

Chapter 35

Between the World Wars: The Classical Tradition

1. [875] Music has long been linked to politics.
2. (876) What was one thought on the relation of music and politics? What science supported it?
Music was independent; musicology focused on styles and procedures of the past rather than on its social function
3. What was the action in democracies where there was economic crisis between the world wars? What are examples (genres) that they directed their attention?
Composers wanted to make their music have relevance; music for amateurs, theater, nationalism
4. What role did the government play?
Public schools had music in the curriculum (Zoltan Kodaly); radio was controlled by the government in Europe; the New Deal in the U.S. employed musicians/composers; totalitarian governments wanted music that supported the state and its ideologies; the Soviet Union and Nazi Germany sought to suppress modernism
5. (877) What point is worth bearing in mind?
The same piece of music can be viewed conservative or radical, depending on the politics
6. When did anti-German sentiment begin in France?
After the Franco-Prussian War (1870-71)
7. Who represented the conservative view in France?
Ligue de la Patrie Française (League of the French Homeland), Vincent d'Indy, Schola Cantorum, to perform music from the middle ages to classical composers after Franck
8. And the other side?
French government, Berlioz, Saint-Saëns, who freed music from the bonds of tradition
9. How did the French nationalists view their position?
How was German music viewed?
Classic; romantic
10. What is *neoclassicism*?
Use of classical genres and forms, tonal centers, and common-practice or neotonal harmonies, allied with emotional restraint and a rejection of Romantic excess
11. How did conservatives (the right; D'Indy) view neoclassicism? What traits are opposite?
Balance, order, discipline, tradition (and, apparently, nationalism); irrationality, individualism
12. (878) How did the liberals (the left; Ravel) view it?
Encompasses the universal and not just the national
13. What are some examples of Ravel's thought?
La valse (Viennese waltzes), Bolero (Spain), Tzigane (Gypsy style), violin sonata (blues), jazz (Concerto for the Left Hand)
14. Who are members of Les Six? Why that designation?
Arthur Honegger (1892-1955), Darius Milhaud (1892-1974), Francis Poulenc (1899-1963), Germaine Tailleferre (1892-1983), Georges Auric (1899-1983), Louis Durey (1888-1979); parallel to the Mighty Five in Russia trying to escape foreign domination in music
15. Who were their mentors?
Erik Satie, Jean Cocteau
16. How did they collaborate?
Concerts, an album of piano music, and Cocteau's absurdist play/ballet *Les mariés de la tour Eiffel* (Newlyweds on the Eiffel Tower, 1921)
17. Which one left very early?
Durey
18. Which one was most in tune with neoclassicism? What influences were there for her Piano Concerto (1923-24)?
Tailleferre; Couperin, Rameau
19. Which one was most influenced by Satie's avant-garde approach?
Auric
20. What are Honegger's traits?
Dynamic action and graphic gesture, short melodies, ostinato, bold colors, dissonant harmonies
21. How is *Pacific 231* (1923) modernistic?
It's about a machine (locomotive)
22. What was Honegger's oratorio? What are the styles?
King David (1923; from Gregorian chant to Baroque polyphony to jazz; traditional forms, diatonic)
23. (879) In what genres did Milhaud compose? How many string quartets?
Piano pieces, chamber music, suites, sonatas, symphonies, film music, ballets, songs, cantatas, operas, music for children; 18
24. Name and identify specific pieces.
Le boeuf sur le toit (The Ox on the Roof, 1919, comic ballet); Christophe Colomb (1928, opera-oratorio); Sacred Service (1947; Jewish background); Le création du monde (1923; saxophone, piano, chamber ensemble)

