

Music History Lecture Notes

Twentieth Century Art Music

1900 - 2000

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Between the Great Wars



- Britain & France suffered enormous human losses
- Only the US experienced a financial boon
- Europe enjoyed peace with increasing international tension
- Austro-Hungarian empire split into independent state
 - Austria, Czechoslovakia, Hungary, Yugoslavia



WWI



- 1929's stock market crash led to a worldwide depression



The Great Depression





The Job Bureau



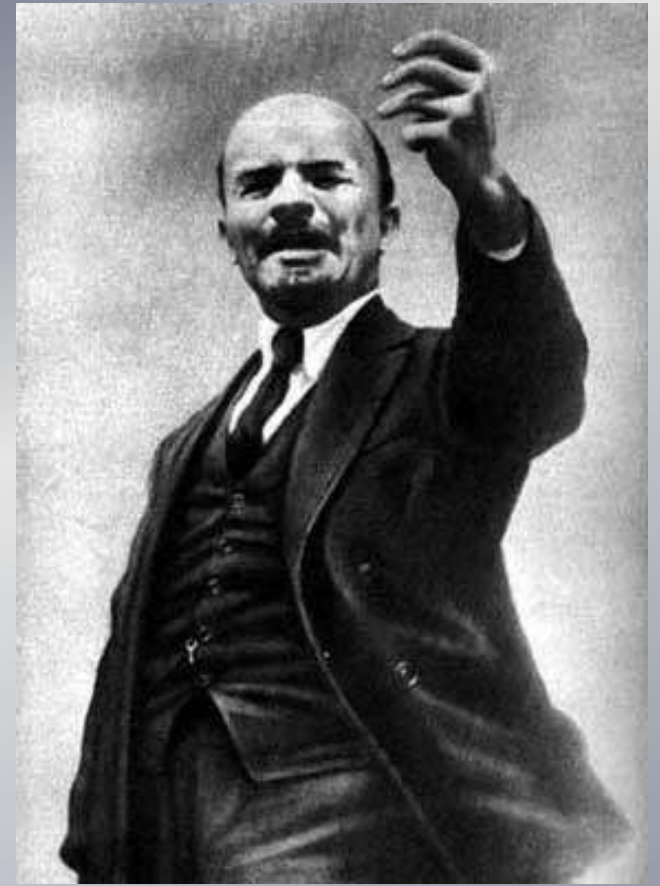
Breadlines & Refugees





Between the Wars

- In Russia, the Bolsheviks had seized power by 1917



Lenin



Mussolini

- Fearing a similar revolution, Benito Mussolini and the fascists took over the Italian government



Between the Wars

- In Germany, Hitler and the Nazis took advantage of the weakened Weimar Republic (1918-33) to turn the Chancellorship, which Hitler legitimately won, into a dictatorship
- The Spanish Civil War (1936-1939) and totalitarian rule of Francisco Franco closed Spain off from the rest of Europe into the 1970s

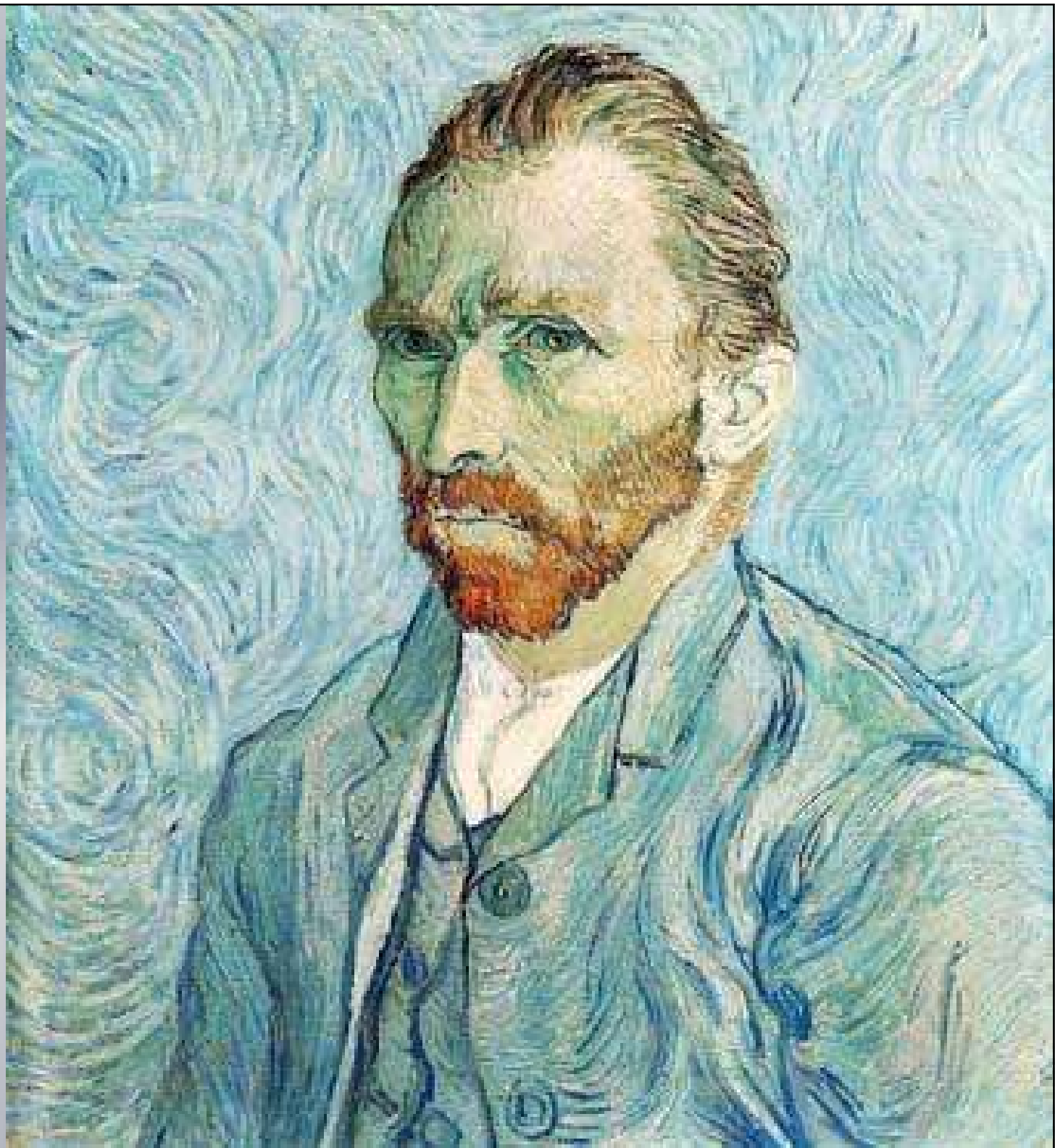
Art & Architecture of the 20th Century

- Following the Impressionist Movement artists moved further from reality into abstract forms of expression
- In architecture form took precedence over function



