

# *South Central Music Bulletin*

ISSN 1545-2271

Volume IV, Number 2 (Spring 2006)

Refereed Journal of the South Central Chapter – The College Music Society

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This Journal can be downloaded from <http://www.music.org/southcentral.html> or from  
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Publisher:

South Central Chapter – The College Music Society

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## **Table of Contents**

*Message from the Editor* by Nico Schüler ... Page 4

*Visit the CMS South Central Website* ... Page 4

*Visit the South Central Music Bulletin (SCMB) Website* ... Page 4

### **Articles:**

*Just “a composer of blackboard music”? Paul Hindemith in the United States* by Rüdiger Jennert ... Page 5

*On National Identity in Slovenian Music in the Globalization Processes Since 1991*  
by Leon Stefanija ... Page 12

*Diatonic Expansion and Chromatic Compression in Charles Ives’ Psalm XXIV* by Paolo Susanni ... Page 23

*Punta Rock & the Garinagu: Evolution, Migration, and Identity* by Riannan Wade ... Page 29

### **Performance Report:**

*La Sonnambula at Caramoor* by Richard Davis ... Page 34

### **CD Reviews:**

*Barbara Meister: Twentieth-Century American Music* by Christopher Bell ... Page 36

*Elaine Greenfield Shines with Debussy Preludes* by Madeline Elizondo ... Page 37

*Brasileira: Piano Music by Brazilian Women* by Maria Dewi ... Page 38

*Musica Del Arte: Masterworks for Guitar by Latin American Composers* by Jeffrey L. Martin ... Page 40

*Paul Kim Performs Olivier Messiaen’s Catalogue d’oiseaux, La Fauvette des jardins,  
and Petites Esquisses d’oiseaux* by Jacquelyn Shepherd ... Page 41

*Olivier Messiaen’s Vingt Regards sur l’Enfant-Jesus Recorded by Paul Kim* by Dane Richardson ... Page 42

*Paul Kim’s Elucidating Messiaen: Visions de l’Amen, Quatre Études de rythme, Cantéyodjayâ*  
by Elizabeth H. Schwab ... Page 43

*Messiaen Authority Paul Kim Completes 25-year Cycle* by Megan C. Eyden ... Page 44

*Splendors of the 20<sup>th</sup> Century* by Rachel Albrecht ... Page 45

**Book Review:**

*Roger Hickman's Reel Music: Exploring 100 Years of Film Music* by Richard D. Hall ... Page 47

## Message from the Editor

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I would like to thank all authors for their submissions. Furthermore, I would like to sincerely thank all members of our peer-review board for their hard work and excellent suggestions for improving each article.

The Fall 2006 issue of SCMB, to be released in October, will again contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions;**
- **articles** that deal with issues related to the mission of CMS and / or with our region (generally, all music-related topics are being considered);
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;

- **short responses** to articles published in this or previous issues;
- **bibliographies** on any music-related topic, especially (annotated) bibliographies related to the mission of CMS and / or to our region;
- **reviews** of books, printed music, CDs, and software; and
- **reports** on recent symposia, conferences, and concerts.

I would like to call for submissions that fit any of these categories. Submissions by students and / or by non-CMS South Central members are, as always, very welcome. The **submission deadline** for the Fall 2006 issue is **July 31<sup>st</sup>, 2006**. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines see <http://www.txstate.edu/scmb/>.

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## Articles

### Just “a composer of blackboard music”? Paul Hindemith in the United States

by Rüdiger Jennert  
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“A more monotonous and arid three movements it has rarely been my lot to sit through. I got to wondering if maybe Hindemith wasn’t just another Max Reger, a faucet of counterpoint plain and fancy. By the end I had practically convinced myself that he was, though one knows that no two composers of that degree of mastery are, ever really duplicates. So I compromised myself by calling him a composer of blackboard music.” (Thomson 1941, 13.)

These few lines about Paul Hindemith were published in the *New York Herald Tribune* on January 10, 1941, and they refer to his *Violin Concerto* (1939), which had been performed by the Boston Symphony Orchestra at Carnegie Hall, with Ruth Posselt as soloist, the day before. Hindemith – a “composer of blackboard music”?

Hindemith had been teaching music theory and composition at Yale University since summer 1940, primarily on the basis of his *Unterweisung im Tonsatz* (which was, at that time, in the process of being translated into English, and later became *The Craft of Musical Composition*). As quite a few of his students reported, Hindemith indeed composed music on the blackboard. Some of these “class compositions” developed into “grown-up” works, for example the *Sonata for two pianos, four hands* (1942). This sonata was, as Hindemith’s student Ward Davenny reported in an interview,

“the direct result of a classroom exercise ..., in which he took an anonymous verse from the Oxford Book of [English Verse] [...] and tried to illustrate through it a free, non-metrical setting of the melodic line that the poem would suggest [...]. [...] And he wrote this thing, I’m told, on the board [...]. And instead of erasing it as he perhaps had done with a lot of other things in the

classroom, something about it intrigued him. And he took it home [...].<sup>1</sup>

Hindemith completed other compositions on the blackboard, for example *Enthusiasm for flute and piano* (1941), but he erased them at the end of the lesson. However, students had sometimes copied them before the composer could have taken the sponge. Sometimes, there was a close “interaction” between Hindemith and his Yale students with regard to his compositions, but also with regard to the work on his textbooks. Because of the composer’s lack of time, some of his students had to assist him with the preparation of performance materials. Once they were asked to copy the instrumental parts of *Symphonia serena* (which was premiered in Dallas on February 1, 1947, with Antal Dorati conducting). A few of his advanced students worked on preparing the piano arrangements of some orchestral works. In Hindemith’s theory classes, students at times regarded themselves as “guinea pigs” in doing exercises that would later appear in textbooks like *A Concentrated Course in Traditional Harmony* or *Elementary Training for Musicians*. Therefore, in this respect, Hindemith was without a doubt a “composer of blackboard music,” because he composed music in class and he also involved students in his creative work whenever he felt it was necessary.

Naturally, the statement in the *Herald Tribune* goes far beyond these mere facts about Hindemith as a composer and teacher. In this review about the *Violin Concerto*, the music critic Virgil Thomson first of all describes Hindemith’s music, its effect on the listener in particular. Then he fits the work into a larger historical and stylistic context and finally draws an individual conclusion – in this case a more negative than positive one, admittedly. This conclusion, however, corresponds very closely to a more general picture with regard to Hindemith

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<sup>1</sup> Ward Davenny in an interview with Caitriona Bolster, Yale University, June 3, 1975, in: Oral History American Music, Yale School of Music and Library (Vivian Perlis, Director), Typoscript, p. 29.

and his music as mirrored in the American press. The following criticism, which is here stated in theses, could widely be read in American daily newspapers and music periodicals in the 1930s and 1940s:

- Hindemith is more an academic than a composer; he teaches technique, craft, counterpoint in particular. Therefore, his compositions often sound dry and monotonous. They don't show much inspiration and expressiveness.
- Hindemith's own music theory as documented in *The Craft of Musical Composition* is reflected in all of his compositions of the 1930s and early 1940s.
- Hindemith is a master, no doubt.
- Hindemith throws out compositions by the dozen. He has, as a critic wrote in 1931, "the fertility of a rabbit." (Hale 1931, 6).
- Hindemith's style is deeply rooted in the German tradition.

By 1941, in the opinion of many American music critics, Hindemith had reached the peak of his mastery and creativity. He had developed his own unmistakable style and he was, maybe together with Igor Stravinsky, the most influential living composer in the United States. Describing works of young American composers, critics often referred to the typical Hindemithian style. In the opinion of the famous New York music critic Olin Downes, the middle part of Walter Piston's Concertino for piano and orchestra (1936) had "a Hindemithian shadow, a dark and brooding quality, with much color, some melodic substance, but little actual invention" (Downes 1939, 28). Obviously, when the name

Hindemith was mentioned, at least those people involved in any kind of contemporary compositions knew immediately how this music would sound.

In 1941, a piano piece was written with the primary intention to display as many characteristic features of the Hindemithian style as possible. In this short piece of only 42 measures, the exposition of the main theme (*Ganz gleichgültige Viertel* -- completely indifferent quarter notes, Example 1) is followed by two short variations (Examples 2 and 3):

1. "Trotz seiner Melancholik wie einen reinobjektiven Walzer zu spielen" [Despite its melancholy, play it like a purely objective waltz]
2. "Fugato der Wunderkinder" [Fugato of the child prodigies]

After these two brief variations, the main theme is taken up again. The piece closes with a short Coda (Example 4), creating a formal structure with a frame (A):

**Form:** A - B (Var. 1) - C (Var. 2) - A' (+ Coda)

**Tonality:** C C: E/D → A A ~~~ C A

The composer adds the following performance instructions at the end:

"Note: This piece is merely intended to occupy the time it takes to play it. Nobody is expected to listen, but as many people as possible should take part using whatever instruments or voices they may happen to have."

Example 1: Ballantine, mm. 1-4.



Example 2: Ballantine, mm. 9-12.

*Fugato der Wunderkinder.*

*Più mosso*



Example 3: Ballantine, mm. 18-21.



Example 4: Ballantine, m. 39.

The following observations might indicate that this piece was written by Hindemith himself, for some of its features are quite typical of the composer's style:

1. A mix of tertian structures on the one hand and quintal and quartal sonorities on the other (with a predominance of the latter) is applied. The interval of the fourth is also (as demonstrated in the Coda) the most frequently used in Hindemith's melodic line.
2. Bitonality: In the first variation, the upper voice line seems to oscillate between the tonalities D and A in the first part, whereas the left hand rather moves in the tonalities C (and E).
3. Modification of the melodic line by means of alteration (Fugato der Wunderkinder): For Hindemith, all 12 tones of the chromatic scale can be used in free variation, they are equal (see Hindemith 1939, 137). If the accidentals are modified in order to take away the typical Hin-

demithian "flavor", the main theme in its original form of a well-known children's song appears ("Mary had a little lamb").

4. Hindemith occasionally wrote variations on other simple melodies. In the same year, 1941, he composed variations on "A frog he went a-courting" for violoncello and piano.
5. Polyphony (here: Fugato der Wunderkinder) occurs, as already mentioned, quite frequently in Hindemith's works.
6. The remark "indifferent quarter notes" asks for a very objective, mechanical playing. Similar performance instructions can be found exclusively in a few works of the early 1920s, for instance: (a) "Rasendes Zeitmaß. Wild. Tonschönheit Nebensache" [Racing time. Wild. Beauty of tone does not count] (*Sonate für Bratsche allein*, op. 25, no. 1, 1922), and (b) "Nimm keine Rücksicht auf das, was Du in der Klavierstunde gelernt hast ... Behandle hier das

Klavier als eine interessante Art Schlagzeug” [No matter what you were taught in the piano lesson ... Treat the piano here as some kind of interesting percussion instrument] (Instructions for “Ragtime”, *Suite für Klavier*, op. 26, 1922).

7. Hindemith very often ends his compositions with a quintal sonority, or a major chord. Also, as occasionally found in this work, he applies these kind of chords to mark the end of inner formal structures (here from variation 1 to 2, left hand; see Example 3). 8. The final note refers to Hindemith’s idea of “Gebrauchsmusik” (music for use, music for a special occasion, music designed for the abilities of individual players).

However, there are some features that do not really strengthen the thesis that this is genuine Hindemith:

- I. The piece is not written in the composer’s hand.
- II. Compositional technique (here: fugato): With regard to polyphony, Hindemith’s introductions of the dux are always in unison. His fugue subjects are mostly in two parts – they consist of very distinctive head motifs and a longer second part where the head motif is either taken up and developed or where new motivic material is introduced. Here, in this piano piece, it is rather difficult to find a characteristic head motif. Furthermore, fugue subjects by Hindemith are in a permanent “rhythmic flow” (see Jennert 2005, 245-246), the subject of the “Fugato der Wunderkinder” is not, due to the use of rests and syncopations. Finally, in most cases, the first or / and the last tone of a typical Hindemith fugue subject indicates the tonal center; however, in the “Wunderkinder”-fugato, the tonal center is already outlined beforehand. Therefore, all observations considered, Hindemith would have probably found this subject not very useful for a fugato or a fugue.
- III. The piano variations are a mixture of Hindemith’s earlier and later style. The beginning recalls the Hindemith idiom of the 1930s, whereas the fugato sounds more like Hindemith in the early 1920s with a much more dissonant treatment (frequent occurrence of open major seventh, or minor second dissonances).
- IV. Tonality: In the 1930s and 1940s, Hindemith very rarely begins a piece in one tonal center

and ends it in another (for example *Hérodiade* from 1944). However, in the 1920s this occurs much more often.

- V. The main theme: Whenever Hindemith writes variations, for example in the *Four Temperaments* (1940), or in *A frog, he went a-courting* (1941), he states the main theme first. Here, the closest similarity to the children’s song “Mary had a little lamb” appears in the “Fugato der Wunderkinder” – in the middle!
- VI. Finally: The application of programmatic titles (“Fugato der Wunderkinder”) occurs only in some early Hindemith works (e.g., “Drei wunderschöne Mädchen im Schwarzwald” for piano 4 hands” from 1916).

Therefore, this piano piece could not have been composed by Hindemith himself. Instead, it was written by another “blackboard composer,” Edward Ballantine. He was a professor of music theory at Harvard University and teacher of Leonard Bernstein, among others. Ballantine was well known for his musical caricatures of famous composers. The complete title of the piece is: “Variations on ‘Mary had a Little Lamb’ – Style of Paul Hindemith: Eine kleine Tagesmusik”. Hindemith was aware of what Ballantine did, for Ballantine had sent the piece to Yale and asked him for his opinion and also for the permission to publish it. Hindemith responded:

“I had to send your piece to the representative of my editors, since I don’t know anything about the legal part of the question. He says there is no objection, so you may publish it or not, just as you like. [...] as the sending of the piece could have the only purpose to know my opinion, I can simply and frankly assure you that I don’t like it at all. Not due to a lack of knowledge of good musical caricatures – I think I did a good deal of them myself – and not due to the vanity of a composer – there is no composer who feels humbler and without any basis for this vice – but simply because I think it is not good. Even a caricature must at least show what a composer does, and the mocking mirror can be a marvelous help to bring out the respective properties. But you only show the things I am attacking since more than twenty years.”<sup>2</sup>

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<sup>2</sup> Paul Hindemith to Edward Ballantine, New Haven, November 15, 1941 (Thomas Hall Collection, MSS 81, Irving S. Gilmore Library, Yale University). Hindemith’s mistakes are left uncorrected.



What Ballantine accomplished in his caricature is, as shown above, a mixture of features of Hindemith's older and newer styles. What he could not do, naturally, was to show any kind of stylistic development since the early 1920s. This, however, was done extensively in the American press in the fourth decade of the 20<sup>th</sup> century, when music critics detected some major changes in Hindemith's idiom. After the American premiere of the symphony *Mathis der Maler* on October 10, 1934, at Carnegie Hall, New York critics were able to clearly distinguish between the so-called "old" and the "new" Hindemith at last. In 1941, the year of Ballantine's composition as well as the year of the review about Hindemith as a "composer of blackboard music," Edward Downes summarized Hindemith's stylistic development in the *Boston Evening Transcript*. A few years later, however, many critics believed that Hindemith's style would not experience other significant changes. Edward Downes wrote:

"We have heard Hindemith in many guises. [...] For reversing the process of so many other composers, Hindemith's development has been from the abstruse (sometimes calculated bedevilment of the musical school-masters) to the simple, from intellectualism to emotion. Today he is almost something of a romantic." (Downes 1941, 6.)

Some characteristic features of Hindemith's old and new styles as they were often described by American music critics are stated below:

**Old style:** dissonant, atonal, no emotion, asymmetrical formal structures, lively, aggressive, unconventional, ironic, bitter humor, machine-like rhythms, neo-classic in style

**New style:** tonal, conservative, simple, symmetrical, longer-breathed musical ideas, subjective, expressive, the style comes close to romanticism

Hindemith – just a "composer of blackboard music"? – Maybe, but only with regard to the more recent, less intellectual and less progressive works, as seen from the perspective of 1941. Whereas Hindemith's music mostly had a disastrous reception in the 1920s, compositions written in the "new" style

were more likely to receive some positive comments from American music critics. The work best received ever in the United States was the ballet *Nobilissima visione* after its American premiere in New York in 1938. Both Hindemith and his German publisher Willy Strecker were quite surprised, but also skeptical.

