dude 'Tudes*

Robert Greenberg, *Fantasy Variations*

Robert Greenberg, *In Shape*

Robert Greenberg, *Iron Balconies and Lilies*

Robert Greenberg, *New Time*

Robert Greenberg, *On Trial*

Robert Greenberg, Piano Concerto No. 2

Robert Greenberg, *Quasi un Madrigale*

Robert Greenberg, *The Passing Years*

The Beatles' *Ed Sullivan Show* performance on February 9, 1964

Tower of Power and Carlos Santana, "What is Hip?"

Performance and Text URLs

Advisory

This course offers URLs to online performances that illustrate the music under discussion. Your understanding and enjoyment of the lectures will be enhanced by listening to these performances. However, please be aware that it is possible for URLs to go inactive from time to time.

If a URL provided in this course guidebook has ceased to function, please contact Robert Greenberg via his website at the following address: Robertgreenbergmusic.com. Once notified, Dr. Greenberg will post an alternate URL, a list of which can be found here: https://robertgreenbergmusic.com/20cmusic.

Please consult this list before contacting Dr. Greenberg directly, as an alternate URL may have already been provided.

Lecture 1

Igor Stravinsky, *Agon*

BBC Symphony Orchestra conducted by Gennady Rozhdestvensky

https://www.youtube.com/watch?v=GExvaDnLNyA

Pierre Boulez, *Structures II for Two Pianos*

Pierre-Laurent Aimard and Florent Boffard

https://www.youtube.com/watch?v=TqqQGHSrPUI

Terry Riley, *In C*

Terry Riley and the New Music Center in Buffalo, New York

https://www.youtube.com/watch?v=XRaa34E8tXQ

Walter Piston, Symphony No. 6, fourth movement (beginning at 21:44 in the linked performance)

Uncredited performance

https://www.youtube.com/watch?v=pY8MsPspOWc

Lecture 2

Claude Debussy, *L'enfant prodigue*

Jessye Norman, Dietrich Fischer-Dieskau, Jose Carreras, and Gary Bertini (conductor)

https://www.youtube.com/watch?v=ØShjToPSsOM

Lecture 3

Claude Debussy, *Prelude to the Afternoon of a Faun*

Frankfurt Radio Symphony Orchestra conducted by Andrés Orozco-Estrada

https://www.youtube.com/watch?v=Y9iDOt2WbjY

Claude Debussy, Prelude X, Book 1, *The Sunken Cathedral*

Pavel Kolesnikov, piano

Part 1: 00:00–01:24
Part 2: 01:25–02:11
Part 3: 02:12–03:15
Part 4: 03:16–04:24
Part 5: 04:25–05:38

https://www.youtube.com/watch?v=7-jmCNtgJ_g

Javanese Gamelan example

Sari Raras Gamelan Orchestra directed by Midiyanto

https://www.youtube.com/watch?v=2937xfI_kKI

Parallel Organum

https://www.youtube.com/watch?v=o3sTpHVfcfØ

Clause Debussy, *Nocturnes*, "Fêtes"

Uncredited performance

https://www.youtube.com/watch?v=XZHrqpG55B4

Igor Stravinsky, *Petrushka*

Valery Gergiev and the London Philharmonic

https://www.youtube.com/watch?v=hX7aSsic7eM

"Russian Dance": 08:35–10:59
"Chez Petrushka": 11:14–15:59

Igor Stravinsky, *Scherzo fantastique*

WDR Symphony conducted by Semyon Bychkov

https://www.youtube.com/watch?v=8ADibypYvS0

Igor Stravinsky, *The Firebird*

Valery Gergiev and the Vienna Philharmonic

https://www.youtube.com/watch?v=RZkIAVG1fWk

"Infernal Dance of the Ogre Kashchey": 32:12–37:18
"Khorovode": 20:17–24:32
"Finale": 42:56–46:30

Lecture 5

Igor Stravinsky, *The Rite of Spring*

Claudio Abbado and the London Symphony Orchestra

"Introduction": 00:00–03:11
"Dance of the Adolescents," first half: 03:13–04:32
"Procession of the Sage": 13:08–13:50
"Dance of the Earth": 14:21–15:27
"Game of the Rival Tribes": 06:22–07:17
"Grand Sacred Dance": 28:48–33:20