Human
Concretion

- Vincent
Van Gogh
- Self Portrait
- Starry
Night



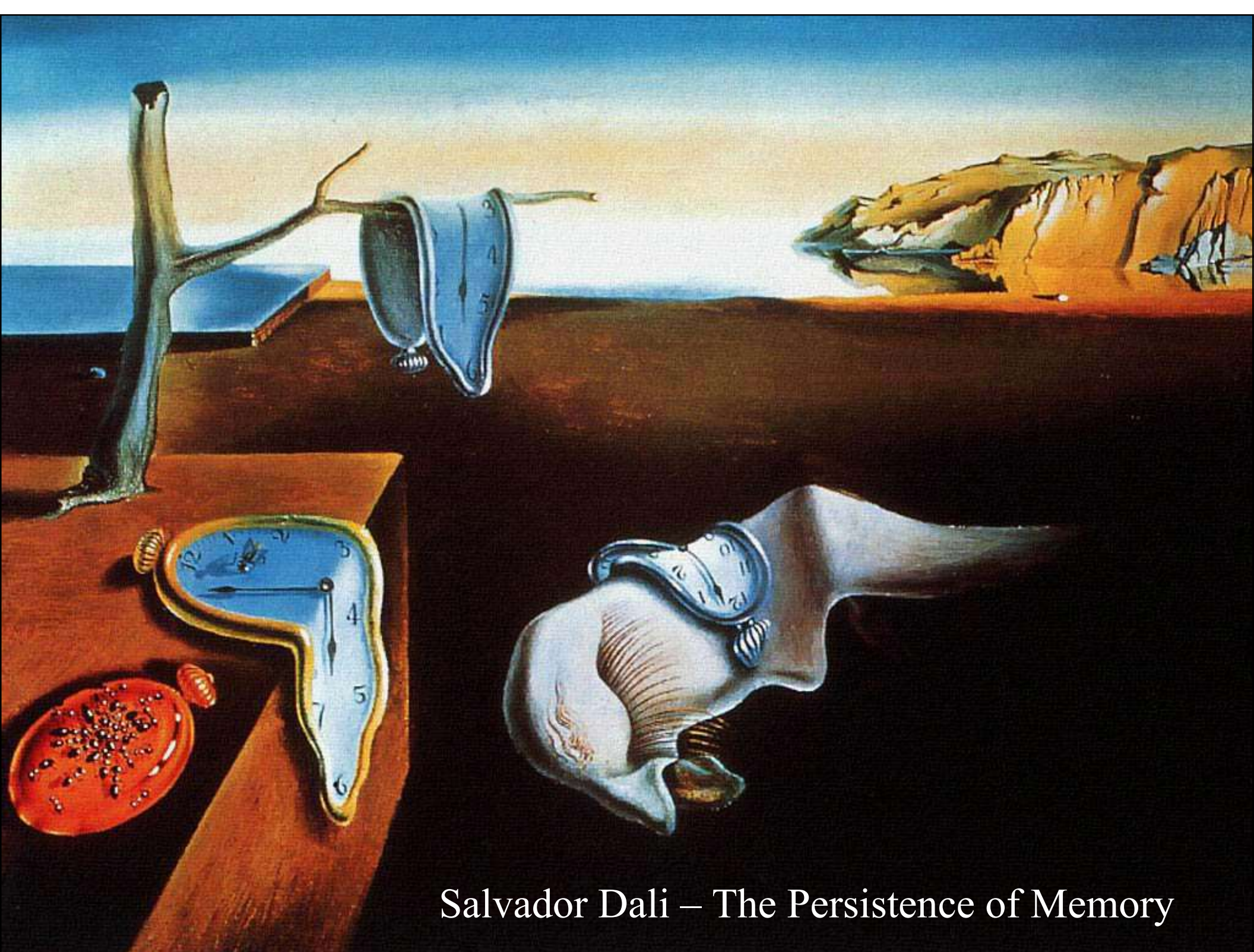


Picasso

- Don Quixote
- Guernica
- The Musicians





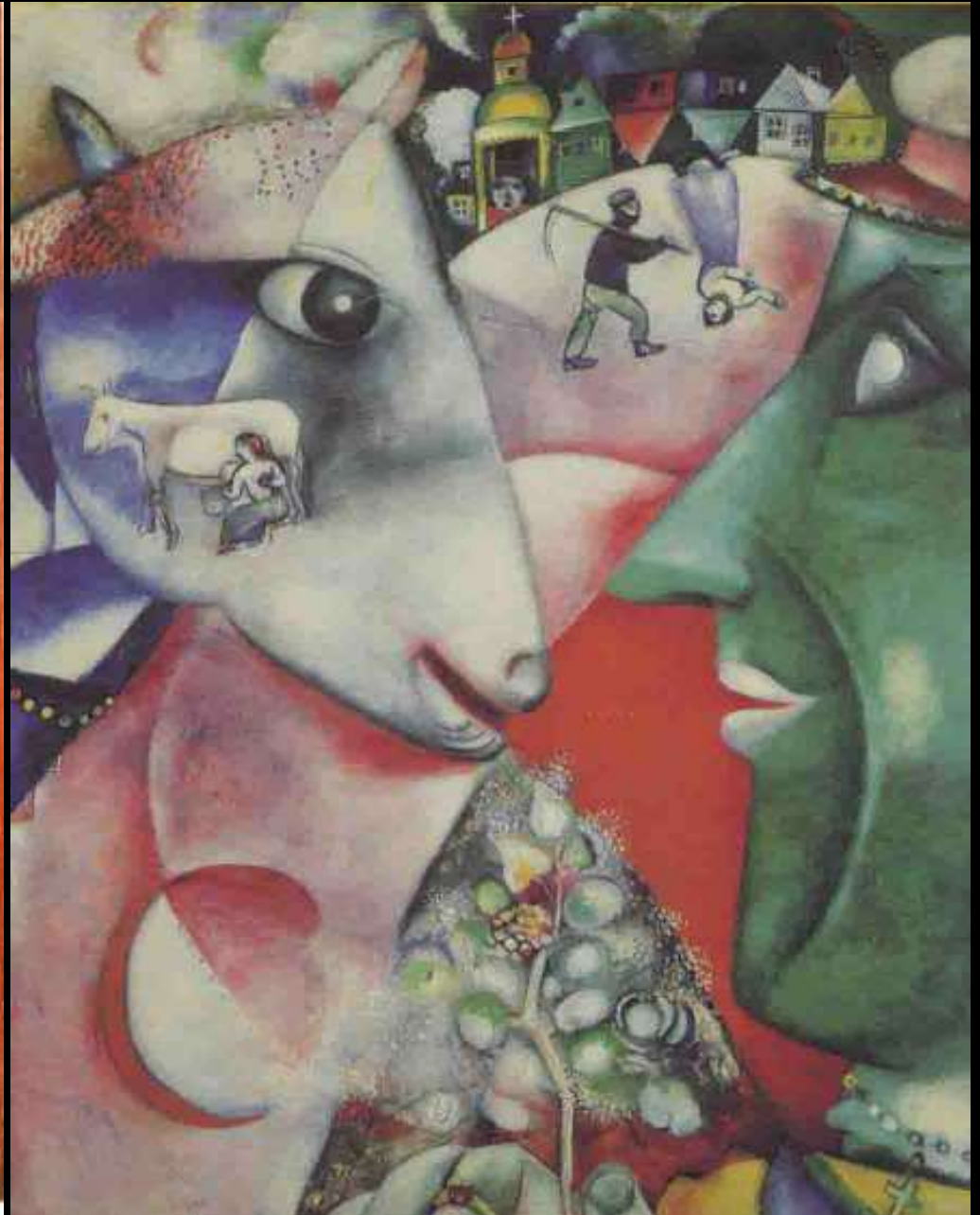


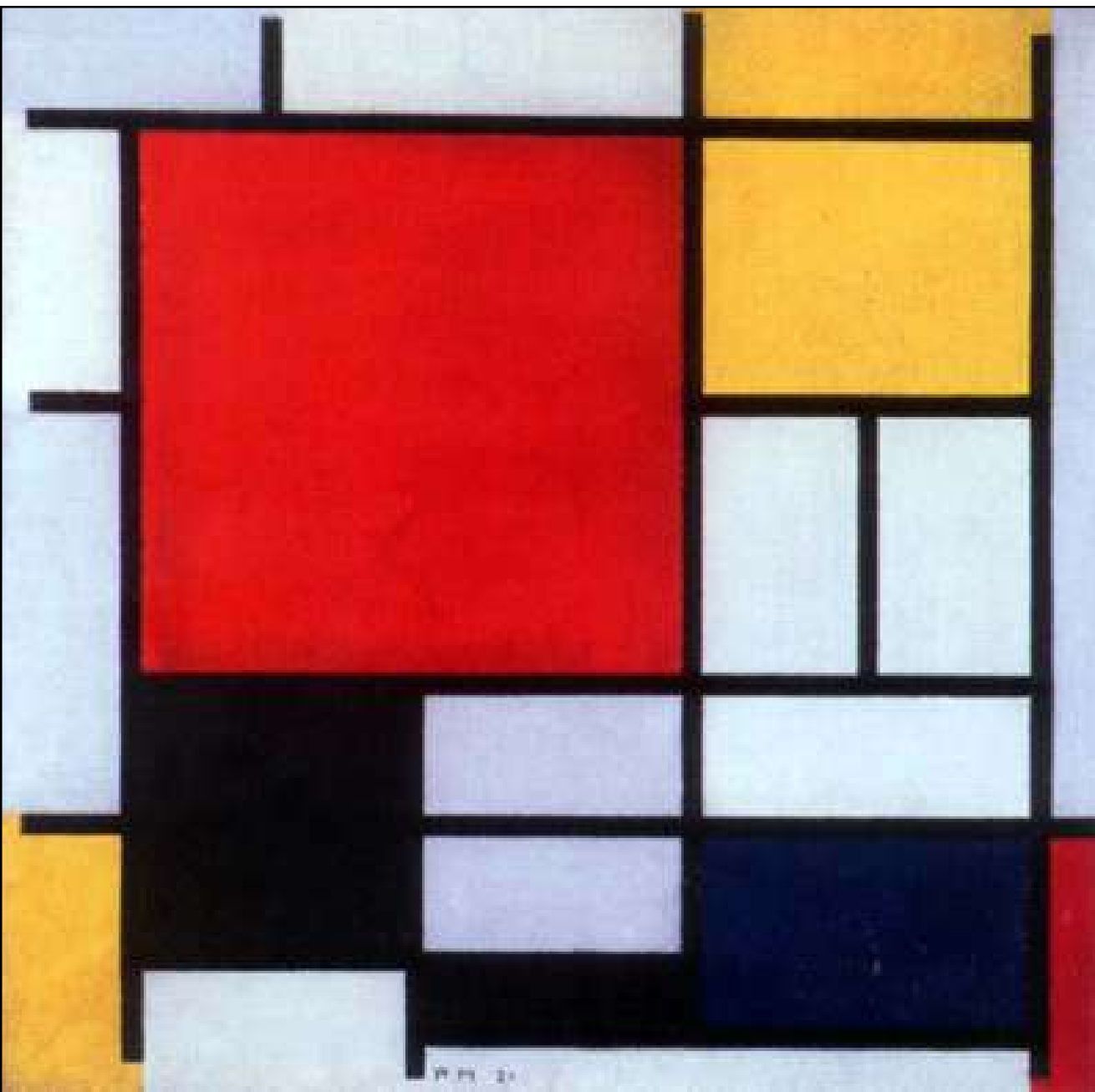
Salvador Dali – The Persistence of Memory

