

# A History of Western Music, 10th Edition, Grout, et al.

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## I. Younger Modernists before and after World War I

- A. Sought to challenge our perceptions and capacities
  - 1. creating experiences impossible through traditional means
  - 2. work as continuing what path-breaking classical composers had started

## II. Arnold Schoenberg (1874–1951)

- A. Best known for atonal and 12-tone music
  - 1. born in Vienna, son of Jewish shopkeeper
    - a. self-taught composer, minimal instruction
    - b. worked as bank clerk
  - 2. 1901, moved to Berlin; taught composition at Stern Conservatory
  - 3. 1903, returned to Vienna
    - a. taught privately, Alban Berg and Anton Webern
    - b. 1908, atonality; works met stormy reception
  - 4. after World War I, founded and directed Society for Private Musical Performances in Vienna
    - a. creative impasse, formulated twelve-tone method
  - 5. 1933, Nazis came to power
    - a. moved first to France, then emigrated to United States; professor at UCLA
  - 6. major works: 4 operas, numerous songs and choral works; 2 chamber symphonies, Five Orchestral Pieces, Variations for Orchestra and other orchestral works; 5 string quartets, and other chamber works; Piano Suite and several sets of piano pieces
- B. Tonal works
  - 1. began by writing tonal music, late Romantic style
    - a. *Verklärte Nacht* (Transfigured Night, Op. 4, 1899), Wagner's chromatic idiom
    - b. *Pelleas und Melisande*, Op. 5 (1902–3), draws on Mahler and Strauss
  - 2. turn toward chamber music
    - a. applied developing variation of Brahms
    - b. String Quartet No. 1 in D Minor, Op. 7 (1904–5)
      - i. one-movement work, enlarged sonata form
      - ii. influence of Liszt's Piano Sonata in B Minor
  - 3. nonrepetition
    - a. each work should not simply repeat but build on the past
    - b. required the same idea of nonrepetition within each piece
- C. Atonal music
  - 1. 1908, pieces avoided tonal center
    - a. Schoenberg disliked term "atonal"
    - b. late-nineteenth-century music weakened pull to tonic
    - c. difficult to arrive at tonic convincingly
    - d. "emancipation of dissonance," atonality inevitable
  - 2. coherence in atonal music
    - a. three methods
      - i. developing variation
      - ii. integration of harmony and melody
      - iii. chromatic saturation
    - b. gestures from tonal music
  - 3. *Saget mir, auf welchem Pfade* (Tell me on which path, 1908)
    - a. first entirely atonal piece, fifth from song cycle
    - b. symbolist poetry by Stefan George (Op. 15, 1908–9)
    - c. music suited vague eroticism of the poetry
    - d. familiar from earlier German Lieder
      - i. shape of vocal melody, division into phrases
      - ii. use of dynamics shape phrases, descending gestures mark ends of phrases
      - iii. notes in voice present in accompaniment
    - e. developing variation in voice and accompaniment
  - 4. pitch-class sets
    - a. "composing with the tones of a motive"
    - b. manipulated notes, intervals of a motive: new chords, melodies
      - i. later termed set, or pitch-class set
      - ii. pitch-class: one of twelve notes of chromatic scale
      - iii. sets labeled in most compact array
    - c. use of limited number of sets, consistent sound
    - d. changing order of intervals, variety; unity and contrast
    - e. Schoenberg used sets with strong dissonances
  - 5. chromatic saturation
    - a. appearance of all twelve pitch-classes within segment of music
    - b. completion, fullness after twelfth note appears; reinforces completion of a phrase
  - 6. atonal works, as logical as tonal music
    - a. works completed in 1909
      - i. *The Book of the Hanging Gardens*
      - ii. Three Piano Pieces, Op. 11
      - iii. Five Orchestral Pieces, Op. 16
      - iv. *Erwartung* (Expectation), monodrama for soprano

