A New American Development in Music: Some Characteristic Features Extending From the Legacy of Charles Ives.

Joan Kunselman Cordes

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FROM THE LEGACY OF CHARLES IVES.

The Louisiana State University and
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Music

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A NEW AMERICAN DEVELOPMENT IN MUSIC:
SOME CHARACTERISTIC FEATURES EXTENDING FROM
THE LEGACY OF CHARLES IVES

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
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in partial fulfillment of the
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in

The School of Music

by
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Forms of living, of thinking, and of social and political structures are perhaps changing more rapidly in our current period than in any other time in history. Such rapid changes would seem to mark our age as the most radical and revolutionary of modern times, and as would be expected, these changes have been mirrored in the arts. It is particularly interesting to observe the most recent changes taking place in music, and these changes are especially significant in America where the most radical artistic contrasts tend to indicate some sort of national standard.

In our time eclecticism has begun to reveal itself as the artistic symbol in Western art even though a certain disdain for the concept has been fashionable since the nineteenth century and still is evident in our own period. The idea that there should be only one unified music was promulgated in the last century. This view of one musical style being prevalent and dominant throughout a composer's oeuvre became the norm, and the idea was definitely expected to be operative at least within a single work. As history shows, the acceptance of this monolithic view generally led to a rejection of works in which a single idea unified different musical languages or styles. There are exceptions of course; two excellent examples are Mozart's Zauberflöte and Don Giovanni.
It is perhaps significant that the same "academy" that has frowned on eclecticism for much of the twentieth century has embraced and promoted dodecaphonic techniques. In recent years however, as William Mayer points out, "the white-knuckled grip of the 12-tone school has completely loosened."¹ In some circles at least, the academy appears to be losing its influence as the arbiter of musical style, and today a number of composers manage to remain independent of the norms dictated by anti-eclectic and pro-dodecaphonic doctrines. While continuing to develop outside of what is fashionable, what these composers hold in common is that they work independently of each other as well as of "schools," movements, or trends. Although such composers take on different styles, they all seem to share a number of common conceptual and tonal characteristics. Even serial techniques are used by these composers, yet within this context their strong personalities still dominate. That Stravinsky and Ives are a part of this tradition is generally understood. But within the last few years there have been other composers who have continued in this direction, for example, George Rochberg, George Crumb, Salvatore Martirano, Jacob Druckman, James Drew, Stanley Silverman, William Bolcom, and William Albright.

This study examines the similar stylistic and conceptual

bases that characterize this group of contemporary American composers. The conceptual bases include such processes as the combining of disparate musical elements and the concomitant concern with the interrelationship of the composer's own music and other music, as well as a strong interest in indigenous materials. The influence of such earlier American composers as Ives, Cowell, Partch, Varèse, Brant, and Cage is shown as important to current developments. Compositional aspects in the works of this group of contemporary composers extend from the work of Ives, Varèse, and Cage in the area of sound materials and sound concepts, and from the work of Ives concerning the combining of disparate musical styles.

It is particularly significant that these composers exhibit enough common dominant characteristics by which a development can be observed, and that by using indigenous materials and concepts they confirm the great quality of the American heritage and extend its tradition.

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The one exception to this commercial availability is indicated in the discussion.
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ABSTRACT

Certain features characteristic of the compositional practice of Charles Ives have emerged in the last decade as strong elements in the work of a group of American composers. This group includes George Rochberg, George Crumb, Salvatore Martirano, Jacob Druckman, James Drew, Stanley Silverman, William Bolcom, and William Albright. This study points to the similar stylistic and conceptual bases that relate these contemporary composers to Ives, and it considers the philosophical and cultural conditions that have accommodated the emergence of these characteristics. Further, this study places these developments in the historical perspective of twentieth-century American music.

The conceptual bases this group shares with Ives include such processes as the combining of disparate musical elements and the concomitant concern with the interrelationship of the composer’s own music and other music, as well as a strong interest in indigenous materials. The influence of such earlier American composers as Ives, Cowell, Partch, Varèse, Brant, and Cage is shown as important to current developments. Aspects of composition in the works of this group of contemporary composers extend from the work of Ives, Varèse, and Cage in the area of sound
materials and sound concepts, and from the work of Ives concerning the combining of disparate musical styles. It is significant that the predominantly tonal orientation of Ives was assumed by these composers when they began to adopt various other of his characteristics. The interrelationship of tonality with these other practices is discussed.

It is particularly significant that this group of contemporary composers exhibits enough common dominant characteristics by which a development can be observed, and that by using indigenous materials and concepts they confirm the great quality of the American heritage and extend its tradition.
CHAPTER I
THE EMERGENCE OF
AN AMERICAN TRADITION

The Historical View of Our Heritage

The harsh judgment that the United States had no distinctive and unique musical materials to inspire creative greatness was accepted by many well into the twentieth century. As late as 1939 the noted music critic and historian Wilfrid Mellers wrote:

The most important point about American music is that America has no musical past. This may sound suspiciously simple; but we must remember that all the great musics of history have been evolved in a civilization small enough to have a traditional folk-music of its own (though the art-music will not necessarily be "influenced" by the folk music but may be complementary, a parallel growth); and that huge amorphous industrial America is the antithesis of such a civilization and has never possessed a representative folk-art. It is true that certain regions have a folk-music of somewhat poor vitality, but an art of the people that can be recognized as peculiarly American there never has been or (I imagine) will be.¹

Even when confronted with the suggestion that jazz is a folk

idiom of the United States, Mellers did not mitigate his stand, but replied "that its conventions are mainly European, and that it is repudiated as a mode of artistic expression by all serious American musicians both in theory and in practice."²

Agreeing with critics from other nations, many native Americans thought the United States had no hope for musical greatness. Aaron Copland has analyzed this tenet:

The origins of the American attitude toward creativity are understandable enough. We are the heirs of a colonial people, and because for so long we imported cultural riches from overseas, it became traditional for Americans to think of art as something purchased abroad. Fortunately there are signs that the notion is slowly dissolving, probably forever, along with other nineteenth-century preconceptions about art in America. Europeans, however, seem intent upon perpetuating that myth.³

As recently as 1951 Copland found Europeans skeptical that the United States could produce a first-rate musical work. He explains:

The inference seemed to be that it was unfair for a country to have industrial and scientific power and, at the same time, the potentiality of developing cultural power also. At every opportunity I pointed out that it is just because commercial and scientific know-how alone are insufficient to justify a civilization that it is doubly necessary for countries like the United

²Ibid.
³Aaron Copland, Copland on Music (Garden City, N. Y.: Doubleday, 1960), p. 54.
States to prove that it is possible, at the same time, to produce, along with men of commerce and of science, creative artists who can carry on the cultural tradition of mankind.\textsuperscript{4}

One of the nineteenth-century attempts to recognize the American musical heritage was undertaken by Anthony Philip Heinrich (1781-1861) who professed a desire to create a nationalistic music reflecting the history, beauty, and native Indian music of the United States. His intent is indicated in many of his titles, including \textit{The Dawning of Music in Kentucky}, \textit{or the Pleasures of Harmony in the Solitudes of Nature}, \textit{The Columbiad}, \textit{Yankee Dooliad}, \textit{Indian Carnival}, and \textit{Indian Fanfares}. However, only Heinrich's enthusiasm for using our national musical heritage is applauded by Gilbert Chase, who says:

\begin{quote}
Certainly old "Father" Heinrich, as he was called, found plenty of "inspiration" in the national surroundings of America; the only drawback was that he lacked talent and technique as a composer. But his enthusiasm for all things American, his aspiration to be known as an American musician, his interest in American Indian lore, were symptomatic of things to come. He tried to do, singlehanded and poorly equipped, what it took a whole generation of American musicians to accomplish, collectively and arduously, many decades after Father Heinrich had passed away from the American musical scene.
\end{quote}

\textsuperscript{4}Ibid., p. 55.
on which he made so slight and ephemeral an impression. 3

Other American composers followed with similar attempts to discover and exploit whatever American musical tradition there was. Such "musical nationalism," prevalent in many countries at the turn of this century, was perhaps spearheaded in the United States by Arthur Farwell who founded the Wa-Wan Press in 1901 for the publication of American music.

Ives's interest was in integrating not only indigenous American materials but also the American character into his compositions. From the perspective of the year 1964, Mellers delineates not only Ives's intent for his music, but also some characteristic features which resulted:

There are, we have seen, two main "positives" in the evolution of American music in the twentieth century. One we may define as pioneer heroism: Ives's desire to make anew the toughness, power, copiousness, triviality and grandeur of the American scene and the American spirit. . . . Thus Ives's music, in accepting the chaos of the external world, accepts, too, the eclectic variety of the traditional and untraditional materials of

music: but in so far as it re-creates them, it tends to liberate them into a polymorphic, polymodal, polyrhythmic, polyharmonic flux, wherein the "outer" life and the "inner" life become one.6

The second "positive" referred to above concerns Copland and the combining of disparate musical elements. Mellers describes Copland's manner, however, as much less complete and powerful than Ives's:

The other we may define as the search for order from authenticity: Copland's attempt to reintegrate, in a kind of musical cubism, the disintegrated fragments of the present. . . . there is no "transcendental" re-creation flowing into non-tonal polyphony, no continuous lyricism, no mystical element in the loneliness that becomes a kind of peace. Copland's experience is the more limited, and also the "later"; it belongs, as we have suggested, to the Big City which emerged out of Ives's America.7

Charles Ives was clearly willing to draw on what he considered to be the American musical heritage. The "eclectic variety of the traditional and untraditional materials" to which Mellers refers above is evidenced throughout Ives's work. As Henry and Sidney Cowell have written:

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7 Mellers, New Found Land, p. 102.
Ives, however, uses musical reminiscence as a kind of stream-of-consciousness device that brings up old tunes with their burden of nostalgic emotion. These snatches of hymns, minstrel songs, college songs, fiddle tunes, and so on, sewn through the fabric of his music, are never left as quotations only; certain fragments soon develop a life of their own, and some aspect of their musical structure is always made the basis of the piece's subsequent behavior, so that ultimately the music stands independent of any literary or other extramusical connection.