Edvard Munch: The Scream

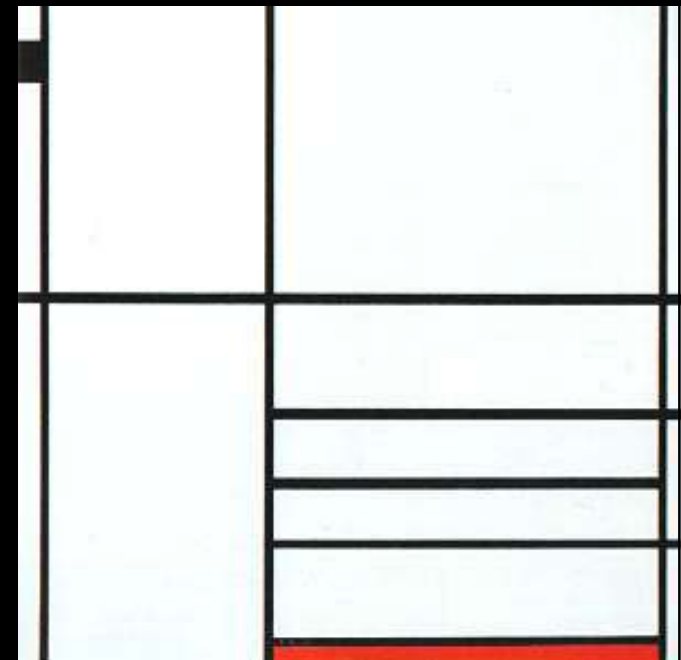


Marc Chagall: I and the Village

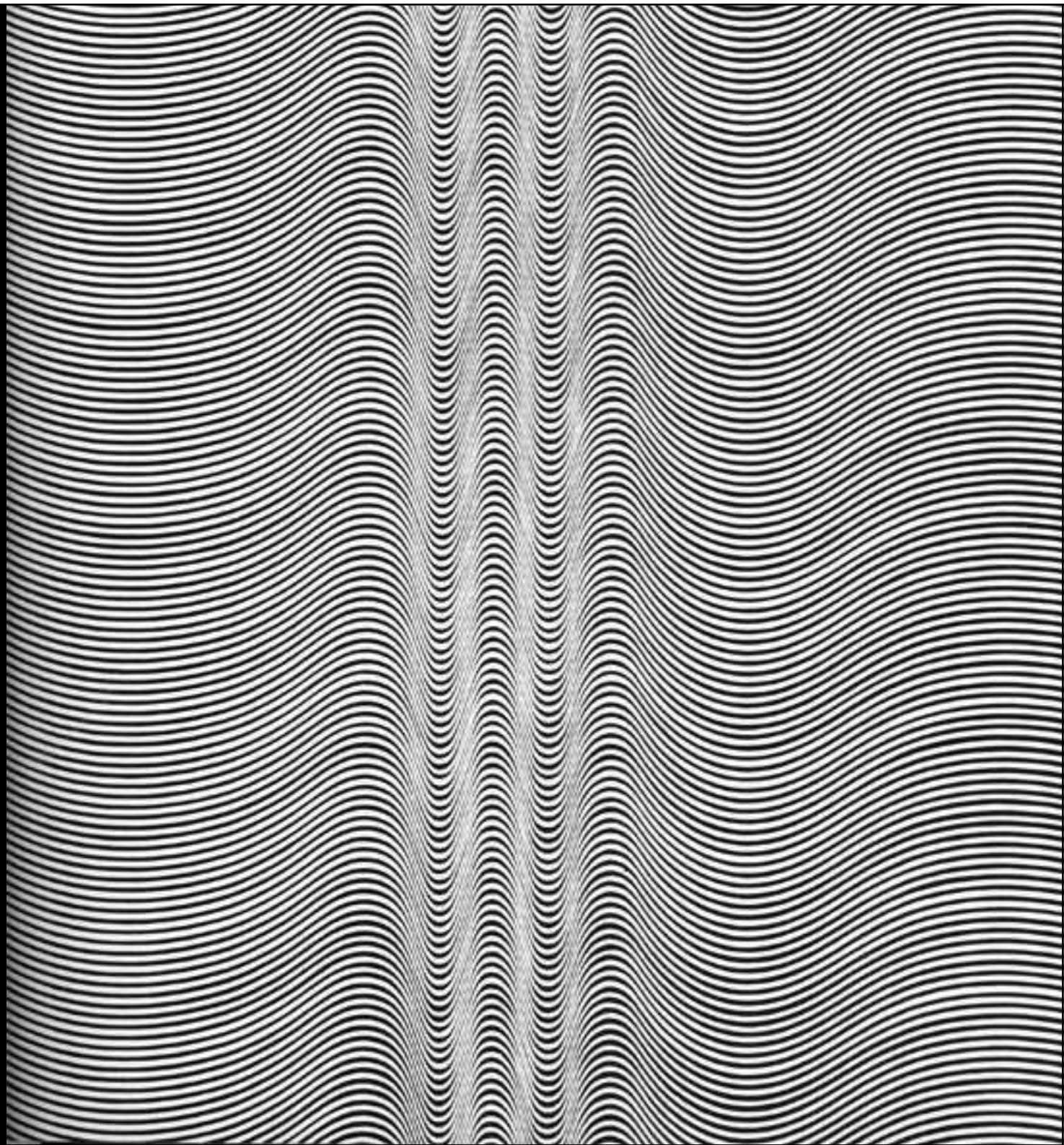




- Compositions by Mondrian



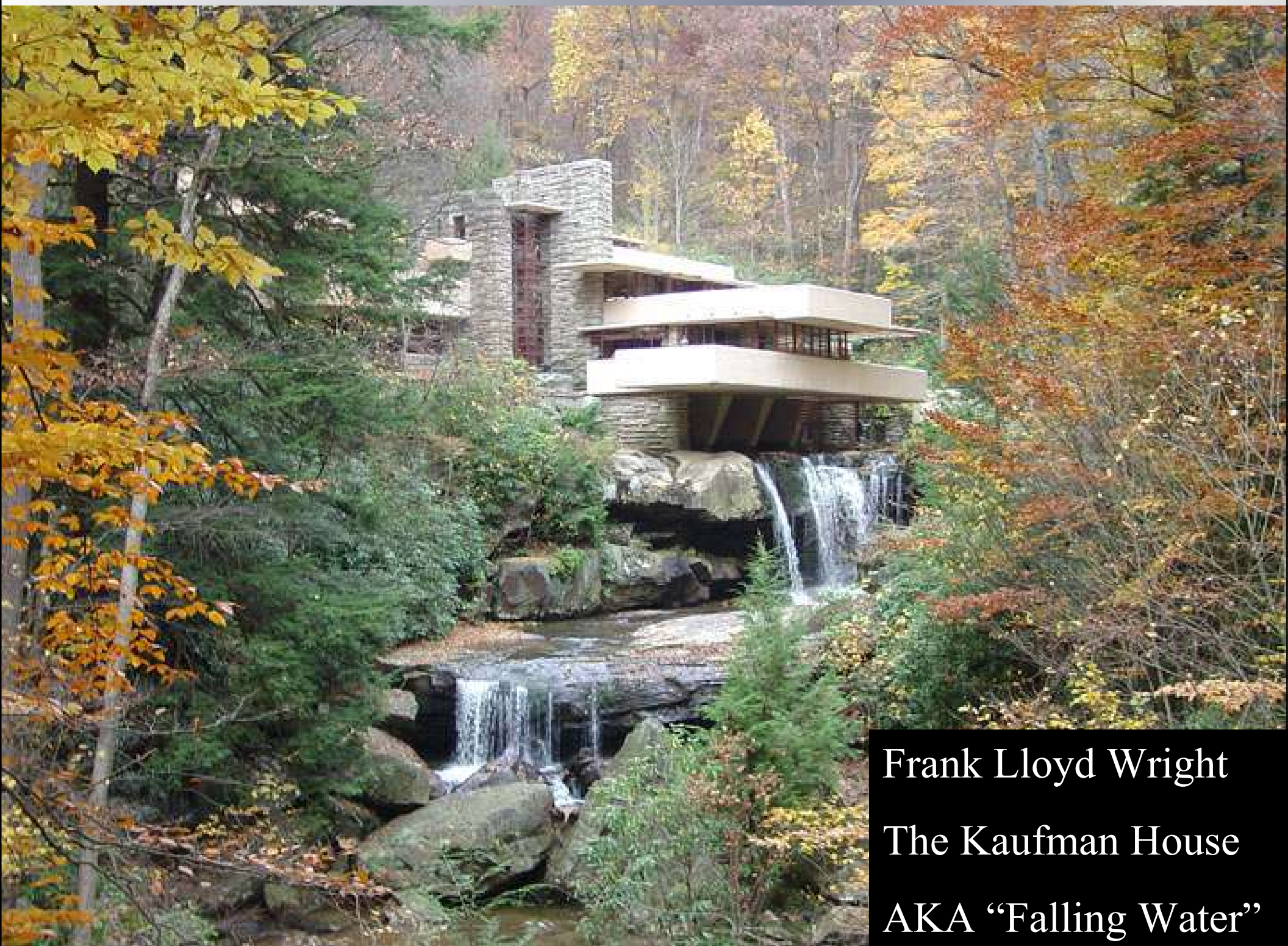
- Current
by
Riley





- Jackson Pollock





Frank Lloyd Wright
The Kaufman House
AKA “Falling Water”

The Disney Concert Hall by Frank O. Gehry



Music Between The Wars

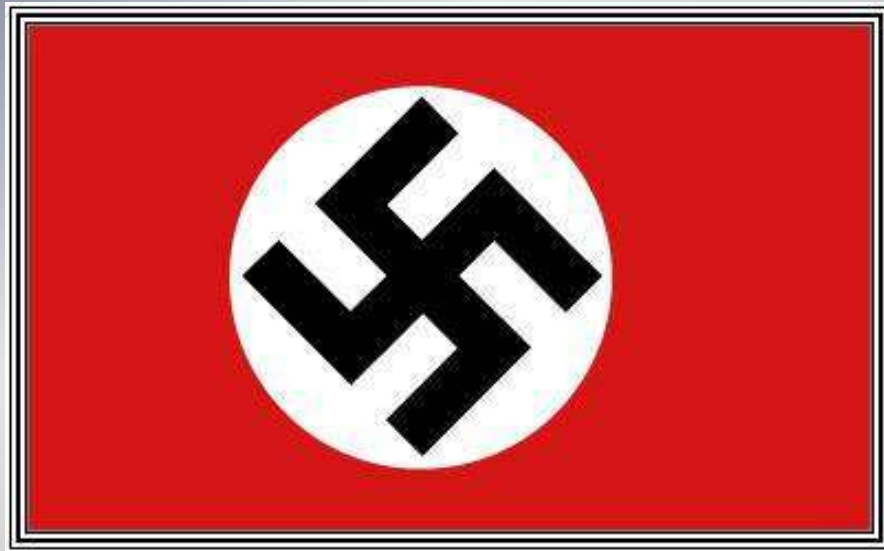
- Music reflected the movement and events of history, isolating neighboring areas from each other
- By 1907 Arnold Schoenberg had given up tonality and the suppression of harmonic progressions
- Non western influences and eastern European folk music offered new resources
 - Exotic scales that lacked leading tones (whole tone, pentatonic)
 - Performance-oriented music of Indonesia with no clear beginning or end

Music for the People

- Widening gap between “new music” and the responsiveness of listeners
- Music between the wars made special efforts to get contemporary music closer to the people
 - Leading composers provided music for films, theater and dance
 - Music written especially for schools and amateur groups

1930 Censorship

- Russian and German governments censored “new music” to protect the public
- Nazi occupation forced all Polish artistic activity underground (1939-1945)

