

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

[Home](#) / [Courses](#) / [Resources Music History Textbook \(AHWM\)](#) / [HWM10](#)
/ [CHAPTER 35. BETWEEN THE WORLD WARS: THE CLASSICAL TRADITION](#) / [CH 35 OUTLINE](#)

CH 35 OUTLINE

I. Music, Politics, and the People

- A. Music has long been linked to politics
 - 1. nineteenth-century classical music was autonomous art
 - a. transcended politics
 - b. new "science" of musicology reinforced idea
 - 2. new links to politics between world wars
 - a. gap widened between modernist music and audiences
 - b. composers tried to craft accessible concert works
 - c. wrote works within capabilities of amateurs
 - d. many used music to engage social, political, economic issues
 - e. nationalism continued as strong force
 - 3. government sponsorship
 - a. public schools increasingly included music in the curriculum
 - b. Zoltán Kodály devised teaching method using folk songs
 - c. government-controlled radio employed musicians in Europe
 - d. New Deal in United States established programs for unemployed musicians
 - e. music must support state and ideologies of totalitarian governments

II. France

- A. In France musical life had long been intertwined with politics
 - 1. strong anti-German sentiment, increased focus on French music
 - a. disagreement about what qualities French music should have
 - b. early 1900s, Ligue de la Patrie Française and Vincent d'Indy present concerts
 - i. showcased French tradition
 - ii. government responded, promoted French composers since Revolution
 - 2. World War I, new wave of anti-German sentiment
 - a. renewed opposition to German influences
 - b. defining "classic," point of contention
 - i. conservatives like d'Indy: balance, order, discipline, tradition
 - ii. leftist composers like Ravel: encompassing the universal
 - 3. new interest in popular music
 - a. cabarets to music of African Americans
 - b. a way out of Romanticism, path forward after Debussy
 - 4. Anti-Debussyism and neoclassicism
 - a. use of counterpoint, eighteenth-century forms and genres, neotonal harmony, emotional restraint
 - b. prevailing trend after WWI
- B. Les Six
 - 1. six younger composers, strong influence of neoclassicism
 - a. Arthur Honegger (1892–1955)
 - b. Darius Milhaud (1892–1974)
 - c. Francis Poulenc (1899–1963)
 - d. Germaine Tailleferre (1892–1983)
 - e. Georges Auric (1899–1983)
 - f. Louis Durey (1888–1979)
 - 2. sought to escape old political dichotomies
 - 3. inspiration from Erik Satie, hailed by Jean Cocteau
 - 4. collaborations: joint concerts, album of piano music, Cocteau's absurdist play-with-ballet
 - 5. highly individual works, wide range of influences
 - a. Tailleferre: most neoclassic
 - b. Auric: most avant-garde
 - c. Honegger, Milhaud, Poulenc: most individual, broad outlines of neoclassicism
 - 6. Arthur Honegger
 - a. musical style
 - i. dynamic action, graphic gesture
 - ii. short-breathed melodies
 - iii. strong ostinato rhythms
 - iv. bold colors, dissonant harmonies
 - b. *Pacific 231* (1923), symphonic movement
 - i. physical impression of speeding locomotive
 - ii. hailed as modernist masterpiece
 - c. *King David* (1923), oratorio
 - i. amateur chorus tradition
 - ii. allusions to Gregorian chant, Baroque polyphony, jazz
 - iii. won international reputation
 - 7. Darius Milhaud
 - a. prolific, diverse style and approach
 - i. *Le bouef sur le toit* (The Ox on the Roof, 1919), ballet, comic frivolity