Paul Hindemith:

"It seems that the ballet was a good success, even if I find it a bit uncanny that everybody should be blowing a euphonious trumpet of unqualified praise."<sup>3</sup>

Willy Strecker:

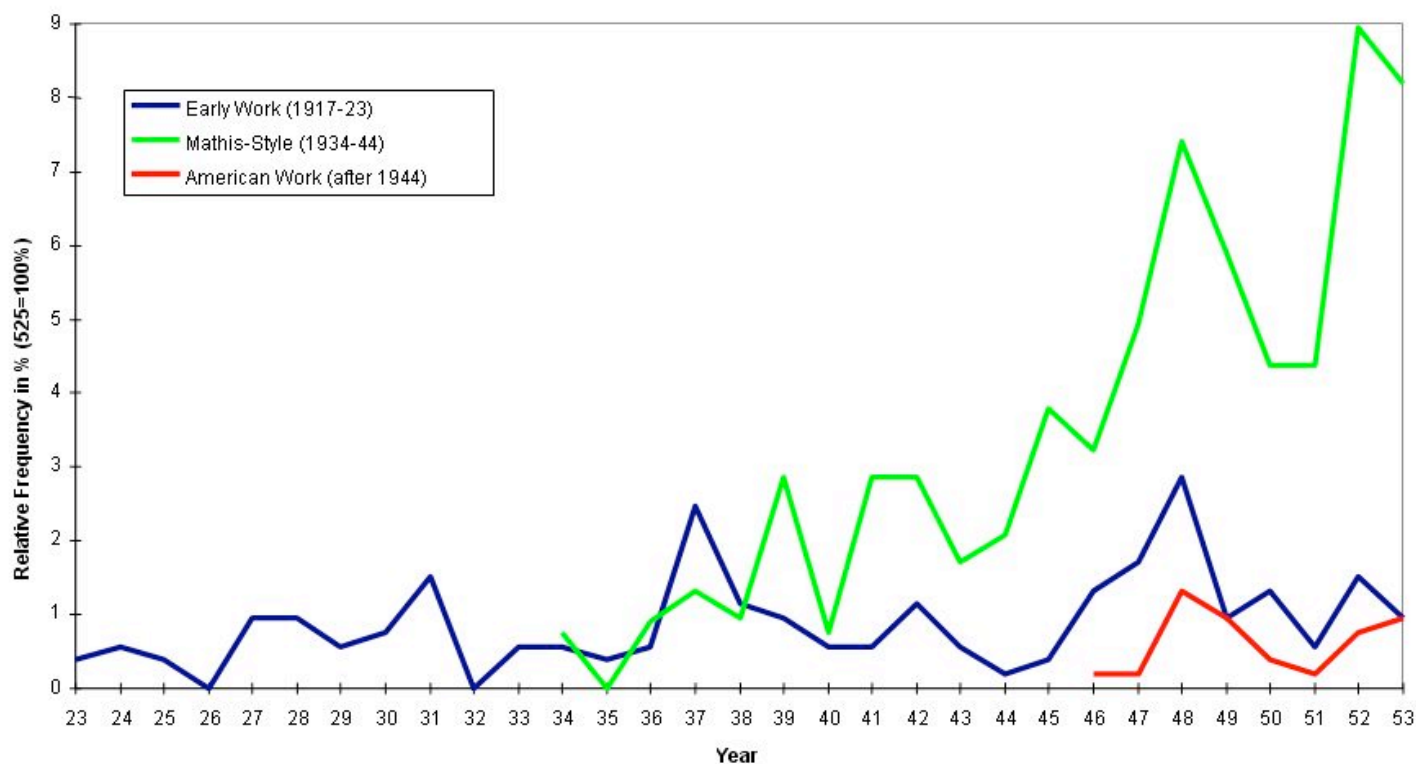
"The newspaper articles are unanimously positive. It's the first time ever that I have found a unanimously decent review of a work of art in America. It's almost frightening, and I am beginning to doubt whether the ... work is really good if the Americans praise it like that."<sup>4</sup>

The observations with regard to criticism in the American press widely correspond with statistics that show performance frequencies of Hindemith's earlier and later works. Considering, for example, Hindemith performances in New York from 1923 until 1953 (the year in which Hindemith left the United States), it becomes evident that there is not only a clear distinction between the old and the new (*Mathis-*) style (marked with the blue and the green line in the graph; Example 5). It is also obvious that Hindemith's late American work – compositions written in the United States after World War II (the red line in the graph) – could only hardly be heard after their world premieres. On the other hand, the early American Hindemith (his works composed between 1940 and 1944) were played very often – even more often than compositions that dated from 1934 until 1939.

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<sup>3</sup> Paul Hindemith to his American editor AMP (Associated Music Publishers), Sierre, November 10, 1938 (Paul Hindemith-Institut, Frankfurt/Main, translation from the German by the author).

<sup>4</sup> Willy Strecker to Paul Hindemith, Mainz, November 5, 1938 (Paul Hindemith-Institut, Frankfurt/Main, translation from the German by the author).



### Example 5: Relative Frequencies of Hindemith Compositions

56.4% of all 629 New York performances up to 1953 represent the “Mathis-style” (compositions dated 1934-1944), 22.8% represent Hindemith’s early work (compositions dated 1917-1923), and only 4.1% represent the late American Hindemith. Furthermore, nine out of ten works that were most frequently played in New York concert halls until 1953 were composed in the “Mathis-style.” Also, some kind of “renaissance” of Hindemith’s early compositions becomes evident after World War II, which in turn can also be observed in the American press! For example, the *Kammermusik Nr. 1*, composed in 1922, did not convince the critics in the 1920s at all, but it was described as an “utterly fascinating” and a “superb piece”<sup>5</sup> 30 years later. Finally, Hindemith’s concert tours through the United States as viola player and conductor have surely

helped to spread his compositions and naturally improved his reception.

The popularity of Hindemith’s early American work is mainly due to the high number of ballet performances – of *Hérodiade* (for Martha Graham), of *The Four Temperaments* and of *Symphonic Metamorphosis*; the latter was performed 23 times in New York just within the period of two years. On the other hand, Hindemith’s operas could rarely be heard in the United States. His orchestral works (*Mathis der Maler*, *Symphonic Metamorphosis* and the suite from *Nobilissima Visione*, among others) were more often performed by east coast orchestras than by those of the west coast. In comparison with his contemporaries, until 1953 only the orchestral works of Stravinsky, Prokofiev, and Shostakovich were more frequently performed than those of Hindemith.

Hindemith – “a composer of blackboard music”? – Well, not quite, if one considers performance frequencies, because the often-called “aca-

<sup>5</sup> See Gilman 1925, Downes 1925, Bohm 1950, and Schonberg 1952.

demic and conservative works” of the *Mathis*-style (including the *Violin Concerto*, to which Virgil Thomson referred in his *Herald Tribune*-review mentioned above) were (and still are today!) the most popular and most frequently performed among Hindemith’s compositions! For example, the *Violin Concerto* was played 10 times in New York from 1940 until 1953.

There is one last aspect about Hindemith as the “blackboard composer” that must be taken into consideration. As statistics show, compositions of the late “American Hindemith” were performed only very rarely in the United States. This could indicate – among other things – some more significant changes in Hindemith’s idiom that might have become evident after 1944. Indeed, Hindemith makes much more use of dissonant intervallic materials in his late American compositions. They are also quite dense harmonically. The melodic lines become more instrumental than vocal in character.<sup>6</sup> Furthermore, Hindemith experiments with new (and almost aleatoric) compositional techniques in his late American works. He implants, for example, a free meter into a clear metrical structure in the *Concerto for Woodwinds, Harp and Orchestra* (the harp player is asked to “Play without any regularity, [and to] disregard the meter”<sup>7</sup> in the final “Rondo”-movement). In the *Sinfonietta in E*, Hindemith overlaps 7 short distinctive ostinato motifs that differ slightly in length.<sup>8</sup> The result is a characteristic and almost aleatoric sounding tonal design in the woodwinds. Though this passage is completely written out, one is here reminded of a few measures of “minimal music.”

Hindemith – “a composer of blackboard music”! Hindemith could have probably dealt easily with Virgil Thomson’s judgment, because in 1941 he was well aware of the fact that his latest compositions received the best resonance ever in the United States. However, ten years later he could hardly cope with the fact that his post World War II-compositions – such as *Symphonia Serena*, his

*Sinfonietta in E*, and also his Concertos – had been considerably less successful. Although he was no longer part of the musical avant-garde, his experiments show that Hindemith still tried to incorporate some of the latest compositional techniques into his own work. Towards the end of his permanent stay in the United States, he had to convince himself that the new compositional freedom – as represented in the works of the young John Cage and even in the works of his former student Lukas Foss – did strongly contradict his own aesthetics in musical composition. With reference to his situation in the early 1950s and to his decaying influence, he once told Lukas Foss: “The old don’t like me anymore; the young don’t like me yet!”<sup>9</sup>

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<sup>6</sup> With regard to Hindemith’s late American works and style see Jennert 2005, 286-287.

<sup>7</sup> *Concerto for Woodwinds, Harp and Orchestra* (1949), 3rd movement, mm. 138 foll.

<sup>8</sup> *Sinfonietta in E* (1949/50), 1st movement, mm. 143-147.

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<sup>9</sup> Caitriona Bolster (quoting Lukas Foss) in an interview with John Strauss, New York City, June 24, 1975, in: *Oral History American Music*, Typoscript, Yale School of Music and Library (Vivian Perlis, Director), p. 42.

## On National Identity in Slovenian Music in the Globalization Processes Since 1991

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### *Introduction*

I readily admit that the title of this paper is a much loftier one than it should be for a paper on a contemporary compositional practice in a relatively small region of Central Europe, Slovenia, that has about 2 million inhabitants and has gained political independence in 1991. But two buzzwords in the title reveal the issue on which I would like to underpin theoretically my discussion with a clear juxtaposition of two ideal types: *national identity* and *globalization*.

Strictly speaking, *national identity* and *globalization* should be reckoned as negative ideal types. As for *globalization*, sociologists admit that its “analytical and explanatory value” is rather vague, because of its exaggerated usage (although I hesitate to discard the surmise that, at least theoretically, *globalization* is more up to date with current politics). (Marschal 1998, 259.) About *national identity* could be said that it still preserves a rather important position in the world of idea(l)s, although its roots have been brought about by the national movements in the first half of the 19<sup>th</sup> century: its contents – and one can understand the contents of the “national” as one wishes – have a rather strong influence on the everyday life, at least in the countries with either strong economical and cultural backgrounds or in the countries that would like to become their peers. I am certainly not claiming that the ideas gathered in and around the notion of the national have the same shapes all over the world, nor do I claim that their virulence within the cultural imagery could be brought in line with the impact of the national movement from the 19<sup>th</sup> century. But I do agree that the processes of globalization have made popular the ideas of “complete geographical freedom,” “openness,” and strong “flow of goods,” but also a strong tendency toward “homogenization” (ibid., 258), “localization,” and “re-

gionalization”. In short, I agree that the processes of globalization have brought about many tendencies that seem to lead toward a “a global paradox,” as economist John Naisbitt<sup>1</sup> designated the process of the strengthening of the smallest entities, while at the same time their interactions accelerate and gain importance for their existence.

In the discussion of national identity and globalization, thus, at least two epistemological demands should be taken into account. First, talking about “identity” leads toward reflecting on processes of “creating” and “recreating identities”, toward a discussion of the constitutive elements of identity of an object; similarly, talking about a “nation” introduces into this discussion a set of economical, political, and cultural issues, confined within a certain span of time, but not necessarily confined by the same goal or correlative methodology; and to talk about “national identity” is to try to “freeze” a piece of an ongoing set of complex processes and to interpret the data satisfactorily. Secondly, talking about “globalization” is a kind of amplified counterpart to discussing “national identities” in much broader terms – and with more risk of sliding into extremes of oversimplification or overelaboration.

And it is exactly the constant interlacing of the threads that mediate between the common processes (such as globalization that opens up a “wider horizon”) and the situation in the regional, local, and smaller cultures, with their rather strong biases towards “national identity,” that offers what I see as valuable cues to think about music in the area where there is supposedly “nothing new” happening.

Therefore, with selected examples from Slovenian music of the last quarter of the century, I would like to illustrate the question of “national identity” and “globalization” as a question consisting of different epistemological threads, different layers of the phenomena discussed, as well as of the criteria “seeing” and “understanding.”

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<sup>1</sup> In Naisbitt’s words, “the bigger the world economy, the more powerful its smallest players” (Naisbitt 1994).

### ***Globalization or Selective Exchange of Cultural Goods?***

Apart from some recent studies on globalization, a report by the UNESCO Institute of Statistics provides facts about the exchange of the quantitative cultural goods in the last two decades: “these flows have increased five-fold over the last two decades” (Ramsdale 2000, Preface) in comparison with the data of the two decades earlier. The generalized idea about the exchanged goods is difficult to obtain, although – as with other goods and activities – in music there is a rather small number of countries that dictate the exchange of quantifiable goods, such as TV sets, radios, CDs, TV programs, etc.

But while the statistics of quantifiable music goods bring a number of methodological difficulties, qualitative research on music exchange is almost at its beginnings. The studies are comparably rare and scattered within national teams of researchers: there is no global service for obtaining qualitative data about music exchange, in spite – or because – of the fact that already the quantifiable “music goods continue to dominate the market (a quarter of all cultural imports and exports)” (ibid., ix). However, the questions of quality that should be accounted for in different forms of music exchange have already been suggested as one of the central issues of sociology of music.<sup>2</sup>

### ***Slovenian Context: Post-Modernity***

In the Slovenian music of the last quarter century, a tendency toward another catchword – post-modernity or “post-modernism” – helps to address the contemporary compositional practice more than the label “national music”. Although the term “post-modernity” and its derivatives bring some problems with regard to its contents, the notion is less questionable in a sense of a “sign”: “It indicates a crisis of defining things for which the old designations do not meet the requirements, while the new ones lack horizon.”<sup>3</sup> And the search for solid criteria that

could encompass the differentiated and diversified phenomena in music of the last few decades is (also) in Slovenia a baffling but intellectually attractive issue.

Apart from the notion of the “post-modern” with its perplexed web of questions concerning contextual (epistemological), historical, cultural, or cognitive levels, I would like to confine myself to the compositional history of the Slovenian instrumental music from the last quarter of the 20<sup>th</sup> century. More precisely, I would like to discuss the consequences of the state of the musical culture, in which nobody seems to be expecting something new to emerge from the “grayness” of the *re-melting* or *re-contextualizing* of the once supposedly more or less unified compositional “streams”.

In view of the research completed so far, chronological limitation and substantial classification of “post-modernity” in Slovenian music is questionable. Therefore a preliminary remark should be made to a widespread understanding of characteristics of compositional efforts from the 1970s on.<sup>4</sup>

Prominent Slovenian composer Lojze Lebič (born 1934) writes, in an essay on the history of Slovenian contemporary music, about the “fall into a great freedom” (Lebič 1994a, 5). He speaks of a “full” or “resolved circle” of modernity (and modernism). His viewpoint is widespread and, I believe, it does not need any further comments. It should be emphasized, though, that Lebič’s view is but one epistemological approach to the compositional history of the time ensuing avant-gardes. If he sees the

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in Sicht ist. [...] Dazu will der Terminus anhalten. Er hat Signalfunktion.” (Welsch 2002, 319.)

<sup>4</sup> Lojze Lebič distinguishes the following “types” of composers’ volition typical since the 1970s: (1) “Composers or works pertaining, regardless of radical modernism, to their original decisions and are mostly rooted in neo-classicism or late romanticism and postimpressionism.” (2) “Composers or works persisting within the modernity by pursuing a more demanding ‘Darmstadt variety’ or built upon a simpler energetic-surface aleatoric orientation.” (3) “Composers or works which, in a silent defiance to modernist mannerism, find examples in an American post-Cage orientation.” (4) “Composers or works broadening – pluralizing – the world of modernist imagery by enriching it with a variety of elements: the past, the mythology, the folklore [...], by palimpsest covering of the archetypal with more recent and new.” (Lebič 1994b, 60-61.)

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<sup>2</sup> See Kurt Blaukopf 1982 and the work of his colleagues at the *Institute for Sociology of Music* at the University of Music and Performing Arts Vienna (<http://www.mdw.ac.at/1123/html/>)

<sup>3</sup> The original reads as follows: “Der Ausdruck ist sinnvoll nur als Indiz. Er verweist auf eine Bestimmungskrise, wo eine alte Signatur nicht mehr greift, eine neue aber noch nicht eindeutig

present as a an “echo” or “fading out” of the previously (at least presumably) reliable images, many composers feel that post-modernity should be understood as a “collection of locations,” each of them incorporating a set of different “discourses and phantasms”<sup>5</sup>. The second understanding of the post-modernity, then, is epistemologically based on the presumption of autonomy of the epoch and artistic ideals ensuing the musical avant-gardes. This dichotomy could be traced back to the polemics of Habermas and Lyotard: On one hand, the concept of the post-modernity refers to more or less *definable* levels of the *metamorphosis of the past* in the present, while on the other hand it requires a consideration of the simultaneity of the miscellaneous, different, not only past.

Thus, the starting point of this essay should answer the question about the changes in the compositional apparatus in the Slovenian instrumental music of the last quarter of the 20<sup>th</sup> century. And the other question I would like to discuss is: What do the aesthetic features of the analyzed music tell us about the notion of the “new” in the epoch in which the question of “new” in music seems to be of little avail, if at all?

### *Histori(c)ism*<sup>6</sup>

I shall discuss the question of the changes in the compositional apparatus. I will do so by briefly summarizing the compositional differences among contemporary composers, and try to develop a typology of their musical poetics and aesthetics.

Several Slovenian composers refer in their compositions to individual historical compositional patterns. Of course, the emphasis of historicism has to be defined in a more detailed way, due to frequently expressed opinions that new means of compositional expression are impossible after the experience of John Cage, several extremely complex

elaborated ways of structuring musical flow, electro-acoustic and computer music – i.e., after the “exploitation of the area of sound”. Since an exact typology (that musicologists may find necessary) of contemporary authors’ modification of historical originals would fairly exceed the present study, it is hereby appropriate to outline a methodological tool revealing certain aesthetic dimensions of the referral to the compositional past typical of music of the last quarter of the 20<sup>th</sup> century.

Two pieces may be selected as “ideal types” of composition, revealing the scope and characteristics of compositional histori(c)ism. These are *Simfonietta in modo classico in due tempi* by Samo Vremšak (1988)<sup>7</sup> and a piece by Aldo Kumar titled *Post Art ali Glej, piše ti Wolfgang [Post Art or Look, Wolfgang has written you]* (1992). These pieces are based on compositional patterns typical of the period of Classicism. The main formal difference between them is that Vremšak’s piece follows the principle of formal organicism, while Kumar’s six-movement musical acrostic to Mozart is based on revealing individual harmonic and melodic patterns of Classicism. Both compositional solutions – or better: views of Classicist characteristics – therefore require a reflection upon Cocteau’s slogan “back to Mozart” (Cocteau 1918).

Eighty years ago, Cocteau’s creative motto had a different meaning. However, not only has his basic idea, namely the idea of “returning to the real”, remained relevant up to this day, but is essential to Vremšak’s and Kumar’s compositions. The difference becomes obvious in regard to the understanding of this “reality”, the horizon of seeking it. If Vremšak’s creative view is aimed at the modification – expressly by the author – of the basic compositional principles of (Neo-) Classicism, Kumar found his artistic power in “alienation” of the distinctive compositional procedures from their original setting. Vremšak, therefore, builds his own musical thinking on the modification of the compositional totality typical of the most widespread musical tradition of the West; on the other hand, Kumar’s principle of arrangement and reorganiza-

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<sup>5</sup> Šuvaković 1995, 5. For details about musical poetics of Slovenian composers, see Stefanija 2001, especially pp. 58-76.