- b. orchestral works followed Mahler
    - i. treated instruments soloistically, swiftly alternating timbres
  - c. *Erwartung*: height of expressionism
    - i. exaggerated gestures, angular melodies, unrelenting dissonance
    - ii. no themes or motives return; lacks reference to traditional forms
  - 7. *Pierrot lunaire*, Op. 21 (Moonstruck Pierrot, 1912), song cycle
    - a. return to form
      - i. use of motives, themes, long-range repetition
      - ii. evoking of traditional forms, functions of tonality
    - b. twenty-one songs, Belgian symbolist poet Albert Giraud
    - c. woman's voice, chamber ensemble, five performers, nine instruments
    - d. expressionist elements
      - i. nonrepetition, combination of instruments unique in each movement
      - ii. voice declaims in *Sprechstimme* ("speaking voice")
      - iii. eerie atmosphere, gruesome visions
    - e. traditional elements
      - i. repeated lines with variant of original music; departure and return
      - ii. varied repetition at all levels: motives, chords, themes, sections, entire song
      - iii. No. 13, *Enthauptung* (Beheading, NAWM 180b), recast of No. 7
      - iv. traditional forms, genres: waltz, serenade, barcarolle, aria over walking bass
      - v. No. 8, *Nacht* (Night, NAWM 180a), passacaglia
  - D. Twelve-tone method
    - 1. row forms and usage, 1920s
      - a. twelve tones related only to one another
      - b. row or series, twelve pitch-classes arranged in chosen order by composer
        - i. tones used successively and simultaneously
        - ii. any desired rhythm, any octave
      - c. prime: original form of row
      - d. other forms of the row
        - i. inversion
        - ii. retrograde
        - iii. retrograde inversion
        - iv. twelve possible transpositions
    - 2. method similar to atonal approach
      - a. integrated harmony, melody with limited number of sets
      - b. phrases, sub-phrases marked off with chromatic saturation
      - c. relied on developing variation
      - d. transposition of rows, analogue to modulation
    - 3. traditional instrumental forms, 1921 to 1949
      - a. motives, themes, presented, developed
      - b. tonal forms and genres of Classic, Romantic music
      - c. twelve-tone rows stand for keys
      - d. pieces include
        - i. Piano Suite, Op. 25
        - ii. Variations for Orchestra, Op. 31
        - iii. Third and Fourth String Quartets, Opp. 30 and 37
        - iv. Violin Concerto, Op. 36
        - v. Piano Concerto, Op. 42
    - 4. style example: Piano Suite, Op. 25
      - a. row appears in eight forms
        - i. each begins on E or B-flat, ends on the other
        - ii. all primes, inversions have G and D-flat as second pair of notes
        - iii. first four notes of R-0: B-A-C-H (H representing B-natural in German nomenclature)
      - b. Prelude (NAWM 181a)
        - i. tetrachords, melody and accompaniment divided into four-note motives
        - ii. each tetrachord is a different type of set
        - iii. intervallic canon between hands
      - c. Minuet (NAWM 181b)
        - i. rows divided into tetrachords
        - ii. first tetrachord accompanies the others
        - iii. sometimes reorders notes within tetrachords
        - iv. chromatic saturation, demarcates phrasing
        - v. developing variation, second phrase varies first
        - vi. many references to tonal music
    - 5. analogue to modulation, Fourth String Quartet
      - a. second hexachord, inverted form of first six notes
        - i. combinatorial: first hexachord, same notes as second hexachord of P-O
      - b. each transposition of prime form, its related inversion and their retrogrades
        - i. tonal region analogous to key
        - ii. region serves as "tonic," begins and ends piece
        - iii. second theme in exposition, region 5th higher
        - iv. transpositions as contrasting "keys"
  - E. Late tonal works, 1930s and 1940s
    - 1. "recomposed" eighteenth-century music
    - 2. juxtaposed modernism and tonal tradition
  - F. Schoenberg as modernist
    - 1. shaped course of musical practice in twentieth century
    - 2. central place in modernist tradition
    - 3. enduring unpopularity, most listeners, many performers
      - a. disconnection between audiences, connoisseurs reached new intensity
    - 4. Second Viennese School: Schoenberg, Berg, Webern
- III. Alban Berg (1885–1935)**
- A. Began studies with Schoenberg, 1904
    - 1. adopted atonal, twelve-tone methods

- a. music more approachable
- b. infused post-tonal idiom with expressive gestures