- ii. *Christophe Colomb* (1928), opera-oratorio, earnestness
 - iii. *Sacred Service* (1947), religious devotion
 - b. open to sounds from the Americas
 - i. 1940, fled to United States to escape Nazi persecution
 - ii. teaching position at Mills College, Oakland, California
 - c. two-year stay in Brazil, 1917–18
 - i. *Le boeuf sur la toit*, Brazilian melodies and rhythms
 - ii. suite of dances *Saudades do Brasil* (Souvenirs of Brazil, 1920–21), polytonality
 - d. *La création du monde* (The Creation of the World, 1923; NAWM 194), ballet
 - i. inspired by jazz he heard in Harlem
 - ii. saxophone, piano, soloistic treatment evoke sound of jazz bands
 - iii. elements of jazz: blue notes, blues melodies, syncopations, riffs
 - iv. neoclassic and modernist traits: fugue, polytonality, polyrhythms
 - e. blended ingenuity, freshness, variety; clarity, logical form from neoclassicism; openness to foreign influence
8. Francis Poulenc
- a. drew on Parisian popular song traditions from cabarets, revues
 - b. musical style: graceful, witty, satirical
 - c. wide range of styles in instrumental works
 - i. neoclassicism, song-influenced melodies, mild dissonance, classical genres and forms
 - d. *Dialogues of the Carmelites* (1956), opera
 - i. raises issues of religion, politics, allegiance

III. Germany

- A. Weimar Republic (1919–1933); Third Reich (1933)
 - 1. Weimar Republic, liberal ideals
 - a. Berlin, center of cultural innovation
 - b. government subsidized ticket prices
 - c. composers wrote in accessible styles
 - 2. 1933, Nazis came to power
 - a. attacked modern music as decadent
 - b. banned political left and Jews from public life
 - c. many leading musicians took refuge abroad
- B. New objectivity
 - 1. *Neue Sachlichkeit*, New Realism, "New Matter-of-Factness"
 - a. phrase first used in art criticism, adopted by musicians
 - b. opposed complexity, promoted familiar elements
 - i. borrowed from popular music, jazz, Classical and Baroque procedures
 - ii. music should be objective in its expression
 - iii. music as autonomous rejected
 - iv. should be widely accessible, communicate clearly
 - 2. Ernst Krenek (1900–1991)
 - a. *Jonny spielt auf* (Johnny Strikes Up the Band, premiered 1927), opera
 - i. drew on jazz and simplified harmonic language
 - ii. attacked by Nazis as "degenerate," African American elements
 - b. later adopted twelve-tone method
 - c. 1938, emigrated to United States
- C. Kurt Weill (1900–1950)
 - 1. opera composer in Berlin, exponent of New Objectivity
 - 2. *Aufstieg und Fall der Stadt Mahagonny* (Rise and Fall of the City of Mahagonny, premiered 1930)
 - a. collaborated with playwright Bertolt Brecht, allegorical opera
 - b. elements of popular music and jazz
 - c. witty references to variety of styles
 - d. exposes failures of capitalism
 - 3. *Die Dreigroschenoper* (The Threepenny Opera, premiered 1928)
 - a. collaboration with Brecht, based on John Gay's libretto
 - b. music parodied American hit songs
 - c. juxtaposes eighteenth-century ballad texts, European dance music, American jazz
 - d. *Die Moritat von Mackie Messer* (The Ballad of Mack the Knife, NAWM 195)
 - i. lilting melody undercuts brutal imagery
 - ii. accompaniment: barrel organ of eighteenth-century street singer, jazz band
 - e. 1933, banned by Nazis as decadent
 - 4. second career composing Broadway musicals in New York
 - a. continued spirit of New Objectivity
- D. Paul Hindemith (1895–1963)
 - 1. among the most prolific composers of the century
 - a. important teacher of two generations
 - i. Berlin School of Music, Yale University, University of Zurich
 - b. thought of himself primarily as practicing musician
 - i. performed professionally: violinist, violist, conductor
 - 2. Weimar period
 - a. began composing in late Romantic style
 - b. developed individual expressionist language
 - c. adopted aesthetic of New Objectivity
 - i. seven works, *Kammermusik* (Chamber Music, 1922–27)
 - ii. variety of movement types: neo-Baroque ritornello, military marches, dances
 - d. all his music was neotonal
 - 3. late 1920s, *Gebrauchsmusik*, "music for use"
 - a. music for young or amateur performers
 - b. high quality, modern style, challenging yet rewarding
 - c. *Wir bauen eine Stadt* (We Build a Town, 1930)
 - 4. *Mathis der Maler* (Mathis the Painter, 1934–35), opera
 - a. music banned by Nazis as "cultural Bolshevism"
 - b. examined role of artist in relation to politics
 - c. opera based on life of Matthias Grünewald (Mathis Neithardt, ca. 1470–1538)
 - d. can be read as allegory for Hindemith's career