The hymns Ives used were those heard in nineteenth-century America, and he used them to such an extent that the Cowells are moved to declare:

There are threads of old hymns running through nearly every serious movement, to such an extent that one is tempted to see in this music a Protestant parallel to the permeation of secular music in Europe by the Gregorian chant.

Ives wrote that a true artist would suffuse his work "sincerely and intuitively" with a "spiritual consciousness" of the excellence of life in his own experience. Ives considered

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9 Ibid., p. 164.


11 Ibid., p. 80.
that regardless of the particular details of a work the "spiritual consciousness" of a composer living in America would naturally be that of an American experience, of the American people, and of the American community. Ives states his view of "American" music and the use of the American musical heritage in his *Essays Before a Sonata*:

Again, if a man finds that the cadences of an Apache war-dance come nearest to his soul—provided he has taken pains to know enough other cadences, for eclecticism is part of his duty; sorting potatoes means a better crop next year—let him assimilate whatever he finds highest of the Indian ideal so that he can use it with the cadences, fervently, transcendentally, inevitably, furiously, in his symphonies, in his operas, in his whistlings on the way to work, so that he can paint his house with them, make them a part of his prayer-book—this is all possible and necessary, if he is confident that they have a part in his spiritual consciousness. With this assurance, his music will have everything it should of sincerity, nobility, strength, and beauty, no matter how it sounds; and if, with this, he is true to none but the highest of American ideals (that is, the ideals only that coincide with his spiritual consciousness), his music will be true to itself and incidentally American, and it will be so even after it is proved that all our Indians came from Asia.12

In the twentieth century many American composers have exhibited an enthusiasm for our native folk materials analogous to that of Bartók and Kodály for their Hungarian sources. In

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1947 Nicolas Slonimsky pointed to one example when he wrote, "The music of Roy Harris is regarded, by admirers and critics alike, as strongly American in essence." Copland continues this line of thought when he points to a strength of Harris's music, referring here to Celtic folk songs which are a part of Harris's American experience:

His music comes nearest to a distinctively American melos of anything yet done in the more ambitious forms, ... Celtic folk songs and Protestant hymns are its basis, but they have been completely reworked, lengthened, malleated. Harris begins with this natural wealth of melodies (he says he has enough now in his notebooks to last him ten years) and then it becomes his problem to combine, juxtapose, develop, elongate them—in short, to rework them into significant forms. 

Various titles of Harris's works denote quotations from folksongs, such as his Folk Song Symphony which includes indications within the score of the particular American tunes used. Also, his overture Johnny Comes Marching Home develops the popular Civil War Song. Harris has said that the folksongs are the raw material to help "gather a composer's creative thoughts into a homogeneous stream of musical continuity." Comparing

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14 Copland's statement is presented in Slonimsky, loc. cit.
15 Harris gives this personal viewpoint in Slonimsky, op. cit., 25.
Ives's and Harris's use of folksongs, we notice that although both men make use of these indigenous American pieces, their treatment differs since Ives is fond of presenting his folksongs (as well as other material) in simultaneous heterogeneity rather than in the "homogeneous stream" of Harris's conception.

William Schuman reaches back to various melodies of the eighteenth-century American composer, William Billings, for the raw material of his orchestral work of 1943 entitled William Billings Overture. And in another instance, appropriately in a work entitled This is Our Time, Schuman draws on American folk music for the introductory "Fanfares" movement. Also, various elements of jazz are revealed in his work and reflect the fact that Schuman grew up as a performer in a jazz band. The dichotomous view toward our musical heritage is demonstrated in a musicological discussion of 1945. Here such uses of American musical materials by a serious composer, Schuman, are played down by Broder and the influence of the American musical heritage is minimized in his discussion.

At least since the 1930s, Henry Cowell has used and reworked many Western (and Eastern) materials. Of Cowell's use of Irish-American dance tunes, Weisgall says, "The jig has since become


17Ibid., 17-28.
firmly entrenched as the Cowell scherzo; it is to Cowell what
the waltz was to Tchaikovsky." Traits of rural American music,
such as the square form, opening phrases with long initial notes,
and often using the tonic where one would expect the dominant (in
European usage), are presented and developed in Cowell's Old
American Country Set of 1937. In the 1940s the hymn-and-fuguing-
tune pairing of America's history became a concept of much inter­
est to Cowell. This pairing, associated with Billings and many
American colonial composers, appeared in the late 1940s in
Cowell's four-movement and five-movement works. The first or
last movements, sometimes both, derive from the hymn-and-fuguing-
tune pairing, and the slow movements and scherzos are placed in
between and employ ballads and jigs. Cowell's violin sonata of
1945 and his Symphony No. 4 of 1946 present this formal struc­
ture.

David Hamilton attempts to summarize this new view toward
musical materials, pointing out the major impetus given it by
Charles Ives. Ives's influence includes not only a new view
toward the American musical heritage, but numerous additional
aspects as well, and as Hamilton writes:

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Quarterly, XLV (October, 1959), 493.

19 Weisgall examines more extensively Cowell's drawing on
the American musical past in ibid., 494-95.
Many of these pressures on the conventional limitations of Western musical practice originated in an experimental tradition that has had broad influence in the twentieth century. The most celebrated figure in this tradition was certainly Charles Ives, perhaps the first major composer to work outside the mainstream of European music. Ives didn't have just a single gimmick—he was willing to try anything, and thus managed to anticipate many aspects of today's music: spatial placement as a structural element; the use of simultaneous layers not strictly coordinated in time; optional performer choices and free forms—not to mention such "conventional" devices as atonality, polytonality, polyrhythms, and tone clusters... He remained the progenitor of a strong American strain of experimenters, whose work was almost forgotten after the Great Depression undercut the avant-garde's financial support and American neoclassicism became the prevailing fashion: Henry Cowell, Carl Ruggles, John Becker, Ruth Crawford Seeger, and Wallingford Riegger, as well as Varèse, are among those whose best and most original work had few immediate successors and is yet relevant to important concerns of today. (An obvious strain of influence leads from Ives through Cowell and Lou Harrison to John Cage and his disciples, for example.)

An extremely important indigenous American music is understood today to be jazz. The burgeoning influence of jazz in the twentieth century is traced by documents and statements gathered by Slonimsky in his monumental *Music Since 1900*. These highlights include the first known use of the word "jazz" in print in 1913 by

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the sportswriter "Scoop" Gleeson\textsuperscript{21} and the first jazz record, which included \textit{Dixieland Jazz Band One-Step} in 1917,\textsuperscript{22} to international protests and acceptance. One such indication of acceptance and influence is reported by Slonimsky under the date November 28, 1938:

\begin{quote}
The State Jazz Orchestra of the Union of Soviet Socialist Republics is inaugurated in Moscow, signalizing official Soviet acceptance of jazz as legitimate popular art, in a program of jazzified pieces by Tchaikovsky and Rachmaninoff, and a suite for jazz orchestra expressly written for the occasion by Dmitri Shostakovich.\textsuperscript{23}
\end{quote}

Darius Milhaud, a Frenchman whose compositions reflect the influence of jazz, writes of the effect of the first appearance of an American jazz band in Europe and the use of jazz in works of Auric and Satie:

\begin{quote}
In 1918 the first jazz band arrived from New York... I recall the shock, the sudden awakening that its staggering rhythm and its new sonorities brought to France... This influence from North America has given us the \textit{Ragtime du Paquebot} in Satie's \textit{Parade}, and \textit{Adieu New York} by Georges Auric. In these compositions we have a portrait of
\end{quote}


\textsuperscript{22}\textit{Ibid.}, p. 279.

\textsuperscript{23}\textit{Ibid.}, p. 681. Other indications of the international impact of jazz are reported on pp. 305, 365, 427, 454, 475, 563, 577, and 611. These include reactions in France, Turkey, Germany, Ireland, and Russia.
a ragtime and of a foxtrot seen through a symphonic glass.\textsuperscript{24}

Both Schoenberg and Stravinsky borrowed material from jazz, as have Ravel, Berg, Milhaud, Hindemith, Copland, Weill, Seiber, Burian, Schuman, Shapero, Schuller, and Henze.\textsuperscript{25} William Austin considers the influence of jazz so extensive that he ranks it with the music of Schoenberg, Bartók, and Stravinsky in importance in influencing the course of twentieth-century music. Concerning his attempt to chart twentieth-century music development from Schoenberg, Bartók, Stravinsky, and jazz, Austin writes:

The achievements of these three composers, together with the collective achievements of jazz, form the center of our subject. . . . Some, to be sure, might like to add a fourth or fifth name to the three. But again, they will recognize that each additional name would repel from the consensus more participants than it would attract. Likewise, to place at the center, with Schoenberg, Bartók, and Stravinsky, not another individual but another style--jazz--risks repelling some. But there is room to hope that this recognition of jazz may rather make evident an extended and strengthened consensus.\textsuperscript{26}

\textsuperscript{24}Milhaud's reminiscence which appeared in 1927 in \textit{Etudes} is reprinted in Slonimsky, \textit{Music Since 1900}, p. 305.

\textsuperscript{25}Austin also names three composers, Frank Martin, Michael Tippett, and Elliott Carter, which he considers reveal an "inconspicuous influence of jazz" since they have absorbed jazz "and forgotten it." See William Austin, \textit{Music in the 20th Century: from Debussy through Stravinsky} (New York: W. W. Norton, 1966), p. 181.

\textsuperscript{26}\textit{Ibid.}, xi.
The current possibility of the employment of jazz materials and improvisational techniques in "serious" music has been termed "third stream" music. Gunther Schuller is a leading proponent, as is Lukas Foss who founded his Improvisation Chamber Ensemble to illustrate that improvisation could be well employed in "serious" music.