#### B. *Wozzeck* (1925)

1. atonal, expressionist opera
  - a. from fragmentary play by Georg Büchner (1813–1837), libretto by Berg
  - b. includes *Sprechstimme*
  - c. three acts, continuous music
  - d. scenes linked by orchestral interludes
2. leitmotives, comment on characters, situation, traditional forms
  - a. first act
    - i. Baroque suite: formal manners of *Wozzeck's* captain
    - ii. rhapsody: *Wozzeck's* fantastic visions
    - iii. march and lullaby: scene with Marie and their child
    - iv. passacaglia: doctor's constant prattling
    - v. rondo: Marie's seduction by rival suitor
  - b. second act: symphony in five movements
    - i. sonata form, fantasia and fugue, ternary slow movement, scherzo, rondo
  - c. third act: six inventions, each on a single idea
    - i. theme, note, rhythm, chord, key, duration
    - ii. reflects *Wozzeck's* growing obsessions
3. Act III, Scene 2 (NAWM 182a)
  - a. vocal lines, accompaniment atonal, angular, dissonant
  - b. underpinned by invention on a single note
  - c. B sounds throughout like fixed idea
    - i. musical parallel to *Wozzeck's* fixation on revenge
4. Act III, Scene 3 (NAWM 182b)
  - a. onstage, out-of-tune tavern piano; wild polka
  - b. music is atonal, triadic accompaniment
  - c. rhythm obsessively reiterated; augmentation, diminution
  - d. unifies scene through developing variation
  - e. imitates recognizable tonal styles in atonal idiom
  - f. almost constant references to tonality, familiar styles, genres
  - g. atonality heightens dramatic impact
5. musical effects appropriate to the plot
  - a. Scene 4
    - i. invention on a six-note chord, incessantly repeated, arpeggiated
    - ii. last interlude, invention on a key
    - iii. familiar gestures, sounds, atonal language
  - b. final scene
    - i. invention on a duration
    - ii. heart-rending simplicity

#### C. Twelve-tone method

1. rows allowing tonal-sounding chords, progressions
2. chief works
  - a. *Lyric Suite* for string quartet (1925–26)
  - b. Violin Concerto (1935)
  - c. second opera, *Lulu* (1928–35)
3. Violin Concerto
  - a. four interlocking minor, major triads
  - b. evocations of violin tuning, tonal chord progressions, Viennese waltzes, a folk song
  - c. Bach chorale, *Es ist genug* (It is enough)
    - i. alludes to death of Manon Gropius
    - ii. quotation stems directly from the row

### IV. Anton Webern (1883–1945)

#### A. Began lessons with Schoenberg, 1904

1. studied musicology at University of Vienna, Ph.D. in 1906
2. view of music history
  - a. music involves presentation of ideas expressed in no other way
    - i. operates according to rules of order based on natural law
    - ii. great art does what is necessary, not arbitrary
    - iii. evolution in art is necessary
    - iv. history, musical idioms, can only move forward
  - b. *The Path to the New Music*, published posthumously
    - i. twelve-tone music inevitable result of evolution
    - ii. combined advanced approaches to pitch, musical space, presentation of musical ideas
    - iii. tonality to atonality to 12-tone: acts of discovery, not invention
  - c. composer as artist and researcher
3. compositional stages of late Romantic chromaticism, atonality, twelve-tone organization
  - a. instrumental, vocal works: mostly small chamber ensembles
4. extremely concentrated music
  - a. No. 4 of Five Pieces for Orchestra, Op. 10: six measures
  - b. Three Little Pieces for Cello and Piano, Op. 11: 20 notes
  - c. Symphony, Op. 21 (1927–28), String Quartet, Op. 28 (1936–38): eight or nine minutes long
  - d. music sometimes described as pointillistic
  - e. understated dynamics, seldom above *forte*
  - f. techniques of Renaissance polyphony: canons in inversion or retrograde
  - g. avoided tonal implications
5. style example: Symphony, Op. 21 (NAWM 183), first movement
  - a. entire movement is double canon in inversion
  - b. deliberately integrates the two canons
  - c. frequent changing of timbres
  - d. applies Schoenberg's concept of *Klangfarbenmelodie*
  - e. reinterpretation of sonata form
    - i. contrast of character, canon 1 and canon 2

- ii. development is a palindrome
- iii. recapitulation, same succession of rows as exposition; new rhythms, registers

B. Influence

- 1. received little acclaim during his lifetime, never gained wide popularity
- 2. recognition among scholars, performers after World War II