5. works from 1930s on
 - a. more accessible, neo-Romantic style
 - b. less dissonant linear counterpoint, systematic tonal organization
 - c. "harmonic fluctuation": consonant chords, greater dissonance, return to consonance
 - d. style example: *Symphony Mathis der Maler* (1933–34, NAWM 196), second movement
6. later works
 - a. 1940, emigrated to United States
 - b. returned to Switzerland in 1953
 - c. applied mature style of *Mathis*
 - i. sonatas for almost every orchestral instrument (1933–55)
 - ii. *Ludus tonalis* (Tonal Play, 1942), evokes Bach's *Well-Tempered Clavier*
 - iii. *Symphonic Metamorphosis after Themes of Carl Maria von Weber* (1943)
 - iv. Symphony in B-flat for band (1951)

E. Music under the Nazis

1. Nazis established Reich Chamber of Culture under Joseph Goebbels
 - a. included Reich Music Chamber, all musicians had to belong
 - i. Richard Strauss, appointed first president; forced to resign
 - b. Nazi requirements expressed in negatives
 - i. must not be: dissonant, atonal, twelve-tone, "chaotic," intellectual, Jewish, jazz-influenced, left-wing
 - ii. excluded most modernist music
 - c. exploited great German composers of nineteenth century as symbols of superiority, especially Wagner
2. Carl Orff (1895–1982)
 - a. won international reputation during Nazi era
 - b. naively believed music was autonomous, stayed in Germany
 - c. *Carmina burana* (1936), chorus and orchestra
 - i. medieval poems akin to goliard songs
 - ii. deceptively simple neo-modal idiom
 - iii. drew on Stravinsky, folk songs, chant, medieval secular song
 - iv. pseudo-antique style based on drones, ostinatos, harmonic stasis, strophic repetition
 - d. 1920s, developed methods for teaching music in schools