https://www.youtube.com/watch?v=RRyd5zR_3Bc

The Search for Nijinsky's Rite of Spring

https://www.youtube.com/watch?v=l8TQH-5Vrhk

Lecture 6

Arnold Schoenberg, *Pelleas und Melisande*

Staatskapelle Berlin conducted by Daniel Barenboim

"Waltz": 11:25–12:40

https://www.youtube.com/watch?v=SØJ7PYoL7IU

Arnold Schoenberg, *Pierrot Lunaire*

Kierra Duffy, soprano

"*O alter Duft*": 35:02–36:58

https://www.youtube.com/watch?v=bd2cBUJmDr8

Arnold Schoenberg, *Transfigured Night*

New England Conservatory Contemporary Ensemble

"Opening Theme": 00:50–02:10
"Transfigured Conclusion": 28:30–29:44

https://www.youtube.com/watch?v=c4eCHbBqfrA

Lecture 7

Arnold Schoenberg, *Six Little Pieces for Piano* (from 02:00 to 03:10 in the linked performance)

Yevgeny Yontov, piano

https://www.youtube.com/watch?v=2NSMjksGvaM

Arnold Schoenberg, String Quartet No. 1 in D Minor

Kohon Quartet

Part 1, "*Nicht zu rasch*" ("Not too fast"): 00:00–11:58
Part 2, "*Kräftig*" ("Powerfully"): 11:59–22:21

Part 3, "*Mäßig*" ("Moderately"): 22:22–34:28
Part 4, "*Mäßig-heiter*" ("Moderately bright"): 34:29–41:58

https://www.youtube.com/watch?v=SmDlGYjØy1Y

Lecture 8

Alban Berg, Piano Sonata

Marc-Andre Hamelin

https://www.youtube.com/watch?v=hpi8fJABVHo

Anton Webern, Five Pieces for Orchestra, Op. 10, No. 4

Ensemble Intercontemporain, Pierre Boulez

https://www.youtube.com/watch?v=RpojCxjfESk

Arnold Schoenberg, *Pierrot Lunaire*

Kiera Duffy, soprano

"Moondrunk": 00:56–02:38
"Night": 13:16–15:45
"Theft": 16:41–17:43
"Red Mass": 17:43–19:42
"Gallows Song": 19:43–20:08
"Vulgarity": 26:56–28:18

https://www.youtube.com/watch?v=bd2cBUJmDr8

George Antheil, *Ballet Méchanique*

https://www.youtube.com/watch?v=yrfibt6Bkwc

Igor Stravinsky, *Octet*

https://www.youtube.com/watch?v=xuQd5bmTCgY

Igor Stravinsky, *Pulcinella*

London Symphony Orchestra conducted by Claudio Abbado

"Sinfonia" opening: 00:00–00:12
"Sinfonia": 00:27–00:33
"Sinfonia" conclusion: 01:44–01:56
"Tarantella": 24:29–25:42
"Vivo": 33:03–34:32
"Finale": 36:51–38:52

https://www.youtube.com/watch?v=m_ydaNBLzww

John Williams, "Bicycle Chase"

https://www.youtube.com/watch?v=VMØb_OOUWBQ_

Lecture 10

Arnold Schoenberg, Variations for Orchestra, Op. 31

City of Birmingham Symphony Orchestra, Simon Rattle, conductor

https://www.youtube.com/watch?v=g7wefv98lvo

Lecture 11

Béla Bartók, *Allegro Barbaro*

Béla Bartók, piano

https://www.youtube.com/watch?v=FpoTxL-uOco

Béla Bartók, *Music for Strings, Percussion and Celeste*

RIAS Symphony Orchestra conducted by Ferenc Fricsay

Part 1: 00:00–07:01
Part 2: 07:03–14:29
Part 3: 14:34–21:06
Part 4: 21:09

https://www.youtube.com/watch?v=m129k5YcQnU

Béla Bartók, Piano Concerto No. 1

Yuja Wang, piano, and the Swedish Radio Symphony Orchestra conducted by Esa-Pekka Salonen

https://www.youtube.com/watch?v=A154nIy9RvI

Béla Bartók, Piano Concerto No. 2

Yuga Wang, piano, and the Orchestra of the Academy of Santa Cecilia of Rome conducted by Antonio Pappano

https://www.youtube.com/watch?v=2Z_ICVD4nDU

Béla Bartók, Piano Concerto No. 3

Martha Argerich, piano, and the Toho Gakuen Orchestra conducted by Yuri Bashmet

https://www.youtube.com/watch?v=elaY_d3uG6A

Béla Bartók, Piano Sonata

Martha Argerich

https://www.youtube.com/watch?v=lpIlo8tGbSo

Béla Bartók, Sonata for Two Pianos and Percussion

Joyce Yang and Joseph Kalichstein, pianos; Marcus Rhoten and Steven Schick, percussion