25. What are some of the Americanisms? (Mention the work.)
Saxophone, ragtime syncopations, blue notes, blues melodies, riffs combined with fugue, polytonality, and polyrhythms (*La création du monde*, 1923); Brazilian folk melodies/rhythms (*Le boeuf sur le toit*, *Saudades do Brasil* (Souvenirs of Brazil, 1920-21))
26. What was Milhaud's trademark? What does that mean?
Polytonality; two keys simultaneously
27. What was the source of Poulenc's music?
Popular song from the cabarets and revues
28. What is his style like?
Ingratating (pleasing) harmonic idiom, grace and wit from popular styles, satirical mimicry to fluent melody
29. Name his works.
Les mamelles de Tiresias (*The Breasts of Tiresias*, 1940), *Concert champêtre* (*Pastoral Concerto*) for harpsichord or piano and chamber orchestra (1928) of Rameau and Domenico Scarlatti; sonatas, chamber works, *Mass in G* for a cappella chorus (1937), motets, other choral works, numerous songs; *Dialogues of the Carmelites* (1956)
30. (880) What were the years of the Weimar Republic? When did the Nazis come into power? How was music impacted?
1919-1933; 1933; modern music was decadent so some who were persecuted left Germany.
31. What was the neoclassic movement in Germany?
Neue Sachlichkeit (new objectivity, new realism)
32. What was its position? The composer? Should it be autonomous?
Opposed complexity, promoted the use of familiar elements (popular music, jazz, classical/baroque procedures); Ernst Krenek (1900-1991); no, it should be widely accessible, communicate clearly, and draw connections to the events and concerns of the time
33. What is the name of his opera that used jazz?
Jonny spielt auf (1927)
34. Krenek later adopted the ____ method and in 1938 moved to ____.
12-tone; America
35. Who's next? What was his objective?
Kurt Weill (1900-1950); social commentary and entertain everyday people
36. (881) Weill and ____ teamed up to produce the opera ____.
Bertolt Brecht; *Aufstieg und Fall der Stadt Mahagonny* (*Rise and Fall of the City of Mahagonny*, 1930)
37. Again, it uses jazz. What instruments are in the pit? Stage? The opera is a spoof on capitalism.
Two saxophones, piano, banjo, bass guitar, winds, timpani; three saxophones, zither, bandoneon (accordion), strings, brass
38. The most famous work was the ____, which is based on ____.
Dreigroschenoper (*Threepenny Opera*, 1928); *Beggar's Opera* by John Gay
39. Who is Lotte Lenya?
Soprano, Weill's wife, and his promoter after his death
40. Where did Weill settle after his exile?
Paris, then New York City
41. (882) What are the names of his musicals?
Knickerbocker Holiday (1938), *Lady in the Dark* (1940), *Lost in the Stars* (1948; apartheid in South Africa)
42. Next?
Paul Hindemith; *Berlin School of Music* (1927-37); Yale University (1940-53), University of Zurich (1951-57)
43. He thought of himself as a ____ musician. What's the evidence?
Performing; violin, viola, conductor, and able to play many other instruments
44. What were his three styles (and the example)?
Late Romantic; expressionistic, *Murder, Hope of Women* (1919); New Objectivity, the seven *Kammermusiks* (1922-27)
45. What are some of the traits of the last style?
Neo-Baroque ritornello forms, military marches/dances; neotonal
46. What was Hindemith's dilemma in the late 1920s?
Widening gulf between modern composers and a passive public
47. What was the solution? What does the word mean? What is the example cited?
Gebrauchsmusik; music for use; *Wir bauen eine Stadt* (*We Build a Town*, 1930)
48. What was the work that responded to attacks?
Mathis der Maler, (1934-35) and the symphony (1933-34)
The painter joins the peasant rebellion but when defeated, he realizes that he had walked away from the thing that made him most worthwhile
49. (883) What style does he adopt in the 1930s? Explain "harmonic fluctuation."
Neo-Romantic, less dissonant linear counterpoint and more systematic tonal organization; consonant chord go dissonant and then move back to consonance