<sup>6</sup> The term “historicism” is not fully suitable, especially because it emphasizes a certain dimension bound to previous periods, but in terms of contents it corresponds to compositional characteristics of musical logic with outstanding individual splinters of either past or socially “foreign aesthetics” as “signs” indicating a certain semantic side of the aesthetic.

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<sup>7</sup> The information about the compositions and recordings mentioned here can be found on the website of the Society of Slovenian Composers, <http://www.drustvo-dss.si>.

tion of individual segments poses the question of reception, which ranks among the central questions in understanding musical practices in the post-modern period. It is precisely this reception-change of a viewpoint that enables the same, Classicist incentive to lead to a *different* aesthetic expression, not the expression *differing from* the original.

The form of Vremšak's and Kumar's compositions is probably a sufficient indicator that the question of the viewpoint opens the floor for dispute. Why do we find that Vremšak's composition may be suitably classified as an example of "neo-classical historicism," rather than "historical post-modernism"? And why is it not ambiguous that Kumar's *Post Art* offers an example of musical thinking more or less suitable to be classified as "post-modernist historicism"<sup>8</sup>? The answer to the first question should not be ambiguous. Vremšak's musical thinking follows the compositional principles constituting the foundation of the Western music, especially since the second half of the 18<sup>th</sup> century. An attempt to define them in terms of style would require a slight exaggeration on "neo-neoclassicism". To avoid stylistic definitions, one should use a critical-formal vocabulary ("vigor of the entirety," "clear melodic diction," "equilibrium of rhythm and metrics," etc.). However, the question of aesthetic characteristics of Kumar's composition is rather more complex. Primarily, it does not concern the relation between the author's modification of the totality, therefore the question of *how the composition is composed in regard to the original compositional tradition*; the composition requires a reflection upon the relation between the fragments and their aesthetic expression. It therefore poses the questions of reception (and not of composition and practice). – Is it a "humorous" sound sketch or an "ironic" collage? Is it a kind of "minimalism" or "an array of distinctive signs" of compositional tradition without any adjective to the epitome (Eggebrecht 1991, 471 foll.) – classical? Namely, Kumar's piece is an example of "post-modernist"

<sup>8</sup> There is a slight, yet not negligible difference between the terms *historism* and *historicism*. *Historism* refers to the emphasis on a certain historical style, while *historicism* denotes an exaggerated 'overemphasizing' of the historical. (Bajec 1970, vol. 1, 803.)

musical poetics<sup>9</sup>, defended by Marko Mihevc. In Mihevc's words, the musical poetics of the post-modern period demands "the integration of the beauty, the emotions, [...] of healthy eclecticism not intended to imitate the past but to help find new, not to say palatable styles" (Mihevc and Senčur 1999, 12).<sup>10</sup>

The principles of composition of Marko Mihevc and Aldo Kumar that were mentioned above reveal that another aesthetic guideline is important for the present, besides the authorial, distinctively histori(ci)st modification of the characteristics of compositional traditions. It is the *obscuring of borders between previously more or less clearly delineated musical vocabularies, or eclecticism*.

Eclecticism is probably one of the most frequently quoted, although substantially broad, characteristics of (not only) musical "post-modernity," which are difficult to define. In Slovenia, it may have experienced its broadest public echo with the performance of the third movement (*Haleluja*) of the composition titled *In mentem venit mihi* by Marko Mihevc (1998). It has to be noted, though, that the stylistic excursus in the "kletzmer" tradition has so far constituted an exception in the opus of Marko Mihevc. However, excursions in different aesthetic traditions in his present opus are not exceptions, although the composer basically derives them from musical thinking typical of musical modernity from the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries. Mihevc's scores of prominent symphonic poems reveal that the composer seeks certain altera-

<sup>9</sup> Kumar sees an important role in the "concreteness" of the means of compositional expressions and thinks that the world "of classical music combined with all musical genres" nowadays is "the only basis for creating new music" (Adamič and Kumar 1989, 9). Kumar mentions that, during his cooperation with the Polish theater director Jerzy Grzegorzewski in 1986, he "started to tend towards 'concreteness'," which seemingly influenced also the "pure" instrumental music. (Bevc and Kumar 1995, 7; Adamič and Kumar 1998, 9.)

<sup>10</sup> "I thought in a postmodernist way and combined modern elements with the elements of the previous periods. [...] This is sensible, for a piece consists of several layers." (Guzej-Sabadin and Mihevc 1990, 9.) (In both interviews (Mihevc & Senčur 1999 and Guzej-Sabadin & Mihevc 1990), Mihevc denies "romanticism", which is rather unusual since the idea of old interweaving with the new is in the centre of the romantic aesthetics of the unique.)

tions in the “musical-narrative code” represented by the *Haleluja* or a section “in the rhythm of rumba” from an earlier symphonic poem titled *V znamenju Bika* [*Under the Sign of Taurus*].

A similar artistic volition can be traced in several other works. At least some of them deserve to be mentioned. For example, aesthetic characteristics of the composition titled *In nomine* by Larisa Vrhunc pose the question of a “sensual appearance”, which – such as in the last movement of the cycle *In mentem venit mihi* by Marko Mihevc – *alienates* aesthetic values of a certain musical environment and integrates them in another compositional world. The principal aesthetic characteristic of this cyclically conceived piece by Larisa Vrhunc is literally a game of transition from Haydn’s compositional practice to the sound environment of the composer. Similarly, but not through a historicist but through a composition-theoretical, and always semanticized, process, the so-called “matrix harmony” – typical, for example, for the music of Aleksandr Skryabin and, in another outfit, also of Olivier Messiaen – is used by the composer to develop the musical flow in *Koncert za violino, klavir in orkester* [*Concerto for violin, piano and orchestra*] (1997). Appearing as an evocation of “another world” is also a reminiscence to Viennese classicism in, for example, *Divertimento* by Tomaž Svete, composed – as is *In nomine* by Larisa Vrhunc – in the 1990s. The *Dresdner Konzert* by Ivo Petrić may also be mentioned as a peculiar attempt of semanticizing a musical work. It has three themes. The composer presents them on the inside of the cover. Among the presented themes – two are derived from pitch names or named by solmization of the letters of the anticipated performance venue and the conductor; one is a Protestant chorale – the “theme *Dresden*” turns out as a main motivic cell, from which musical flow grows by the principle of the author’s alteration of the basically classical principles of counterpoint. (Namely, the musical anthroponym appears in the piece as a miniature solo cadenza in the connecting measure between the second and the third movements. It can be traced further as a composed name of the conductor and may be involved in another form, comparable to related attempts in the so-called “music for reading”; how-

ever, its substantial role as a form-mover cannot be traced. The same is true for the Protestant chorale that appears in the *Toccata*, and concluding the composition, the composed tribute to the conductor is given a symbolic role through the formal organization.)

The fragments from symphonic opuses of composers mentioned above, constituting the musical present of Slovenia, may be regarded as the extremes of the musical *dialogues with the past*. Their typical characteristic is that they are torn between the musical thinking of the composers and two types of compositional logic. The first may be classified as *historist*, i.e. connected with a certain historic original (e.g., Vremšak’s *Simfonietta*). The second may be classified as *historicist*, for its typical characteristic is that it tries to “tear out,” “modify,” “re-contextualize,” etc., an individual, original composition or an individual distinctive trait of the past and furnish it with a certain meaning in a different / differing artistic environment (which is especially obvious in Mihevc’s *Haleluja*).

This significant, perhaps even essential difference for the musical present between the two kinds of musical logic, which may be traced in the forms of musical historicism of Samo Vremšak and historicism of Aldo Kumar or Larisa Vrhunc, should be stressed. Vremšak apparently relies on the syntactic principles of musical logic, the essential compositional categories of the classicist-romantic (Blume 1974) period. His composition is characterized by thematic derivation. On the other hand, the “Mozartesque” formulas in Kumar’s *Post Art* are fragments of particularity of Classicist compositional vocabulary, while the quote from Haydn’s symphony in the composition by Larisa Vrhunc is an unambiguous evocation of the past, a sort of semanticized interference of the past in the entirely new artistic environment: a musical quotation is a part of the game of decomposition of the Classicist musical flow, which sinks into the composer’s world of sound and interferes with it. Similarly, Mihevc’s genre evocation of “kletzmer” music is a part of semanticizing of the syntax, “torn” from its original environment. Namely, Mihevc’s *Haleluja* is an example of not only stylistic, but necessarily also sociologically committed “alienation” of



sound, a kind of musical “re-socialization” of a certain compositional tradition.

The reflection so far may be summarized by a finding that several contemporary composers’ efforts are characterized by a certain histori(ci)st poetics, where one should distinguish between syntactically-formal modifications of a certain composition tradition (historism) and different intentions of semanticizing (historicism).

### ***Trans-histori(ci)sm***

Typical of the “sensual appearance” of music composed in the last quarter of the 20<sup>th</sup> century is another manner of forming musical flow. It could be classified as *aesthetic trans-historicism*. As the concept of “histori(ci)sm”, the expression “trans-historicism” induces several reservations. Let me stress only that trans-historicist aesthetic expression should not be put on par with “the evocation of trans-temporal” aesthetics, which musicological literature often connects with the idea of a (relatively) “absolute” or (relatively) “autonomous” music, the example of which is Vremšak’s *Simfonieta* (that was mentioned above). On the contrary, what should be classified as trans-historicist is a musical thinking, of which the characteristics are sound patterns that defy the parallels with past or existing compositional originals, although they could be traced in the “aesthetic capital” (Cook 1998, 28) of the New Music. It is indicated by, for example, decomposition of a Classicist musical work in the composition *In nomine* by Larisa Vrhunc and especially in her *Koncert za violino, klavir in orkester*.

A trans-historicist aesthetic image in a cleared form is revealed in the opus by Uroš Rojko. Namely, his musical poetics is a reception opposite of Mihevc’s and Kumar’s “healthy eclecticism” or Vremšak’s “historicism without an epitome”. The main features of two symphonic compositions by Uroš Rojko may be stated as an example of trans-historicist musical aesthetics. The title of the first is *Evokacija* [Evocation] (1998), while the other is titled *Sinfonia concertante* (1992/1993).

The central characteristic of forming musical flow of the composition *Evokacija* is fragmentation. The musical vocabulary of the piece consists of minutely elaborated periods, which do not reveal

a distinctive target orientation of the sound events. What is important is the process of forming, and not the form of the entire composition. Therefore it can be said that Rojko’s musical work is based on some kind of “logic of pulverization” of the sound spectrum, which could hardly be “historicized” – equated with a certain historical model – only because of some similar compositional features. As far as the compositional techniques are concerned, a good number of avant-garde composers have developed compositional idea(l)s and procedures that could not be confined to one person or school, but are compounded phenomena indebted to more historical roots.

The question of why it is questionable to talk about a certain “common historical denominator” could be hereby answered by a comparison between Rojko’s musical work and the historicism of Kumar’s piece *Post Art*. The first difference between the pieces is that frequent interruptions of the musical flow in the score of Rojko’s *Evokacija* clearly divide individual sound focuses; the musical flow of *Evokacija* is based on the sequence of detailed kaleidoscopic sound ideas. On the contrary, the musical process of Kumar’s piece is based on the repetition and modification of individual melodic and harmonic phrases. This compositional characteristic is the basis of another – principal – difference between histori(ci)st and trans-historicist composers’ thinking. The difference between Rojko’s and Kumar’s musical logic primarily refers to the aesthetic expression of a musical work – the compositional characteristics of both works are based on a fragment and on the defiance of an organic totality. The “umbrella” semantic-formal premises, such as ornaments or cadences, are meaningful only in regard to Kumar’s piece. On the contrary, the characteristics of the musical work of Rojko’s *Evokacija* require an analytical apparatus to correspond to a peculiar physical poetics comparable, for example, to the poetics of Edgar Varese, Gioacinto Scelsi, or György Ligeti. Therefore it has to correspond to the sound poetics of a composer interested in – as Rojko stressed in a radio discussion on *Evokacija* – ‘the research on sound,’ ‘the consciousness of sound as such,’ and in ‘the aesthetics of sound.’

It has to be added that Rojko's "research on sound" is not, regardless of individual common features, identical to those Gianmario Borio demonstrated in his research on avant-gardes from the 1960s. According to Borio, their characteristics mark the efforts to establish the "Apellcharakter an die Lebenswelt" (Borio 1993, 173). On the contrary, Rojko's "sound focuses" somewhat retreat from the "living world" to an imaginary sound landscape of a notably acoustically-architectonic character; it appeals especially to the listener's ability of identification with a game of sound patterns for which it would be difficult to find semanticized parallels typical of the "appealing character to the living world" discussed by Borio. Not because they cannot be found, but because there are several – corresponding to the universal orientation of "seeking music in the sound" – and because they are "too general."

It would be questionable to say that the compositional characteristics of Rojko's musical thinking attempt to deny the compositional principle of the West with a somehow imaginary, "a-semantic," notably physical musical poetics. A link with the past is one of the essential differences between the "sound research" on the avant-garde from the 1960s and Rojko's sound poetics. This is, for instance, also what significantly divides the musical poetics of Uroš Rojko and Vinko Globokar. Rojko rarely (and if ever, only momentarily) steps over the threshold of the musical "architectonics," no matter how sharp the delineation between the *architectonic* and the *deconstructive* may be in some of his pieces. Globokar's music, on the other hand – an enlightening game of the existing and possible sounds –, exists on tectonic-delineated lines of different orders.

Perhaps the clearest example so far of Rojko's symphonic compositional strictness, derived from the principles of forming a classical musical work, can be observed in his triple concerto entitled *Sinfonia concertante*. This three-movement cycle grows out of a single musical idea. Each movement initially presents it in a different outfit, so that the basis remains unaltered. The different characters of the movements are the result of alteration of compositional elements, on which the initial idea is

based. Its typical characteristic in the first movement is *intoning* or *surrounding* of the pitch, detailed in terms of articulation, accentuation, and metrics. The initial musical idea appears in the second movement in the form of a melodic figure: it is a *rhythmically analyzed* surrounding of the pitch. In the third movement, the musical idea appears as an *intonation swing* in the form of an oscillogram, illustrating the acceleration and retardation of the repetitions between the two tones, or later between interval figures (a tremolo in temporal units, mostly between 7'' and 12'').

Typical of Rojko's concert symphony are a minutely elaborated wealth of sound and a clearly and efficiently evolving compositional idea. The formal clarity both of the whole and of individual movements belongs among the textbook examples of organic forms. However, it is obvious, regardless of the "traditionalistic" formal conception, that any semantics of the aesthetic, a necessary part of musical forms, is questionable. The score requires a consideration of the physical idea of the "sensual appearance": on the detailed composition of a musical work as a dynamic flow of pitches, which may be described with universal parallels. Aesthetic features of this composition might address the principal questions about the delineation between the *artistic-musical* and the *sound-constructivist*. However, musical means of expression of Rojko's concert symphony do not need this question by any means. The definitions of the composition's aesthetic means of expression finally lapse to the questions of universal cognitive pairs, such as the relation between the "center" and the "margin," between the "main" and the "marginal," the "complex" and the "simple," the "obvious" and the "hidden," or between the "artistic" ("artificial") and the "natural." Such oppositions are a constituent part of the history of instrumental music. And the compositional characteristics of Rojko's triple concerto does not leave any doubt on the meaning of the cognitive pairs mentioned above; on the contrary, the meaning derives from them, somehow thematizing them as its own artistic starting point and not as the aim (different than Cage or the avant-garde composers discussed by Borio, and partly also different than Globokar).

As the last example of trans-historicist aesthetic expression, I would like to mention some characteristics of two compositions by Lojze Lebič, *Queensland Music* (1989) and *Glasba za orkester – Cantico I* [Music for the Orchestra – Cantico I] (1998). These works reveal all of the aesthetic premises, as described above, in an extremely elaborated form.

On one hand, a distinctive sign of Lebič's late music is a detailed composition of individual (formal) parts of the whole. The composer devotes special attention to the relation between the whole and its sections. Different than Uroš Rojko in the pieces mentioned above, Lebič is attracted by contrasts, oppositions, and alterations of the acoustic ductus. Lebič's *Queensland Music*, as Peter Kušar wittily observed in the foreword to a recording, "declines all formal frameworks of 'musica instrumentalis' [...]: the poem form, variation, rondo, fugue, sonata, are, if I may say so – significantly absent." (Liner Notes of Lebič [1994c].) Even the occasional critic for the short-lived newspaper *Republika* wrote in December 1992 that the piece was like a "hermetic planet of sound" (*Republika* December 18, 1992, 11). It is certainly difficult to agree with the judgment of the "hermetism" of Lebič's music. Nevertheless, it is sufficiently meaningful that the reporter reproaches Lebič's *Queensland Music* as music that "does not tell anything" (ibid.) that made out the integrity of the whole – generally a characteristic feature of Lebič's works –, simultaneously adding that its typical feature was "a subtle skillfulness which [the composer] places with an authentic drive in the front" of his work (ibid.). Lebič himself stressed: "I remain within the limits of my field. This, however, teaches me that all significant musical works - from Bach's Art of Fugue to Bartok's masterpieces with a *sectio aurea* – are crafted with a great architectonic consideration, that they are a junction of necessity, that the laws of these junctions may be analytically discovered just as they were consciously built; but that the impulses dictating them will be forever hidden." (Dekleva and Lebič 1994, 9.) Therefore, "the basic questions of music are not the contracts between the beautiful and the ugly, the secular and the religious ...," as, *inter alia*, Lebič says, "but between the true

and the false, the orderly and the disorderly" (Zadravec and Lebič 1988, 16).<sup>11</sup>

Besides the elaborated relations between the whole and its parts, a typical feature of Lebič's musical speech is a refined semanticizing of musical work<sup>12</sup>, differing from the finesses of Rojko's "physical research of sound". Lebič clearly summarized his artistic intentions, when he stated that he sought "grammatical feeling to return the music to some of the lost ability of speech" (Dekleva and Lebič 1994, 9).