https://www.youtube.com/watch?v=pydEoJI8X84

Béla Bartók, String Quartet No. 2

Hungarian String Quartet

https://www.youtube.com/watch?v=3VFdzA5EbIY

Béla Bartók, String Quartet No. 5

Hungarian String Quartet

https://www.youtube.com/watch?v=Du07qCXkNa8

Berber Drumming

https://www.youtube.com/watch?v=t9KWhpUJXqo

Ludwig van Beethoven, String Quartet in C-sharp Minor, Op. 131

Takács Quartet

https://www.youtube.com/watch?v=W1FYC1U5viw

The Shining, "Room 237"

https://www.youtube.com/watch?v=3t60oY0TbTU

Lecture 12

Aaron Copland, "Dance" from *Music for the Theater*

The New York Philharmonic conducted by Leonard Bernstein

https://www.youtube.com/watch?v=yhliU-gdgCQ

Babatunde Olatunji and friends, "Fanga"

https://www.youtube.com/watch?v=VT2J1Ot9N5c

Claude Debussy, "Golliwog's Cakewalk"

Claude Debussy, piano

https://www.youtube.com/watch?v=XMrdhgWR9Zk

George Gershwin, *An American in Paris*

Los Angeles Philharmonic conducted by Gustavo Dudamel

https://www.youtube.com/watch?v=EGt0000iascg

George Gershwin, Prelude No. 2 in C-sharp Minor

George Gershwin, piano

https://www.youtube.com/watch?v=9pNa6X_s3Rk

George Gershwin and Irving Caesar, "Swanee"

Al Jolson

https://www.youtube.com/watch?v=bPmBPvHzF2c

Igor Stravinsky, "Ragtime for Eleven Instruments"

The Columbia Jazz Combo

https://www.youtube.com/watch?v=9ØdnOZZVicQ

Jessye Norman, "Great Day"

https://www.youtube.com/watch?v=cmFqTAWDbYA

John Philip Sousa, "The Stars and Stripes Forever"

United States Marine Band

https://www.youtube.com/watch?v=a-7XWhyvIpE

Preservation Hall Jazz Band, "Tailgate Ramble"

https://www.youtube.com/watch?v=b7M8ZkQma3I

Robert Johnson, "Cross Road Blues"

https://www.youtube.com/watch?v=Yd60nI4sa9A

Scott Joplin, "Maple Leaf Rag"

Scott Joplin, piano

https://www.youtube.com/watch?v=O_dI6BZtØ6U

Lecture 13

Charles Ives, *Three Places in New England*

Boston Symphony Orchestra conducted by Michael Tilson Thomas

Part 1, "The 'St. Gaudens' in Boston Common":

https://www.youtube.com/watch?v=vC-XMRzo5xU

Part 2, "Putnam's Camp":

https://www.youtube.com/watch?v=46oaXFFrNsQ

Part 3, "The Housatonic at Stockbridge":

https://www.youtube.com/watch?v=hbrVBk8qTLs

Conlon Nancarrow, Study for Player Piano No. 25

https://www.youtube.com/watch?v=H53NM6qs4bw

Conlon Nancarrow, Study No. 3c

https://www.youtube.com/watch?v=-9bWEvTN6nM

Conlon Nancarrow, Study No. 7

https://www.youtube.com/watch?v=tWnK5DImdlU

Elliott Carter, String Quartet No. 2

The Juilliard Quartet

https://www.youtube.com/watch?v=waQgZEGsUpw

Harry Partch, *Barstow*

Performance:

https://www.youtube.com/watch?v=rRXDYgYQYXM

Text:

https://www.corporeal.com/lyrical.html#barstow

Harry Partch, *Music Studio* (music demonstration)

Part 1:

https://www.youtube.com/watch?v=P8NIpPhXpfQ

Part 2:

https://www.youtube.com/watch?v=UzfzT2NnmZs

Lecture 14

Milton Babbitt, *All Set*

Boston Modern Orchestra Project

https://www.youtube.com/watch?v=mX6P6Y6Nnbw

Milton Babbitt, *Three Compositions for Piano*

Robert Taub, piano

Part 1: 00:00–01:25
Part 2: 01:27–05:26
Part 3: 05:28–07:34

https://www.youtube.com/watch?v=_wmvX_RVvjk

Olivier Messiaen, *Quartet for the End of Time*

Wesley Warnhoff, Oleg Bezuglov, Dmitri Yanov-Yanovsky, and Edisher Savitski

https://www.youtube.com/watch?v=HW4cF934bJE

Lecture 15

Edgard Varèse, *Poème électronique*

https://www.youtube.com/watch?v=R-R3F3ZVbi8

Milton Babbitt, *Philomel*

Tony Arnold, soprano

Performance:

https://www.youtube.com/watch?v=3SMR5WIgSUg

Text, written by John Hollander:

https://drlrcs.com/i/U0AJvOqxtScM/milton-babbitt-philomel-i

Olivier Messiaen, *Mode de valeurs et d'intensités*

Federico Marchionda, piano

https://www.youtube.com/watch?v=HRGqYyHfqQg

Pierre Boulez, *Structures I for Two Pianos*

Alfons and Aloys Kontarsky, pianos

https://www.youtube.com/watch?v=QoTYK5mlmDY

Lecture 16

Arnold Schoenberg, *A Survivor from Warsaw*

Performance:

https://www.youtube.com/watch?v=VuPØSExoojQ

Text:

https://en.wikipedia.org/wiki/A_Survivor_from_Warsaw

Program note, written by Dave Kopplin:

http://www.laphil.com/philpedia/music/survivor-from-warsaw-arnold-schoenberg

Arnold Schoenberg, *Kol Nidre*

Chicago Symphony and Chorus, conducted by Ricardo Muti

https://www.youtube.com/watch?v=3HMSTagLxuw

Arnold Schoenberg, *Ode to Napoleon Buonaparte*

Part 1: 00:00–04:47
Part 4 (conclusion): 13:08–14:58

https://www.youtube.com/watch?v=yZdsOHRDMEA

Lord Byron, *Ode to Napoleon Buonaparte*

http://www.bartleby.com/333/543.html

Lecture 17

Igor Stravinsky, *Agon*

BBC Symphony Orchestra conducted by Gennady Rozhdestvensky

Episode 1, "Fanfare": 00:00–01:46
Episode 13, "Pas-de-Deux": 16:29–20:14

https://www.youtube.com/watch?v=GExvaDnLNyA

Igor Stravinsky, *Concerto for Piano and Wind Instruments*

Alexasnder Toradze and the Orquesta Sinfónica de Galicia conducted by Dima Slobodeniouk.

Part 1: 00:45–08:40
Part 2: 09:07–18:05
Part 3: 18:07–23:17

https://www.youtube.com/watch?v=hBhaCuz_Ioc

Igor Stravinsky, Piano Sonata

Nikolai Petrov

Part 1: 00:00–02:27
Part 2: 02:30–06:16
Part 3: 06:17–08:32

https://www.youtube.com/watch?v=oxJMDXopAbk

Igor Stravinsky, *Requiem Canticles*

https://www.youtube.com/watch?v=O01ExbFaHQ4

Igor Stravinsky, Symphony in Three Movements

The Radio Symphony Orchestra of Berlin conducted by Vladimir Ashkenazy

Part 1: 00:00–10:14
Part 2: 10:19–19:13
Part 3: 16:14–22:17

https://www.youtube.com/watch?v=pMCLz_qsZqY

Lecture 18

György Ligeti, *Atmosphères*

RTVE Orchestra conducted by Carlos Kalmar

https://www.youtube.com/watch?v=tnn4Y9FbEaQ

György Ligeti, Piano Concerto

Uncredited performance

https://www.youtube.com/watch?v=5TNApyElMoU

György Ligeti, Trio for Violin, French Horn, and Piano

Martin Owen, French horn

1. "*Andante con tenerezza*": 00:00–05:38
2. "*Vivacissimo molto Ritmico*": 05:58–10:56
3. "*Alla Marcia*": 10:59–15:05
4. "*Lamento Adagio*": 15:13–20:30

https://www.youtube.com/watch?v=gQTNEx4P3qU

Hans Werner Henze, Sinfonia No. 8

Concertgebouworkest

https://www.youtube.com/watch?v=Cs3eTUyl6KQ

Iannis Xenakis, *Pithoprakta*

Buffalo Philharmonic Orchestra conducted by Lukas Foss

https://www.youtube.com/watch?v=AE1M2iwjTsM

Krzysztof Penderecki, *Threnody to the Victims of Hiroshima*

National Polish Radio Symphony Orchestra conducted by Antoni Wit

https://www.youtube.com/watch?v=Dp3BlFZWJNA

Luigi Nono, *Prometheus Suite*

Lucerne Festival Orchestra conducted by Claudio Abbado

https://www.youtube.com/watch?v=5n-JuMnzVgA

Stanley Kubrick, *2001* "Star Gate" Sequence (music composed by György Ligeti)