50. (886) List the late works.
Sonatas for nearly every instrument (1935-55), *Ludus tonalis* (Tonal Play, 1942), *Symphonic Metamorphosis* after Themes of Carl Maria von Weber (1943), *Symphony in Bb* for band (1951)
51. What happened in 1936?
Nazi government prohibited Hindemith's works
52. What were Hindemith's movements after 1936?
Switzerland in 1938, America in 1940, back to Switzerland in 1953, he died in 1964
53. When were his instrumental sonatas written? TQ: What's remarkable about the sonatas?
1935-1955; they're for nearly every orchestral instrument
54. What is the model for his *Ludus tonalis*? It's fugues linked by _____ and framed by what?
Bach's WTC; interludes; prelude/postlude that have tritone relationships and (if you can't tell) the postlude is the prelude in reverse
55. Who was the leader of the Reich Chamber of Culture? Who was its first president? Why did he resign?
Joseph Goebbels; Richard Strauss; collaborated with the Jewish librettist Stefan Zweig
56. (885) What were the "notes"? What was the result?
Must not be dissonant, atonal, 12-tone, "chaotic," intellectual, Jewish, jazz-influenced, or left-wing
No German style; most of the emphasis was on performance (especially 19th-century masterworks)
57. They promoted _____ composers, especially _____.
German; Wagner
58. Who was the one successful composer? What is his piece? What are the traits employed in that work?
Carl Orff; *Carmina burana* (1936); folk songs, chant, medieval secular song, drones, ostinatos, harmonic stasis [stagnation], strophic repetition
59. Why else is Orff important? What is the method?
Music education; movement, singing, playing percussion, experience great variety of scales and rhythms
60. What were the purposes of the arts in the Soviet Union?
Indoctrinate the people in Marxist-Leninist ideology, enhance patriotism, venerate the leaders
61. Who controlled the arts? Was it the nobility? Public? Government
62. There was a civil war in _____ and economic crises in the _____.
1918-20; 1920s
63. (886) What were the two organizations and what was their position?
Association for Contemporary Music, modernist trends (Scriabin), contacts with the West (perform the music of Stravinsky, Schoenberg, Hindemith)
Russian Association of Proletarian Musicians, simple tonal music with wide appeal (mass songs to socialist texts)
64. That ended when _____ came to power in _____. What is the group formed in 1933?
Joseph Stalin; 1933; Union of Soviet Composers
65. What is socialist realism?
Using a realistic style (vs. abstraction or symbolism) in a socialist message showing the progress of people, celebrating revolutionary ideology and its heroes
66. What was the result in music?
Simple music centered on melody, folk or folk-like styles, patriotic or inspirational subject matter
67. What is formalism?
Music for its own sake or modernist styles
68. What are Prokofiev's traits?
Modernist, dissonance, motoric rhythms
69. Where did he reside? What (generically) did he write? When did he return to Russia?
North America and Europe; piano works and concertos, *The Love for Three Oranges* (1921); 1936
70. What are some of his works?
Lieutenant Kije (1934), film score; *Romeo and Juliet* (1935-36), ballet; *Peter and the Wolf* (1936), symphonic fairy tale for narrator and orchestra; *Alexander Nevsky* (1938), film music
71. (887) What are his classical genres? What are the characteristics of these works? When did the authorities crack down again?
Piano sonatas nos. 6-8 (1939-44), fifth symphony (1944); tonal, harmonic juxtapositions, alternating dryness, lyricism, motoric rhythms; 1948
72. Where did Shostakovich study? What was his alignment in the 1920s? What work catapulted him to prominence?
Petrograd (Leningrad, St. Petersburg) conservatory; modernist; first symphony (1926)
NOTE: It's St. Petersburg, from 1703-1914; Petrograd, 1914-1924; Leningrad, 1924-1991; St. Petersburg, 1991-; St. Petersburg was the capital until 1918, when Moscow replaced it.
73. (888) What work got him into trouble? What is Pravda? What is Purges?
Lady Macbeth of the Mtsensk District (1934); newspaper; removal of political figures, intellectuals, artists