Aesthetic characteristics of Lebič's music are basically not comparable to the kaleidoscopic sound images of Rojko's musical work, nor to the parallels of the alluvia of everyday life and the fascination over the natural as can be found in the works of, for example, Primož Ramovš, nor is it the "disinterested" (neo-) classicist aesthetics as in the works of Uroš Krek; they exist, or better, they want to live more or less as a kind of spiritual anatomy of sound. Namely, it is important that Lebič's formal solutions are not equaled with aesthetic hermetism. The composer's personal "warning voice" dictates the opposite: "If [my music] is to attract the listener

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<sup>11</sup> It should be further asked, whether the conceptual pairs as quoted by Lebič require an analytical consideration of individual conceptual axes or if it would be suitable to find an appropriate network of the relations between them. Last but not least, Lebič is convinced that he would find it difficult to "give up the contrasts between the noise and the tone, between the open and the closed form, between the stage and the listener, between art and everyday reality". (Lebič 2000, 22.) Namely, the belief materialized in his music requires a consideration of the *level* dividing art from everyday life, a tone from a noise or the stage from the listener, and further the consideration of such and similar contrasts that might represent a sufficiently apparent thematization of the bonds between the musical tissue and the correlating semantic reception, which would be questionable to limit to the opus of an individual composer.

<sup>12</sup> To Lebič, composing is "a junction of thoroughly different necessities" (Bevc and Lebič 1992, 22), an entelechy too sensitive to allow for an agreement on the image of the aesthetic besides the idea that compositions are "a seismograph of mental states and moods" (Jež 1994, 73). "Art music," Lebič continues, "is to me an acoustically expressed human intelligence including besides the constructor's logic a rich world of emotions and inspiration. A mere tone material and a play with it will not do for me. I need a musical idea and a targeted spiritual atmosphere." (Quoted in Križnar and Pinter, 124.)

to seek deeper layers and hints, the surface of the work has to be understandable and covered with a sufficient number of recognizable sounds.” (Ibid.) After all, Lebič himself defined composing as “framing something from one world which is found in another” (ibid.). The substantive level of such flow of the aesthetic does allow for, or even demands from the listener to disclose, “deeper layers” hinted at (also) by “recognizable signs”. However, in Lebič’s music these layers evade the trap of the name, or rather, recognizable sounds are “hints”, “allusions”, “evocations”, “indications” or “reminders” of certain phenomena. Whether it is an “evocation” of an ancient feature, such as the elementary diastematic fragments in *Queensland Music* or (at least) four more or less associatively “permeable” sound formations in *Glasba za orkester*: (1) the bucolic quality of melodies, (2) emphasized major arpeggiated concords of the celesta (m. 187, repeated in m. 200<sup>13</sup>), between which (3) a Mahlerian “moment of narration” (Abbate 1991) can be heard (played by violin solo, bass clarinet and clarinet; mm. 196-198), and (4) “allusion” to Bach’s famous cadence from the Fifth Brandenburg Concerto in the role of the transition to the third, final part of the composition. The thought of a certain modification of the “code of musical narration” (Samuels 1995, specifically 133-165) is justified at all four points, even if the mentioned associative parallels were dropped (the first referring to a literary genre, the second to compositional theory, the third and the fourth to authorial poetics). Individual sections as possible symbolic splinters are given semantic expression and not only syntactic meaning, especially by a broad scope of interweaving and elaboration of formal elements that does not follow only an acoustic tone play but also different, aesthetically rich “spiritual moods.” However, it is the formal elaboration and an integral conception of the whole that gives each sensible association that can be revealed in the piece as much substance as it takes by the principle of con-

<sup>13</sup> To avoid the error as regards the number of measures, which sometimes represents only an orientation tool marked by a time unit, I quote also the page numbers of the original manuscript kept by the Slovenian Composers’ Association: p. 39, repeated at p. 42.

trast. In other words: such “narrative” sound splinters in the form of *Glasba za orkester* may be understood as a certain musical symbolism, but only in the framework of the *game of interweaving of formal elements* framing the presumed / presumable narrative. The only unambiguous fact is therefore that the framing of splinters permeable in terms of allusion into the formal whole by the principle of co-dependence of the different is among the central characteristics of Lebič’s musical work.

Let me summarize the characteristics of the aesthetic trans-historicism that I so far described. Several contemporary musical volitions are characterized by musical poetics, where syntactical-formal logic and semantics of musical flow have to be distinguished – as in the histori(c)i(st) aesthetic expression. However, the compositional characteristics evade certain referential analytical parallels. The terminology imposed as a medium of musicological analysis indicates peculiar sound-physical compositional characteristics of musical flow and requires a consideration upon the universalism of the aesthetic that may be described as constituting the reception “differential” of the historical composition-theoretical idea of (relatively) “autonomous” and (relatively) “absolute” music.

### ***The Faces of the Post-Modernity and the Question of Globalization and National Identity***

This survey of aesthetic milestones of the contemporary Slovenian instrumental music reveals, I believe, the fields typical of the different kinds of volition of contemporary Slovenian composers. I will hereby attempt to answer the questions on compositional modifications of the past and on characteristic aesthetic features in the period classified as “post-modern.”

As far as the aesthetics of the so called “classical” (“art,” “artistic,” “artificial,” “concert”) music is concerned, among main features (also) of the Slovenian post-modernity two shifts could be detected as prevailing: the changing of the (1) historical and (2) geographical perspective in comprehending musical aesthetics. (One could also speak of “temporal” and “social” *globalization*, although that would be hardly more than a pun.) What these terms should say, could be illustrated by the follow-

ing typology with regard to the musical poetics and aesthetics:

Formal / Structural or “Sonic” (R. Feller)  
Comprehension of the Aesthetical

Histori(cisti)cal  
Musical Poetics

Trans-Histori(cisti)cal  
Musical Poetics

Semantical Comprehension  
of the Aesthetical

In terms of compositional poetics, there are, on the one hand, compositional textures that wish either to remain bound up with the traditions of tonal music thinking (*historism*) or emphasize only individual compositional elements of the past (*historicism*). On the other hand, there are important musical works stemming from this period that have as their central compositional feature an extremely differentiated play of sound. These works could be set in a row with the tradition of the avant-garde “emancipation of sound from the tone”. Their formal features could be designated as a kind of *trans-histori(cisti)cal* musical logic of sonorous universals, or rather *trans-histori(cisti)cal* logic of combining diverse sonorous patterns. These sonorous entities sometime have recognizable ties with the musical past (thus: *trans-historicism*), but mainly they remain (at least they wish to) historically unbound soundscapes (therefore: *trans-historism*). The question of different semantic values as opposed to the formal, “pure” or “absolute” play of sound features prominently in both indicated musical poetics.

The outlined twofold opposition of analytic categories could be used as a historically general “template” for analyzing art music of the 20<sup>th</sup> century. As far as post-modernity is concerned, it is precisely the abandonment of the extremes that may be regarded as the central novelty of the musical present as compared to musical aestheticism and poetics of both avant-garde movements of 20<sup>th</sup> century or Slovenian composers of the N/new music of 1960s, when it was a declination to one or the other side on the indicated scheme of musical poetics and aesthetics that constituted the novelty.

Both indicated levels of the Slovenian compositional practice – musical poetics and aesthetics – seem to lead to the leveling of historical and se-

mantic differences through a kind of logic of “intimate history” – a logic of personal notions about past as well as present notions and ideals of music and its functions.

This view unveils, above all, the genesis of the aesthetic side of contemporary composition. The historical and geographical differences are not disappearing. They merge into each other in the name of the composers’ artistic intentions. What we have at the moment is a music that does not assent to live overshadowed by the past, and wants at the same time to remain embedded in its honorable embrace. In other words – by analogy with Naisbitt’s economy theory – one could speak of the “musical paradox” of the post-modernity: “the wider the world of music becomes, the more powerful its smallest players should be.” But, are they?

The possible answers would demand further refinement not only of the given aesthetical and poetological features of the analyzed music, but a rather complex analysis of the social, cultural, and economic factors involved in the musical practice of the discussed music.

The question of the new should be re-(de)defined, starting with the cognitive distress which appeared with the proclamation of “post-modern decentralization”. Probably the most tempting refinement should arise from Shakespeare’s thought: “that which we call a rose / By any other name would smell as sweet”. It does seem that proclamation of the post-modernity as a teleologically disorientated, “globalized” mental stance with its *re-meltings* or *re-contextualizations* of the old into something contemporary tries to revise the metaphor of the new as a dwarf standing on the shoulder of a giant, ascribed to Bernard of Chartres. It attempts to revise it as a path covered in thorns, which presumably allows for seeing but giants crashing against one another for their loss of balance. Meanwhile the eyes of the dwarves on their shoulders are not only turned forwards; instead, they are forced to examine the environment and the path beneath them – therefore the selected compositional and mental junctions where their giants tread.<sup>14</sup>

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<sup>14</sup> This is why the recourse to the concept of post-modern is inevitable and necessary. After all, the attitude of “pluralism

The “post-modernist” revision of Bernard’s metaphor thus transfers to the question of a quick expiration of the new (Adorno 1997), which was of central importance to post-war avant-gardes and to which the proclamation of the post-modern only added several connotations. On the one hand, I believe, it transfers it towards the rather complex question about the notion of the classical. On the other hand, it opens the question on other cognitive criteria besides those on which the present discussion rests. Especially important seem the fields of reception of music (where the reflection may be oriented towards the kinds of psychological phenomena), social psychology (especially empirical research of listeners’ habits), Groysian “cultural economy” (mechanisms in culture) and the related “problem of the mass” (the relation between the roles of music and the roles of other arts on different levels of human activity). Although the presented problems only touch or merely indicate them, they are by no means any less important for the understanding of (maybe not only) contemporary Slovenian music.

And what the given analysis says about the qualitative dimensions the contemporary (Slovenian) music should be evaluated from a methodological point of view. It serves only as a kind of “navigational tool” for analyzing the semantic values inherent to different musical cultures. It could serve as a point of departure in, I would suggest, empirically oriented studies of the “aesthetic capital” (Cook 1998, 28) and its production within different musical practices. Therein the processes of value exchange are not directed only toward mixing up, or fusing, geographically and culturally, different identities, but also toward the creation of new ones that are as much global as they are regional. In this respect, our time is much more intimately bound up with ethical issues concerning musical practices than the buzzwords, such as “national identity” and “globalization” with their generalizing view (focused mainly on easily quantifiable issues of power, economics, and politics), would make us believe.

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of musical traditions” is one of the central questions of the contemporary musical historiography.

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### **Diatonic Expansion and Chromatic Compression in Charles Ives' Psalm XXIV**

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The traditional scales of the common practice period are part of an open system of transpositions and modulations, their interactions forming the core of analytic methods that theorists and composers used in their work. Much of the musical language of the 20<sup>th</sup> century is based on a new conception of the identity and structure of scales and their interactions. In contrast to the openness of the traditional major and minor scales, the scales used in twentieth-century music tend to represent closed entities (discreet and contrasting structures), and their interactions differ from those found in traditional scales.

One of the core reasons for these differing interactions is that many late nineteenth-century and twentieth-century composers began to use interval cycles, or equal-interval chains, in their compositions. Composers such as Ives (Lambert 1990)<sup>1</sup>,

Bartók, Stravinsky, and Ligeti each adapted the use of various interval cycles to suit their individual musical style. This resulted in a vast array of new musical principles and techniques. Amongst the techniques, one can count the cyclic generation of modes, modal transformation and extension, and the generation of both simple and compound cycles. The use of symmetrical cyclic collections gave rise to a new system of tonal progression based on axial symmetry and generated a new compositional principle that Bartók named diatonic expansion and chromatic compression. The new system of pitch relations bares little resemblance to that of the traditional tonal system.

In traditional tonal music, i.e. music based on the system of major and minor scales and tertian harmony, each degree of the diatonic major or minor scale occupies a particular position that indicates the known functions such as tonic, subdominant and dominant with its leading tone function. In this music, individual scale degrees play different melodic and harmonic roles in creating motion. In the sphere of traditional tonal progression, each note fulfills a specific tonal function relative to its contextual position. The level of musical tension and function of each note in a tonal composition creates a hierarchical system based primarily on these two aspects. Traditional tonal hierarchy is largely created by the unequal subdivision of the octave into the major and minor scales and their triadic substructures.

At the end of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup> century, the dissolution of function and hierarchy led to the equalization of the twelve tones.

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<sup>1</sup> This substantial work deals with some of the same materials as the present paper. However, Lambert does not address the relationship between interval cycles and cyclic generation of octatonic and pentatonic collections and the fundamental principle of diatonic expansion and chromatic compression as it relates to a larger system. Theoretical principles such as 'Cardinality' and 'Combination Sums' as defined in the Lambert article do not apply to the analytical techniques used for the present paper.

Thus, tonality relies on the unequal subdivision of the octave, while the dissolution of tonal function relies on the equal or symmetrical subdivision of the octave.

Traditional tonal music is limited to a single type of harmonic structure (i.e., the triad derived exclusively from the major and minor scales), whereas the works by 20<sup>th</sup> century composers are often based on diverse types of harmonic construction derived from a host of different scalar formations. These include the seven diatonic modes, special non-diatonic modes, hybrid modes, and the symmetrical octatonic and whole-tone scales. The new harmonic structures tend to weaken and even obliterate tonal function.

The harmonic aspect of traditional tonal music represented by a functional progression of triads and chords is, for the most part, clearly distinguishable from the melodic level that is based on linear thematic statements. In many works of the 20<sup>th</sup> century, the intervallic cell, a small collection of pitch classes that are defined by the intervallic content, replaced the triads of the traditional tonal system. These intervallic cells can operate simultaneously on both the harmonic and melodic levels without differentiation, thus radically altering common perception and understanding of previously held notions of melody and harmony.

The discovery of a system of analysis based on the principles of the new system of pitch relations was presented in 1975 by Elliott Antokoletz in his doctoral dissertation *Principles of Pitch Organization in Bartók's Fourth String Quartet*, written under the guidance of composer-theorist George Perle. Antokoletz discovered that pitch relations in the Fourth String Quartet are primarily based on the principle of equally subdividing the octave into the total complex of interval cycles. He also determined that the functions and interactions of basic symmetrical pitch groups were significant in the generation of these cycles and played a fundamental role in the establishment of central pitch areas by means other than traditional tonal functions. These newly discovered principles were recognized in Perle's book *Twelve-tone Tonality* (1977). In Antokoletz's subsequent books *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Mu-*

*sic* (1984) and *Twentieth Century Music* (1992), these discoveries were shown to be relevant not only to the music of Bartók, but also of Debussy, Stravinsky, members of the Schoenberg school, and many other twentieth-century composers.

### ***The Interval Cycles***

In the traditional tonal system, the chromatic octave is divided into unequal or asymmetrical parts. The most important partitions of the chromatic octave of the system are the asymmetrical major and minor scales. These asymmetrical scales are further subdivided into complementary major, minor, and perfect intervals. Of these, the most important is the perfect fifth. It is by this interval that the most basic kind of harmonic root movement occurs. It also serves as framework for the fundamental harmonic unit of the system, the triad. In both major and natural minor modes, six of the seven triads are asymmetrical.

In much of the music of the 20<sup>th</sup> century, the octave is subdivided symmetrically by complementary interval pairs, which are called *interval classes*. Each interval class contains two intervallic differences that add up to an octave (Antokoletz 1984, 67-68). For example, interval -1 (C-C<sup>#</sup>) and interval -11 (C<sup>#</sup>-C) form the interval class 1/11. In each interval class, the smaller of the two intervals generates a cycle that subdivides the octave symmetrically (ibid., 68). Thus the interval cycle can be seen as a succession based on a simple interval, the sequence of which is completed by the return of the initial pitch at the octave. Thus, we can obtain a single cycle of minor seconds (1/11), two cyclic partitions of major seconds (2/10), three cyclic partitions of minor thirds (3/9), four cyclic partitions of major thirds (4/8) and six tritone cyclic partitions (6/6). The perfect fourth cycle (5/7), is unique in that it does not generate a cycle that subdivides the octave symmetrically, because it must pass through several octaves before reaching the initial pitch class (ibid.). (See Example 1<sup>2</sup>.)

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<sup>2</sup> For the sake of legibility, only the first half of the table is presented. The second half would be the mirror image of the first. In the mirror half, the sequence of cycles would be the reverse, i.e. 6/6 – 7/5 – 8/4 – 9/3 – 10/2 – 11/1 – 12/0.



0/12	1/11	2/10		3/9			4/8				5/7	6/6						
C	C										C							
C	B										E <sup>#</sup>							
C	B <sup>b</sup>										A <sup>#</sup>							
C	A										D <sup>#</sup>							
C	G <sup>#</sup>										G <sup>#</sup>							
C	G										C <sup>#</sup>							
C	F <sup>#</sup>	C	C <sup>#</sup>								F <sup>#</sup>							
C	F	A <sup>#</sup>	B								B							
C	E	G <sup>#</sup>	A	C	C <sup>#</sup>	D					E							
C	E <sup>b</sup>	F <sup>#</sup>	G	A	B <sup>b</sup>	B	C	C <sup>#</sup>	D	E <sup>b</sup>	A							
C	D	E	F	F <sup>#</sup>	G	G <sup>#</sup>	G <sup>#</sup>	A	A <sup>#</sup>	B	D	C	C <sup>#</sup>	D	E <sup>b</sup>	E	F	
C	C <sup>#</sup>	D	D <sup>#</sup>	E <sup>b</sup>	E	F	E	F	F <sup>#</sup>	G	G	F <sup>#</sup>	G	G <sup>#</sup>	A	A <sup>#</sup>	C <sup>#</sup>	
C	C	C	C <sup>#</sup>	C	C <sup>#</sup>	D	C	C <sup>#</sup>	D	E <sup>b</sup>	C	C	C <sup>#</sup>	D	E <sup>b</sup>	E	F	

**Example 1: Complex of Interval Cycles**

Most of the interval cycles can be interpreted in more traditional terms. The 1/11 cycle is the chromatic scale. The 2/10 cycles are the two whole-tone scales. The 3/9 cycles are the three diminished seventh chords. The 4/8 cycles are the four augmented triads. The 5/7 cycle is the circle of fifths. The 6/6 cycles are the six tritones. We do not, however, want to retain too much of the traditional terminology, because the music in which they are found to interact has little to do with traditional tonality.