https://www.youtube.com/watch?v=ou6JNQwPWE0

Lecture 19

Henry Cowell, *Aeolian Harp*

Fausto Bongelli, piano

https://www.youtube.com/watch?v=L10DlNK-6Io

Henry Cowell, *Ostinato Pianissimo*

The New Jersey Percussion Ensemble

https://www.youtube.com/watch?v=vmm7FWQrd34

Henry Cowell, *The Banshee*

Sonya Kumiko Lee, piano

https://www.youtube.com/watch?v=tR_Vrc4YRO4

Henry Cowell, *The Tides of Manaunaun*

Hyun K. Kim, piano

https://www.youtube.com/watch?v=ØBywSUMmTqI

Javanese Gamelan example

Sari Raras Gamelan Orchestra directed by Midiyanto

https://www.youtube.com/watch?v=2937xfI_kKI

John Cage, *Bacchanale*

Giancarlo Simonacci, piano

https://www.youtube.com/watch?v=3JyWhfpO3fA

John Cage, Sonata V for prepared piano

Robert Miller, piano

https://www.youtube.com/watch?v=IiKrwg9GxuY

Lou Harrison, Double Concerto

Kenneth Goldsmith (violin), Terry King (cello), and The Mills College Gamelan Ensemble directed by Lou Harrison

Part 1, "Grandly, but Moderate (*Ladrang Epikuros*)": 00:00–08:08
Part 2, "Stampede": 08:13–15:49
Part 3, "Allegro moderato (*Gendhing Hephaestus*)": 15:51–22:54

https://www.youtube.com/watch?v=b5xZLMKsbLw

Morton Feldman, *Rothko Chapel*

Gregg Smith Singers, Gregg Smith, conductor

https://www.youtube.com/watch?v=1ZZØDYIkaP8

Lecture 20

Buddy Holly and His Crickets, "Peggy Sue"

https://www.youtube.com/watch?v=bfu_gfPBPWc

Chuck Berry, "School Days"

https://www.youtube.com/watch?v=6d1mZJsZGXg

Elvis Presley's *Ed Sullivan Show* performance on September 9, 1956

https://www.dailymotion.com/video/x3urpnu

Garner Eckler, "Money, Marbles, and Chalk"

Jimmy Rogers

https://www.youtube.com/watch?v=ØPJSJYa-Pko

Jerry Lee Louis, "Whole Lotta Shakin' Goin' On"

https://www.youtube.com/watch?v=Fw7SBF-35Es

John Adams, *Harmonielehre*

Harmonielehre Für Orchester: Satz 4:

https://www.youtube.com/watch?v=sCmVFxyFPAg&list=PLz4LKn2kOLIYdiOid5Q9Qe-rvAcvhK8Nd&index=4

Little Richard, “Lucille”

https://www.youtube.com/watch?v=u0Ujb6lJ_mM

Philip Glass, Violin Concerto

Gidon Kremer (violin), Wiener Philharmoniker,
Christoph Von Dohnányi (conductor)

https://www.youtube.com/watch?v=9ySGfGr7JsU

Steve Reich, *Different Trains*

Kronos Quartet

https://www.youtube.com/watch?v=1E4Bjt_zVJc

Steve Reich, “It’s Gonna Rain”

https://www.youtube.com/watch?v=vugqRAX7xQE

Terry Riley, *In C*

Terry Riley and the New Music Center in Buffalo, New York

https://www.youtube.com/watch?v=XRaa34E8tXQ_

Carlos Chávez, Symphony No. 2

Orquesta Filarmonica de la ciudad de México, conducted by Enrique Bátiz

https://www.youtube.com/watch?v=TKoq4KOHUEU&lc=UgikOuQU3c4w8ngCoAEC

Chinary Ung, *Spiral I*

Uncredited performance

https://www.youtube.com/watch?v=XaZ-FQxohhU

Ginastera, *Danzas Argentinas* no. 1

Martha Argerich, piano

https://www.youtube.com/watch?v=ZlRØxCIF7sQ

Ginastera, *Danzas Argentinas* no. 2

Martha Argerich, piano

https://www.youtube.com/watch?v=-31pSV4Z7UE

Ginastera, *Danzas Argentinas* no. 3

Martha Argerich, piano

https://www.youtube.com/watch?v=c1Wb_TMØHVo

Ginastera, "Malambo" from the *Estancia Ballet*

Simon Bolivar Youth Orchestra of Venezuela conducted by Gustavo Dudamel

https://www.youtube.com/watch?v=uhFpdØfDmZ4

Heitor Villa-Lobos, *Bachianas Brasileiras* no. 5, "Aria"