74. What was his reply (and condescension)?
Fifth symphony (1937)
75. TQ: Anything unusual about the symphony?
Second and third movements reversed
76. TQ: How convincing is the author's dual message theory?
OK, but you didn't believe me when I told you about Josquin's
Tu pauperum refugium
77. What work was against the Nazis?
Seventh symphony (Leningrad, 1941)
78. (889) SR: What does Pravda mean? How would you characterize the article?
Truth; scathing
79. What works have his name? What pitches spell his name?
Tenth symphony (1953, 3d mvt.); 5th and 8th string quartets (1952, 1960); violin concerto, cello concerto; D-Es-C-H
80. (890) What was the American trick to gain attention?
Nationalism
81. Where were the orchestras in Canada? What did they play?
Quebec (1903), Toronto (1906); European music
82. TQ: Why do you think Ernest MacMillan is important enough to be added to the 8th edition? What is the representative work?
Canadian nationalism (teacher, conductor, collector, arranger, promoter, editor, composer); Two Sketches for Strings (1927)
83. What are the influences of Claude Champagne?
Fiddle music, dance tunes, Russian composers, Renaissance polyphony, Faure, Debussy, modal
84. Name is two works.
Suite canadienne (1927), Dance villageoise (1929)
85. (891) Who was the most famous Brazilian composer? What were his works? What is the instrumentation of no. 5?
Heitor Villa-Lobos; 14 Choros (1920-28) series of popular music; 9 Bachianas brasileiras (1930-45), suites 2-4 movements, Baroque harmony, counterpoint, genres, and styles with folk elements, long, lyrical melodic lines; soprano and 8 cellos
86. Who was the Mexican artist? Composer? His works? His position?
Diego Rivera; Carlos Chavez; two ballets, Sinfonia India (1935-36), piano concerto (1938-40), Sinfonia romantica (no. 4, 1953); conductor of Mexico's first professional orchestra and director of the national conservatory
87. (892) Who is the other Mexican composer? His work?
Silvester Revueltas, Homenaje a Federico Garcia Lorca (1936). My favorite is Sensemaya (1938), which was a NAWM example through the 8th edition.
88. Who were the refugees of the 1940s?
Rachmaninov, Schoenberg, Stravinsky, Bartok, Milhaud, Krenek, Weill, Hindemith
89. Who helped set up the American Conservatory at Fontainebleau in France?
Walter Damrosch and Charles-Marie Widor
90. Who was the French composition teacher? Who were her pupils?
Nadia Boulanger; Aaron Copland, Virgil Thomson, Roy Harris, Walter Piston, Ross Lee Finney, Elliott Carter
91. What were the two schools between world wars? Who was aligned to each?
Experimental, ultramodern (Edgard Varese, Henry Cowell, Ruth Crawford Seeger); nationalism (Aaron Copland, William Grant Still, Cowell's later works)
92. (893) What organizations promoted new music?
International Composers Guild (Varese), League of Composers (Claire Reis); *New Music* (Cowell)
93. Name Varese's works.
Offrandes (1921), Hyperprism (1922-23), Octandre (1923), Integrales (1924-25), Ionisation (1929-31), Ecuatorial (1932-34)
94. What are the terms he used to describe his music? What are the bases of his forms?
Spatial; sound masses; sections of sound masses
95. (895) What composers came under Varese's influence?
Cage, Feldman, Boulez, Stockhausen
96. From the 1920s he was interested in new sounds. What compositions fulfilled his requirements?
Deserts (1950-54) for winds, percussion, and tape; Poeme electronique (1957-58) for tape
97. What are Henry Cowell's experimental works and the technique used?
The Tides of Manaunaun (c. 1917), tone clusters
Piano Concerto (1928), tone clusters
The Aeolian Harp (1923), strums piano strings
The Banshee (1925), strums piano strings with a darning needle
98. (896) What is the name of Cowell's book?
New Musical Resources (1930)
99. Cowell was interested in _____ musics. His "American" works can be found in his _____.
Non-Western; Hymn and Fuguing Tunes

100. What was the name of his periodical?
New Music

101. (896) What was Ruth Crawford's first? Where did she roam?
Guggenheim Fellowship; Chicago (1924-29), New York (1929-33)

102. Who was her husband? What were his theories?
Charles Seeger (composer and musicologist); dissonant counterpoint, rhythmic freedom between contrapuntal voices

103. What path did Crawford follow? With whom?
Preserving folk songs; Carl Sandburg, John and Alan Lomax

104. (899) What is Crawford's best known work?
String quartet (1931)

105. (898) Gershwin saw no difference between popular and classical music.

106. What is Gershwin's most famous piece? What are some of his other pieces that incorporate jazz?
Rhapsody in Blue (1924); Piano Concerto in F (1925); folk opera Porgy and Bess (1935)

107. (901) What is Copland's music like in the 1920s? 1930s and '40s?
Dissonant; modernism with American idioms

108. What personal things weighed against him?
Jewish, homosexual, leftist politics

109. With whom did he collaborate? Mentor?
Ives, Chavez, Virgil Thomson; Leonard Bernstein, Elliott Carter, David Del Tredici

110. What works have jazz elements?
Music for the Theatre (1925), Piano Concerto (1927)

111. (899) What are some of his "music for the masses"?
El Salon Mexico (1932-36), Billy the Kid (1938), Rodeo (1942), The Second Hurricane (1936), Our Town (1940)

112. What is his Americanist works? TQ: Who was the choreographer who commissioned the first work?
Appalachian Spring (1943-44); Martha Graham

113. Name Copland's later works.
Third Symphony (1946), Piano Quartet (1950), Piano Fantasy (1957), Inscape (1967)

114. (900) What was William Grant Still's sobriquet [nickname]?
Dean of Afro-American Composers

115. What were his firsts? How many works did he compose? What was his most famous work?

First African American to conduct a major symphony orchestra (L.A. philharmonic, 1936), opera produced by a major company (Troubled Island) at New York's City Center, 1949), opera televised; 150; Afro-American Symphony (1930)

116. (901) Music between the world wars ignored politics.

117. (902) What seems most important about classical music was _____.
Its great variety

118. Look at the pictures on pages 878, 893, 895, and 901. TQ: What do you notice?

All are dressed in coat and tie. The photographs may be publicity shots, but these are work-at-home guys, yet they regard their work as professional and dress accordingly.