Mellers interprets Partch's use of jazz as a highly philosophical element:

In Partch's theatre works jazz appears, usually parodistically. But jazz is not only a negative force; it is also part of our intuitive rediscovery of our pasional life, and has had so pervasive an influence because, starting as the outcry of a dispossessed race, it came to stand simultaneously for the protest of man alienated from Nature, and also as reminder of the corporeal vigour that modern man has surrendered.27

In a more concrete view, numerous jazz techniques such as dispensing with "beat" altogether, creating complex monody in complex rhythms and with pitch distortion, such as are heard in jazz clarinetist Jimmy Giuffre's Ornothoids, probably have a cross-influence with "serious" music. Mellers says of Ornothoids:

These strange nocturnal noises—bird and animal, as well as human—link up with Varèse and Partch: with the sound, if not the philosophy, of electronic music: and with the technique and the philosophy of

the music of John Cage.\textsuperscript{28}

Whether the reference point be jazz, eighteenth-century American colonial tunes, gospel songs, hymns, American folksongs, Indian musical elements, or Ives's abstract "spirit of America," contemporary American composers are revealing a great interest in using indigenous American musical materials and concepts. The use of such indigenous materials and concepts as has been discussed above emerges as a strong characteristic of a growing number of contemporary American composers. These characteristics not only preserve the American heritage but serve to extend the now observable American tradition.

\textbf{American Originality}

The experimental mind and free spirit that have characterized innovative Americans in business and the sciences seem to be equally present in the arts. The prolific writer John Cage, from his position of philosophical analyst of the American art scene, states that it was inevitable that the United States would be a nation fond of originality and experimentalism. Cage explains:

\begin{quote}
Actually America has an intellectual climate suitable for radical experimentation. We are, as Gertrude Stein said, the oldest country of the twentieth century. And I like to add: in our air way of knowing nowness. Buckminster Fuller, the dymaxion architect, in his three-hour lecture on the history of
\end{quote}

\textsuperscript{28}Ibid., 7. The unusual punctuation is Mellers's.
civilization, explains that men leaving Asia to go to Europe went against the wind and developed machines, ideas, and Occidental philosophies in accord with a struggle against nature; that, on the other hand, men leaving Asia to go to America went with the wind, put up a sail, and developed ideas and Oriental philosophies in accord with the acceptance of nature. These two tendencies met in America, producing a movement into the air, not bound to the past, traditions, or whatever. Once in Amsterdam, a Dutch musician said to me, "It must be very difficult for you in America to write music, for you are so far away from the centers of tradition." I had to say, "It must be very difficult for you in Europe to write music, for you are so close to the centers of tradition." 29

Support for and appreciation of this same quality of originality was upheld by Varèse in 1921 when he founded the International Composers Guild. The manifesto of the Guild declared that it "disapproves of all 'isms'; denies the existence of schools; recognizes only the individual." 30 Varèse in his own life and work upheld this creed, and he steadfastly disapproved of all systems.

If a society professes support for originality and individuality, it should be prepared to accept—to appreciate, if possible—the result of that support. The result of original-

29 John Cage, Silence: Lectures and Writings (Hiddletown, Conn.: Wesleyan University Press, 1961), 73.

ity and individuality will be heterogeneity. Leonard B. Meyer surveys the art scene in 1967 and sees just such heterogeneity:

As foreseen here, the future, like the present, will hold both a spectrum of styles and a plurality of audiences in each of the arts. There will be no convergence, no stylistic consensus. Nor will there be a single unified audience.\(^\text{31}\)

Meyer Schapiro considers this diversity in the arts an inevitable result of a pluralistic age:

While some critics judge this heterogeneity to be a sign of an unstable, unintegrated culture, it may be regarded as a necessary and valuable consequence of the individual's freedom of choice and of the world scope of modern culture.\(^\text{32}\)

The development extending from support of such heterogeneity is a concern of Leonard B. Meyer:

Diversity was strongly encouraged by the ideology which flourished from the seventeenth to the twentieth centuries. As it burgeoned, producing revolutions in both the arts and sciences, diversity contributed significantly to the dissolution of the ideology that nurtured it. And the new ideology brought about important changes in the sources and character of pluralism itself—changes which have played an important part in fostering experimentation in the arts.\(^\text{33}\)


This "dissolution of the ideology that nurtured it" has been witnessed in our time especially with the rise of various practices sometimes referred to as "anti-art."

Ives can be seen as the prototype of the contemporary emphasis on originality in music. Throughout his musical works and his literary essays, Ives vividly focuses on originality and emphasizes the necessity for each individual to draw from within himself for his art. He writes in *Essays Before a Sonata*, first printed privately in 1920:

> We hear that Mr. Smith or Mr. Morgan, etc., *et al.*, design to establish a "course at Rome," to raise the standard of American music, (or the standard of American composers--which is it?); but possibly the more our composer accepts from his patrons "*et al.*," the less he will accept from *himself*. It may be possible that a day in a "Kansas wheat field" will do more for him than three years in Rome.  

Ives continues, warning of the hazards of writing for others, in which category he includes writing for awards and prizes:

> If anyone has been strong enough to escape these rocks--this Scylla and Charybdis--has survived these wrong choices, these undervalues with their prizes, Bohemias, and heroes--is not such a one in a better position, is he not abler and freer to "declare himself" and so "to love his cause so singly that he will cleave to it, and forsake all else? What is this cause for the American composer but the utmost musical beauty that he, as an individual

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34 Ives, *Essays*, pp. 92-93.
man, with his own qualities and defects, is capable of understanding and striving towards—forsaking all else except those types of musical beauty that come home to him," and that his spiritual conscience intuitively approves?

"It matters not one jot, provided this course of personal loyalty to a cause be steadfastly pursued, what the special characteristics of the style of the music may be to which one gives one's devotion."35

In two recent views concerning the meaning for American music of this focus on originality, the aspect of diversity is stressed, as well as the thought that present work extends from the work of Charles Ives. Writing in 1972, Elliott Schwartz emphasizes the diversity:

Multiplicity dominates the American musical scene. By this I mean that the major characteristic to be considered in any discussion of new American music is the very fact of diversity itself, so much so that summary generalisations about the music become meaningless. It is certainly difficult to speak of an American "style". If there is such a style, its strongest feature—paradoxically—is eclecticism, variety, over-saturation. In other words, the absence of a single, focused profile—or perhaps the piling up of a dozen different profiles—is the most vivid image of American music we have.36

35Ives, Essays, p. 95. Ives draws his interior quotes from Daniel Gregory Mason, Contemporary Composers (New York: The Macmillan Company, 1918), pp. 278-79. As Boatwright indicates, the passages are slightly paraphrased; see Essays, p. 252, footnote 50.

As discussed above, this diversity itself is a mainstay of Ives's artistic tenor.

Mellers, writing in 1965, considers it difficult to determine whether a central American tradition is slowly establishing itself. If it is, he says, it seems probable that it stems from Ives. More recent music history further supports this idea, and in the following chapters a number of contemporary American composers will be shown to exhibit characteristic features which indeed extend from the principles of Charles Ives.

37Mellers, New Found Land, p. 229.
CHAPTER II
EXTENSION FROM THE TRADITION

Seeking Monumentality

As Leonard Meyer has pointed out, "monumentality" has been a major ideal of Western culture and an indicator of "greatness" in Western art at least since the Renaissance. Meyer explains the concept of "monumentality" as the capture and communication of a sense of the range and magnitude of creation and the multiplicity of existence. In order to communicate this sense, composers, artists, and writers have brought together a plethora of diverse materials and have often juxtaposed these in sudden and violent contrast.¹

Rosalie Sandra Perry interprets the concept of monumentality in terms of Charles Ives's work and philosophy. She points out that Ives as an adherent of the transcendentalist philosophy was receptive to one of the offsprings of transcendentalism, i.e., realism.² Perry analyzes the effect of realism upon artists,

¹Meyer, Music, the Arts, and Ideas, pp. 312-13.
showing that its effect upon Ives's work was comparable to its effect upon literature:

The technique that Ives uses to explore the subjective is the same technique that many authors of realistic fiction used in their attempts to unravel the complexities and multiplicities of experience. For the realists, the truth is complex, and life is a complicated and ambiguous affair. The best way to express this theme was to create a work of interwoven, entangled physical density. This represented the complexity of experience. At the same time the work should contain multiple points of view to express the simultaneous existence of different levels of reality. 3

From Meyer's or Perry's viewpoint, the combining of disparate elements by an artist is an attempt to embody a larger range of emotions and experience and thus to capture the ideal of monumentality.

The combining of disparate elements includes for Ives an intent to expand the consciousness by stretching the mind to accept "wider coherences." Ives writes:

And unity is, too generally conceived of, or too easily accepted as analogous to form; and form as analogous to custom; and custom to habit. . . . Coherence, to a certain extent, must bear some relation to the listener's subconscious perspective. But is this its only function? Has it not another of bringing outer or new things into a wider coherence? 4

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3Ibid., p. 60.
4Ives, Essays, p. 98.
From Ives's focus on "bringing outer or new things into wider coherence," Elliott Carter observes a resultant avoidance of repetition and a sense of continuous variation in Ives's music. This sense of continuous variation would seem to be a successful working of disparate elements by defining the similarities between them. The contemporary American composer James Drew has discussed this Ivesian procedure of combining disparate elements and the responsibility this places upon the composer to define differences and determine how to unite them. Drew has said, "To write in one style consistently is not difficult, but unifying extreme differences is another matter."

Ives's use of disparate elements within a single work is the subject of an excellent study by Dennis Marshall. Marshall attempts to disprove the general assumption that Ives used previously composed material mainly for its programmatic implications rather than for any organic function. Marshall analyzes Ives's ragtime setting of three hymn tunes in the two scherzo movements of his *Piano Sonata No. 1* completed in 1909, and he disproves the "purely programmatic" theory. The formal structure shared by the

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6 Conversation with the composer in early 1975.