Elīna Garanča (mezzo-soprano) and Staatskapelle Dresden conducted by Fabio Luisi

https://www.youtube.com/watch?v=4YAjn3but5g

Heitor Villa-Lobos, Prelude No. 1 for Guitar

Nicolas Petrou, guitar

https://www.youtube.com/watch?v=XUrugDn2g6s

Isang Yun, Violin Concerto No. 3

Vera Beths, violin, and the Radio Filharmonisch Orkest conducted by Hans Vonk

https://www.youtube.com/watch?v=KeyQkayJifI

Lucienne Boyer, *Parlez-Moi D'Amour*

https://www.youtube.com/watch?v=rIAQWr34DeØ

Tan Dun, opening sequence of *Crouching Tiger, Hidden Dragon*

https://www.youtube.com/watch?v=vD7mt8F4Yiw

Tōru Takemitsu, *A Flock Descends Into the Pentagonal Garden*

https://www.youtube.com/watch?v=X2JoZ3FR32c

Tōru Takemitsu, *November Steps*

Conducted by Seiji Ozawa

Part 1:

https://www.youtube.com/watch?v=9CeDYLRKØik

Part 2:

https://www.youtube.com/watch?v=3SakbvBWWBQ

Lecture 22

David Del Tredici, *Child Alice (In Memory of a Summer's Day)*

BMOP

https://www.youtube.com/watch?v=neiTRVIO_8Q

George Crumb, *Ancient Voices of Children*

Adrianne Pieczonka, soprano, and the Soundstreams Ensemble conducted by Les Dala

Part 5: 13:28–16:04

https://www.youtube.com/watch?v=yvpuiI3fGeU

George Rochberg, String Quartet No. 3

Concord String Quartet

Movement 1: : 00:00–06:51
Movement 2: 06:52–09:56

https://www.youtube.com/watch?v=IJ4oFn-lVK8&list=PLcmHwhAEGYbHjrAi6ej8nEAXQYsiv7q7J&index=1

Movement 3:

https://www.youtube.com/watch?v=Ye8Roh_k11w&list=PLcmHwhAEGYbHjrAi6ej8nEAXQYsiv7q7J&index=2

Movement 4: 00:00–04:19
Movement 5: 04:20–21:32
Mahler quote: 06:29–07:30

https://www.youtube.com/watch?v=8QTmwISaCW4&index=3&list=PLcmHwhAEGYbHjrAi6ej8nEAXQYsiv7q7J

John Corigliano, *The Red Violin* Concerto

Michael Ludwig, violin, and the Buffalo Philharmonic
conducted by JoAnn Falletta

Part 1,"Chaconne": 00:00–14:34
Part 2, "Pianissimo Scherzo": 14:35–22:24
Part 3, "Andante Flautando": 22:30–28:56
Part 4, "Accelerando Finale": 28:57–38:34

https://www.youtube.com/watch?v=lCXvzxrZhNs

Luciano Berio, *Sinfonia,* movement 3

The Swingle Singers, Orchestra of the Academy of Santa Cecilia,
Antonio Pappano, conductor

https://www.youtube.com/watch?v=9YU-V2C4ryU

Peter Maxwell Davies, *Eight Songs for a Mad King*

Julius Eastman, baritone, and The Fires of London
conducted by Peter Maxwell Davies

No. 7: 22:23–26:24

https://www.youtube.com/watch?v=v8mod9wAtMM

Aaron Jay Kernis, *100 Greatest Dance Hits*

Part 1, "Introduction to the Dance Party": 00:00–01:50
Part 2, "Salsa Pasada": 01:52–05:17
Part 3, "MOR* Easy Listening Slow Dance": 05:18–12:31
Part 4, "Dance Party on the Disco Motorboat": 12:32–15:59

https://www.youtube.com/watch?v=Z6BvBqjJW3k

Aaron Jay Kernis, Double Concerto for Violin & Guitar

Cho-Liang Lin (violin), Sharon Isbin (guitar), and the St. Paul Chamber Orchestra conducted by Hugh Wolff

1. "Fast and Jazzy":

https://www.youtube.com/watch?v=6qm5dbhur3E

2. "Adagio Molto":

https://www.youtube.com/watch?v=reiOOfSSeow

3. "Presto, sempre ritmico":

https://www.youtube.com/watch?v=Exa9M_gWBkg

Christopher Rouse, Concerto for Trombone

Joseph Alessi, trombone, and the Colorado Symphony Orchestra conducted by Marin Alsop

https://www.youtube.com/watch?v=Bbxe4uutØAQ)

Christopher Rouse, *Gorgon*

Colorado Symphony Orchestra conducted by Marin Alsop

https://www.youtube.com/watch?v=T4SlLHTLaLc)