The cycles represented in Example 1 are known as *simple interval cycles*. A simple interval cycle contains an equal and constant interval ratio. The interval ratio is the numeric representation of sequential intervallic spaces. It is calculated in terms of semitones. The scalar segment C-C<sup>#</sup>-D has the interval ratio 1:1, because there is only one semitone between C and C<sup>#</sup>, and only one semitone between C<sup>#</sup> and D. There are also *compound cyclic-interval constructions*. In these, the interval ratio is constant but not equal. For example, the scalar segment C-D-E<sup>b</sup> has an interval ratio of 2:1, because there are two semitones between C and D and only one semitone between D and E<sup>b</sup>. Compound cyclic constructions may be obtained by interlocking two simple interval cycles. If we interlock two simple 3/9 partitions C-E<sup>b</sup>-F<sup>#</sup>-A and D-F-A<sup>b</sup>-B at the whole step, we will obtain C-D-E<sup>b</sup>-F-F<sup>#</sup>-A<sup>b</sup>-A-B with an interval ratio of 2:1. This is known as the octatonic scale. The octatonic scale is not the only scale that

can be identified in terms of the interval cycles. The two 2/10 cycles are the two whole-tone scales. Any of the seven diatonic modes can also be interpreted as interval cycles. For example, the content of the C Ionian mode or C major scale [C-D-E-F-G-A-B-C] can be interpreted as a seven-note segment of the 5/7 cycle [B-E-A-D-G-C-F].

The question of why the interval cycles are essential in the analysis of 20<sup>th</sup> century music arises. In scalar based 20<sup>th</sup> century music, the composers that use diatonic and non-diatonic modes, octatonic and whole-tone scales, use them to establish tonality and progression in new ways that have nothing in common with the practices found in traditional tonal music. The common practice conception of the “white key” A natural minor scale [A-B-C-D-E-F-G-A] is a tonal one, not exploited for its symmetry. In this case, the scale is an asymmetrical structure from which one derives functional triadic harmonies. The 20<sup>th</sup> century conception of the same “white key” scale is entirely different. It is a structure that may be manipulated in various ways in order to exploit its symmetrical properties.

Many 20<sup>th</sup> century composers use rotation to reorganize pitch contents of a scale. If one were to rotate the A natural minor scale to D, one will obtain the D Dorian mode [D-E-F-G-A-B-C-D]. This mode is often exploited precisely because its two component tetrachords (D-E-F-G and A-B-C-D) are symmetrical. As mentioned earlier, the contents of

the scale may be reordered into a symmetrical seven-note segment of the interval-5/7 cycle. Many 20<sup>th</sup> century composers derived new non-triadic harmonies from the principal tones of modes. These tones are the ones that determine structural properties of the modes, rather than their major or minor qualities. For example, if we extract the principal tones of the D Dorian mode, we will obtain the familiar quartal harmony D-G-C. This may also be interpreted as a three-note segment of the 5/7 cycle.

Gaining knowledge of this new conception allows one to not only identify the new musical structures, but also discover the new compositional processes. This is especially important; whereas the compositional processes in traditional tonal music are dictated solely by tonal function, the compositional processes in 20<sup>th</sup> century music vary greatly from piece to piece and depend on a host of relationships that exist between the varying musical materials used in each composition.

The identification of interval cycles in 20<sup>th</sup> century music led to the discovery of compositional techniques based on pitch relationships that generated new concepts of tonality and means of progression. Amongst these are the generation of the interval cycles themselves, the cyclic generation of diatonic, octatonic, and whole-tone formations, the symmetrical transformation of diatonic and nondiatonic modes, the interaction of intervallic cells, the interaction of diatonic, octatonic and whole-tone formations, and a new kind of tonal centrality based on axial symmetry. In many 20<sup>th</sup> century pieces, any one or more of these processes may be at work.

### *Charles Ives' Psalm XXIV*

*Psalm XXIV* "The Earth is the Lord's" by Charles Ives (1894) is based on the systematic generation of all the interval cycles.<sup>3</sup> This process begins on the first unison chord of the hymn. The soprano and bass collectively unfold the complete interval-1 cycle (m. 3) in contrary motion, creating a literal expansion. The two voices continue their outward expansion to individually complete the cycle (m. 6).

The expansion is buttressed by the simultaneous generation of an interval-3/9 cycle (C-D<sup>#</sup>-F<sup>#</sup>-A-C and its inversion C-A-G<sup>b</sup>-E<sup>b</sup>-C) on the downbeats of these same measures (Example 2). This cycle is completed (m. 6) at the first fermata.

The initial harmonic progression (mm. 1-2) also contributes to the expansion process. The harmonies outline an expansion from the interval-0 chord [C], to an interval-1 [B-C-C<sup>#</sup>] chord followed by interval-2 [B<sup>b</sup>-C-D] and interval-3 [A-C-D<sup>#</sup>] chords. The F (m. 2) and the G of the perfect fifth chord at the fermata (m. 6) seem not to be part of this systematic expansion process. Nevertheless, their symmetrical placement around C seems to indicate that further cyclic expansion will occur. This ultimate diatonic expansion is later confirmed by the unfolding of the interval-7/5 cycle as the climax of the work.

The continued expansion is confirmed by the two phrases (mm. 6-11) that complete the first stanza. The two outer voices resume their outward contrary motion. This time however, they proceed by whole-step (Example 3) and complete (m. 8) an interval-2 cycle [C-D-E-F<sup>#</sup>-G<sup>#</sup>-A<sup>#</sup>-C]. The notes on the downbeats (mm. 7-10) now outline a complete interval-4/8 cycle [D-F<sup>#</sup>-A<sup>#</sup>-D], while the cadential chord at the end of the stanza (m. 11), contains five of the six notes of the interval-2 cycle [C-D-E-F<sup>#</sup>-G<sup>#</sup>].

At the beginning of the second stanza (mm. 12-14) there appears to be an interruption in the systematic unfolding of the expanding cycles. Both soprano and bass continue to move in contrary motion, but this time by whole and half steps. The soprano (m. 12), unfolds the segment C-D-D<sup>#</sup>, while the bass unfolds the segment C-B-A (Example 4). When combined, these form a five-note octatonic-0 segment [A-B-C-D-D<sup>#</sup>].

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<sup>3</sup> Some of the source materials and general principles adopted in this study come from unpublished materials of Elliott Antokoletz as well as from his book *Twentieth-Century Music* (Antokoletz 1992, 187-190).

Interval-1 cycle [C-C#-D-D#-E-F-F#-G-G#-A-A#-B-C] completed at fermata

Soprano

Four-note segments of interval-3 cycles [C-D#-F#-A] outlined by downbeats

Alto

The earth is the Lord's and the full - ness there - of, the world and

Tenor

Four-note segments of interval-3 cycles [C-A-Gb-Eb] outlined by downbeats

Bass

Interval-1 cycle [C-C#-D-D#-E-F-F#-G-G#-A-A#-B-C] completed in the following measure

**Example 2: Ives, *Psalm XXIV*, mm. 1-4**

Interlocking of interval-4 cyclic segments [C-E-G# and D-F#-A#] completed in the following measure

Interval-2 cycle [C-D-E-F#-G#-A#-C] completed in the following measure

they that dwell there - in for He hath found - ed it up - on the

Interval-2 cycle [C-Bb-Ab-Gb-E-D-C] completed in the following measure

Interlocking of interval-4 cyclic segments [C-Ab-E and Bb-Gb-D] completed in the following measure

**Example 3: Ives, *Psalm XXIV*, mm. 5-8**

Octatonic-0 segment [A-B-C-D-D#] generated by soprano and bass

Who should as - cend un -

**Example 4: Ives, *Psalm XXIV*, m. 12**

A gapped octatonic-1 segment [A-B<sup>b</sup>-C-( )-D<sup>#</sup>-( )-F<sup>#</sup>] is generated (mm. 13-14) by the two outer voices. These two octatonic collections are bound by the shared interval-3 cycle C-D<sup>#</sup>-F<sup>#</sup>-A-C. The generation of different scalar formations from shared cyclic segments is a significant procedural event in this piece and becomes a standard compositional technique in many 20<sup>th</sup> century works. In the context of the *Psalm*, the two octatonic cycles represent the synthesis of the simple interval-1/11, -2/10, and -3/9 cycles used thus far, because their 2:1 interval ratio combines the intervals of all three cycles.

In the third line of this stanza (mm. 16-21), the two outer voices linearly unfold a series of major and minor thirds: C-E-G-B-D-F<sup>#</sup>-A-C<sup>#</sup>-E-G<sup>#</sup>-B-D<sup>#</sup>-F<sup>#</sup> in the soprano and C-A<sup>b</sup>-F-D<sup>b</sup>-B<sup>b</sup>-G<sup>b</sup>-E<sup>b</sup>-C<sup>b</sup> in the bass. Both sequences have a constant interval ratio of 4:3. Like the octatonic cycles, these are also compound cycles. The metric unfolding of these two cycles is highly significant in the process of cyclic expansion. Every half measure (m. 17f.) partitions the bass cyclic segment [C-A<sup>b</sup>-F-D<sup>b</sup>-B<sup>b</sup>-G<sup>b</sup>-E<sup>b</sup>-C<sup>b</sup>] into the two interval-7/5 cycle segments C-F-B<sup>b</sup>-E<sup>b</sup> and A<sup>b</sup>-D<sup>b</sup>-G<sup>b</sup>-C<sup>b</sup>. These two interval-5 segments are unfolded in the soprano measures of the third stanza. Here, the soprano unfolds a six-note segment of the interval-5/7 cycle [C-F-B<sup>b</sup>-E<sup>b</sup>-A<sup>b</sup>], while the bass generates a second segment of the same cycle [C-G-D-A]. These two segments form the exclusive pitch content of the cadential chord (m. 24) at the end of the phrase (Example 5). The missing notes are unfolded cyclically in the subsequent phrase, completing the interval-5/7 cycle.

Interval-5 cyclic segment [A-D-G-C-F-B<sup>b</sup>-E<sup>b</sup>-A<sup>b</sup>] as exclusive pitch content of cadential chord

Example 5: Ives, *Psalm XXIV*, m. 24

Direct relationships between interval cycle and diatonic mode become evident in this passage. The above-mentioned cadential chord [A-D-G-C-F-B<sup>b</sup>-E<sup>b</sup>-A<sup>b</sup>] can be reordered into two complete Ionian modes, B<sup>b</sup> [B<sup>b</sup>-C-D-E<sup>b</sup>-F-G-A-B<sup>b</sup>] and E<sup>b</sup> [E<sup>b</sup>-F-G-A<sup>b</sup>-B<sup>b</sup>-C-D-E<sup>b</sup>]. Though Ives does not develop these relationships, the process of generating diatonic formation from interval cycles plays an important part in the music of many 20<sup>th</sup> century composers.

Six interval-6/6 cyclic partitions are systematically generated in the third phrase (mm. 28-30) of the stanza. Using continuous octave displacement, the soprano generates C-F<sup>#</sup>, B-F, B<sup>b</sup>-E, and A-D<sup>#</sup> in a chromatic descent, while the bass ascends chromatically, generating C-G<sup>b</sup>, C<sup>#</sup>-G, and D-A<sup>b</sup> (Example 6).

Generation of interval-6 cyclic segments [C-F<sup>#</sup> and B-F]

Generation of interval-6 cyclic segments [C-G<sup>b</sup> and C<sup>#</sup>-G]

Example 6: Ives, *Psalm XXIV*, mm. 28 – 29

The open fifths of the fourth stanza signal the climax of cyclic expansion. The cyclic unfolding of the interval 7/5 cycle occurs again in the outer voices. The soprano (mm. 34-41) unfolds the cyclic segment C-G-D-A-E-B-F<sup>#</sup>-C<sup>#</sup>-G<sup>#</sup>-D<sup>#</sup>. The bass completes the cycle (mm. 34-35) by unfolding the segment C-F-B<sup>b</sup>. The pitch content of the cadential chord (m. 41) is exclusively cyclic [B<sup>b</sup>-F-C-G-D-A]. This five-note symmetry (B<sup>b</sup>-F-G-G-D) may be rearranged to obtain the complete pentatonic collection B<sup>b</sup>-C-D-F-G. This phenomenon occurs again later in the stanza (m. 43). Though the

melody does not confirm the formation of the pentatonic scale, the harmonic pitch content is pentatonic. The relationships between interval cycles and other scalar formations, in this case the pentatonic, are manifest for the second time.

The final stanza (mm. 45-57) is dedicated to a rapid contraction of the cycles. This contraction compresses the cycles back to their “chromatic” state and completes the natural evolution of the principles known as diatonic expansion and chromatic compression. These principles were thought to be associated only with the music of Bela Bartók, because he stated that his music adhered to them. However, especially E. Antokoletz (1984, 1992) discovered that the music of other composers such as Ives and Ravel adheres to the same principles.

The most striking aspect of the cyclic expansion and contraction is that – with the exception of the interval-5/7 cycle – all the other cycles are generated through the process of symmetrical inversion from a central C that acts as an axis of symmetry. Ives uses the fundamental principle of axial symmetry as the basis of the work. The use of a fixed central axis would later be developed and perfected by Bartók in his *Bagatelle #2* and in the “Night’s Music” from the *Out of Doors Suite* (see Susanni 2005).

### **Final Remarks**

*Psalm XXIV* by Charles Ives demonstrates several ways in which interval cycles operate: (1) the generation of the cycles themselves, (2) the generation of compound cycles from simple ones, and finally (3) the cyclic generation of diatonic segments and

the symmetrical distribution of symmetries around a central axis. Though the unfolding of the expanding cycles in this work is systematic and comprehensive, many of the relationships between interval cycles and other scalar constructions are present but not developed. While these basic relationships were later developed in different ways by composers such as Bartók, Ravel, and Ligeti, one need to consider that Ives was working in somewhat isolated circumstances; thus, the systematic nature of the core compositional process of this work is much ahead of its time.

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### **Punta Rock & the Garinagu: Evolution, Migration, and Identity**

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### **Introduction**

As humans, we organize ourselves and identify with a particular group and the history of that group

through cultural elements, including language, musical style, communication, appearance, mannerisms, religion, geographic orientation, etc. We are products of varying origins and histories, adapting behaviors to environments through time, thus creating blends of old and new tradition (Marx and Engels 2003, 75.). The Garinagu comprise one such group, with a clearly African past. Therefore, it is with the notion of culture as a fluid process that I

will look at the geographic migration and evolution of the Garinagu people, whose ancestors originated from the Caribbean and Africa and proliferated to create a group with distinctly African roots in cultural elements<sup>1</sup>, such as musical tradition, that would be passed from generation to generation for centuries. More specifically, the maintenance of Garinagu culture through identification with their popularized Punta Rock music style will be examined.

### **Garinagu History**

The Garinagu are descendents of Africans, who have been moved throughout Belize, Guatemala, Honduras, Nicaragua, and the United States. In the early 17<sup>th</sup> century, African survivors from wrecked slave ships took refuge with inhabitants off the coast of St. Vincent in the lesser Antilles (Gordon and Anderson 1999, 290). Their precise African origin is unknown, despite speculations regarding the descent from the present-day Mali region. Although

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<sup>1</sup> In any discussion of *race* and political geographic identification, it is important to clarify related terms as much as possible. Often, when a person talks about *race* in terms of skin color, he or she means *ethnicity*, how a group of people identifies members of the group and distinguishes outsiders (according to language, religion, beliefs, dress, musical style, etc.). It is also important to remember that although political geographical identifiers (like nations and state boundaries) seem concrete and do influence populations, they are political creations and culture often extends beyond them (see, for example, the Garinagu or the Maya in Central America). America extends from Ontario in Canada to Tierra del Fuego in Chile and includes many different nationalities and people groups with similar and differing evolving histories.

Thus, *black* and *white racial* identifiers should be completely thrown out in favor of terms that focus on ethnicity, rather than skin color, since clear physical distinctions for *racial* groups within the *homo sapiens sapiens* species do not exist, and the political reasons for such racist assertions within the scientific community and beyond have been exposed. Clearly, color classifications will not be used in this paper, and neither will geographic location as an absolute cultural identifier. Country and continent names are used as geographic identifiers.

Clarification of the historical and social relation to biological / cultural conceptualizations of *race* and ethnicity are not the focus of this paper (for more information on this issue within academia, anthropology foundations, and public opinion in context of history and future, see Mukhopadhyay and Moses 1997).

though the language contains Arawak (an ancient language family that migrated from Asia throughout the Americas via the Bering Strait) elements, general consensus maintains that St. Vincent was inhabited by the Caribs at the time of contact in the 1600s. Out of necessity, the ship-wrecked Africans learned the *Garifuna* language (which would include Arawak, Carib, and some African dialects) and adapted the culture.

However, St. Vincent was not a completely free Island. It is tainted with a history of slavery under British rule from the 1760s until abolition in 1834. In 1797, after a continuous challenge to the British rule and exhaustion from breach of treaties, 5000 Garinagu were forced out of the British-controlled St. Vincent to Roatan Island, Honduras<sup>2</sup>. From there, they spread to British Honduras (which became independent Belize in 1981), Guatemala, Nicaragua, and Costa Rica, where communities exist today, the most significant located in Spanish-speaking Honduras and English-speaking Belize. Although most speak English or Spanish, many first learn the Garifuna language in identity-conscious families.

Since the 1950s, many have temporarily and permanently migrated to US cities, including Los Angeles, Houston, Chicago, Miami, and New York. Like many other Latin Americans, Garinagu have sought employment in the US to provide economic support for family living in their home communities.