**V. Igor Stravinsky (1882–1971)**

A. In the foreground of every major stylistic trend of the century during his lifetime

- 1. born near St. Petersburg, to a well-to-do musical family
  - a. piano studies, age nine
  - b. studied music theory in his teens
  - c. never attended the Conservatory
  - d. Rimsky-Korsakov, most important teacher
- 2. Sergei Diaghilev commissioned works for Ballets Russes
  - a. works made him famous, still most popular
  - b. collaborated with Vaslav Nijinsky
- 3. 1911, moved to Paris; 1914 to Switzerland
- 4. 1917, stranded in the West during Russian Revolution
  - a. performed as pianist, conductor
  - b. increased recognition
- 5. 1940, settled in Hollywood
  - a. works incorporate American styles
  - b. 1948, Robert Craft became his assistant
- 6. 1969, moved to New York
- 7. major works: *The Firebird*, *The Rite of Spring*, *L'histoire du soldat*, *Symphonies of Wind Instruments*, *Les noces*, *Octet for Wind Instruments*, *Oedipus rex*, *Symphony of Psalms*, *Symphony in C*, *Symphony in Three Movements*, *The Rake's Progress*, *Agon*, *Requiem Canticles*

B. Style traits, most derived from Russian traditions

- 1. undermining meter, unpredictable accents, rests, rapid changes of meter
- 2. frequent ostinatos
- 3. layering and juxtaposition of static blocks of sound
- 4. discontinuity and interruption
- 5. dissonance based on diatonic, octatonic, other note collections
- 6. dry, anti-lyrical, colorful use of instruments

C. Russian period

- 1. most popular works: ballets commissioned by Sergei Diaghilev for Ballets Russes
  - a. *The Firebird* (1910)
  - b. *Petrushka* (1910–11)
  - c. *The Rite of Spring* (*Le sacre du printemps*, 1911–13)
- 2. *The Firebird*
  - a. based on Russian folk tales, exoticism of Rimsky-Korsakov
  - b. humans characterized by diatonic music
  - c. supernatural creatures, places in octatonic, chromatic realms
- 3. *Petrushka*
  - a. blocks of static harmony, repetitive melodic and rhythmic patterns
  - b. abrupt shifts from one block to another
  - c. groups of dancers receive distinctive music
  - d. sharp juxtaposition of diverse textures, compared to cubism
    - i. absorbed from Musorgsky and Rimsky-Korsakov
    - ii. linked to visual juxtapositions of ballet
  - e. borrows Russian folk tunes, popular French song, Viennese waltzes
    - i. preserved in their contexts, heightening differences
  - f. octatonicism
    - i. octatonic music for supernatural elements
    - ii. "Petrushka chord", F#- and C-major triads; from same octatonic scale
- 4. *The Rite of Spring*
  - a. fertility ritual set in prehistoric Russia
  - b. marked by primitivism: deliberate representation of elemental, crude, uncultured
- 5. *Danse des adolescentes* (Dance of the Adolescent Girls, NAWM 184a), from *The Rite of Spring*
  - a. undermining meter
    - i. negated hierarchy of beats and offbeats
    - ii. accented chords, unpredictable pattern
    - iii. eight-measure period, dancers count four-measure phrases
  - b. ostinatos
    - i. pounded, arpeggiated chords
    - ii. melodic ostinato in English horn
    - iii. juxtaposes static blocks of sound
    - iv. no development of motives, themes; repetition, unpredictable variation
  - c. builds textures, layering two or more strands of music
    - i. distinguished by timbre, figuration
    - ii. set off by register, pitch collection
  - d. discontinuity and connection
    - i. discontinuity: patterns with successive blocks sound quite different
    - ii. continuity: successive pitch collections differ by one new note
  - e. dissonance
    - i. based on scales of Russian classical music: diatonic, octatonic
    - ii. e.g., F-flat-major triad with E-flat dominant seventh; all notes of A-flat harmonic minor scale
  - f. timbre linked with motive and variation
    - i. pounding chords always in strings, horn reinforcements
    - ii. first half, English horn ostinato only in that instrument
    - iii. second half, English horn ostinato migrates through several instruments
  - g. stark timbres
    - i. staccato string chords, all down-bows
    - ii. pizzicato cellos
    - iii. staccato English horn and bassoon