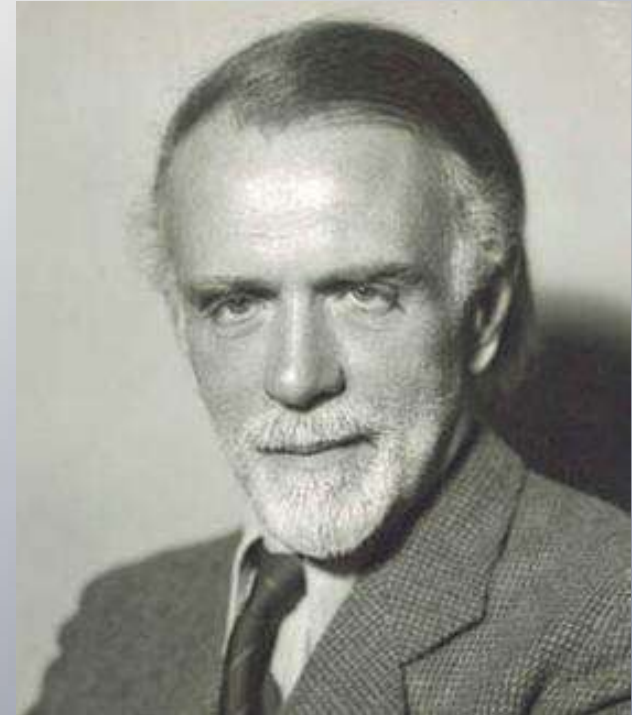


Music after 1950

- Widening gulf between the concert-going public's tolerance and the output of avante garde composers (audiences didn't like the new music)
- Aleatoric music - composers left decisions of pitch and rhythm to the performers
- Serial music - highly organized on an intellectual level, but sounds chaotic
- 1970-1990 radical composers tended to become more moderate and young composers found an alternative idiom in touch with trends in popular music

Technology and Music

- Large factor in music
- Recordings, radio, television spawned unparalleled growth in the size of audiences for many kinds of music
- Futhered a growth of a huge body of “popular music” mostly in the US
 - Blues, jazz, rock, soul, country, etc.
- Led to more complete documentation of ethnic music and the new discipline of ethnomusicology
 - Led by Janacek, Bartok & Kodaly



Kodaly

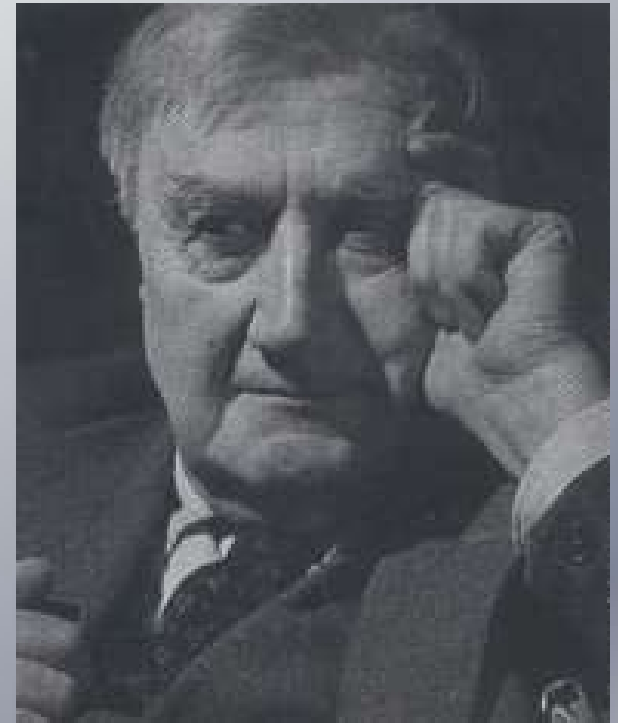


Sergey Prokofiev (1891-1953)

- Lived outside of Russia from 1918-1934
- Best known for his symphonic fairytale: Peter and the Wolf
- Style did not change radically upon returning to the USSR
- Soviet party leaders forced “formalism” upon him
 - not topical or celebratory of a revolutionary ideology and its heroes
 - did not reflect the experience of the working class