IV. The Soviet Union

- A. Government controlled all aspects of the arts
 1. the arts
 - a. as way to indoctrinate populace in Marxist-Leninist ideology
 - b. enhance their patriotism
 - c. venerate their leaders
 2. after the Bolshevik Revolution
 - a. musical institutions nationalized
 - b. concert programming, repertoires strictly regulated
 3. composers' organizations founded in 1923
 - a. Civil war 1918–20, economic crisis
 - i. relaxation of state control
 - ii. divergent tendencies emerged, 1923
 - b. The Association for Contemporary Music
 - i. continued modernist trends of Scriabin
 - ii. promoted contacts with western Europe
 - c. The Russian Association of Proletarian Musicians
 - i. encouraged simple tonal music, wide appeal
 - ii. especially "mass songs" to socialist texts
 - d. 1929, Stalin consolidated power, dissent was squashed
 - i. single new organization: Union of Soviet Composers
 4. 1934 writers' congress promulgated socialist realism
 - a. doctrine called for realistic style
 - i. works that portrayed socialism in positive light
 - ii. celebrated revolutionary ideology, heroes
 - b. music qualities
 - i. relatively simple, accessible language
 - ii. centered on melody, folklike styles
 - iii. patriotic or inspirational subject matter
 - c. music for its own sake or modernists condemned as "formalism"
- B. Sergey Prokofiev (1891–1953)
 1. initial reputation as radical modernist
 - a. left Russia after the Revolution
 - i. two decades in North America and western Europe
 - ii. composed solo piano works and concertos for himself to play
 - iii. commissions include: *The Love for Three Oranges* (1921), ballets for Ballets Russes
 - b. 1936, returned to Russia permanently
 2. Soviet commissions
 - a. *Lieutenant Kijé* (1933), film score
 - b. *Romeo and Juliet* (1935–36), ballet
 - c. *Peter and the Wolf* (1936), fairy tale for narrator and orchestra
 - d. *Alexander Nevsky* (1938), celebrated film score
 3. film scores, theatrical pieces reworked into concert works
 - a. orchestral suites: *Romeo and Juliet*, *Lieutenant Kijé*
 - b. cantata *Alexander Nevsky*, (NAWM 197), fourth movement
 - i. choral melodies, folklike style, unison or two-part homophony
 - ii. mostly diatonic melodies and harmonies, occasional dissonance
 - iii. modal melodies, orchestration convey Russian sound
 - iv. conforms to doctrine of socialist realism
 4. World War II, relaxation of government control
 - a. absolute music, classical genres
 - i. Piano Sonatas Nos. 6–8 (1939–44)
 - ii. Fifth Symphony (1944)
 - b. after the war, works condemned as "formalist"

C. Dmitri Shostakovich (1906–1975)

1. spent his entire career within Soviet system
 - a. combination of traditional discipline with experimentation
 - b. 1920s, more aligned with modernists
 - c. First Symphony (1926), rocketed him to international prominence
2. *Lady Macbeth of the Mtsensk District*
 - a. opera premiered in 1934, great success
 - b. angered Stalin, discordant modernist music, surrealistic portrayal of violence and sex
 - c. attacked by *Pravda*, "Chaos Instead of Music"
3. Fifth Symphony (1937)
 - a. inspired by study of Mahler symphonies
 - b. wide range of styles and moods
 - i. lyricism to dynamism
 - ii. deep feeling and high tragedy to bombast and the grotesque
 - c. four movement, heroic symphony in manner of Beethoven, Tchaikovsky
 - d. outwardly conformed to socialist realism
 - e. possible messages of bitterness and mourning
 - i. Allegretto (NAWM 198), jarring contrasts to Mahler scherzo
 - ii. slow movement evokes Russian funeral music
 - iii. triumphant finale, false enthusiasm
4. Seventh Symphony (*Leningrad*, 1941)
 - a. programmatic, heroic defense of Leningrad against Hitler
 - b. widespread search for double meanings in Shostakovich's works
 - i. some hear complaint against Stalin's repression
5. later works
 - a. 1948 crackdown, denounced along with Prokofiev
 - b. rehabilitation: patriotic film scores, choral paeans
 - c. assertion of individuality, signed a number of works
 - i. German spelling of his name: D-E-flat-C-B
 - ii. Tenth Symphony (1953), third movement motive
 - iii. Fifth and Eight String Quartets (1952 and 1960)

V. The Americas

A. Canada

1. musical life developed along patterns in United States
 - a. performance of European classical repertoire
 - b. twentieth century, founding of orchestras: Quebec (1903), Toronto (1906)
2. Ernest MacMillan (1893–1973)
 - a. key figure in Canadian music
 - b. collected, arranged music of native peoples
 - c. *Two Sketches for Strings* (1927), drew on French Canadian folk songs
3. Claude Champagne (1891–1965)
 - a. first Canadian composer to achieve international reputation
 - b. in his youth learned French-Canadian fiddle music, dance tunes
 - c. deeply influenced by Russian composers
 - d. studied in Paris: Renaissance polyphony, Fauré and Debussy
 - e. *Suite canadienne* (Canadian Suite, 1927), chorus and orchestra
 - i. elements from French-Canadian folk music, polyphonic French chansons
 - f. *Dance villageoise* (Village Dance, 1929), best-known piece
 - i. evokes French-Canadian and Irish folk styles