Christopher Rouse, *Ku-Ka-Ilimoku*

Four Gig Heads

https://www.youtube.com/watch?v=xØEG3vwL49k

Christopher Rouse, *The Infernal Machine*

New York Philharmonic conducted by Alan Gilbert

https://www.youtube.com/watch?v=WbiAxL5BiiQ

Jennifer Higdon, *Blue Cathedral*

San Francisco Symphony Orchestra conducted by Stephane Deneve

https://www.youtube.com/watch?v=O9JiGCkyN-Ø

Jennifer Higdon, *Fanfare Ritmico for Orchestra*

Cincinnati Symphony Orchestra conducted by Paavo Järvi

https://www.youtube.com/watch?v=7Joy8Rpc7Pg

Joseph Schwantner, *Aftertones of Infinity*

Juilliard Orchestra conducted by Leonard Slatkin

https://www.youtube.com/watch?v=8i6JRUSTAto

Joseph Schwantner, *Concerto for Percussion and Orchestra*

Chris Lamb, percussion, and the Nashville Symphony Orchestra conducted by Giancarlo Guerrero

https://www.youtube.com/watch?v=N8VZdskClTg

Joseph Schwantner, *Velocities*

Doug Perry

https://www.youtube.com/watch?v=pLTm5OAsZ5g

Martin Bresnick, *Bird As Prophet*

Elly Toyoda violin, Lisa Moore piano

https://www.youtube.com/watch?v=jYch1UnfbOw

1. "Bucephalus":

https://www.youtube.com/watch?v=en1GJxJK49c

2. "Around the Sun":

https://www.youtube.com/watch?v=P2BP-blqRaI

3. "Alexandrine":

https://www.youtube.com/watch?v=AW86PvIF6To

4. "At Jhelum":

https://www.youtube.com/watch?v=ztgDrzAIYfw

5. "The New Advocate":

https://www.youtube.com/watch?v=8-xytrRxW4k

Thomas Adès, *Asyla*

City of Birmingham Orchestra, conducted by Simon Rattle

Part 1:

https://www.youtube.com/watch?v=nvchR9258Jg

Part 2:

https://www.youtube.com/watch?v=oSQUKVXI4Ik

Part 3:

https://www.youtube.com/watch?v=Dupkwrm-ziY

Part 4:

https://www.youtube.com/watch?v=ia_rM8Y3E_A

Lecture 24

Cole Porter, "I Get a Kick Out of You"

Erroll Garner

https://www.youtube.com/watch?v=3VHUpGxFJJ8

Dana Seusse, "You Oughta Be In Pictures"

Rudy Vallee

https://www.youtube.com/watch?v=NjRxJxak4qA

Dave Brubeck, "Blue Rondo à la Turk"

https://www.youtube.com/watch?v=j9GgmGLPbWU

Oscar Peterson, "Boogie Blues Etude"

https://www.youtube.com/watch?v=xdd5pn1xs7M

Robert Greenberg, *Among Friends*

The Alexander String Quartet

Part 1, "With Friends Like These": 00:04–10:18
Part 2, "Inner Voices": 11:19–14:57
Part 3, "Little Hands and Little Feet": 14:58–20:11
Part 4, "Freund Barry": 20:12–21:55
Part 5, "Friendly Persuasion": 21:56–29:33
Part 6, "All for One and One for All": 29:36–30:31

https://robertgreenbergmusic.com/composition/among-friends/

Robert Greenberg, *And Goodness Lay Over the High Snow*

Christine Schadeberg, soprano, and Karen Rozenak, piano

Part 1, "The Circus Lady," Celia Dropkin: 00:00–02:02
Part 2, "Of Course I Know," Zishe Landau: 02:08–04:14
Part 3, "Widowhood," Malka Heifetz Tussman: 04:19–09:13
Part 4, "Poem," Malka Heifetz Tussman: 09:29–12:48
Part 5, "Winter," Jacob Isaac Segal: 13:11–17:30

https://robertgreenbergmusic.com/composition/and-goodness-lay/

Robert Greenberg, *By Various Means*

Part 1, "*Passacaglia*": 00:00–03:59
Part 2, "Theme and Variations": 04:05–10:00
Part 3, "*Chaconne*": 10:18–16:21