6. *Danse sacrée* (Sacrificial Dance, NAWM 184b), from *The Rite of Spring*
    - a. reduced meter to pulse
      - i. rapidly changing meters
      - ii. unpredictable alternation of notes with rests
  7. World War I, turned to small ensembles
    - a. retained distinctive traits
    - b. *L'histoire du soldat* (The Soldier's Tale, 1918)
    - c. *Ragtime* (1917–18)
- D. Neoclassical period
1. 1919 to 1951, turn toward earlier Western art music
    - a. source for imitation, quotation, allusion
    - b. *Pulcinella* (1919), reworking of pieces by Pergolesi
      - i. ballet commissioned by Diaghilev
    - c. *Symphonies of Wind Instruments* (1920), entirely abstract
  2. neoclassicism
    - a. broad movement late 1910s to 1950s
    - b. composers revived, imitated, evoked styles, genres, forms of pre-Romantic music
    - c. in part, rejection of German Romanticism
    - d. younger French composers react against Debussy
    - e. emphasis on absolute music, melody, counterpoint, incisive timbres, clear forms
  3. Stravinsky's uses of neoclassicism
    - a. Russian nationalism fading fashion
    - b. gave him new subject matter
    - c. established a place in classical repertoire
    - d. used distinctive idiom, fresh links to western European classical tradition
    - e. emotional detachment, anti-Romantic tone
    - f. preference for balance, coolness, objectivity, absolute music
  4. range of reference
    - a. many pieces recall Classic era
      - i. Piano Sonata (1924)
      - ii. Symphony in C (1939–40)
      - iii. Symphony in Three Movements (1942–45)
      - iv. *The Rake's Progress* (1947–51), opera
    - b. works use other sources
      - i. Bach's concertos: Concerto for Piano and Winds (1923–24), *Dumbarton Oaks Concerto* (1937–38)
      - ii. Rossini and Glinka: *Mavra* (1921–22), opera
      - iii. Tchaikovsky: *The Fairy's Kiss* (1928), ballet
      - iv. Baroque oratorios: *Symphony of Psalms* (1930), mixed chorus and orchestra
      - v. Monteverdi, ancient Greek modes: *Orpheus* (1947)
  5. Octet for Wind Instruments (1922–23, NAWM 185)
    - a. Classic-era forms, Baroque figuration, Bach-like counterpoint
    - b. mixed with modern dissonance, octatonic melodies, meter changes, interruptions
    - c. first movement, sonata form, slow introduction
    - d. theme 1: Classic-era structure
      - i. modernist features: parallel 5ths and 4ths, frequent changes of meter, dissonance
    - e. theme 2: cantabile-like melody, contrapuntal accompaniment
      - i. modernist features: syncopated melody, meter changes, dissonance in accompaniment
  6. neotonicity
    - i. tonal centers not established through functional harmonic progressions
    - ii. theme 1 of Octet: tonal center clear through assertion
    - iii. theme 2 of Octet: tonal center defined by melody, constantly returning to D
    - iv. contrast between themes achieved not by key but by pitch collections
  7. Schoenberg and Stravinsky
    - a. Stravinsky's neoclassic works easier to play and follow than Schoenberg's twelve-tone works
    - b. both composers attracted supporters
    - c. 1920s–1940s, both sought to revivify traditional forms in new, personal language
- E. Serial Period, 1953 on
1. twelve-tone methods extended to parameters other than pitch
  2. best-known works
    - a. *In memoriam Dylan Thomas* (1954), song cycle
    - b. *Threni* (1957–58), voices and orchestra
    - c. *Movements* (1958–59), piano and orchestra
  3. all show Stravinsky's characteristic idiom, pitch content increasingly chromatic
- F. Influence
1. among most influential composers of all time
    - a. elements he introduced became commonplace
    - b. popularized neoclassicism
    - c. support for serialism helped it gain strong following
  2. important writings: *Poetics of Music*; conversation books written with Robert Craft (1959 to 1972)

## VI. Béla Bartók (1881–1945)

- A. Virtuoso pianist, piano teacher, ethnomusicologist
1. born in Austro-Hungarian Empire
    - a. parents were amateur musicians
    - b. studied piano and composition at Hungarian Royal Academy of Music
    - c. performed as virtuoso pianist all over Europe
    - d. edited keyboard music of Bach, Scarlatti, Haydn, Mozart, Beethoven
    - e. 1934, Academy of Sciences, ethnomusicologist
    - f. 1938, Nazi takeover of Austria, sent manuscripts to United States
    - g. 1940, emigrated to New York
    - h. major works: *Bluebeard's Castle*, *The Miraculous Mandarin*, *Dance Suite*, Concerto for Orchestra, *Music for String, Percussion and Celesta*, 3 piano concertos, 2 violin concertos, 6 string quartets, 2 violin sonatas, 1 piano sonata, *Mikrokosmos*, numerous other works for piano, songs, choral works, folk song arrangements
  2. individual modernist idiom
    - a. elements of Hungarian, Romanian, Slovak, Bulgarian peasant music with German, French classical tradition