Ralph Vaughn William (1872-1958)

- Foremost English composer in the first half of the 20th Century
- Works:
 - 9 symphonies
 - orchestral pieces, songs and operas
 - Many great choral pieces
- Drew inspiration from national sources
 - English literature
 - traditional songs and hymnody
 - Early English composers like Purcell & Tallis



Benjamin Britten (1913-1976)



- Most prolific composer of the mid 1900s
- Representative works
 - Ceremony of Carols (1942)
 - Opera: Peter Grimes (1945)
 - War requiem (1962) - received worldwide renown
 - Young Person's Guide To The Orchestra

Carl Orff (1895-1982)

- A deceptively simple style
- Music endorsed by the Nazis
- Series of books: Musik für Kinder
- Own pedagogy for children
 - Orffschulwerke
- Best known for “Carmina Burana”
 - based on medieval poetry



Orff- Schulwerke Instruments

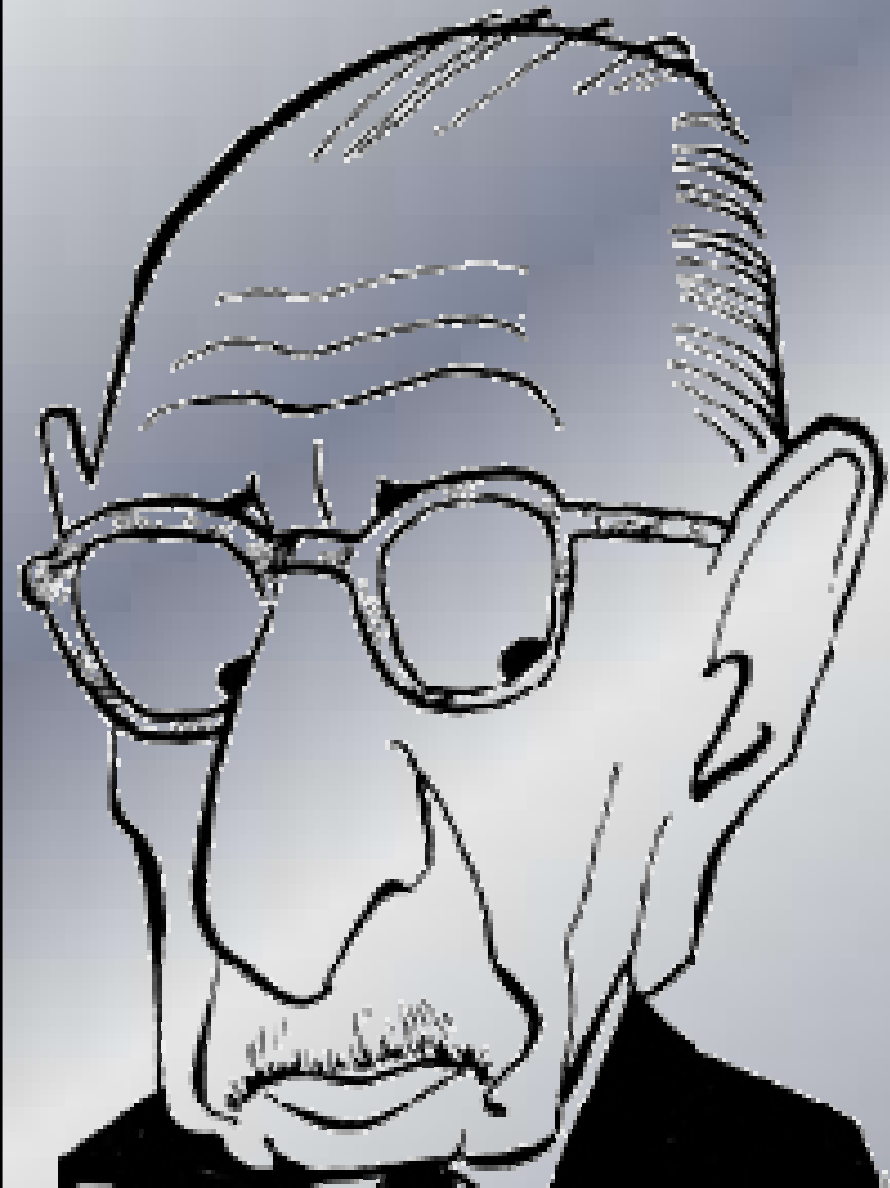


International Master Igor Stravinsky

- 1882-1971
- most significant developments in the early 20th century
- Born in Russia - 1882
- Moved to Paris in 1911
- Moved to Switzerland in 1914
- Back to Paris in 1920
- To California in 1940
- Lives in New York from 1969-1971



Stravinsky



Igor Stravinsky

- Started as lawyer in St. Petersburg
 - met son of Rimsky-Korsokov
- Taught by Rimsky-Korsakov
 - learns to use virtuoso orchestra
- Frequent trips to Paris
 - Ballet Russe
 - Impresario Sergei Diaghilev
- Fascinated with Jazz

Stravinsky's Early Works

- Symphony in Eb - Fireworks
- Petrouchka (1911)
 - starting polytonality
- Most famous: Le Sacre du printemps (1910)



Rite of Spring

- Commissioned by Diaghilev
- primitivism - a pastorate of the prehistoric world (Russia)
- calls for an adolescent girl who has been chosen for sacrifice to dance herself to death
- caused a riot at its premiere in Paris (May 29, 1913)
 - Saint-Saens walked out
 - People cat called
- Emancipates rhythms: $5/2$ $7/8$ $5/16$ $3/16$ etc.
 - Eighth note groupings $9+2+6+3+4+5+3$
 - disorients the listener but allows dancers to maintain 8 measure phrases
- Lots of percussion

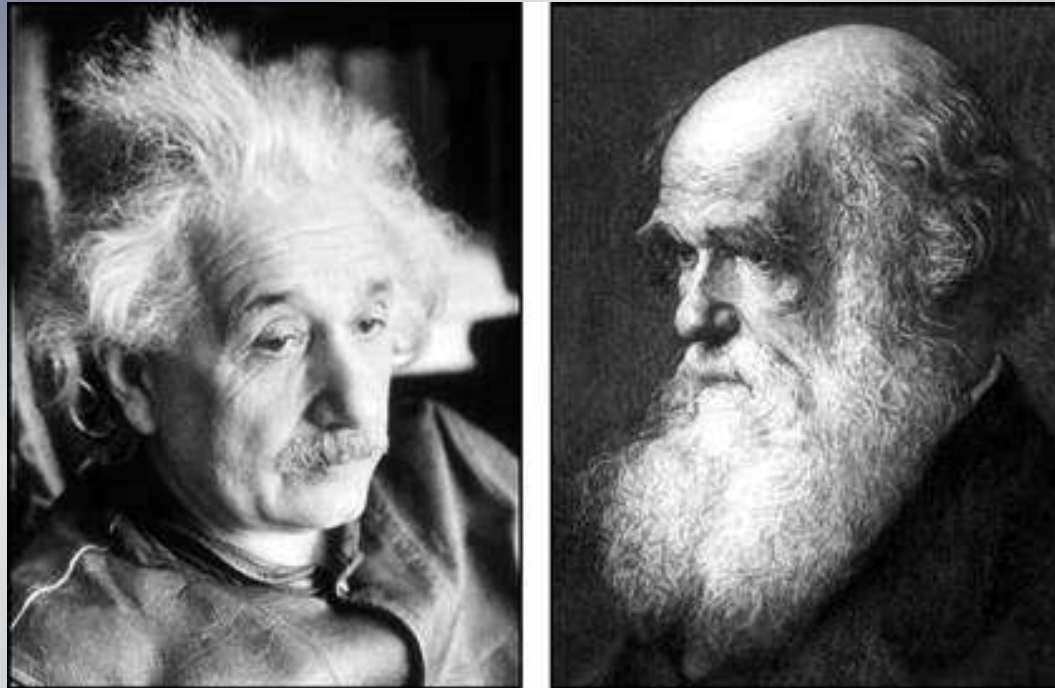
Stravinsky's Last Years

- Lives out end of life in Southern California
- “Revises” his earlier works to reestablish copyrights
- Attracted to works of Webern and the 12 tone method



New thoughts

- During the early 1900s many new thinkers were establishing new schools of thought