7 Dennis Marshall, "Charles Ives's Quotations: Manner or Substance?" *Perspectives of New Music*, VI (Spring-Summer, 1968), 45-56.
three hymn tunes is that of a series of verses, each concluded with a repeated chorus or refrain. This formal structure became the model for each of the sections of the scherzos, each section set as a ragtime piece exhibiting verse-chorus structure. Also, Marshall points out, Ives's choice of the particular three hymn tunes was apparently not only based on their shared verse-chorus structure, but also on the fact that each verse and chorus concludes with the melodic pattern re-do-mi-re-do. In Ives's overall formal design, simultaneous statements of two of the hymns finally combine into a single concluding melodic line in the coda of the second scherzo, illustrating Ives's reduction of the complex to the simple. Ives's use of these hymn tunes in his scherzos illustrates well his technique of permeating into the total work the formal and melodic structures of what at first appear as disparate materials. This is the ability to "unify differences" discussed above.

Elliott Carter is correct in judging that Arnold Schoenberg did not share Ives's great interest in combining disparate elements.\(^8\) Schoenberg's own statement does indeed reveal the thinking that foreshadowed his later embracing the twelve-tone technique:

> Thence it became clear to me that the work of art is like every other complete organism. It is so homogeneous in its composition that in every detail it

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\(^8\)Carter, "Expressionism and American Music," 11.
reveals its truest, inmost essence. 9

However, Carter places the mainstream of American composers in the expressionist camp when he states:

One of Ives’ most puzzling aspects is his extreme heterogeneity, a characteristic of some of Cowell’s and Ornstein’s music, not shared by the other Americans who resemble much more closely the more acceptable attitude Schoenberg stated in his early essay . . . .10

The attitude of Schoenberg to which Carter refers is, of course, the belief in the homogeneity of a work of art. Although the above statement of Carter may have been acceptable to some degree in 1965, the most recent decade has seen a number of American composers vigorously embrace the compositional characteristic employed by Ives and referred to by Carter as "extreme heterogeneity."

Carter's statement of 1965 that most American composers are not accepting the heterogeneity of Ives for their own work correlates with the 1959 statement of Hugo Weisgall that heterogeneity is not acceptable:

At certain periods it has been taken for granted that composers should write in a great range of styles and idioms. Since the 19th century, however, the idea of stylistic diversity has been frowned upon, and in our day composers who are not


10Carter, *loc. cit.*
satisfied only to "express themselves"
have been critically suspect. 11

The growing number of composers who within the last decade have
employed heterogeneity shows how belated is Ives's general influ-
ence.

Although there are earlier references in his works, George
Rochberg's strong interest in combining disparate musical styles
dates primarily from the mid-1960s. This period also marks his
turning away from dodecaphonic composition. In discussing
Rochberg's technique, various expressions are used today by crit-
ics--quotation, collage, and imitation are the most prevalent--
but none of these indicates the quality of reworking. A more
sympathetic critic might refer, for example, to the compositions
which "incorporate Ivesian simultaneities of original and pre-
existing materials." 12  Ringer succinctly defines Rochberg's
eclectic interest when he speaks of Rochberg's "deep involvement
with, and whole-hearted acceptance of, history." 13

Rochberg's Contra mortem et tempus of 1965 incorporates
elements from several different compositions and reworks the

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12 Alexander Ringer, "Rochberg, George," in Dictionary of
Contemporary Music, ed. by John Vinton (New York: E. P. Dutton,

13 Alexander Ringer, "The Music of George Rochberg," The
Musical Quarterly, LII (October, 1966), 410.
motivic material. *Contra* is the first in a series of Rochberg's works which combine disparate styles and which very soon included *Music for the Magic Theater* of 1965, *Music for "The Alchemist"* of 1966, *Nach Bach* of 1966, and *Symphony No. 3, "A 20th-Century Passion"* of 1967. When working on his third symphony which is for multiple choruses, soloists, and large orchestra, Rochberg wrote that the third symphony:

... shares with the other works my urge to bring together in simultaneous successive combinations everything germane to my musical purpose: not only raw and refracted quotations from the music of other composers (regardless of when they composed it, or how) but also multi-lingual levels of musical speech ranging through history and the present.\(^\text{14}\)

The multi-lingual levels of the third symphony referred to here by Rochberg include the use of texts in five languages. This multi-lingual aspect, reminiscent of the thirteenth-century motet, might be viewed as a linguistic analogy to the combining of disparate musical languages.

Perhaps because of Rochberg's involvement earlier with serial techniques, Ringer is lead to compare his combining of various quotations with a kind of very limited pre-composition activity. Ringer makes this comparison when he refers to *Contra* and *Music for the Magic Theater* as:

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\(^{14}\)George Rochberg, *Contra mortem et tempus* (New York: Composers Recordings, n.d.; CRI-231-USD), notes on record cover.
... involving a variety of foreign materials preselected almost in the manner of a row--that is to say, with an eye upon the total motivic requirements of the ultimate artistic product as viewed by the composer at the earliest compositional stage.  

Because of what Ringer refers to as the "intrinsic originality of Rochberg's sophisticated re-composition procedures," it is often very difficult to identify the derivation of a given passage in Contra. This work for violin, flute, clarinet, and piano draws on at least six previously composed works. These works include pieces for the flute, such as Boulez's Sonatina, Berio's Sequenza, and Varèse's Density 21.5, and works highlighting a prominent clarinet part, such as Berg's Four Pieces for clarinet and piano, op. 5, Ives's Trio for clarinet, viola, and piano, and Rochberg's own Dialogues for Clarinet and Piano. Of this material, it is the Ives motifs which are used most often unmodified, whereas with the other motifs the original rhythmic patterns are obliterated so that only the pitch contour is preserved.

In the Music for the Magic Theater, Rochberg incorporates into the fabric the "Adagio" of Mozart's Divertimento, K. 287, reorchestrated as a double concerto for violin and piano. Interjected into the passage from the "Adagio" are many diverse musical styles. Also, a passage of Mahler's ninth symphony is heard.

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16 Ibid., 424.
simultaneously with Rochberg's *Sonata-Fantasia*. Along with this is heard a recorded trumpet solo of Miles Davis and a passage of Stockhausen's *Zeitmasse*. Hiemenz expresses today's general consensus when he says, "Since Igor Stravinsky, nobody more notably than George Rochberg" has followed the long-standing tradition of playing with styles of a previous period or works of other composers.17

Rochberg's five-movement *String Quartet No. 3* of 1972 is another major work which combines disparate music. The melodic and harmonic vocabulary of the nineteenth century is employed extensively, especially the "styles" of Beethoven and Mahler. Both tonal and atonal musics are juxtaposed again, and it is the organic quality of the music which determines the style to be used. Rochberg refers to his attempt to seek out the essential character of a passage when he states:

... in this open ambience tonal and atonal can live side by side--the decision of which to use depends entirely on the character and essence of the musical gesture. In this way, the inner spectrum of the music is enlarged and expanded; many musical languages are spoken in order to make the larger statement convincing.18

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The third string quartet differs from other similar works of Rochberg in that here he does not actually quote but rather presents different musical styles. The central movement of the work is the third movement which is completely tonal. This movement is a set of variations in A major and is presented in the style of Beethoven. In the last movement, "Finale: Scherzos and Serenades," the lively scherzos alternate with the more lyrical serenades, and both serenades are in D major and strongly reminiscent of Mahler. The second and fourth movements are entitled "Marches," are very different from the two tonal movements, and are closer in style to Bartók. The element that unites the obvious differences of these movements and the introductory "Fantasia" movement is expressed by Robert Morgan as, "an intricate, interlocking web of motivic correspondences that runs throughout the quartet. . . ."19 Once again Rochberg incorporates a unifying factor to draw together the similarities in what otherwise appear as such diverse styles.

George Crumb is another contemporary American composer in whose works the use of musical quotations and the juxtaposition and simultaneities of disparate music is a strong characteristic. Again, the quest for monumentality would appear to be the motiva-

tion for his combining of diverse languages. The universal stance inspiring such a range of styles is projected in Crumb's statement about his amplified string quartet piece, Black Angels of 1970, which presents diverse styles and which, he says, "was conceived as a kind of parable on our troubled contemporary world."20 It cannot be denied that such an attempt to formulate a parable of the world is indeed a monumental goal.

Crumb's Night of the Four Moons of 1969 sets texts of Federico Garcia Lorca in four songs for alto or mezzo-soprano and chamber ensemble. The poetry concerns various aspects of the moon and particularly its vulnerability to the equivocal interpretations of man. The choice of poetic text is explained when Crumb says that this work was inspired by the Apollo II moon flight.21

The concluding text of Night of the Four Moons is the couplet:

Por el cielo va la luna
con un niño de la mano.

(Through the sky goes the moon
holding a child by the hand.)22

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20 George Crumb, Black Angels (New York: Composers Recordings, n.d.; CRI-SD-283), notes on record cover. An "amplified" work indicates that contact microphones or other microphones are located at various places close to the instruments to pick up delicate resonances.