B. Brazil

1. Heitor Villa-Lobos (1887–1959)
 - a. Brazilian elements with modernist techniques
 - b. 1923–1930 in Paris, widespread praise, prominence
 - c. 1930, return to Brazil, promoted music in schools
 - d. criticized for collaboration with nationalist dictatorship
2. *Chôros* (1920–28), series of fourteen pieces
 - a. after popular ensemble in streets of Rio de Janeiro
 - b. vernacular styles of Brazil: syncopated rhythms, unusual timbres
 - c. modernist techniques: ostinatos, polytonality, polyrhythms
3. *Bachianas brasileiras* (1930–45), set of nine works
 - a. pays tribute to Bach, neoclassical trend
 - b. each is a suite of two to four movements
 - c. elements of Baroque styles; Brazilian folk elements; long, lyrical lines
 - d. style example: *Bachianas brasileiras No. 5*, first movement (NAWM 199), for solo soprano and orchestra of cellos
 - i. alludes to da capo Baroque arias, modified ABA structure
 - ii. suggestion of instrumental ritornello
 - iii. styles of Brazilian popular song improvisation
 - iv. vocal embellishment of Italian opera
 - v. simultaneously neoclassical, national, modernist

C. Mexico

1. 1921, Mexican government supports bringing arts to wide public
 - a. promoted new nationalism, drew on native Indian cultures
2. Carlos Chávez (1899–1978)
 - a. first composer associated with new nationalism
 - b. conductor of Mexico's first professional orchestra, director of the national conservatory
 - c. nationalist works
 - i. two ballets on Aztec scenarios
 - ii. *Sinfonia india* (Indian Symphony, 1935–36), Indian melodies, modernist, primitivist idiom
 - iii. Piano Concerto (1938–40)
3. Silvestre Revueltas (1899–1940)
 - a. studied in Mexico and America
 - b. returned to Mexico, assistant conductor under Chávez
 - c. music modeled on Mexican folk and popular music, modernist idiom
4. *Homenaje a Federico García Lorca* (Homage to Federico García Lorca, 1936), Revueltas

- a. written in memory of poet killed by Nationalist militia
- b. first movement, *Baile* (Dance)
 - i. evokes style of *cante jondo*, Spanish flamenco song tradition celebrated by Federico García Lorca
 - ii. lively dance recalls Mexican mariachi band music
 - iii. modernist elements: strong dissonance, parallel dissonant sonorities, glissandos, grotesque combinations of instruments