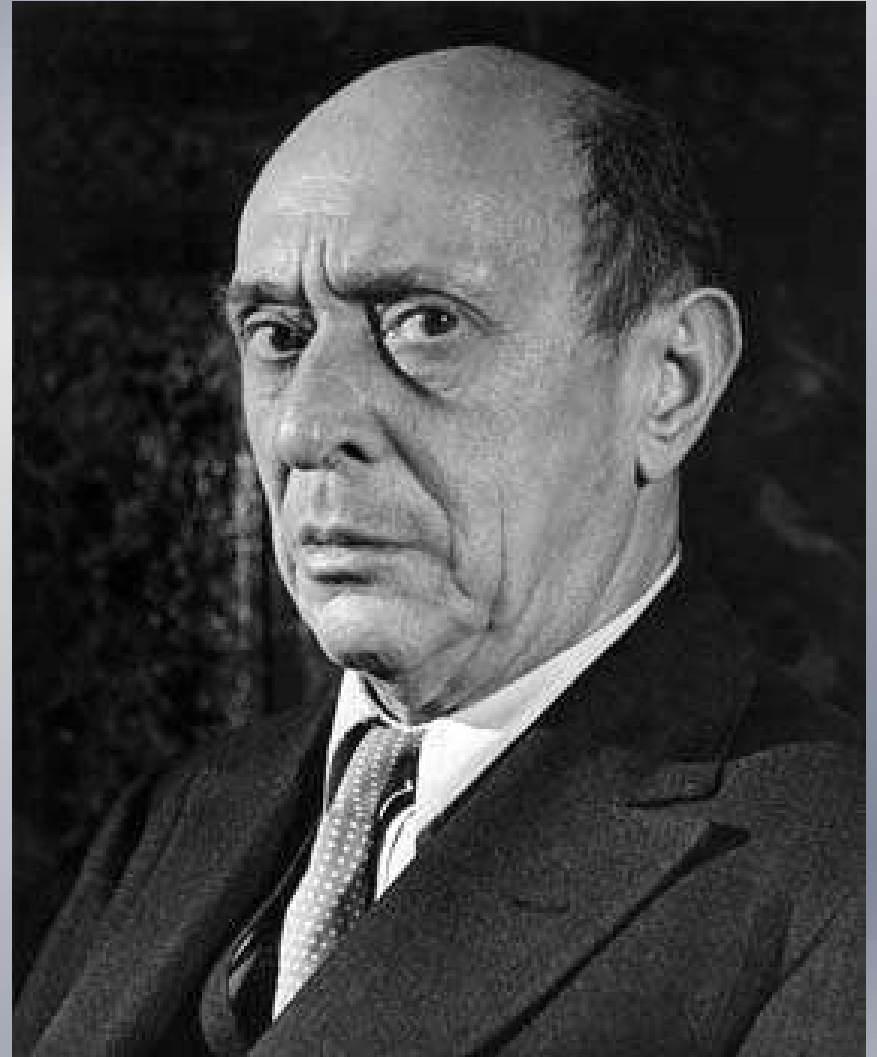


- Darwin
- Marx
- Freud
- Einstein

- Music also moved in bold (and controversial) new directions

Arnold Schoenberg (1874-1951)

- Born into the German tradition
 - influenced by Wagner, friend of Mahler
- Devised the 12 tone system
- Between 1905-1912 moved away from a chromatic style around a tonal center to a system known as atonality
- Ends career teaching at UCLA



Atonality

- Music not based on harmonic and melodic relationships revolving around a key center
- 12 tone music gives equal importance to each chromatic pitch
 - 12 tone music need not be atonal
- In atonal music harmonies cease to have their conventional functions
- Any combination of tones can constitute a chord not requiring resolution
 - Schoenberg: “The emancipation of the dissonance”
- Sprechstimme
 - speech voice or speech song
 - approximates pitches but keeps close to notated rhythm

Berg



- Studied with Schoenberg for 6 years
 - Opus 1 - piano concertos
 - Schoenberg style with Wagnerian chromaticism
 - 1921 Wozzeck (opera)
 - 3 act in 5 sections each
 - Took 137 rehearsals
 - premiered Dec. 14, 1925
 - 1935 Violin concerto (tribute to Bach)
 - 1935 Jack the Ripper (opera)
- Showed that the 12 system could be expressive

Anton Webern (1883-1945)



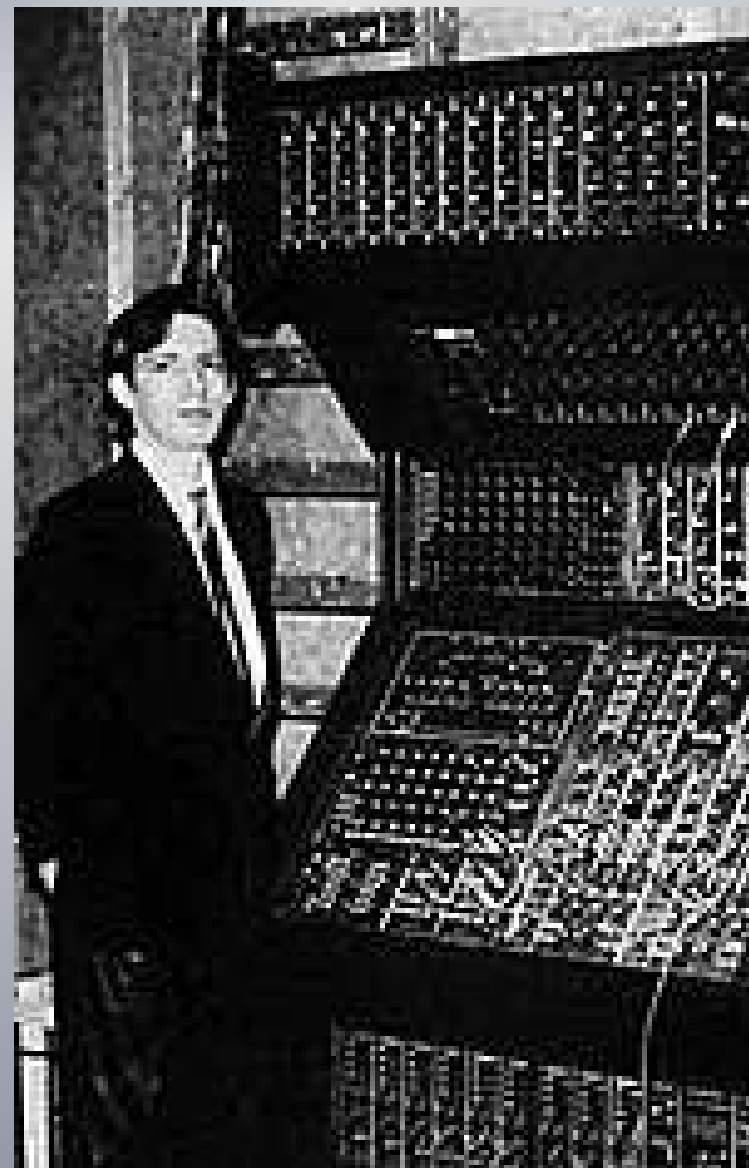
- Another of Schoenberg's pupils
- Personifies the cool, constructive side of 12 tone composition
- Goes beyond 12 tones into serialism
 - Individual note is of primary significance
 - Structure is gone
 - Themes are reduced to fragments
- Accidentally shot by US army in 1945

Electronic Resources

- Greatest new factor in music after 1950
- musique concrete (late 1940s) consisted on recorded tones or natural sounds transformed through mechanical and electronic means and played back on tape
- Freed composers from dependence on human performers
 - have complete control over the sound of their composition
 - few performers had the time or training to perform new works appropriately

Electronic Music

- First produced by combining, modifying and controlling in various ways the output of oscillators
- Sound synthesizers were developed to make the process easier
 - call on a pitch from a keyboard
 - control harmonics, waveform, resonance
- By 1980s electronic keyboards connected to computers allowed synthesized music to be produced outside of large studios (MIDI)



Influences of Electronic music

- Allows composers to work with dispersing sounds throughout a concert hall
- Allows for faster and easier notation
- Absence of performer hinders acceptance
 - public responds more to performers than composers
- Not likely to supersede live music



Indeterminacy

- Throughout music there has been a continual interaction between composer and performer
 - specified notation and interpretation
- Composer can choose to give more choice to the performer
- Performances are seldom the same
- A recording of such a work can only capture that one performance



America's 20th Century

- US led the production of new music in the late 20th century
- Largely an expansion of European music
 - Many Europeans moved or traveled in the US
 - Bartok, Hindemith, Stravinsky, Schoenberg, Weill, Milhaud

Immigration and Music

- Diverse immigrant music brought with them elements of their music
- German immigration after 1848 crop failure
 - many musicians and teachers come to America
- African spirituals
 - Had pre-civil war history but not published until after war
 - Slave songs of the United States (1867)
 - Made popular by the polished and enthusiastic performances of the Fisk jubilee Singers from Fisk University in Nashville, Tennessee

Brass & Wind Bands

- Instrumental counterparts of singing schools
- First attached to military units
- Later common in towns, cities and schools
- Very popular in parades
- By 1960 over 50,000 school wind bands in US
- Main training ground for African-American musicians
 - Performed from notation with little improvisation
 - A swinging, syncopated style that distinguished them from all white bands.