- b. thorough grounding in both traditions, exposure to several modern trends
  - 3. Classical and modern influences
    - a. early compositions modeled on Bach, Mozart, Beethoven, Brahms, Liszt
    - b. influenced by works of Richard Strauss, Debussy, Schoenberg, Stravinsky
  - 4. peasant music
    - a. collected and studied peasant music with Zoltán Kodály (1882–1967)
    - b. published nearly 2,000 song, dance tunes
    - c. used new technology of audio recording
    - d. used techniques developed in new discipline of ethnomusicology
    - e. wrote books, articles; established him as leading scholar
  - 5. stylistic evolution
    - a. arranged peasant tunes, original works based on them
      - i. imitated peasant melodies
      - ii. rhythmic, melodic vocabulary: peasant music blended with classical, modern music
    - b. achieved distinctive personal style around 1908
      - i. First String Quartet
      - ii. *Bluebeard's Castle* (1911), one-act opera
      - iii. *Allegro barbaro* (1911), piano as percussive instrument
    - c. decade after World War I, pushed limits of dissonance, tonal ambiguity
      - i. Violin Sonatas of 1921, 1922
      - ii. *The Miraculous Mandarin*, expressionist pantomime
      - iii. Third and Fourth String Quartets
    - d. later works most widely known
      - i. Fifth and Sixth Quartets
      - ii. *Music for Strings, Percussion and Celesta* (1936)
      - iii. Concerto for Orchestra (1943)
      - iv. *Mikrokosmos* (1926–39), 153 graded piano pieces
- B. Bartók's synthesis**
1. musical style
    - a. synthesized peasant with classical music
    - b. both traditions
      - i. single pitch center
      - ii. diatonic and other scales
      - iii. melodies built from motives, repeated and varied
    - c. classical tradition
      - i. contrapuntal and formal procedures: fugues, sonata form
    - d. peasant tradition
      - i. rhythmic complexity, irregular meters
      - ii. modal scales, mixed modes
      - iii. specific types of melodic structure, ornamentation
    - e. mixing concepts of traditions
      - i. use of dissonance, love of symmetry
      - ii. synthesis preserves integrity of both traditions
  2. *Staccato and Legato* (NAWM 186), from *Mikrokosmos*
    - a. like a Bach two-part invention
      - i. canon between the hands
      - ii. use of inversion, invertible counterpoint
      - iii. tonal structure reminiscent of Bach
    - b. folk elements
      - i. melody adapts structure of Hungarian song
      - ii. short phrase, rises and falls within a fourth
    - c. from both traditions
      - i. mixture of diatonic chromatic motion; ornamentation
  3. *Music for Strings, Percussion and Celesta*
    - a. use of neotonicity
      - i. tonal center in each of four movements
      - ii. methods analogous to modal melodies of folk song; chordal motion, tonic-dominant polarities
      - iii. avoids common-practice harmony
      - iv. important secondary centers, tritone
      - v. final cadences, principal themes bring out tritone relationship
      - vi. cadences evoke tonal music procedures
      - vii. strong similarities to peasant music
    - b. melodic structure, themes: varying small motives
      - i. resembles classical music procedure and peasant music
      - ii. short phrases, repeated motives, use of modes
    - c. form and counterpoint from classical tradition
      - i. first movement: elaborate fugue
      - ii. second movement: sonata form
      - iii. third movement (NAWM 187): modified arch form (ABCB'A'), fugue theme embedded
      - iv. finale: rondo, reprise of fugue theme
      - v. each movement includes canon and imitation, inversion
    - d. peasant elements
      - i. Bulgarian dance meters, long and short beats
      - ii. Western notation, irregular groupings of twos and threes
      - iii. heavily ornamented, partly chromatic type of Serbo-Croatian song (*parlando-rubato*)
      - iv. melodies over drones