VI. The United States

- A. United States emerged as world's most powerful economy, most influential
 - 1. new peak of interest in classical music
 - a. new technologies, classical music widely available
 - b. conductors nationally known figures
 - i. Leopold Stokowski, Walter Damrosch, Arturo Toscanini; recordings, live radio concerts
 - ii. advocates for American composers, premiered new works
 - c. Metropolitan Opera radio broadcasts, 1931
 - d. patrons commissioned new music
 - e. Walter Damrosch: radio lecture-demonstrations to children
 - f. music education expanded in schools
 - 2. Franklin Delano Roosevelt elected 1932, The New Deal
 - a. Works Progress Administration
 - b. support for artists, writers, musicians
 - c. 1935 to 1939, Federal Music Project
 - i. employed more than fifteen thousand performing musicians
 - ii. more than one hundred million people attended their concerts
 - iii. Composers' Forum Laboratory: concerts of new music, Q&A with composers and audience
 - 3. composers, performers developed new links with Europe
 - a. immigration of many European leading composers
 - b. World War I, reorientation of American music toward France
 - i. American Conservatory founded at Fontainebleau
 - ii. Americans study with Nadia Boulanger (1887–1979)
 - c. new currents among American composers
 - i. ultramodernist: focus on new musical resources
 - ii. Americanist: incorporated nationalism into European genres
 - iii. both asserted independence from Europe
 - iv. American composers formed own organizations; International Composers' Guild, League of Composers
- B. Edgard Varèse (1883–1965)
 - 1. French-born, studied at Schola Cantorum and Conservatoire
 - a. brief career in Paris and Berlin, composer and conductor
 - b. moved to New York, 1915
 - c. influenced by Debussy, Schoenberg, Stravinsky
 - 2. spatial music and sound masses
 - a. aimed to liberate composition from conventional elements
 - i. sounds as essential structural components
 - ii. all sounds as raw material
 - b. spatial, sound masses moved through musical space
 - i. sound mass characterized by timbre, register, rhythm, melodic gesture
 - ii. sound masses interact, may gradually transform
 - c. great variety of percussion instruments, equals to winds and strings
 - 3. *Hyperprism* (1922–23, NAWM 200)
 - a. pitch, instrumental color, gesture, rhythm interact; suggest sound masses colliding and changing
 - b. every combination of sounds is unusual
 - c. heard as sound mass rather than melody, harmony, or accompaniment
 - 4. ideas and music had enormous influence on younger composers
 - 5. after World War II turned to electronic sound generation and tape recorder
 - a. *Déserts* (1950–54) for winds, percussion and tape
 - b. *Poème électronique* (1957–58; NAWM 214), tape piece
- C. Henry Cowell (1897–1965)
 - 1. native of California; little training in European music
 - 2. experimentation in early piano music
 - a. tone clusters, chords made with the fist or forearm
 - i. *The Tides of Manaunaun* (ca. 1917)
 - ii. *Piano Concerto* (1928)
 - b. new playing techniques inside the piano
 - i. *The Aeolian Harp* (1923)
 - ii. *The Banshee* (1925; NAWM 201)
 - c. ideas summarized in *New Musical Resources* (1930)
 - 3. interested in non-Western musics
 - a. encouraged study of world music and ethnomusicology
 - b. eclectic approach to compositions
 - c. 1930s, more accessible language; incorporated American, Irish, or Asian elements
 - d. after World War I, pieces incorporated Indian tabla, Japanese koto
 - 4. promoted music by his contemporaries
 - a. *New Music* published scores by Ives, Schoenberg, other modernist and ultramodernists
 - b. interest in non-Western music, enormous impact on younger composers
- D. Ruth Crawford Seeger (1901–1953)
 - 1. first woman to win Guggenheim Fellowship in music
 - a. 1924 to 1933, active as a composer in Chicago and New York
 - b. studied with composer, musicologist Charles Seeger
 - c. experimented with serial techniques, applying parameters other than pitch
 - d. convinced preserving folk songs would be greater contribution
 - i. edited American folk songs from field recordings
 - ii. published transcriptions, arrangements
 - 2. *String Quartet* 1931, best-known work
 - a. first movement: four thematic ideas, dissonant counterpoint
 - b. second movement: develops short motive through counterpoint and convergence
 - c. third movement: "heterophony of dynamics"