### **Cultural Elements & Identity**

The main elements of Garinagu cultural identity are the Garifuna language, “spirituality” embodied in the traditional Dugu ritual, combined with elements of Catholicism, traditional food and its preparation (including boiled and mashed plantains, coconut, and cassava bread made from yucca root), and traditional music and dance using rattles, drums, and turtles shells (see Leland et al. 1998).

Ethnic groups exist because of strong identities among their members. The “assimilation resistance” assertion that Garinagu have never been en-

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<sup>2</sup> See the US Department of State website on St. Vincent <http://www.state.gov/r/pa/ei/bgn/2345.htm> (accessed May 23, 2006).

slaved is central to the Garinagu identity. Garifuna Sebastian Cayetano described martyrs for the Garifuna culture: "Our ancestors drowned themselves rather than being subjected to slavery. That was the price we were prepared to pay rather than subject ourselves to slavery, and for that we are proud. We have been able to retain our language, our culture, our tradition, our traditional healing, our spirituality; we were never broken" (ibid.). This contrasts with other ethnic groups (e.g., Creoles and United States *blacks*), especially many *blacks* in the United States who have shared an identity as African slave descendents and made unifying statements for resistance and creative culture as such (e.g., via Soul music and the Civil Rights movement leaders, ala Nelson George [2004]).

### **Cultural Decline and Identity Preservation via Paranda & Punta Popularization**

Since the mid-1900s, the number of Central American Garinagu has been in decline. With migration outside of Garinagu communities, and external global influences on them, Garinagu have had to assimilate new cultural elements into old traditions, if Garifuna identity were to persevere. One way this has been done is through the popularization of *Paranda* and *Punta*, traditional music and dance forms, which became known as *Punta Rock* in the late 1970s.

Punta Rock groups combine electric instruments (drum machine, lead and bass guitars, and a keyboard), an acoustic drum set, and Garinagu drums and other indigenous instruments, e.g. turtle shells; it is musically influenced by soca, salsa, reggae, rap, hip-hop, and other forms of Caribbean and urban-American popular music (Greene 2001). The Punta dance is

"a symbolic reenactment of the cock-and-hen mating dance. The dance represents a sexual dialogue between male and female dancers, who attempt to outdo each other with unique stylized movements. This dance is characterized by the shaking of the buttocks and is performed at social gatherings, during festive portions of all-night wakes, and during celebratory activities that follow ancestor rituals. The music involves responsorial singing that is accompanied by single-headed membranophones, which are played in traditional duple-meter rhythms, calabash rattles, and occasionally conch-shell trumpets. Punta

songs are traditionally composed by women and are social-commentary songs in that they express concerns such as living and work conditions, male infidelity, and other unacceptable behavior. Paranda shows the influence of Spanish rhythms and is based on a duple-meter ostinato, almost identical to that of punta. It is performed solely on acoustic instruments, namely the guitar, Garifuna drums, shakers, and turtle shells." (Ibid.)

Punta Rock is like Punta and Paranda, but has a more hurried danceable beat and prominent electric elements, especially the syncopated keyboard.

Pen Cayetano, the self-proclaimed originator and "King of Punta Rock," created the style in 1981, and popularized it with Mohobub Flores and their Turtle Shell Band. He envisioned Punta Rock as a means to help Garinagu youth realize their UWALA BUSIGANU, or their responsibility, awareness, and pride, as carriers of the Garinagu culture (Cayetano 2003). Other popular artists and musical groups whose music have embodied and engendered the style from its inception to the present are Chico Ramos, Banda Blanca, Aziatic, Andy Palacio and Garifuna Kids. Andy Palacio has described Punta Rock as "Garifuna crossover" music that became popular as the national music of Belize (Rosenberg 1998, 47).

Just as African-influenced music in the US has been popularized (and changed poignancy through renditions of various artists, i.e. *The Lion Sleeps Tonight*), traditional songs and styles within the Garifuna culture have been adapted for mass-appeal through the adoption of songs by varying artists. Clearly, the conscious transformation of the Punta and Paranda to popular danceable Punta Rock is one example. In this spirit, Punta Rocker Andy Palacio covered Parandero Paul Nabor's *Nabi*. However, songs have also been exchanged and reworked (by different artists) within the Punta Rock genre. One such piece is *Sopa de Caracol*, written by Chico Ramos, and made popular by Banda Blanca. Another is

"'Málate isien gayeinwarügüti' ('Love That Is Bought Is Worthless') by folk and contemporary artists from Belize, Guatemala, Honduras, and Los Angeles reveal stylistic differences and show how socioeconomics, modernity, and trends in popular music influence the expression of ethnic identity. Though stylistic differences between artists exist, the maintenance of social ideals (ideals implied

in song text and through bodily movements) and the use of traditional rhythms continue to serve as unifying themes among Garinagu throughout the diaspora.” (Greene 2001.)

and recognizable musical elements in the style of each musician or group. These popular musicians, located world-wide, have their own variations within the Paranda, Punta, and Punta Rock styles, but are joined by the duple-meter ostinato, which makes Punta danceable.

The following charts are compilations of famous Garinagu musicians, country of residence,

Paranda	Punta	Punta Rock
- more prominent guitar - call / response - more vocal / melody-driven than Punta - few vocal calls	- slower beat	- driving beat (prominent cow bell, syncopated) - vocal calls - electric guitar and piano - dance music

**Table 1: Paranda vs. Punta**

Artist	Country of Birth / Family Origin	Residence	Music	Characteristics
Andy Palacio	Barranco, Belize	Belize	Paranda, Punta and beyond	- Guitar - Vocals - Prominent harmonies - all Garifuna
Aurelio Martinez	Honduras	unknown	Punta Rock	- Guitar
Pen Cayetano	Dangriga, Belize	Germany	Punta Rock	- Father of Punta Rock
Chico Ramos	Belize	unknown	Punta Rock	- Horns - Sopa de Caracol
Banda Blanca	Honduras	New York	Punta Rock	- Sopa de Caracol (popularized, 3 million sold)
Aziatic	Dangriga, Belize	New York, Los Angeles	Punta Rock, Paranda	- Very popular
Garifuna Kids	Honduras	New York	Punta Rock	- Popular

**Table 2: Popular Artists**

In the “Age of Internet” and “globalization”, Garifuna culture has been influenced by North Americans, as Garinagu youth relate to music of self-identified *black* communities in the United States that share *africanisms*. Identification with the African diaspora has strengthened Garifuna identity. Thus, musicians including Andy Palacio, Aurelio Martinez, and Aziatic have not only proliferated the Punta Rock style to “get the message out,” but have also sought to include more African sounding elements in their music.

***African Sound: Africanisms in Garifuna Music***

Punta Rock is one type of Garifuna music within a diaspora of African music found in the Americas and worldwide. Kwabena Nketia brings into con-

sciousness that Africa is a continent, composed of many different people types, thus embodying different historic perspectives (Nketia 1974, 4-9.). Although the specific origin of a musical trait may be unknown, it is understood that there are similar elements in music from Africa and those from the Americas. Several characteristics of African music have existed in music of the United States. These include blue notes (flat 3<sup>rd</sup> & 7<sup>th</sup> scale degrees), call / response, music-making as a participatory group experience, polyrhythm, polyphony, and the use of the body as an instrument to create differing timbres (Maultsby 1990, 188-194.).

As previously mentioned in the description of this popular music genre, the characteristics given above are present in Paranda, Punta, and



Punta Rock, and Garinagu music is also used during the making of cassava bread for the Dugu ritual, which is done across the Caribbean and in Africa (Leland et al. 1998).

Many artists who gained fame through the proliferation of the popular Punta Rock dance style have also become aware of its Paranda and Punta roots within an African sound. Filled with ethnic conscious, artists like Andy Palacio and Aziatic now incorporate traditional Paranda, sung in Garifuna rather than English or Spanish, in their repertoire.

Today, influence of various cultural elements has strengthened Garifuna identity, regardless of geographic orientation. "Traditional" Garifuna sounds have influenced and been influenced by music in the Americas, especially through the popular Punta Rock. "Blacks of Latin America" are unique [unlike USA blacks] because they have multiple *transnational* identities [indigenous, American black, traditional African], each with a different emphasis throughout history (Gordon and Anderson 1999, 290). These factors have contributed to Punta Rock – in its formation of musical style and its identification as an adaptation of "indigenous" music within the African diaspora.

Like other cultural elements, the music both influences and is influenced by other styles. It is not simple enough to say that Punta Rock, Parranada, or other styles are mere adaptations of traditional forms with a popular beat. Music for the Garinagu and other ethnicities, whether in a popularized form or not, is a reflection of cultural and historical influences that create and are created by cultural identity. The intentional popularization of the punta in Punta Rock is a fascinating way in which Garinagu have used a musical style and dance to define and shape their destiny as a people.

Garinagu artist and activist Roy Cayetano best sums Garinagu history and identity in his poem *Drums of My Fathers*<sup>3</sup>:

<sup>3</sup> This is an excerpt of the poem read at the conclusion of Leland's *The Garifuna Journey* video documentary. The full version can be found at <http://www.belizeanjourneys.com/features/drums/poem.html> (accessed May 23, 2006).

Drums of My Fathers

[...]  
I am the hollowed, hallowed, haloed trunk,  
And the hills and the veils and the streams and the soil  
of Africa,  
And the banks and the waters and the heart and the mind  
of the Amazon and the Orinoco.  
[...]  
And the Queens English shall not quiet  
the drums of my fathers rumbling in my bones.  
[...]  
Souls of My Fathers,  
Drum, Beat,  
Drum On, Beat On, and On!  
--Roy Cayetano

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## Performance Report

### *La Sonnambula* at Caramoor

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It happens infrequently that one can attend a full afternoon of lectures and recitals on scholarly subjects related to an opera and then see that opera in a first-class production in the evening. That is just what happened on July 9<sup>th</sup>, 2005, at the Caramoor Festival in Katonah, NY (forty miles north of Manhattan in tony Westchester County). The afternoon lectures displayed both viewpoint and data. The titles were: *Callas and Bellini, More Beautiful than One's Dreams (what Verdi, Chopin, and Wagner drew from Bellini)*, *The Songs of Bellini*, and *A Composer and His Singers*. Callas fans, and there were many in the audience, could not get enough of her recorded renditions of Bellini. The second lecture featured bel canto scholar and director of the opera program Will Crutchfield, illustrating the melodic debt many composers owed Bellini. While his comparisons to Chopin were undeniable, the melodic relationship to the other composers was often strained. The recital of Bellini songs featured the "apprentices" from the Bel Canto Opera program at Caramoor. These exemplary performances were the result of expert coaching from Crutchfield. The last lecture of the day recounted the genesis of *La Sonnambula* and noted the problems for today's producers; the inability to cast the original score because of the altitude of the tenor part, an unbelievable plot clothed in an awkward two-act structure that ends in *Ah, non giunge*, two competitive soprano roles (*Amina* and *Lisa*), and so on. All of this heady intellectualism was ameliorated with some of New York's better varietal wines during the intermissions.

After dinner, which was provided picnic basket style on the lawn or catered with crystal and silver in a covered portico built specifically for pre-

opera dining, we had time for a leisurely stroll around the sumptuous grounds or a tour of the art museum before the opera. When the chimes sounded, we all made our way back to the Venetian Opera House. The Venetian is brick and mortar on the business side and tented open-air on the audience side. It seats 1722 and is carefully sound-reinforced under the peaked white vinyl. The combination of a cool breeze through the forest, the occasional night-calling bird, the scent of flowers from the nearby sunken garden, and high musical expectations created a magic moment.

That moment was only heightened when the Orchestra of St. Luke's, which has a chamber series at Carnegie Hall every year, seated itself for the overture. Oddly, the orchestra – either because of the acoustic environment, or the status of the ensemble – was seated on the stage throughout the opera. Will Crutchfield conducted from a podium located stage-center with only about twenty feet of play space at his back. It did not seem at first that it was possible for this arrangement to yield a good ensemble, but it surely did. Carefully conceived stage direction by Ira Siff let us forget about the orchestra, and beautiful costuming by Robert Martin reinforced our suspension of disbelief, except in one instance. For some reason, Sumi Jo (*la sonnambula*) was twice costumed in a bright white, puffy, 1980s style prom gown. I prefer to think that this costuming error was a metaphor for the plot itself, which is equally unbelievable!

Bellini was only 30 when he wrote *La Sonnambula*. For its great melodic beauty and tight theatrical integration we must forgive a plot-line about a girl who, on the eve of her wedding, sleepwalks into another man's bed with the whole town as witness. Though long explanations in the program were made about how seriously sleepwalking was regarded in 1830, it is still a silly idea clothed in marvelous music.

The singing in *La Sonnambula* was as unbelievably good as the plot was, well, unbelievable. Sumi Jo, in her first appearance in America in quite

some time, sang *Amina* with a stunning top and balanced lower voice that one does not hear so often anymore. The size of her voice was 'aced' rather dramatically by Megan Watson as *Lisa*. Daniel Mobbs as *Count Rodolfo* revealed a large, warm baritone that was just right for a monarch returning home to claim his birthright and meeting someone new in his bed instead. The only disappointment of the evening was the tenor. Crutchfield in his lecture had repeatedly said how lucky they were to have a tenor, John Osborn, to play *Elvino* without having

to transpose. Nothing is more disappointing to an audience than watching a poor tenor try to force high c and d when they just won't work. I suppose the message is: 'if you don't have Rubini in the wings, transpose.'

Caramoor is a rather long way from south Texas, but it is worth the trip. The festival is a smorgasbord of offerings from jazz and chamber music to fine arts collecting and antiquing. A very fine website gives a history of the estate and details on the festival at <http://www.caramoor.org>.

## CD Reviews

### **Barbara Meister: *Twentieth-Century American Music***

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*Twentieth-Century American Music*, Barbara Meister, piano. With compositions by Aaron Copland, Paul Creston, David Amram, and George Gershwin. Centaur Records CD CRC 2622, 2002. Website: <http://www.centaurecords.com/>.

Pianist Barbara Meister impressed critics in her solo debut at Town Hall in 1964 and has maintained an active career in New York as a soloist, chamber musician, and accompanist. Her fourth release for Centaur Records, titled *Twentieth-Century American Music*, is a collection of solo piano works by Aaron Copland (1900-1990), Paul Creston (1906-1985), David Amram (b. 1930), and George Gershwin (1898-1937).

This recording begins with Aaron Copland's *Four Piano Blues* (1926-48), and as the liner notes indicate, they are generous dedications to fellow pianist / composers Leo Smit, Andor Foldes, William Kapell, and John Kirkpatrick. Generous, in that only Smit and Kapell were known to the public when this piece was published in 1948. Though relatively short (total time 8'11"), these pieces show excellent mixtures of the Jazz and Classical influences in Copland's early work. In 1920, Aaron Copland enrolled in the American Conservatory at Fontainebleau, near Paris, and became one of the many talented American composers to study with French composer, conductor, and teacher Nadia Boulanger (1887-1979), who also taught such diverse American musicians as Quincy Jones, Virgil Thomson, Philip Glass, and Marc Blitzstein. *Cat and Mouse* (1920), the second selection here (total time 3'53"), is Copland's first published piece and was written while he was a student of Boulanger. Successfully intertwining the excitement and tension of a cat and mouse chase with the elegant style of Debussy, Copland showed himself early on as a composer

with promise. The third selection here is titled Piano Sonata (1941), and it is one of Copland's three major works for solo piano. It is the longest selection by this composer with 20'27", and while his decision to use the slow-fast-slow format may be unusual, in no way does it diminish the impact of a brilliantly crafted piece.

Paul Creston is the second pianist / composer of focus here, and for this recording his work is represented by *Six Preludes for Piano* (1945). Though not as widely known as Copland, Creston managed a very active career. He was awarded two Guggenheim Fellowships (1938, 1939) and his First Symphony won the New York Music Critics Circle Award (1943). He has held positions as a theater organist (1926-29), Professor of Composition at New York College of Music (1963-67), and artist-in-residence at Central Washington State College in Ellensburg (1967). Creston has also authored two books, *Principles of Rhythm* (New York: Belwin Mills, 1964) and *Rational Metric Notation* (New York: Exposition Press, 1979). As his titles suggest, Creston's interest in the intricacies of rhythm (his wife was a dancer) are at play here, as he engages the following problems: relaxed methods, regular subdivision, regular subdivision overlapping, overlapping, and irregular subdivision overlapping. Cascading runs and a strong melodic sense make this an enjoyable set of preludes to listen to.

David Amram, composer, conductor, and multi-instrumentalist may very well be one of the most well-rounded musicians America has ever produced. He has conducted and performed as a soloist with symphony orchestras around the world, and has collaborated with such notables as Leonard Bernstein, Dizzy Gillespie, Charles Mingus, Thelonious Monk, Willie Nelson, Jack Kerouac, Arthur Miller, and Tito Puente. Since being appointed first composer-in-residence with the New York Philharmonic in 1966-67, he has become one of the most acclaimed composers of his generation, listed by BMI as one of the Twenty Most Performed Composers of Concert Music in the United States since

1974. Featured on this recording is a three-movement *Sonata* (1965), dating back to the period when Amram was composer-in-residence for the Joseph Papp Shakespeare Festival. It is a lyrical piece, combining Jazz and Classical elements, and it seems to be the high point of this recording.

George Gershwin, the fourth and final composer featured on this recording, is most widely known for his contributions to the Broadway musical. However, his *Three Preludes* (featured here and written in 1926) may very well be the most familiar compositions on this CD. Gershwin was one of the first composers to incorporate Jazz elements into his classical works and remains one of the most successful of this genre. His inclusion of Jazz syncopa-

tion and elements of the “Blues” make this uniquely “American” composition very pleasurable to listen to.

As for the performer, Barbara Meister’s superb piano skills cannot be overlooked here, and one can only applaud her selection for including composers who mix Jazz elements into their classical works. This is a decision most likely related to her other field of study, which is musicology. It appears, Meister has spent the last 20 or so years establishing herself as a respected musicologist, publishing books on art song. Fortunately for us, she is still finding time to make excellent recordings as a performer.