https://robertgreenbergmusic.com/composition/by-various-means/

Robert Greenberg, *Child's Play*

The Alexander String Quartet

https://robertgreenbergmusic.com/composition/childs-play/

Robert Greenberg, *Crazy Levi*

Laura Bohn, soprano, and Matthew Edwards, piano

https://robertgreenbergmusic.com/composition/crazy-levi/

Robert Greenberg, *Dude 'Tudes*

Part 1, "Orneriness/Contrary Motion": 00:00–00:37
Part 2, "Building Blocks/Chords 'n' Stuff": 00:45–01:31
Part 3, "Dreams of Play/Trills and Tremolos": 01:38–03:08
Part 4, "Dancin' Fool/Quarter-Minute Waltz": 03:17–03:44
Part 5, "Angel's Hair/Legato": 04:10–06:00
Part 6, "Cruisin' With The Dude/Octaves-R-Us": 06:25–08:40

https://robertgreenbergmusic.com/composition/dude-tudes/

Robert Greenberg, *Fantasy Variations*

https://robertgreenbergmusic.com/composition/fantasy-variations-1979/

Robert Greenberg, *In Shape*

Zita Carno and Gloria Cheng, pianos, and David Johnson, marimba

Part 1, "Wedge": 00:00–08:19
Part 2, "Labyrinth": 08:43–14:08
Part 3, "Spike": 14:09–20:02

https://robertgreenbergmusic.com/composition/in-shape/

Robert Greenberg, *Iron Balconies and Lilies*

Part 1, "A City By The Sea," Anna Margolin: 00:00–03:13
Part 2, "Hay Mowing," Moyshe Kulbak: 03:39–09:01
Part 3, "When Grandma, May She Rest In Peace, Died," Moyshe Kulbak: 09:24–13:30

Part 4, "Longing," Rachel Korn: 14:04–16:47
Part 5, "Ancient Murderess Night," Anna Margolin: 16:50–18:27
Part 6, "Lullaby," Traditional: 18:37–19:56
Part 7, "Toys," Abraham Sutskever: 19:59–25:46
Part 8, "Old Age," Jacob Gladstein: 25:50–28:17
Part 9, "Rest," Jacob Isaac Segal: 28:36–32:55

https://robertgreenbergmusic.com/composition/iron-balconies-lilies/

Robert Greenberg, *New Time*

Lawrence London, clarinet; Elizabeth Gibson, violin; and Ursula Wang, piano

Prelude: 00:00–02:07
Part One: 02:08–08:30
Part Two: 08:38–12:16
Part Three: 12:18–17:15
Postlude: 17:16–20:00

https://robertgreenbergmusic.com/composition/new-time/

Robert Greenberg, *On Trial*

David Johnson, vibraphone, and XTET conducted by Donald Crockett

Part 1, "Trial by Fire": 00:28–11:05
Intermezzo 1: 11:32–13:16
Part 2, "Trial by Water": 13:19–20:22
Intermezzo 2: 20:23–21:22
Part 3, "Time Trials/Trial Run": 21:28–30:17

https://robertgreenbergmusic.com/composition/on-trial/

Robert Greenberg, Piano Concerto No. 2

Mack McCray, piano, and the San Francisco Conservatory Orchestra conducted by Delta David Gier

Part 1, "Throb": 01:07–11:22
Part 2, "Lyres and Smokers": 11:45–19:10
Part 3, "Silver Bullet": 19:30–28:00

https://robertgreenbergmusic.com/composition/piano-concerto-2/

Robert Greenberg, *Quasi un Madrigale*

Part 1, *Il Palatino* ("The Palatine"): 00:00–04:47
Part 2, *Poesia d'Amore* ("Love Poem"): 05:01–07:42
Part 3, *La Trombettina* ("The Little Trumpet"): 07:52–12:19
Part 4, *Quasi un Madrigale* ("Almost a Madrigal"): 12:37–21:50

https://robertgreenbergmusic.com/composition/quasi-un-madrigale/

Robert Greenberg, *The Passing Years*

Allen Shearer, baritone, and Earle Shenk, piano

Part 1, "God Gave Me," Eliezer Greenberg: 00:00–02:05
Part 2, "East Broadway," Mani Leib: 02:16–06:40
Part 3, "The Passing Years," Reuben Eisland: 06:47–09:54
Part 4, "Rabbi Elimelech," traditional: 10:11–12:20
Part 5, "At My Wedding," Jacob Isaac Segal: 12:42–17:17

https://robertgreenbergmusic.com/composition/the-passing-years/

The Beatles' *Ed Sullivan Show* performance on February 9, 1964

https://vimeo.com/86034507

Tower of Power and Carlos Santana, "What is Hip?"

https://www.youtube.com/watch?v=xnwCiR9igBk

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Cooper, David. *Béla Bartók*. New Haven and London: Yale University Press, 2015. While this must now be considered the standard biography of Bartók, the musical analyses are much too technical for a lay reader to comprehend.

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