21 George Crumb, Night of the Four Moons (New York: Columbia Records, 1974; M-32739), notes on record cover.

22 Ibid.
Lorca's literary depiction of this fusion of celestial and human elements introduces an extended passage in which Crumb presents diverse music simultaneously. One of the styles is what Crumb calls the "Musica Mundana" or "Music of the Spheres" which is a sustained melody in cello harmonics performed by the solo cellist onstage. The other music is Crumb's "Musica Humana" or "Music of Mankind" which is labeled "Berceuse, in stilo Mahleriano" ("Lullaby in the Style of Mahler") and is a lilting F-sharp major passage performed offstage by the singer, alto flute, banjo, and vibraphone. During this simultaneous presentation of diverse music, the sustained melody line of cello harmonics progresses completely independently of the Mahlerian lullaby. By the use of changing dynamics the lullaby emerges and fades several times. The "Musica Humana" ensemble which had previously slowly recessed, now performs from its position offstage the "Berceuse, in stilo Mahleriano," resulting in a further allusion articulated by Crumb:

The F-sharp Major tonality of the "Musica Humana" and the theatrical gesture of the preceding processionals recall the concluding pages of Haydn's "Farewell" Symphony.23

In this piece the text helps to articulate the composer's intent to represent the diversity of experience through the presentation of simultaneous but separate music. This intent clearly reveals

23 Ibid.
characteristics extending from the work of Charles Ives.

Crumb's work for amplified string quartet, Black Angels (Thirteen Images from the Dark Land) of 1970, includes a wide stylistic pallet. The diversity ranges from severe, powerful, dissonant passages such as the opening "electric insect music" to quotations from tonal music. Quotations include passages from Schubert's Death and the Maiden quartet which are presented here both in the movement entitled "Pavana lachrymae" ("Pavane of Tears") and near the end of the work. The movement "Sarabanda de la muerte oscura" ("Sarabande of the Mysterious Death") is a tonal section described by Crumb as "an original Sarabanda, which is stylistically synthetic. . ."24 Another tonal center is the B-major tonality of the movement "God-music." The Dies irae melody is referred to at various points in the work, and throughout the piece the conventional musical symbolisms of the diabolus in musica (devil in music--the interval of a tritone) and the trillo di diavolo (Tartini's devil's trill) recur.

Because the expression "black angel" has traditionally referred to the fallen angel or the Devil, most of the musical quotations and conventions cited above carry quasi-programmatic references generally depicting "God versus the Devil." These programmatic implications in Crumb's piece are no more unique

24Crumb, Black Angels, loc. cit.
than similar programmatic implications were in the work of Charles Ives. However, it is in the integrating of disparate music--of both quotations and original passages, whether or not with the intention of a programmatic reference--that Crumb's work extends from that of Charles Ives.

Crumb's *Ancient Voices of Children* of 1970, another set of songs on Lorca texts, is for mezzo-soprano and chamber ensemble and brings into an alien setting two quotations from history. The opening vocalise draws sympathetic resonances out of an undamped, amplified piano and projects an ancient reference. Throughout the work Crumb keeps the elements of rhythm, melody, and texture sparse, creating through this sparsity a sense of primeval origin. Traditional melodic-harmonic development is lacking here. Instead, the interest lies in each singular element chosen, such as in the creation of various timbres, in the use of silence for dramatic effect, in pitch patterns, and in dynamics. Into this alien

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25 We recall, for example, that the manuscript of Ives's *String Quartet No. 2* includes a note which indicates the programmatic reference of the three-movement work:

*S[tring] Q[uartet]* for four men--who converse, discuss, argue (in re "politick"), fight, shake hands, shut up--then walk up the mountainside to view the firmament!

setting is introduced faintly on a toy piano the opening of Bach's "Bist du bei mir" for its implied text, "If you are near me, I go joyfully towards death and eternal rest." At another point the oboe line from Mahler's Der Abschied ("Farewell") is heard. The integration of this historical music is a positive contribution to the work's total statement, David Hamilton notwithstanding.26

Crumb scores Voice of the Whale (Vox Balanae) of 1971 for amplified flute, piano, and cello, with the cellist also playing antique cymbals. Similarly to Ancient Voices, a vocalise again opens the work, but is here scored for flute and marked "wildly fantastic, grotesque." Crumb quotes from the heroic opening measures of Strauss's Also sprach Zarathustra in the vocalise, and in its large heroic gesture, this passage of Strauss complements the musical statement at this point. Crumb explains that his own work was inspired by a tape recording of the singing of the humpback whale.27

Crumb's three sets of works entitled Makrokosmos all employ quotations to a greater or lesser degree. Makrokosmos I, Twelve Fantasy-Pieces after the Zodiac for Amplified Piano of 1972


27George Crumb, Voice of the Whale (Vox Balanae) (New York: Columbia Records, 1974; M-32739), notes on record cover.
includes two musical allusions. Phrases from the revival hymn "Will there be any Stars in my Crown?" are whistled by the pianist in the movement "Nightspell I," and Crumb says this quotation is "a remembrance of my Appalachian childhood." The penultimate movement, "Dream Images (Love-Death Music)," employs fragments of Chopin's Fantaisie-Impromptu which the score indicates are to be played "like the gentle caress of a faintly remembered music." Verbal allusions are created by the pianist who produces moaning sounds and shouts "Christe!" in the movement "Crucifixus"; who chants syllables of "The Phantom Gondolier" drawn from Berlioz's La Damnation de Faust ("Irímiru! Hass! Hass! Karabrao!"); and who utters the Latin words "tempus, animus, veritas, mors" ("time, spirit, truth, death") in the movement "The Abyss of Time."

The successor to the first set is again a series of twelve pieces set for amplified piano. Makrokosmos II of 1973 quotes the Dies irae and the pianist brings in verbal allusion by whispering Dona nobis pacem. In the third set, Music for a Summer Evening (Makrokosmos III) of 1974, the scoring is for two amplified pianos and percussion. Passages of a Bach chorale are offered in the conclusion of the entire set.

28 George Crumb, Makrokosmos, Volume I, Twelve Fantasy Pieces after the Zodiac for Amplified Piano (New York: Nonesuch Records, 1974; H-71293), notes on record cover.

29 Ibid.
The combining of disparate music is clearly a characteristic feature of the compositions of George Crumb.

Salvatore Martirano, another contemporary American composer who utilizes the concept of combining disparate elements, extends it to include not only musical and literary diversities but also, in works which employ movie projectors, visual elements. Martirano's 1958 work 0 0 0 0 That Shakespeherian Rag for chorus and instruments is an example of a piece which juxtaposes popular and concert styles. Concert style is emphasized by the chorus and popular qualities by the jazz-like ensemble.

Martirano's Octet of 1963 is written for flute, two clarinets, marimba, celesta, violin, cello, and contrabass. Early in his career Martirano employed the dodecaphonic framework in his compositions and Octet is one of these works. Within the twelve-tone technique of Octet, Martirano presents both severe passages and fragments of a lyrical, popular attitude. Of the juxtaposition of different styles here, Edwin London says, "This opus for eight delicately sings its combinatorial song, gently exposing and weightlessly espousing the doctrine of significant differences."^30

Martirano scored Ballad of 1966 for amplified night-club

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singer and instrumental ensemble. In this work seven popular songs, including songs by Rodgers and Hart and Irving Berlin, are juxtaposed and accompanied by instrumental music. In the instrumental music pitches and registers are serially organized into what London considers an exaggeration, "a sound fabric that is almost a parody of serial music." In a discussion of Martirano's Ballad, London attempts to indicate the monumentality achieved in this work through its diversities. Referring to Ballad, London presents the case in poetic terms:

Life is being lived on its own Dizzying terms. . . .

This is a progression chromogenically conceived and arranged to be in contradiction prima facie. But the sounds wail out the fundaments (yes yes yes) confounding the demons of indirection and demand no paraphrase, Iron? Why not at all. BALLAD is not a Proustian recall . . . (no no no) that is yet to come: just a swim in pleasant waters (or as pleasant as waters muddied by history can be. Can one step in the same river twice?) So in some meaningful way the continuity of the human race from Bunk to Monk, from Irving Berlin to Jan Savitt continues apace.33

Lincoln's Gettysburg Address provides the text and the

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31 Here "amplified" indicates that a microphone is to be used by the vocalist, as in a night-club.


initials for the title of Martirano's L's G A of 1968, a work for "gassed-masked politico, helium bomb," three 16-mm movie projectors, and a two-channel tape. The actor wears a gas mask and inhales helium gas which changes the sounds of his normal voice into variously pitched parodies of normal speech. Films of war are shown simultaneously with the actor's recitations and pre-recorded sounds. A very unnerving work results which is, in fact, a strong anti-war statement. With so many elements involved in this multi-media work, it is not unexpected that the juxtaposition of diversities itself involves many elements. The speech of the actor, for example, runs a wide gamut of expressiveness. As the electronic music is sounding, the "politico" begins the speech dispassionately. Beginning with lack of inflection, his speech then takes on a pronounced Southern accent; changes to powerful military oratory; and finally ends in horrifying screaming. At the conclusion of L's G A we hear a musical quotation as an organ plays "Mon coeur s'ouvre à ta voix" ("My Heart Opens to your Voice") from Saint-Saëns's Samson et Dalila. The irony of the unspoken text associated with this musical passage—a text which can here be interpreted as the sacrifice of one's life to the voice of war—is indeed powerful. The rather unsympathetic critic Jack Hiemenz calls L's G A an example of 'Music of Pain' similar to what he considers another depiction in music of the experience
of agony, Penderecki's *St. Luke Passion*.

These major works reveal that the combining of diverse materials is a principal concern in the thinking of Salvatore Martirano. It is interesting that in his audio-visual pieces, the elements he combines and reworks include all the parameters of the work: musical, textual, and visual.

Jacob Druckman presents another example of a contemporary American composer who draws on and integrates diverse musical languages in his pieces. The disparate styles are variously presented either juxtaposed or simultaneously.

Druckman's *Incenters* of 1972 is written for a chamber ensemble of woodwinds, brass, strings, and percussion. Although the work includes only three brass, horn, trumpet, and trombone, amid flute, oboe, clarinet, bassoon, piano, percussion, and solo strings, the brass clearly dominate. In this work the brass initiate each chain of musical events by disturbing the equilibrium of the other instruments. The states of equilibrium are created by the use of static, symmetrical chords, and these chords are drawn from the "Coronation Scene" of Boris Godunov. Salzman seems to be surprised at this heterogeneous musical combination when he points to the Mussorgsky music as the ultimate but "unlikely"

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source of the static chords. Apparently Salzman is startled by
the integration in this work of such diverse musical languages as
that of nineteenth-century Mussorgsky and contemporary Druckman.
In addition to the derivation of the chords, however, a musical
quotation in the form of the actual chords of Mussorgsky's
"Coronation Scene" is heard near the end of the work.