Band Leader

George Ives

Charles Ives (1874-1954)



First distinctly American art-music composer

Born in Dannbury, Connecticut

Studied with his father and later at Yale

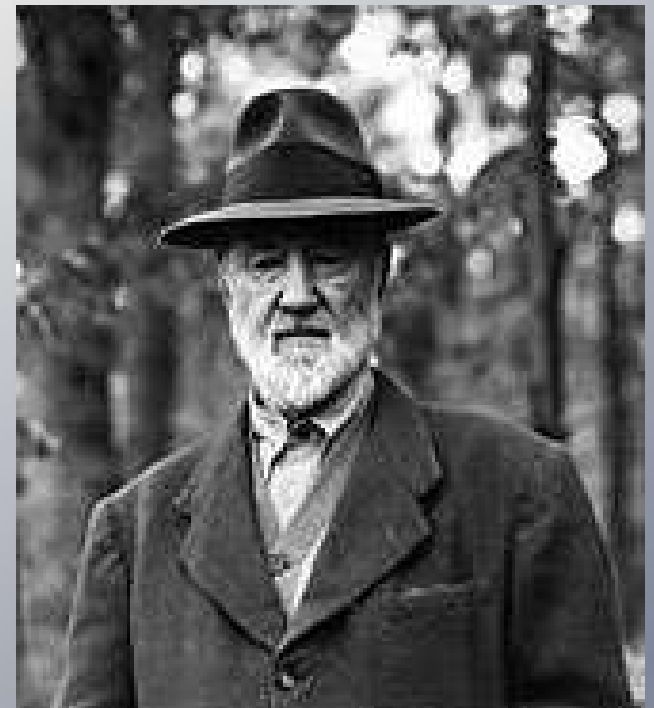
Father was a band leader and inspired Charles with wild experiments

- 2 band marching in different directions
- new instruments
- altered round singing

His musical innovations were not popular, forcing him to make a living as a insurance salesman.

Ives

- Most highly original composer in America
- Polyrhythms before Stravinsky
- First to use discord
- First to try polytonality
- First to try atonality
- Quarter tones before Cowell
- First to try indeterminacy
- First to play inside the piano
- Use of borrowed material not only as quotation, but also as a basis for a composition



Charles Ives

- Compositions (mostly between 1890-1922)
 - 200 songs
 - 5 violin sonatas
 - chamber music
 - 2 quartets
 - 2 piano sonatas
with essays
 - 5 symphonies
 - orchestral music



Ive's Thoughts

- “Beauty in music is too often confused with something that lets the ears lie back in an easy chair”
- Ives
- many works are un-performable
 - Un-singable
 - Out of range
- Wrote songs as “they wanted to be written”

Aaron Copland (1900-1990)



- National idioms with technical polish
- First American to study with Nadia Boulanger in Paris
- Trend to simpler music
 - Appalachian Spring (1944)
 - first a ballet
 - better known as an orchestral suite
 - Incorporates the Shaker Hymn “Tis the Gift to be Simple”

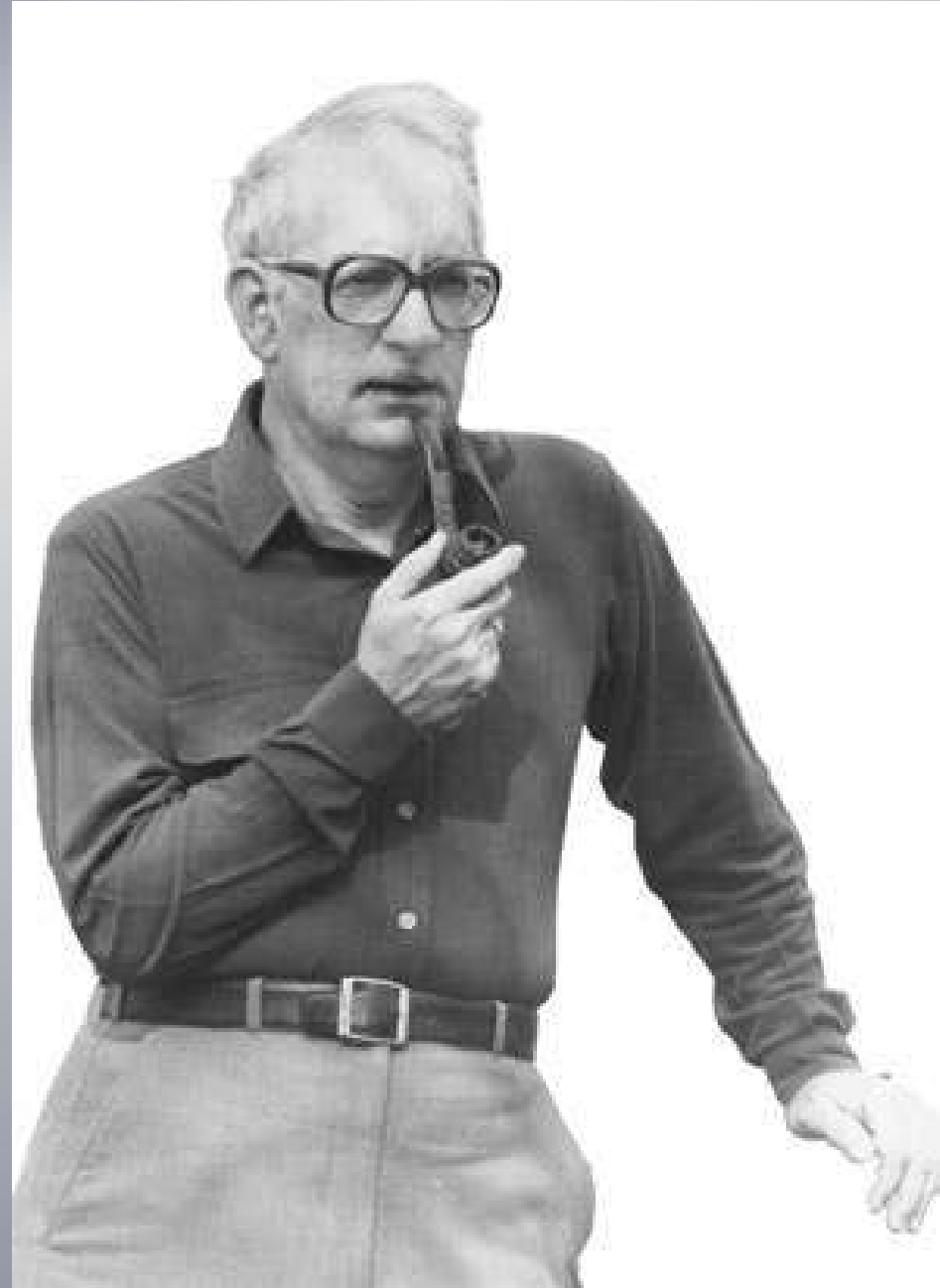
John Phillips Sousa

- Known as the “March King”
- Joined Marines at age 13
 - His father forced him to enlist after he tried to join the circus
- Became the conductor of the Marine Band
- Famous Songs
 - Washington Post
 - Stars and Stripes Forever