- d. finale (NAWM 202)
 - i. two-part counterpoint, first violin against other instruments
 - ii. two voices heard in opposite direction in density and dynamics
 - iii. entire musical fabric repeated in retrograde transposed up a semitone
- E. George Gershwin (1897–1938)
 - 1. late 1920s and 1930s: most famous, frequently performed American composer in classical genres
 - a. saw no firm line between popular and classical music
 - b. used jazz and blues to add dimensions to art music
 - 2. *Rhapsody in Blue* (1924)
 - a. billed as "jazz concerto"
 - b. premiered as centerpiece in concert organized by Paul Whiteman
 - c. scored for solo piano and jazz ensemble
 - d. incorporates popular song forms, blue notes, other elements of jazz and blues
 - 3. continued to fuse seemingly disparate traditions
 - a. Piano Concerto in F (1925), twelve-bar blues in second movement
 - b. Preludes for Piano (1926), jazz, blues, Latin elements
 - c. *Porgy and Bess* (1935), folk opera
 - i. draws on opera and musical genres
 - ii. features recurring motives
 - iii. characters are all African American
 - iv. musical style heavily influenced by African American idioms: spirituals, blues, jazz
- F. Aaron Copland (1900–1990)
 - 1. most important and central American composer of his generation
 - a. combined modernism with national American idioms
 - b. organized concerts series, composer groups
 - c. promoted works of his predecessors and contemporaries
 - d. influenced many younger American composers
 - 2. early years
 - a. grew up in Jewish immigrant family in Brooklyn; exposed to ragtime, popular music
 - b. studied piano, theory, composition in European tradition
 - c. first American composer to study with Nadia Boulanger
 - d. jazz elements, strong dissonances in early works
 - i. *Music for the Theatre* (1925), Piano Concerto (1927)
 - 3. sought to appeal to larger audience
 - a. recognized radio, record listeners
 - b. reduced modernist techniques combined with simple textures, diatonic melodies and harmonies
 - i. *El Salón México* (1932–36), incorporated Mexican folk songs
 - ii. *Billy the Kid* (1938), *Rodeo* (1942), cowboy songs
 - iii. *The Second Hurricane* (1936), written for schools
 - iv. film scores, including *Of Mice and Men* (1939), *Our Town* (1940)
 - 4. *Appalachian Spring* (1943–44, excerpt in NAWM 203)
 - a. exemplifies Americanist idiom
 - b. ballet written for ensemble of thirteen instruments
 - c. better known as arrangement for orchestral suite
 - d. incorporates variations on Shaker hymn '*Tis the Gift to Be Simple*
 - e. transparent, widely spaced sonorities, empty octaves and fifths, diatonic dissonances
 - i. frequently imitated, quintessential musical emblem of America
 - ii. used especially for film and television
 - 5. later works embrace variety of styles
 - a. Americanist idiom: Third Symphony (1946)
 - b. features of twelve-tone technique:
 - i. Piano Quartet (1950)
 - ii. Piano Fantasy (1957)
 - iii. orchestral *Inscape* (1967)
 - c. music preserves tonal center, seldom by traditional means
- G. William Grant Still (1895–1978)
 - 1. drew on diverse musical background
 - a. composition studies with George Whitefield Chadwick, Edgard Varèse
 - b. arranger for W.C. Handy's dance band
 - 2. nicknamed "Dean of Afro-American Composers"
 - 3. broke numerous racial barriers, numerous "firsts"
 - a. first African American to conduct a major symphony orchestra in the United States
 - i. Los Angeles Philharmonic, 1936
 - b. first to have opera produced by major company in the United States
 - i. *Troubled Island* at New York's City Center, 1949
 - c. first to have an opera televised over a national network
 - 4. composed over 150 compositions in classical tradition
 - 5. *Afro-American Symphony* (1930)
 - a. first symphonic work by African American composer performed by major American orchestra
 - b. encompasses African American musical elements
 - c. traditional four-movement framework
 - 6. *Afro-American Symphony*, opening movement (NAWM 204)
 - a. sonata form, first theme in twelve-bar blues structure
 - b. second theme suggests a spiritual
 - c. numerous other African American traditions
 - i. call and response
 - ii. syncopation
 - iii. varied repetition of short melodic ideas
 - iv. jazz harmonies
 - v. dialogue between groups of instruments
 - vi. instrumental timbres common in jazz

VII. What Politics?

- A. Political circumstances surrounding most of this music has been largely forgotten
- B. Postwar depoliticizing of art music comes under increasing scrutiny

Last modified: Wednesday, 10 April 2019, 7:20 PM

[◀ CH 34 QUIZ](#)

Jump [CH.35: NAWM8-194 Darius Milhaud: La création du monde, Op. 81a, First tableau ►](#)

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