In the orchestral work Windows of 1972, Druckman presents
various references to different styles. In fact, the combining
of diverse music could be considered as the programmatic signifi­
cance of this piece. In the structure of the work, the sections
considered to be the frames of the windows are Druckman's own
original music. These sections make up the largest part of the
work, and in these passages Druckman presents a varied and constant­
ly changing orchestral texture. In a quasi-programmatic sense
Druckman's own music, as "windows," opens onto and alternates with
sections of music in diverse styles, including waltz-like and
ragtime sections. These passages, however, do not include actual
quotes, but rather are Druckman's composition in the various
styles. An actual quotation does occur in the use throughout the
work of a figuration from Debussy's Jeux. Druckman also quotes
from Debussy's La Mer when, near the end of his work, Druckman

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on record cover.
presents a chord from this work of Debussy in its original orchestration. Saylor recognizes in Druckman's stylistically heterogeneous piece a derivation from Ives. He credits Druckman with extending Ives's ideas, however, when he says of the piece, "the conception is original, while taking a certain Ivesian stance."^36

Druckman's 1974 work for soprano and orchestra, Lamia, takes its title from a sorceress in Greek mythology. The multi-lingual text includes Latin, French, Italian, German, and Malaysian. Druckman presents various musical quotes from Cavalli's Giasone, and in this context these quotes carry a clear programmatic significance in their reference to the Greek myth. Two separate orchestral groups support the singer, and Patrick Smith says of this work:

Druckman's sure sense of shape and his easy grasp of shifting coloristic patterns . . . drew together what could have been a heterogeneous farrago into a cohesive and lambent whole.37

In the above passage, Smith focuses on the necessity for the composer to unify the elements when working with heterogeneous materials. In Druckman's works, as it must be in any successful

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36 Bruce Saylor, "Debuts and Reappearances; N. Y. Phil.: Druckman's 'Windows,'" High Fidelity and Musical America, XXV (May, 1975), MA29.

work, it is the composer's personal style or identity that is ultimately the major unifying factor when employing disparate musical languages.

James Drew is another American composer whose work reflects the Ivesian concept of heterogeneity. As with the composers discussed above, the disparate styles come from various periods including the current one.

Drew's Primero libro de referencia laberinto ("First Book of labyrinthine Narrative") of 1970 for solo piano illustrates this heterogeneity. Rochberg's use in Contra mortem et tempus of the "Largo" of Ives's Trio for clarinet, viola, and piano is discussed above (page 28). In Primero libro, Drew employs Ives's passage which he draws from the Rochberg setting, and to this Ives-Rochberg passage Drew adds intrusions of still other materials.38 Another example of drawing on a previous music is heard later in Primero libro with the incipit of the familiar "Tea for Two," but here dissonantly harmonized. What David Burge calls the "neo-Ivesian context"39 of this work extends beyond the uses

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38 Gary Clarke presents an illustration of the manuscript sketch in which we see Drew's comment, "Good-bye Charlie!" written at the conclusion of Ives's quote. See Gary Clarke's forthcoming work Essays in American Music, in Contributions in American History (Westport, Conn.: Greenwood Press, in publication).

of quotations such as those discussed above. Drew's work includes the Ivesian technique of simultaneously presenting diverse music. This is indicated in the score where the main staff system presents one stream of music, and additional staff systems above or below the main one present the additional music. The additional music creates "overlapping density regions against which the more well-defined music can be projected." In the performance notes of the score, the composer discusses the simultaneity:

The music appearing upon the small staff lines should be played by making room for it in between the principal material. Accurate rhythm is not the principal goal, but rather the energies resulting from the intrusions of the "other material" into the general time framework.

This simultaneity indeed reflects the influence of Ives and contributes to what Burge calls, "a singularly powerful piece of music. It is massive, unpredictable, and enormously moving."

Drew's work for two cellos and chamber orchestra, the St. Mark Concerto of 1974, derives its title from the book of the Christian Bible which, although it presents a somewhat surrealistic continuity of events and development of ideas, results nonetheless

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40 James Drew, Primero libro de referencia laberinto (Bryn Mawr: Theodore Presser, 1974), performance notes of the score.

41 Ibid.

42 Burge, op. cit., 396.
in an integrated narrative. Similarly, this concerto draws on different music from various periods and integrates these and Drew's own ideas into a unified whole.

In the first movement of St. Mark, "Molto appassionato," Drew extracts the opening twelve measures of Monteverdi's "Tu s'e morte" ("You Are Dead") from Orfeo and transforms the passage. In the second movement, "Ritmo de santo," there is an allusion to a passage from the "Sanctus" of Ockeghem's Missa prolationum. The textural outline of Ockeghem's work is traced in Drew's transformation with a cello duet recalling the two voices which begin Ockeghem's original "Sanctus"; and with the addition of oboe and clarinet in Drew's work, the original four voices are outlined. The Ockeghem allusion is further clarified when Drew calls for the "Sanctus" text to be whispered pitchless and rhythmically in two parts by the orchestra members. Drew's addition of antique cymbals and the rhythmically polyphonic whispering intensifies the ancient quality of the passage. Later, music of the first and second movements are incorporated with a new music to constitute the material of the third movement.

As in every work drawing on diverse musical languages, the different styles must be unified, and a major unifying factor in the St. Mark is the diatonicism of most of the melodies. In comparison to the more diatonic melodies, the accompaniment is generally the more dissonant element. Also, many intervallic
associations contribute to the continuity of the total work so that the diverse styles cited above are absorbed into the total structure of the piece.

Another example of Drew's drawing together different styles is found in his string quartet *Lux incognitus* ("Mysterious Light") of 1974. The three movements of the work are entitled "Echoes Still Recognizable," "Vox clamatus in deserto" ("Voice Crying in the Wilderness"), and "Dance and Processional" and are unified by the employment of similar microtonal aspects which are the principal integrating factors within the work.

The first movement of *Lux incognitus* begins tonally with a long-breathed melodic gesture before dissolving into a thick, dense section of coloristic clusters and close dissonances. The second movement is, on the other hand, tonal and extremely transparent throughout. Here a poignant cello solo projects a long diatonic line which is, for much of the movement, thrown into strong relief against a harmonically static accompaniment. In the third movement, a long lyric viola line becomes part of a large dance-like figure in a lively, highly syncopated, duple dance section. Here a long tradition of dance-pairing is recalled when the lively dance is followed by an adagio triple-meter processional in the style of a four-part widely spaced chorale. The string harmonics and near-motionless movement, elements which conduce unity throughout the work, link the finale of the last movement
to the previous movements. Recurring glissando configurations and microtonal figures also serve to draw together and unify the diverse music of this piece.

Drew's stage drama *Crucifixus Domini Christi* of 1975 presents another example of the composer's use of different kinds of music within a single piece. Written for a "drammatic personnage" (an actress-dancer), a chamber ensemble of six performers, and magnetic tape, the work combines in live and electronic media the diverse musical languages of ancient monophonic chant, harmonic constructions, semitonal and microtonal configurations, and diatonic melodies. Unity is created not only by the abstract pantomime, the dramatic theme, and the surrealistic attitude which pervades the entire work, but also by the recurring music. The macrostructure of the work, in fact, accommodates the return in paraphrase of entire sections of music.

The works discussed above reveal Drew's practice of juxtaposing and presenting simultaneously diverse music in a manner extending from the thinking of Charles Ives.

Another American composer who brings together disparate music in this tradition is Stanley Silverman. And again, diverse materials juxtaposed or presented simultaneously may at first seem to function completely independently in his works.

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43 This work is available from the composer.
The interest in multi-media presentations discussed above in works of Martirano and Drew is shared by Silverman. Silverman's three major multi-media works to date are Elephant Steps of 1968, Dr. Selavy's Magic Theater, or Swinging at the Stock Exchange of 1972, and Hotel for Criminals of 1974, and Salzman considers that these works point in the direction of a much-needed new form for music theater. The violent contrast of musical styles presented by Silverman and the apparent lack of connection between these styles contribute to the powerful effect of the works and are undoubtedly major reasons for their enthusiastic audience reception.

The libretto of Elephant Steps is by Richard Foreman and the dramatic line concerns the search for "Reinhardt." The meaning of either this search or of Reinhardt's significance is not clearly defined. Most certainly Reinhardt's name is a reference to Django Reinhardt, the legendary French gypsy guitarist of the 1930s. Richard Kostelanetz considers that the libretto, like other works by Richard Foreman, "deals with states of mind," and suggests that "its ultimate subject is spiritual development." The author has

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45 Silverman is himself a virtuoso guitarist, so the probability is high that this is the reference.

46 Richard Kostelanetz, "Notes," in Stanley Silverman,
offered an explanation of the libretto. Foreman says:

Hartman is looking for enlightenment. He has a mysterious guru by the name of Reinhardt. . . . he finally climbs a ladder, looks in the window of Reinhardt's house, and what he sees brings him illumination.47

This is as much as is revealed about the meaning of this work. In setting Foreman's ambiguous text, Silverman here employs the same kind of percussive rumblings that open Elephant Steps. This return to the opening is here musically ambiguous in the sense that one wonders if the music will somewhere, perhaps inaudibly, continue. The libretto and music, therefore, conclude in an unresolved manner reminiscent of Ives's practice. As Perry says, 'The complexity and multiplicity in Ives's work is more than matched by his ambiguous endings, another characteristic of realists.'48 She continues, "The realistic preference of novelists . . . revels in the ambiguous and the unresolved."49 We witness "the ambiguous and the unresolved" in Elephant Steps, and in this

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47 This quotation of Richard Foreman in included in Kostelanetz, loc. cit.