### ***Elaine Greenfield Shines with Debussy Preludes***

by Madeline Elizondo

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*Debussy Preludes, Books 1 & 2*, Elaine Greenfield, piano. Centaur Records CD CRC 2693/2694, 2004. Website: <http://www.centaurecords.com/>.

Twenty years after a premiere at Carnegie Hall and a forty-year association with the works of Debussy, Elaine Greenfield, piano soloist and collaborative artist, took it upon herself to perform all of Debussy’s 24 Preludes in their entirety. Determined to present them as they were intended, Greenfield made arrangements with the Frederick Collection of 19<sup>th</sup> Century Grand Pianos to utilize a 1907 Blüthner grand piano, the same brand Debussy had acquired in 1905. Like Debussy’s, it has the patented Aliquot system (with a fourth un-struck string for each treble note), offering clarity and great differentiations among tone colors. According to Greenfield, no “piano I had heard live or recorded even approached the *rightness* of this piano for Debussy’s Preludes [...] *This* was what Debussy heard as he wrote them. *This* was what he intended” (liner notes, p. 3). The combination of the authentic piano and Greenfield’s artistry provide a clearer under-

standing of the character and meaning of these Preludes.

Claude Debussy (1862-1918), most often associated with modern Impressionism, utilized imaginative scoring, textures, and tonal palette in his manipulation of the piano to achieve his musical aims. Not accepting past restrictions, he unveiled vast new resources for the piano’s capacity, bearing equally on harmony, rhythm, texture, and form, in a quest to banish the blatancy of musical expression. His 24 Preludes, in a marriage of modality and tonality, draw “inspiration from legends, literature, vaudeville, painting, architectural landmarks, archaeological objects, natural phenomena, and a multitude of scenes and personages. Debussy’s *Préludes* confront us with a profusion of new sounds. They affirm [the] music’s ability to lend meaning to the inexpressible” (ibid., p. 5).

The twelve Preludes of the First Book (1910) were most enjoyable to listen to, as Greenfield’s performance combined with Debussy’s masterful programming provide the contrast needed to maintain interest. Even-numbered tracks, with few exceptions, provided the slower, more subdued preludes, in which Greenfield’s artistry and musicality become apparent. Odd-numbered tracks, characterized by faster tempos and more complex textures, exemplify Greenfield’s technical mastery of the in-

strument in a flawless execution of the difficult passages. In listening, I found it useful to think about the titles of each selection to aid the comprehension of the images Debussy sought to invoke or characterize in his unique language. Within the first collection are many references to wind, swirling, or dancing, which become audible as Greenfield skillfully draws out motives from an often complex rhythmic texture. In *Le vent dans la plaine* (The wind on the plains), brilliant execution of dynamic contrasts combines with masterful finger technique to convey the motion of the wind. Sub- and counter-melodies brought out and caressed in “*Les sons et les parfums tournent dans l’air du soir*” (Sounds and perfumes swirl in the evening air) and *Des pas sur la neige* (Footprints in the snow) evoke images of dancing fragrances and a dense snow trodden path. *Les collines d’Anacapri* (The hills of Anacapri) and *Ce qu’a vu le vent d’ouest* (What the west wind saw) serve as the best examples of Greenfield’s technical mastery and musicality, making full use of the piano’s range in stark dynamic contrasts and dramatic build-ups.

The subdued and often disjunctive melodies of Book 2 (1913), lacking in contrast of harmonic language and rhythmic texture, made the second CD less impressive and harder to listen to. With the exception of four preludes, I found melodic motives in their dynamic execution very redundant and was tempted to skip ahead on the CD. In *General Lav-*

*ine-eccentric*, the tempo indication makes reference to a *Cake-Walk*, which is never brought to fruition in its execution. An American flare is more successfully brought out in the first Book’s *La fille aux cheveux de lin* (The girl with the flaxen hair), reminiscent of a folk quality akin to the American parlor song, and the beginning of *Hommage* in Book 2, as it seems to quote “My country tis of thee”. A Spanish flare becomes audible in the syncopated rhythms and characteristic melodic motives found in *La serenade interrompue* (The interrupted serenade) of Book 1 and *La Puerta del vino* (The wine gate) of Book 2; however, the implied Habanera of the latter is too submerged in the texture, stifling its effect. The last prelude of Book 2, *Feux d’artifice* (Fireworks), comes as an unexpected surprise with Greenfield’s brilliant execution of dynamics and quick-fingered passages. Drawing on imagination, one can actually see the picture of the fireworks being lit, sent soaring into the air, then falling like magic down from the sky, one after another in a climatic build-up to the end.

This CD is reputable in Greenfield’s authentic replication of the sounds Debussy intended for his Preludes. Her formidable technique particularly conveys the expressive purpose of the gems found in Book 1, and the historic value of these recordings alone makes it a worthwhile addition to any collection.

### ***Brasileira: Piano Music by Brazilian Women***

by Maria Dewi

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*Brasileira: Piano Music by Brazilian Women*, Luciana Soares, piano, with compositions by Maria Helena Rosas Fernandes, Kilza Setti, Adelaide Pereira da Silva, Chiquinha Gonzaga, Nininha Gregori, Maria Luiza Priolli, Clarisse Leite, and Branca Bilhar. Centaur Records CD CRC 2680, 2004, Website: <http://www.centaurrecords.com/>.

Having piano skills was a standard requirement of Brazilian women in order to obtain their social val-

ues as an eligible bride from the 18<sup>th</sup> to the 20<sup>th</sup> century. This requirement caused the emergence of an increasing number of female piano teachers, pianist, and composers.

This CD, *Brasileira*, is an interesting compilation of little-known piano compositions by the most celebrated Brazilian woman composers. The musical content of this CD was performed by the Brazilian pianist Luciana Soares, an Assistant Professor of Music at Nicholls State University. In addition to performing and teaching, Soares is a distinguished lecturer and promoter of Brazilian music. She has been featured in numerous prestigious con-

ferences and other performance venues in the US. Brasileira is Soares' debut recording as a pianist.

The pieces on the 53'17" CD show strong characteristics of Brazilian dance-like music. The general musical style is rather feminist. The melodic organization tends to follow European patterns, such as arched melodies, conjunct motion, and melodic gravity.

*Preludio* and *Valsa* were composed by Maria Helena Rosas Fernandes (b. 1933) in 1973 and 1975. The recitative-like melodic phrases of the *Preludio* were based on a two-bar theme. The Brazilian influence can especially be found in the left hand guitar-like accompaniment of the waltz.

Composer, pianist, and ethnomusicologist Kilza Setti (b. 1932) wrote *Cinco Peças sobre Mucama Bonita* (1978), based on the Brazilian folk tune. It is a set of theme and five variations. Each variation has its own special treatment of rhythm and harmonic language.

Adelaide Pereira da Silvia (b. 1928), an active Brazilian pianist, composer, and teacher, dedicated her career to research on Brazilian folk music at the Museu do Folclore in São Paulo. One of her musical outputs, *Valsa-Chôro* (1965), a Brazilian waltz, is influenced by the character and style of typical urban popular music. Influenced by *dobrado* (marching music), *ciranda* (a type of children's dance music), *chorincho* (a small chôro), and *baião* (a type of folk dance and music from the Northeastern region), strong Brazilian rhythms can be found in the *Suite No. 2 for piano* (1966). (Liner notes, p. 1).

Chiquinha Gonzaga (1848-1935) was the first female orchestra conductor and is one of the most celebrated composers in Brazil. Gonzaga is also known as 'the female Offenbach.' She has composed music in a variety of genres, such as opera, stage works, and instrumental music. Many of her works are in dance and song form. Her first work on this CD is *Corta-Jaca* (1895), a Brazilian tango. When compared with other works on this recording, *Corta-Jaca* shows stronger characteristics of the Brazilian genre *maxixe*. *Meditação* (Meditation, ca. 1890) is composed in the Chopinistic nocturne-style with its lyrical and slow melodic lines. Gonzaga's first success as a composer came

in 1877 with the publication of the polka *Atraente*, which shows clear and well-articulated phrases that can be distinctly heard through Soares' excellent performance.

A style of music based on African-Brazilian ritual ceremonies is apparent in Nininha Gregori's (b. 1925) *Cenas Brasileiras* (Brazilian Scenes): *História do Nêgo Véio* (Story of the Old Black Man), *Mãe Preta* (Black Nurse), *O Tropeiro* (The Multeer), *Festa na Lagôa* (Festival by the Lake), and *Macumba*. As op. 1 through 5 of Gregori's compositional output, these pieces incorporate a singing and dancing style similar to that of Heitor Villa-Lobos, influenced from peculiar traits of African-Brazilian cultures.

Maria Luísa Priolli (1915-2000) is acknowledged for her contribution to children's piano music repertoire. *Arabesco* (Arabesque, 1974) can be categorized as a romantic concert piece. The opening starts with rapid passages in the right hand with an arpeggiated accompaniment in the left hand. *Lundu Carioca* (1974) is another Brazilian piece of dance music in duple meter. The left hand accompanies the lyrical right hand melody with steady and slow arpeggios.

Brazilian composer, pianist, and teacher Clarissa Leite (1917-2003) exclusively composed piano works focusing on Brazilian folk genres. She was given numerous awards for her compositions and performances. *Suite Nordestina* (1971) consists of 3 movements: *Baticum*, *Prece por Maria Bonita* (A Prayer to Maria Bonita), and *Jacunços* (Gunmen). It depicts scenes linked to the Northeastern area in Brazil (liner notes, p. 2). Syncopated rhythms and the mixolydian mode are the main traditional essentials of the suite. *Baticum* is a rather lively movement, while *Prece por Maria Bonita* is in a slow and flowing mood. Harmonic repetitions can be found in *Jacunços*. The sonorities and rhythmic drives of this work are presented well by the pianist.

The CD ends with a Brazilian dance improvisatory-like piece, *Samba Sertanejo* (Country Samba, ca. 1940) by Branca Bilhar (1887-1936). This work is highly syncopated, energetic, and the most challenging when compared to the other 27 tracks of music.

All pieces on this CD share similar general characteristics, such as a small dynamic range, plainsong, ornamentation, repetition, and rhythmic freedom in melodic phrases, melodies, and cadences. *Brasileira* is an excellent source for Brazil-

ian teaching materials. With her delicate playing, Soares successfully portrays a distinctive scope of aesthetics and musical quality, with which these female Brazilian composers would have wanted their compositions to be performed.

***Musica Del Arte: Masterworks for Guitar by Latin American Composers***

by Jeffrey L. Martin  
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*Musica Del Arte: Masterworks for Guitar by Latin American Composers*, Troy King, guitar, with compositions by Jorge Morel, Abel Carlevaro, Antonio Lauro, Ricardo Iznaola, Ernesto Cordero, and Radamés Gnattali. Centaur Records CD CRC 2736, 2005. Website: <http://www.centaurecords.com/>.

Guitarist Troy King has rightfully earned an excellent reputation as a performer and an artist. His success is characterized by distinguished concert performances, broadcast performances, festival appearances and tours, as well as excellent reviews he has received and awards he has won. His musicianship and technical proficiency are clearly represented in his recently recorded CD, *Musica Del Arte: Masterworks for Guitar by Latin American Composers*. The six composers featured on this record have drawn from folk, popular, and classical art music. Although the aim of each composer may have been similar, the results are surprisingly diverse.

One may listen to the CD without reading the titles and notice that several tracks bring to mind harmonic textures introduced by 20<sup>th</sup> century American composers. One would then be amused to discover that tracks 4 to 8 are entitled *Preludios Americanos* by Abel Carlevaro. The syncopation in the rhythmically complex “Ronda,” which has a distinctly recognizable folk-song quality, is wonderfully and delightfully executed. “Tamboriles” stands out as one of the most unique selections on the CD, because King uses the body of the guitar as a “drum,” a pleasant and surprising compositional device.

The wide variety of tone colors achieved in performance may leave one wondering if King changes instruments at various points throughout the record. He easily transitions from dark, rich tones to high, glassy harmonics that sound like a guitar “falsetto.” Many aspects of his performance, especially in Antonio Lauro’s *Suite Venezolan*, evoke thoughts of the human voice. Additionally, Jorge Morel’s “Andante espressivo” from *Sonatina* brought to mind characteristics of the Latin American *balada*.

The influence of popular music is clear in Ricardo Iznaola’s *Variations on a Theme by Lauro*. The harmonic progressions are more traditional than those found in many of the other selections on the CD. The introduction, which brings to mind the Beatles song “Blackbird,” is followed by Lauro’s theme, which has a distinctly romantic Latin flair. King’s performance is intricate and enchanting.

Radamés Gnattali’s *Three Concert Studies* are very similar to one another in form and style. “While they were composed from 1950 until 1981 and were performed as isolated concert pieces, it was apparently the composer’s wish to give them a unifying gesture by publishing them as a small cycle of concert etudes” (liner notes, p. 5). The beginning and ending sections in each piece contain rhythmically complex melodies, accompanied by syncopated jazz chords. The middle sections are performed with a freer, more relaxed tempo.

Perhaps King’s most compelling performance can be found in “Nostalgia” from Ernesto Cordero’s *Descarga*. Its hauntingly beautiful melody and lush harmonic texture seems to ebb and flow with emotion and a powerful sense of longing. Something about it brings to mind the theme from *The Godfather*.



Whether or not one is a guitar aficionado, one will find this collection of masterworks to be musically provocative and entertaining. King shines

in his ability to perform this diverse collection. He adjusts effortlessly to the frequent changes in style and harmonic texture.

**Paul Kim Performs Olivier Messiaen's *Catalogue d'oiseaux*, *La Fauvette des jardins*, and *Petites Esquisses d'oiseaux***

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Olivier Messiaen: *Complete Works for Piano*, vol. 1: *Birdsong*, Paul Kim, piano. Centaur Records CD set CRC 2567/68/69, 2001. Website: <http://www.centaurecords.com>.

Olivier Messiaen (1908-1992) was one of the most innovative composers of the 20<sup>th</sup> century. Through his exploration of faith, love, and nature, Messiaen's music became distinctively different from his contemporaries. Volume 1 of the composer's *Complete Works for Piano*, entitled *Birdsong*, gives a very clear depiction of Messiaen's musical style.

The first set of pieces, *Catalogue d'oiseaux*, was composed between 1956 and 1958 and sets a grand stage for his other piano works to follow. It consists of "thirteen individual pieces contained in seven books, in the palindromic order 3-1-2-1-2-1-3" (liner-notes, p. 2), and it takes three compact discs or over 160 minutes to perform. The technical demands and length of this piece require a very skilled pianist to accomplish the feat, which is exactly what Paul Kim can offer.

Messiaen's originality can be quickly heard within the first few minutes of "Le Chocord des Alpes" (Alpine Chough) from *Catalogue d'oiseaux*. The Alps are represented by harsh angularities, while the rhythmic bird calls are soon mixed into the scene. In fact, the sounds of nearly 80 species of French birds are used in the *Catalogue d'oiseaux*, and many of these species reoccur during the last two sets of pieces. Each movement from the *Catalogue* is prefaced by Messiaen's own words, a paragraph or two describing the setting and plot of the score. The programmatic notes are quite detailed.

For example, the fourth movement of "Le Traquet Stapazin" is preceded by the following preface (excerpt): "9:00 p.m. The sun, now encircled in blood and gold, descends beyond the mountain. The sea becomes dark and the sky changes from red-orange to dreamy violet. The birds attempt to rage against the dying light, unsuccessfully" (ibid., p. 5).

*La Fauvette des jardins* was written in 1970 and has many commonalities with the *Catalogue*. The sounds of seventeen bird species actually reappear at some point during the almost 30-minute piece. Like "La Rousserolle Effarvate" from the *Catalogue*, *La Fauvette des jardins* depicts the passing hours of night and day both musically and symbolically, beginning at 5:00 a.m. daybreak and concluding at 9:00 p.m. at night.

Messiaen's last work for solo piano, composed in 1985, is *Petites Esquisses d'oiseaux*. Messiaen had not intended to write any more birdsong compositions for piano, but after the gentle nudgings from his wife, Yvonne Loriod, he agreed. The six-piece set is thus dedicated to her, as are all the other pieces on this album. *Petites Esquisses d'oiseaux* is highly involved with Messiaen's color chords, "dominated by the blues, the reds, the oranges, the violets: the 'chords of reversed transposition.' To these are added the 'chords of contracted resonance' and the 'chords of total chromaticism' which produce either more violent impact or heightened subtlety" (ibid., p. 8).

Under the tutelage of the composer himself, Paul Kim received much guidance on the performance of Messiaen's piano music. His playing on this recording sounds effortless, dreamy, and smooth, although the scores are intricately complex and demanding on multiple levels. It would be difficult for anyone to follow the spectacular first performance by Yvonne Loriod (Messiaen's wife), but that is exactly what Paul Kim has done, and he has done it very successfully.

## **Olivier Messiaen's *Vingt Regards sur l'Enfant-Jesus* Recorded by Paul Kim**

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Olivier Messiaen: *Complete Works for Piano*, vol. 2: *Vingt Regards sur l'Enfant-Jesus*, Paul Kim, piano. Centaur Records CD set CRC 2627/2628, 2002. Website: <http://www.centaurerecords.com>.

Ten years after the death of the famed 20<sup>th</sup> century composer Olivier Messiaen in 1992, Paul Kim, acclaimed pianist and expert on Messiaen, has recorded one of the composer's longest and most passionate multi-movement works, *Vingt Regards sur l'Enfant-Jesus*. This composition is presented in twenty movements, recorded on two compact discs and runs approximately one hour and ten minutes. The aesthetic splendor that graces the delivery of Messiaen's thoughts of various regards to the child Jesus is displayed through the use of expression, color, and emotion in the masterful performance of a true craftsman. The messages delivered are complex as well as insightful and thus extremely demanding in technique, interpretation, and execution. The performer's fluency remains consistent throughout the entire performance.