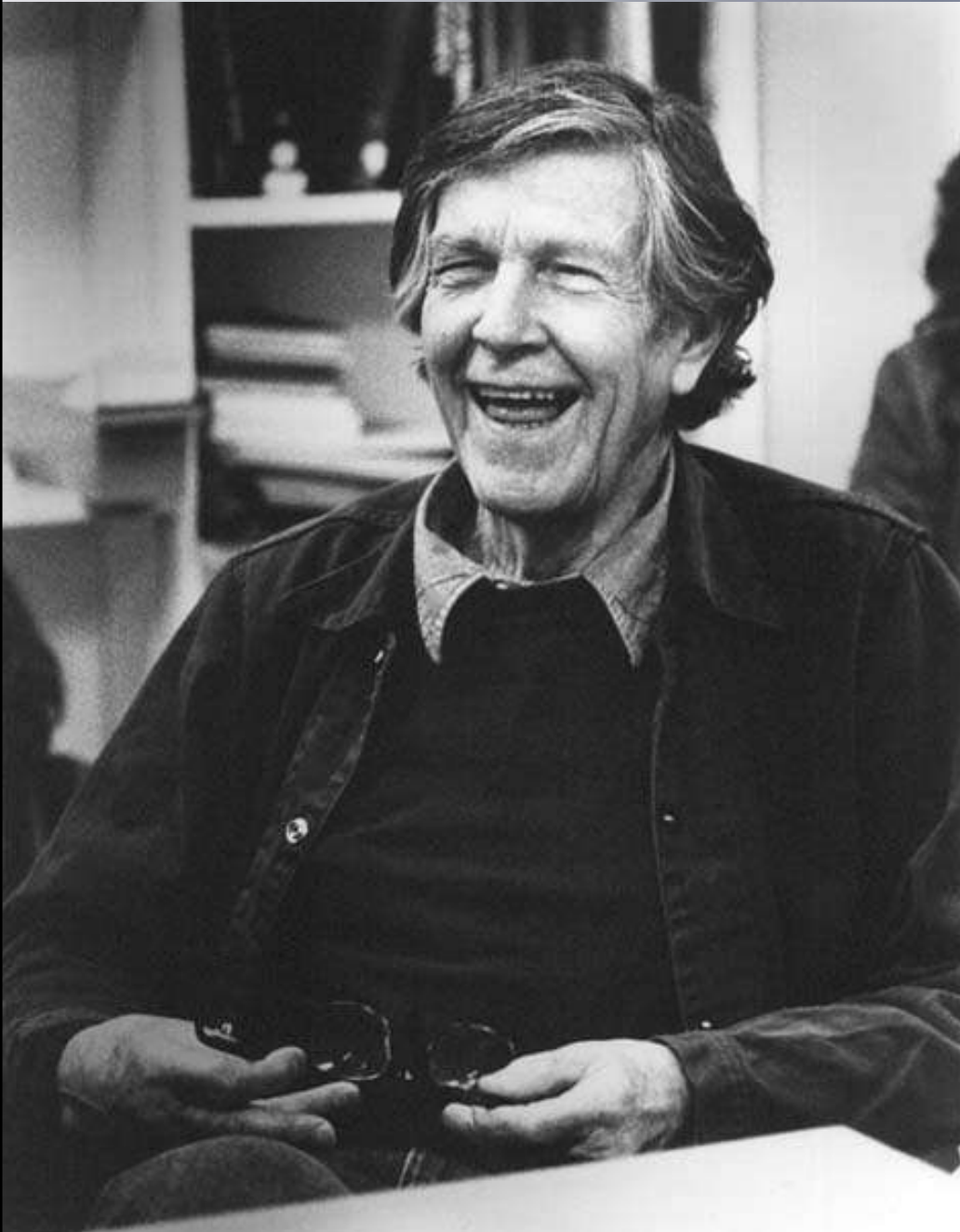
George Crumb

- Imaginative at coaxing new sounds from ordinary instruments
 - Chisel on piano strings
 - Paper between harp strings
 - Detuning
 - Vocalizing into an amplified piano
- Example: Black Angels



John Cage

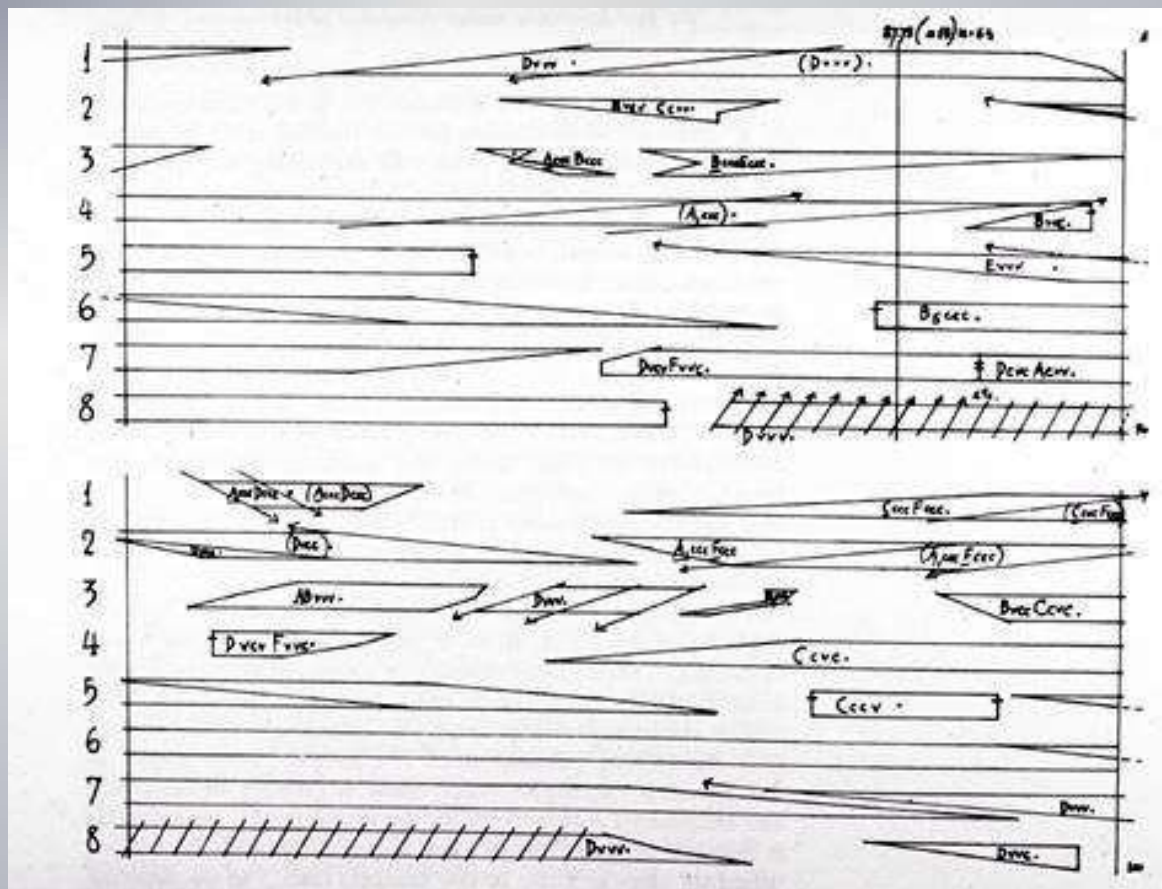
(1912-1992)



- End of Western music
- Started 12 tone, moved away quickly
- Indeterminacy - random techniques of all kinds
 - Raised questions about the nature and purpose of music
 - Extend spontaneity to a point where all control is abandoned, the listener simply hears sounds, each as they come along
- Music is not expected to communicate feeling or meaning
- All noise is acceptable, even accidental noise

Cage's Music

- Variations IV (1963)
 - “for any number of players, any sounds or combination of sounds produced by any means, with or without other activities”
- Imaginary Landscapes
 - #2 Percussion
 - #3 Percussion and live electronics
 - #4 12 radios (24 performers)
- 1958 Piano Concerto
 - for as many instruments as desired
- 1968 – HPSCHD
- Greatest surrender to chance
 - 4'33'' (1952)



Redefining Music

- Nothing more than sound organized in time under human direction



Musical Comedy

- Broadway musical reflected the fashions popular at any given time
- Unlike singspiel, opera or operetta
 - Plots built around songs and dances
- A few cinematic versions survive as have some songs



Broadway Composers

- George M. Cohan (1878-1964)
- Cole Porter (1891-1964)
- Rodgers & Hammerstein (Hart)
- Lerner & Lowe
- Leonard Bernstein (1910-1990)
- Stephen Sondheim (1930 -)
- Irving Berlin (1888-1989)
- George & Ira Gershwin



Rodgers & Hammerstein

George Gershwin (1898-1937)



- Famous song writer
- Several successful shows with brother Ira
- Erased boundaries between vernacular and classical forms
 - Third Stream (between art music and popular music)
- Porgy & Bess (1935)
 - Produced as both opera and musical
- Rhapsody in Blue
 - combined jazz elements with Romantic Piano style

Conclusions

- Four basic components of Western Music as early as 11th century
 - Composition
 - performance & controlled improvisation
 - Performer not only a mediator between composer and audience, but a participant
 - Notation
 - Principles of order
 - Polyphony
- “serious” music requires some effort to understand
- Audience has always been a small fraction of the populations

Concepts:

War
Great Depression
Form over Function
Censorship
Recording
Technology
Polytonality
Darwinism
Atonality
Sprechstimme
Synthesizer
Indeterminacy
Broadway Musicals

People:

Prokofiev
Vaughn-Williams
Britten
Orff
Stravinsky
Schoenberg
Berg
Webern
Ives
Copland
Sousa
Crumb
Cage
Gershwin