48 Perry, p. 63.

49 Ibid. It may be helpful at this point for the reader to recall the comparison discussed above, pages 21-22, of Ives's musical techniques and the techniques of authors of realistic fiction.
we recognize a relationship between Silverman's work and Ives's.

For the performance of Elephant Steps, Silverman calls for "pop singers, opera singers, orchestra, rock band, electronic tape, raga group, tape recorder, gypsy ensemble, and elephants." From this diverse assemblage are heard quotations from passages of a Renaissance madrigal, a Bach invention, Copland, Orff, Weill, and Mahler, as well as passages in the styles of ragtime, pop songs, and acid rock. The materials are well unified as, for example, when the madrigal passage leads into a dissonant cadence which then leads into an extended dissonant passage presumably of original composition. The musical heterogeneity of this work is very clear.

Dr. Selavy's Magic Theater, or Swinging at the Stock Exchange is another collaboration between Silverman and Foreman. This work is constructed very differently from Elephant Steps, and its manner of construction easily accommodates the wide range of diverse music it includes. A group of Silverman's songs, written for another occasion, has been combined by Foreman into a directionless series of what John Rockwell calls "absurdist skits and visual one-liners." Again, popular elements make a major contribution since the songs are presented in various styles of both popular and serious music. An indication of the directionless drama of this

work is the lack of almost any spoken dialogue. Elephant Steps, on the other hand, includes much dialogue which guides the dramatic development.

Hotel for Criminals of 1974, a one-act opera, continues Silverman's and Foreman's penchant for musical and dramatic heterogeneity. The plot of Foreman's libretto is based on some French silent films of Louis Fevillade who in turn drew on the crime novels of Pierre Souvestre and Marcel Allain. Foreman's surrealist drama reflects aspects of the criminal world in the wake of the 1914-1918 European war. Barbershop quartet harmonies alternate with disjunct, pointillistic melodies, while quotations from Joplin's The Entertainer and Tchaikovsky's 1812 Overture are interspersed with passages in the neo-cabaret style of Kurt Weill. In substance as well as energy, virtuoso melismas of operatic proportions contrast with passages in popular song styles. The unresolved, ambiguous ending discussed above on pages 49-50 and present in Elephant Steps, returns in Hotel for Criminals. The piece concludes with the detective Judex being stabbed in the heart and the narrator advising the audience to return the following week to find out what he does next.

Silverman indeed crosses stylistic lines, incorporating into his work elements from both popular and serious music traditions. Because of this diversity, some may tend to categorize Silverman as a composer relevant mainly to the ephemeral popular
experience. To combat this thinking, James Drew says:

Silverman is and must be considered a serious composer because of the high quality of his imagination and the resultant depth and high quality of his compositions. For example, I see the dramatic line of Elephant Steps as the search for God which is certainly not a trivial concern. The meaning is masked by a light style which results in an even more powerful statement.51

Silverman possesses the essential strength of personal style which allows him to incorporate diverse musical styles in a work without losing the clear representation of his own personality. The fusion in Stanley Silverman of this strength of style and this interest in heterogeneity extends the tradition of Charles Ives.

The American composers William Bolcom and William Albright also reveal strong interests in combining disparate music. The versatility of their individual performing careers which range from classical organ to ragtime piano undoubtedly contributes to their confident use of widely differing styles.

The title of Bolcom's Black Host of 1967 alludes to the black mass practiced by St. Sécaire. This saint is supposed to have said a black mass in his church so that the church would be purified of its own sin. Part of the paraphernalia of the black mass was a triangular black paten and a black host from which Bolcom derives his title. This work for organ, percussion, and

51 Conversation with the composer in early 1975.
tape juxtaposes the diverse styles of massive cathedral tones, circus tunes, calliope effects, banal hymns, and electronically distorted popular songs. Strains of a hymn-tune from the Genevan Psalter thread through the work, binding together the diverse music. Schwartz calls this work "a masterpiece of horror-painting in the Berlioz-Liszt-Mussorgsky tradition . . . ."52 William Albright says of Black Host that despite its allusions and juxtapositions of various styles, "neither is it program music."53 He continues, "It is an emotionally based piece, and if it is about anything, it would be fear."54

Bolcom's Frescoes of 1971 is written for two pianos, harpsichord, and harmonium and includes two movements entitled "War in Heaven" and "The Caves of Orcus." Bolcom explains the inspiration and hence something of the musical references of the work:

Jumbled half-remembrances of frescoes at the Campo Santo in Pisa (which, reportedly, also inspired Liszt's Totentanz), friezes at Pompeii, bits of Virgil and Milton, a cantata by one of the earlier Bachs, and a frightening brush with the Abyss were all geneses of the piece.55


54 Ibid.

The above literary passage of Bolcom particularly reveals his interest in and inspiration from the literature, music, painting, and sculpture which contribute to his cultural past.

Bolcom says of *Frescoes* that it shows the irony that the apocalyptic war in heaven was transferred to earth. He explains the relevance of his musical quotes to the dramatic theme:

Feeding the irony are efflorescences of early-19th-century battle-pieces and gospel organ-tunes on the vast canvas. The war becomes what it is: a cosmic joke.56

In addition to these old battle tunes and gospel hymns, ragtime allusions are also heard. Another passage presents the simultaneity of styles when slowly changing sustained chord densities emerge above a popular, rhythmic bass.

The second movement of *Frescoes*, "The Caves of Orcus," refers to the lower world in Roman mythology, and here again various styles are heard. Particularly striking is the passage presenting a clear modal melody projected in unison by the high pitches of the piano and organ and accompanied by delicate harpsichord arpeggios. This passage undoubtedly alludes to Orpheus. In other passages pianissimo sustained organ clusters are violently interrupted by forte percussive piano attacks: this portrays something of the timelessness and horror of the Roman mythological

underworld.

The same statement can be made of William Albright that has been made of Bolcom: that he is "an expertly eclectic composer with a deep involvement in musical Americana." Albright's compositions reflect the influence of popular music and jazz, as well as his work in theater and films. The latter influence is seen particularly in the multi-media works Tic of 1967 for soloist, two jazz-rock improvisation ensembles, films, and tape and Beulah-land Rag of 1967-69 for narrator, jazz quartet, improvisation ensemble, tape, film, and slides. Salzman compares Albright's Tic to Martirano's L's G A in the sense that both works are "in effect multi-media pieces with theater forms." Emphasizing coloristic instrumentation, Tic incorporates a wide variety of disparate musical styles ranging from Franck, Messiaen, and Scott Joplin to Webern. In Albright's Danse macabre of 1972, five musicians share the performance of numerous percussion instruments—there is no exclusive percussion performer—in what Schwartz calls, "a super-19-century tone-poem with Lisztian overtones, snippets and quotations that just manage to evade the memory."

57 Statement referring to Bolcom is found in Robert Jones, "Debuts and Reappearances: Michael Lorimer; Bolcom Premier," High Fidelity and Musical America, XXVI (May, 1976), MA32.


59 Schwartz, loc. cit.
Albright's interest in his musical heritage is revealed in *Organbook II* of 1971 for organ and tape, the title of which is drawn from the popular French Baroque term *livre d'orgue*. The Baroque *livre d'orgue* consists of a collection of several pieces, each of which develops a single idea or sonority, and Albright's work adopts this form. The original French pieces were used in liturgical rituals and, again, this function has inspired the titles of the three pieces of *Organbook II*: "Night Procession," "Toccata Satanique," and "Last Rites." As Albright says, and as is evident in these titles, *Organbook II* "is warped in the direction of the darker, more sinister aspects of religion—nocturnal rituals, the devil, mortality."  

*Organbook II* does not present quotations but does incorporate a wide range of styles. A long harmonic sequence of slowly changing chords revealing constant changes of timbre is the basis of "Night Procession." Heterogeneity is set forth by the abrupt interpolation, into this otherwise fairly constant texture, of several distinct and highly ornamented melodic passages. The "devil's trill" is heard throughout "Toccata Satanique," the second movement. Albright calls this movement "a matinee performance by the devil at the console," and he points to the passages reminiscent

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60 Albright, "Notes," loc. cit.
of such virtuoso toccatas as those of Mulet and Widor. With the addition of magnetic tape in "Last Rites," purely electronic sound sources and manipulated recorded organ materials are added to the natural organ sounds. Here blocks of sound are juxtaposed and heard simultaneously, and a descending cluster glissando recurs throughout the movement. Albright presents the ambiguous and unresolved ending characteristic of many of Ives's compositions. In Organbook II this ambiguity is heard when a block of sound presented in a massive, growing crescendo is abruptly interrupted by silence.

As demonstrated above, in the works of Rochberg, Crumb, Martirano, Druckman, Drew, Silverman, Bolcom, and Albright, the monumentality that Meyer points to as an ideal of Western culture is sought through the combining of disparate musical materials. The prototype of this characteristic is found in the work of Charles Ives. For each composer it is, of course, his personal style or identity that is ultimately the major unifying factor of the diversity. It is particularly interesting to observe that the great influence of the characteristic heterogeneity of Charles Ives has been an atavistic one, commencing extensively in the 1960s in the works of the contemporary American composers discussed here.

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61 Ibid.
62 See discussion above, p. 21.
Renewal of the Past

It is maintained by some that to exert one's originality, particularly in art, one must eschew experiences of the past. This, obviously, is not the thinking of Charles Ives or of the composers after him who have drawn from the products of musical history in seeking monumentality. As we have seen, Ives and the contemporary American composers discussed here seek not to eradicate the past but rather to extend the tradition. The renewal of the past emerges as an important aspect of the search for monumentality.