One way that Messiaen's character shines in the performance of this work is through his use of cyclic themes, which was most likely inspired by Wagner. The motives used in this composition are listed by Paul Kim in the liner notes (p. 4) and are as follows: "Theme of God (found in Nos. 1, 5, 6, 10, 11, 15, 20); Theme of Chords (Nos. 6, 14, 15, 17, 19, 22); Theme of Mystical Love (Nos. 2, 7); and Theme of Joy (appearing in only one piece: No. 10)." This ingenious use of motives offers an element of continuity for the listener, drawing one closer to the passion that is fused into the presentation of a powerful message delivered through the majesty of music that is both well-composed and well-performed. The use of motives is helpful to the listener, but is imperative for the performer in order to offer a coherent interpretation. These motives

create an almost programmatic element that invites the heart and mind as well as the ear to a full appreciation for the message.

Messiaen employs the use of various compositional devices that the audience can expect to be exposed to, one of which is the use of a thick and often canonic rhythmic texture featuring asymmetrical combinations and phrasings, which work to keep the mind active during the listening experience. A glance at the score will reveal a preponderance of symmetrical chords (fully diminished tetrads, and augmented triads) and palindromes among the use of derived modes that (like the chords) offer only a few transpositions because of symmetry. Rhythmic combinations as well as tempo, dissonance, and consonance are all elements used to create tension and release that elevates the presentation to a higher level. Achieving this reception effect is difficult enough when one has the luxury of functional harmony to highlight changing tonal centers and phrasings, so to consider the devices employed and the manner in which they were executed is to ponder the techniques of a truly gifted composer. These devices require a mature player with a seasoned sense of interpretation, so that the piece does not sound simply like a collection of notes. The effect is nicely presented by the performer.

Paul Kim has recorded, on Centaur Records, three other volumes of Messiaen's piano works. The undertaking of a task as large as performing an entire set of works such as this proves to be no small feat and requires a dedication on part of the performer, not only to the interpretation of musical genius, but also dedication to the composer and the messages portrayed in the large output of his work.

Paul Kim undertook a tremendous task when he dedicated himself to this project. The piano works of Messiaen provide a seemingly endless supply of challenges to the performing musician and also to the listener to some extent. The works presented in this set of compact discs represent the work of craftsmen from two different aspects of a craft, who came together in an inspired collaboration that created a sum greater than its parts.

**Paul Kim's Elucidating Messiaen: *Visions de l'Amen, Quatre Études de rythme, Cantéyodjayâ***

by Elizabeth H. Schwab

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Olivier Messiaen: *Complete Works for Piano*, vol. 3: *Visions de l'Amen, Quatre Études de rythme, Cantéyodjayâ*, Paul Kim, piano. Centaur Records CD CRC 2668, 2003. Website: <http://www.centaurecords.com>.

With this, the third of four CD volumes comprising the first-ever complete recordings of the works for piano of Olivier Messiaen (1908-1992), Paul Kim lives up to his stellar reputation as an internationally recognized authority on the works of Messiaen. The selections, including the rarely heard *Visions de l'Amen*, are compelling, and the excellent and comprehensive liner notes are deeply discerning, giving deep insight into Messiaen's musical language, while the performance is first-rate, expressive, and intuitive.

The pieces performed on volume 3 of the *Complete Works for Piano* are judiciously chosen, as examples of Messiaen's work both "before" and "after" a significant defining moment in his compositional technique, and for their individual import as well. In the liner notes (p. 3), Paul Kim writes that

"*Visions de l'Amen* is a unique and pivotal work among Messiaen's oeuvre for a number of reasons. First, it is his only work written for two pianos. Second, it is a return, after nearly fifteen years, to the large-scale piano writing since his *Préludes* of 1928-29. Third, and perhaps most significantly, it is Messiaen's first piano work directly resulting from his meeting and artistic association with Yvonne Loriod. Thus, *Visions de l'Amen* represents a significant transition in Messiaen's compositional style and especially his piano writing."

As disparate as the subject material for the pieces may be (meditations on faith, Papua New Guinean culture, and Hindu rhythms), they are also linked through a shared aspect of rhythmic importance and complexity. The multiplicity of rhythmic devices employed in *Cantéyodjayâ* is impressive in its presentation of Indian Ragas and Talas, while refraining from sounding "Indian". This piece is less an ethnomusicological rendering of Hindu rhythmic formulae as it is an exploitation of a rich rhythmic

heritage. The *Quatre Études de rythme*, while obviously a study (etude) of rhythm, does so through yet another opulent style of compositional technique, requiring profound study and understanding. Thematically, this piece ties into the *Cantéyodjayâ* through its bookend pieces, "Île de feu I" and "Île de feu II," which are both dedicated to Papua New Guinea and inspired by the native fire-rites. A little more difficult to link with this collection is the *Visions de l'Amen*; however, the two piano parts themselves display diversity, Piano II playing the thematic and harmonic materials while Piano I plays the more virtuosic, effectively highlighting the rhythm in its part.

Of interest to note is that Messiaen was influenced by the writings of Ernest Hello on the meaning of "Amen". The *Visions de l'Amen* is an exploration of the four aspects of meaning as written of by Hello: (1) being, or the act of creation, (2) acceptance, (3) wish and desire, and (4) consummation. The Amen of Creation is exemplary of the philosophical questions explored by Messiaen. It is written with an enormous crescendo from ppp to fff, and it does not resolve at the end, but is rather cut off. But the nature of a crescendo, of the growth of sound, two lines leading off into the void, is that it doesn't end, but rather continues eternally. By simply stopping the music, not resolving it or bringing it to a close, Messiaen seems to suggest the enormity of creation as well as the continuous, unfinished nature of it.

The performers on this CD are Paul Kim, an accomplished pianist and renowned authority on Messiaen's music, and, making his recording début on the *Visions de l'Amen*, Matthew Kim, the oldest son of Kim and Kim's wife, soprano Judith Jeon. The performance itself is quite what one would expect from the leading authority and lauded pianist and his son. One could easily be transfixed by the clarity of emotion purveyed by the performance.

Overall, this CD would be a requisite addition to any library attempting to catalogue Messiaen's works, as it is, quintessentially, an authoritative and comprehensive recording. It shall be heartily recommended.

## Messiaen Authority Paul Kim Completes 25-year Cycle

by Megan C. Eyden

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Olivier Messiaen: *Complete Works for Piano*, vol. 4: The Early Works, Paul Kim, piano. Centaur Records CD CRC2727, 2005. Website: <http://www.centaurecords.com>.

The work on this CD represents the culmination of a quarter-century journey, begun by Paul Kim during his college days at Juilliard and Manhattan School of Music. This is the final installment in a four-volume set, comprising the complete works of Olivier Messiaen (1908-1992). This was clearly a labor of love for Kim. The monumental task began as just a glimmer of interest sparked in a 20<sup>th</sup> century music history and analysis course, during which Kim was introduced to Messiaen's *Catalogue d'oiseaux*, which uses a texture and tonality akin to that of birdsong. Kim was intrigued by the opportunity to acquaint himself with something immediately outside of the realm of traditional pianistic repertoire. His interest led to a more in-depth study and further research on Messiaen. Ultimately, Kim met with the composer himself, and garnered a sense of meaning for a portion of his life's work (liner notes, p. 2). The recordings began in 2000 and included the initial recording of Birdsongs in a 3-CD set. A second recording features the much acclaimed compositions based on supposed musings of the Christ-child on a 2-CD set. The third recording is a surprising gem, featuring Kim in a duet with his son, Matthew. This particular CD returns to the beginning of Messiaen's compositional career with the preludes he wrote during his own collegiate study. Two other pieces are a rare treat: Messiaen's tribute to his colleague and mentor Paul Dukas, and a final prelude for piano that was written in 1964, but was published posthumously.

Olivier Messiaen was predisposed to fantasy and imagination. His father was a Shakespearean scholar, his mother was the poetess Cecile Sauvage. His childhood was also greatly influenced with devout Christian faith, and his music was wont to explore word painting and symbolism as it related to theology and the intimate expressions of the human

experience. The preludes included in this CD were written between 1928 and 1929, while Messiaen was a student at the Paris Conservatory, and were published at the urging of his teacher Paul Dukas. In contrast to his nature and upbringing as a free-spirit, Messiaen was very serious when it came to his music. Although many similarities have been drawn between his preludes and those of Debussy, Messiaen did not possess the penchant for wit or irony that was prevalent in Debussy's music and song titles. Each piece focuses on a particular subject, which is painstakingly laid out in the structure of each piece. A careful listening, along with a brief history of each piece, will clearly reveal the art of these preludes to the listener. The ease with which this presentation can be understood must be especially attributed to the thoughtful treatment of the work by pianist Paul Kim.

Each work on the CD receives a thoughtful structural and interpretative analysis in the detailed liner notes, written by Paul Kim. Two pieces in particular stand out on this recording. The first of these is the *Piece pour le Tombeau de Paul Dukas* (1936), a thrilling tribute to Messiaen's former teacher. While most of Dukas' students and colleagues wrote tributes of one kind or another, Messiaen's stands out as a painfully open and emotionally brilliant lament. Messiaen characterized it as "the orange illumination, the perpetually white and gold tomb placed upon the long dominant seventh of E. It is static, solemn, and bare, like an enormous block of stone" (liner notes, p. 13). The other exiting contribution is *Prelude pour piano* (1964). In the years between 1958 and 1970, Messiaen's works centered around organ works, and the solo piano repertoire was left untouched. Finally, in 2000, this prelude was discovered to have been written during this 'dry' period. The piece was discovered, edited, and submitted for publication by his widow, Yvonne Loriod-Messiaen. It is a relatively simple prelude and a welcome rare addition to the recording.

The passion and tenderness with which Paul Kim approaches this last CD is evident in each track. Not one nuance or subtlety is lost in this thoughtful performance. It is clear in Kim's interpretations that he has come to an intimate knowl-

edge of each individual piece without losing sight of the compilation as a whole. His research and talks with the composer have certainly paid off in spades as one can almost sense the joy and relief accompanied with the culmination of such a painstaking tribute. Even those new to Messiaen's compositions (and modern music in general) will have no trouble enjoying these works with a little thoughtful understanding of these few pieces.

Until this set of recordings was presented, Messiaen's widow, the pianist Yvonne Loriod-

Messiaen, was considered to be the foremost authority and interpreter of Messiaen's music. As a great complement to Paul Kim, she states that his renditions are "perfect in every way: technique, sonorities, rhythm, colors and emotion" (liner notes, p. 15). There is no doubt that these recordings, and especially this final installment, will become indispensable to those who wish a deeper understanding of Messiaen's work.

### *Splendors of the 20<sup>th</sup> Century*

by Rachel Albrecht

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*Splendors of the 20<sup>th</sup> Century*, Antony Cooke, cello, and Armin Watkins, piano. With sonatas by Ludwig Thuille, Esa-Pekka Salonen, and Paul Hindemith. Centaur Records CD CRC 2723, 2005. Website: <http://www.centaurrecords.com/>.

This CD contains three excellent examples of cello music of 20<sup>th</sup> century Europe. In highest performance quality, Antony Cooke (cello) and Armin Watkins (piano) play sonatas by Ludwig Thuille, Esa-Pekka Salonen, and Paul Hindemith.

Ludwig Thuille (1861-1907) is a fascinating composer of late 19<sup>th</sup> and early 20<sup>th</sup> century music. His Cello Sonata op. 22 was written at the turn of the century (1902). "Thuille's friendship with Alexander Ritter [had] a decisive effect" on his style, shown through the darkness and underlying urgency of the music (liner notes, p. 2). While the form of the piece is traditional, the overall affect of the piece is quite unique. *Allegro energico, ma non troppo presto*, the first movement, is a very energetic allegro, and the performers excellently emphasize the themes throughout the movement. *Adagio*, the second movement in ternary form, gives both the cello and piano beautiful melodic solos, while still weaving the instruments together in a scintillating duo. The *Finale; Allegro ma non troppo*, in rondo form, "bears resemblance to the last movement of [an] earlier piece" by Richard Strauss, a

schoolmate and life-long friend of Thuille (liner notes, p. 3). The beauty of this sonata lies in its melody. Both the cellist and pianist bring out the lyrical lines eloquently.

Esa-Pekka Salonen (born 1958) composed this sonata for cello (1976-1977) for Markku Luolajan-Mikkola during his first year as a student at the Helsinki Conservatory. The first movement, *Introduzione-Cadenza: Largo*, uses brief silent pauses to emphasize the formal construction. The movement opens with a dry, almost inaudible piano section, which is overtaken by an abrupt cello entrance. The second movement, *Intermezzo; Andante tranquillo*, opens with piano, in stark contrast to the cello's fiery cadenza at the end of the first movement. Most noticeable in this movement is the use of the cello's upper register in the opening segment and a highly rhythmic section in the middle. Salonen composed a dark, eerie cello part over tormenting piano chords for the third movement, *Aria; Lento*. The emotional climax in the cello's upper register is contrasted exquisitely by a final piano solo.

The final sonatina on this collection, *Drei leichte Stücke*, was composed by Paul Hindemith (1895-1963) in 1938. This composition is often overshadowed by his ballet *Nobilissima Visione*, which he composed in the same year. "Although the work carries no dedication, it is likely that it was intended for the use of his wife, Gertrud, who had played cello since childhood and often asked for pieces for her own use." (Liner notes, p. 6.) This sonatina is surprisingly short and has a very differ-

ent color than the other two sonatas. *Mässig schnell, munter*, the first movement, has an overall brightness to its melody, and the piano accompaniment adds an additional bounce and development to the cello line. The second movement, *Langsam*, has a darker, more suspenseful feeling. The third movement, *Lebhaft*, begins with a melody in the cello, accompanied by a peculiar piano part. The opening melody eventually moves into the piano.

Throughout this recording, the performers compliment each other well, bringing out the ener-

getic and / or dramatic elements perfectly. This CD shows wonderful examples of 20<sup>th</sup> century music: from a fiery sonata by Thuille with the climactic finale, to the outstanding use of the cello's upper register in Salonen's sonata, to the short, light opening of Hindemith's sonatina. Music of this nature will surely impress listeners of contemporary music with its individuality in compositional technique and sonority.

## Book Review

### **Roger Hickman's *Reel Music: Exploring 100 Years of Film Music***

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Hickman, Roger. *Reel Music: Exploring 100 Years of Film Music*. New York: W.W. Norton, 2006. ISBN 0-393-92574-9. <http://www.wwnorton.com>

Roger Hickman is no stranger to the field of Hollywood film music. In addition to teaching courses on film music at California State University Long Beach, he is also the music director for the Los Angeles Classical Ballet, the Four Seasons Orchestra, and the Hollywood Classical Symphony. With this musical background and an early interest in the movies, which he acknowledges in the book's dedication, it is understandable Hickman would produce a text that is passionate and thorough in its analysis of film and the music that is part of it.

The text is laid out into seven "Parts," with the first part divided into four chapters. The first chapter deals with someone who many consider to be the first true "film composer": Richard Wagner. The next few chapters discuss elements of film (i.e., plot, theme, genres, point of view, film editing), elements of music (e.g., pitch, texture, orchestration, electronic instruments, ethnic instruments) and compositional techniques of film music (e.g., source music, underscoring, leitmotif, thematic transformation). These chapters contain several historical facts dealing with the development of film and often use movie examples when describing certain elements from film and film music.

Subsequent parts are labeled as "The Silent Film Era, 1895-1928" (Part 2), "The Sound Era Begins, 1928-1944" (Part 3), "The Decline of the Hollywood Studio System, 1944-1959" (Part 4), "A New American Cinema, 1960-1975" (Part 5), "The Classic Revival, 1977-1988" (Part 6), and "Fin de

Siècle and the New Millennium, 1989-2004" (Part 7). Each part contains five chapters. Some chapters focus on the general trend of film music during specific years, e.g. Chapter 11 (Part 3) is titled "Entering a New Golden Age, 1934-1938" and Chapter 12 (Part 3) "Hollywood's Greatest Year, 1939." Other chapters focus on specific films that influenced the film music genre, e.g. Chapter 20 (Part 5) is labeled "Psycho" and Chapter 25 (Part 6) "Star Wars and Postmodernism, 1977-1984."

Each chapter begins discussing important events in the evolution of film and their effects on the film music industry. Significant films during the chapter's years are listed, and several are marked as to whether they won an Oscar for Best Picture, an Oscar for Best Music, or received a nomination for a Best Music Oscar. Composer profiles are included in many chapters as well. This feature often gives a brief biography of some significant composers, e.g. Hugo Riesenfeild, Miklós Rózsa, Lalo Schifrin, John Williams, Hans Zimmer, and list their many important film scores.

Many chapters also include an item called the "Viewer Guide," in which a specific scene from a film is featured. The setting of the scene is provided, and a description of music is given along side the plot details from that particular scene. Video timings and CD track listings are also included. For example, the Viewer Guide for chapter 34 is *The Lord of the Rings: The Fellowship of the Ring: The Council of Elrond* (scene), which is found on page 473: Plot-Frodo sets the ring on the central table, Music – Solemn chords are played with crescendos. Many of the leitmotifs or themes described in the text chapters are also notated. Full instrumentation is not given, but the Viewer guide often gives orchestral descriptions.

Hickman states that the featured films "were chosen based on their quality, their representation of an era, and their variety of musical styles" (Preface, xii). The scenes contained in the viewer guide are used to "highlight [...] (various) approaches to film composition" (p. xii), and several noteworthy films

are listed in each chapter; however, the number of films mentioned has been narrowed in order to “not overwhelm the students with too many names” (ibid.).

It is apparent that Hickman intended this book to be used for the classroom. In the preface, he gives suggestions on the layout of a film and / or film soundtrack course, discussion topics, exam

schedules and even a recommended listening guide. However, this text would be a great addition to any musical library. With its in-depth discussions on film and the composers of film music, Roger Hickman’s *Reel Music* would be an excellent resource for any musician who has left the theater whistling a melody from their motion picture experience.



*South Central Music Bulletin*

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