## VII. Charles Ives (1874–1954)

- A. Worked in obscurity for most of his career, late recognition
  1. born in Danbury, Connecticut
    - a. father was bandmaster, church musician, music teacher
    - b. studied piano, organ
    - c. age fourteen, youngest professional church organist in CT
    - d. studied theory and composition with his father
  2. Yale, studied with Horatio Parker

3. New York 1898, worked in insurance business
    - a. built one of the most successful agencies in the nation
    - b. composed evenings and weekends
  4. 1918, health crisis; edited, self-published many works
  5. premieres and publications in last three decades of his life
  6. regarded as first to create distinctly American body of art music
  7. major works: 4 symphonies, *Holidays Symphony*, *Three Places in New England*, *The Unanswered Question*, 2 string quartets, piano trio, 4 violin sonatas, 2 piano sonatas, about 200 songs
- B. Fluent composer in four distinct spheres
1. vernacular music
    - a. influences: parlor songs, minstrel show tunes, marches and cornet solos
    - b. wrote numerous marches and parlor songs in his teens
    - c. composed march played at McKinley's inauguration in 1897
    - d. composed part-songs and stage music at Yale
  2. Protestant church music
    - a. professional church organist (1888–1902)
    - b. improvised organ preludes, postludes
    - c. composed solo songs, sacred choral works
  3. European classical music
    - a. played major organ works by Bach and others in the classical tradition
    - b. studied art music with Horatio Parker
    - c. First Symphony, modeled after Dvořák's *New World Symphony*
  4. experimental works
    - a. preserved most of the traditional rules
    - b. first composer to use polytonality systematically
    - c. *Processional* (1902), essay in possible chord structures
    - d. *Scherzo: All the Way Around and Back* (ca. 1908), almost perfect palindrome, dissonant ostinatos
    - e. unprecedented levels of dissonance, rhythmic complexity
    - f. usually preserved idea of tonal center
    - g. *The Unanswered Question* (ca. 1906–8, NAWM 188)
      - i. atonality (used independent of Schoenberg)
      - ii. first to combine tonal and atonal layers in same piece
- C. Syntheses
1. from 1902 on, wrote only in classical genres
    - a. brought other traditions into the music
      - i. suggested extramusical meanings, character pieces, programmatic works
    - b. Second Symphony
      - i. themes paraphrased American popular songs, hymns
      - ii. borrowed passages from Bach, Brahms, Wagner
      - iii. symphonic form, idiom of Brahms, Dvořák, Tchaikovsky
    - c. use of hymns and popular tunes, radical act
      - i. hymn tunes and popular songs beneath notice of classical audience
  2. cumulative form
    - a. hymn tunes basis in Third Symphony, four violin sonatas, First Piano Sonata
    - b. thematic development occurs first, themes appear at end
    - c. asserts universal value of his country's music
  3. American program music
    - a. celebrates aspects of American life
    - b. *Three Places in New England*
      - i. first African American regiment in the Civil War
      - ii. band playing at Fourth of July picnic
      - iii. walk by a river with his wife during their honeymoon
    - c. *A Symphony: New England Holidays*
      - i. captures spirit of American holidays
    - d. Piano Sonata No. 2, *Concord, Mass., 1840–60*
      - i. tribute to writers at that time: Emerson, Hawthorne, Alcott, Thoreau
    - e. Fourth Symphony
      - i. philosophical work, "the searching questions of What? and Why?"
      - ii. references to American tunes, styles; layered into musical collage
  4. stylistic heterogeneity, frequently mixed styles
  5. *The Alcotts* (NAWM 189), third movement from *Concord Sonata*
    - a. hymnlike melody and harmonization; polytonal
    - b. layered with diatonic chords, whole-tone accompaniment
    - c. melody and accompaniment, style of Stephen Foster parlor song
    - d. pounding chords
    - e. octatonic, modernist counterpoint passages; styles of Scottish songs, marches, minstrel songs
- D. Ives's place
1. pieces performed and published long after they were written
  2. direct influence felt after World War II
  3. founder of experimental music tradition in the United States

### VIII. Composer and Audience

- A. Modernists intensified split between popular and classical music
  1. music more admired by critics, composers, scholars than by general audiences
  2. many works still arouse disdain among performers, concertgoers
- B. Many works familiar to general audiences through use in films

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