The idea that change is a prerequisite of creativity is disclaimed by Rochberg:

To be a victim of the idea of change as endemic to the course of man's motion through time is nothing short of a curse on the artist. For it deprives him on every side of the reality and value of the past experience of human beings whose earlier contributions must be considered as valid as his own, but for different reasons, if his own are to be considered valid by others who will come later. If one wipes the slate clean of others, in order to satisfy some misguided notion of being "contemporary," one's own fate is, by the same token, equally guaranteed null and void. There is no virtue in starting all over again. The past refuses to be erased. Unlike Boulez, I will not praise amnesia.63

Referring, among other examples in music history, to Ives's *Concord Sonata* which draws on the motive of Beethoven's fifth symphony, Rochberg states:

All acts of renewal through uses of the past renew both that past drawn upon and that present in which the act occurs. Far from being acts of weakness or signs of the depletion of creative energy, they reveal a profound wisdom about the paradox of time, which does not consume itself and its products as if it were fire, but gathers up into itself everything which has occurred in it, preserving everything as the individual mind preserves its individual memories. The myth is more important than the fact.64

In the above statement, Rochberg expresses the thought that an artist must not abhor cultural replication, but must be willing to borrow from and be influenced by others. It is an inherently optimistic viewpoint which embraces the renewal of the past since it stems from the basic belief that "Culture, like time, its guardian, proceeds by slow accretion and eventually absorbs everything of value."65 This inherent optimism is at the center of Ives's philosophy of art and of the philosophy of those extending his practice of drawing disparate music from history in combination in a single work.

64*Ibid.*

Reworking a piece from the past is pointed out by T. S. Eliot to be an ahistorical process. Eliot considers that when a work of art from the past is renewed, or re-interpreted by an artist, it causes a change in our understanding of every work of art we will experience, regardless of the chronological relation to the modified work. This occurs because, as Eliot says, the existing monuments "form an ideal order among themselves . . ." and this ideal order is modified when a new artwork is created. So that order may be re-established after the introduction of a new artwork, the entire existing order must be slightly altered. This is why, as stated above, our understanding of every artwork, past, present, and future, is modified by the introduction of the new work. That the new work is itself a reinterpretation of a past work adds to the complexity of the associations and understandings. Eliot points out the resultant conclusion of his paradigm:

> Whoever has approved this idea of order, of the form of European, of English literature will not find it preposterous that the past should be altered by the present as much as the present is directed by the past.

As the above discussion indicates, in Eliot's view the reinterpretation...
tion of previous works of art is a vital aspect of the ongoing history of the art.

At least since the nineteenth century, the borrowing from the past was viewed with a certain disdain, and the term "eclectic" was often used disparagingly in reference to the seldom-practiced technique. Writing about the plastic arts, Meyer Schapiro attempts to explain the change in this attitude in our current period:

Basic for contemporary practice and for knowledge of past art is the theoretical view that what counts in all art are the elementary aesthetic components, the qualities and relationships of the fabricated lines, spots, colors, and surfaces. These have two characteristics: they are intrinsically expressive, and they tend to constitute a coherent whole. The same tendencies to coherent and expressive structure are found in the arts of all cultures. . . . Such ideas are accepted by most students of art today, although not applied with uniform conviction. 69

The tendency to consider that an artwork includes within itself its complete meaning, the view discussed by Schapiro above, is basic to the renewal of history.

Leonard Meyer maintains that it is recent radical changes in Western ideology which make it possible for composers to employ, either fairly strictly or considerably freely, the models, styles,

69 Schapiro, p. 282.
and particular musical passages and ideas which were developed and produced in previous eras. Meyer acknowledges the lag between the composers and the audience when he says, "and, as the ideals and beliefs of the audience and critics change, they, too, may come to understand the relevance of the past."^{70}

The reason that the past may now be drawn on as the source of models, materials, procedures, and syntax, whereas such borrowing was previously unacceptable, Meyer explains to be that the tenet is no longer held that a primary aim of the artist is to express his most personal emotions, thoughts, and feelings. It was considered that because the artist's thoughts and feelings were caused in part by his interaction with and response to his own culture, his particular individuality could not be properly expressed through the style or idiom of another culture or period other than his own. The concept of the work of art as a representation of individualism and intense personal expression has been replaced in our time by the concept of art as an objective creation. This change in our cultural dogma is expressed by Meyer:

Originality is no longer tied to the discovery of means expressive of the artist's inner experience, but to the ordering of materials; and creativity is seen not as an act of self-revelation, but as a species of problem-solving. Since any style can consti-

^{70}Meyer, *Music, the Arts, and Ideas*, p. 187.
tute a basis for objective construction and for the presentation of principles of order, such views are not incompatible with the use of past art works as sources for materials, relational patterns, and syntactic procedures and norms. Form and technique have thus superseded inspiration and expression. Logically, all modes of organization and all styles become equally available and viable.71

The question of how long this concept of the work of art as an objective construct will prevail is not considered here nor is it crucial to our discussion. The central concern of our discussion is to reveal the change in philosophy that allowed the renewal of the past to be an acceptable interest of the composer.

The composite influences of art are extremely complex and, coincident with the emphasis on objectivity, the concern for individuality and originality is still very strong and prevalent in our period. The composer who draws on the past, or otherwise combines disparate musics, is therefore involved in a judicious balancing of the dynamically opposing qualities of objectivity and individuality.

The philosophical impetus which causes an artist to draw on the entire history of his art and the cultural conditions which allow him to do this are delineated above by Meyer, Schapiro, and Eliot. The immediate excitement which inspires this borrowing is

71Ibid., p. 188.
stated by Ives:

All, men-bards with a divine spark, and bards without, feel the need, at times, of an inspiration from without, "the breath of another soul to stir our inner flame," especially when we are in pursuit of a part of that "utmost musical beauty" that we are capable of understanding . . . it is morally certain that, at times, a part with itself must be some of those greater contemplations that have been caught in the "World's Soul," as it were, and nourished for us there in the soil of its literature.72

Ives clearly indicates that in his borrowings an artist need not be limited to his contemporary milieu. Ives says that although substance—what he considers the essence of an artist's unique statement—could not be transferred, a certain quality of inspiration could be gleaned from the masterworks of others:

No true composer will take his substance from another finite being—but there are times when he feels that his self-expression needs some liberation from at least a part of his own soul. At such times, shall he not better turn to those greater souls, rather than to the external, the immediate, and the "Garish Day"?73

From the heroic quality of the opening motive of Beethoven's fifth symphony used in the Concord Sonata to the simple tunes of American folk art prevalent in Ives's works, the quality that

72Ives, Essays, p. 100.
73Ibid., p. 102.
attracts Ives to various pieces for inspiration is what he considers a sincerity and genuineness. Ives refers to this genuine aspect when he speaks of the third movement of his Second Orchestra Set which is based on the gospel hymn "In the Sweet Bye and Bye." Of this hymn Ives says, "It wasn't a tune written to be sold, or written by a professor of music—but by a man who was but giving out an experience."\(^7^4\) This same sincerity was of interest when Ives drew on the past and, as Bruno Nettl says, "tried in several instances to convey the feelings and sounds of the simple musical performances that took place in his boyhood home in Danbury, Connecticut."\(^7^5\) Nettl is obviously right about the source of the material but, as discussed above (pages 23-24), the organic function of such material in the finished works of Ives goes much deeper.

Included within the broad practice of drawing on the music of the past for models, styles, or particular musical passages or ideas is the practice of neo-classicism, a practice which has been both an attraction and a revulsion to various composers in our century. The latter reaction was exhibited by Varèse who called neo-classicism "one of the most deplorable trends of music today--

\(^7^4\)Charles Ives, Memos, ed. by John Kirkpatrick (New York: W. W. Norton, 1972), p. 93. As Kirkpatrick indicates, the song was written about 1867 with words by Sanford Filmore Bennett and music by Joseph Philbrick Webster.

the impotent return to the formulas of the past."76 Others, of course, thought differently.

Published definitions of neo-classicism in music vary greatly, and Vinton's seems to be the most viable. Vinton defines the term as:

... an esthetic orientation that was in part responsible for the revival of forms, genres, and textures from instrumental music of the past, especially those of the 17th and 18th centuries. ... The term is usually restricted to music that has its harmonic foundation in tonality; thus, although much 12-tone music emphasizes contrapuntal textures, old forms and genres, and craftsmanship, it is not labeled neoclassic.77

Stravinsky has pointed to condensation of material and exclusion of non-primary material as the conceptual difference between eighteenth-century classicism and twentieth-century neo-classicism.78 Stravinsky indicates that his goal is not imitation

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76This statement of Varèse was made at a lecture given at the University of Southern California in 1939 and is included in Chou Wen-Chung, "Varèse: a Sketch of the Man and his Music," 156.


78Stravinsky's statement which originally appeared in Lawrence Gilman's Program Notes of the Philadelphia Orchestra concert, January 5, 1932, is reprinted in Bauer, loc. cit.
but rather re-creation when, in speaking of his Piano Concerto, he says:

I attempted to build a new music on eighteenth-century classicism using the constructive principles of that classicism . . . and even evoking it stylistically by such means as dotted rhythms.\(^7\)

Stravinsky makes clear in his statement above that although there are borrowed elements, the essential infusion of his own ideas into the composition results in a "new music."

The combining of disparate music so characteristic of Ives and of the contemporary composers Rochberg, Crumb, Martirano, Druckman, Drew, Silverman, Bolcom, and Albright often results in violent contrasts which do not suit the ideal of balance inherent in a generally accepted view of neoclassicism. For these composers, therefore, neoclassical qualities are observed in a relatively few works, and these works seem generally to be limited to the composers' earlier periods.

Variations, so prevalent in the seventeenth and eighteenth centuries, to a large extent fall within the classical frame. This structuring principle is presented, among other places, in Ives's Variations on America of 1891 or 1892 for organ, Martirano's Variations of 1950 for flute and piano, Crumb's Variazioni of 1959 for

orchestra, and Druckman's 1955 variations for the piano entitled *The Seven Deadly Sins*. As is seen, for each of the composers the above work is fairly early in his career.

Ives's original approach to the old structures is exemplified in his organ piece the *Fugue in Four Keys* of the early 1890s, in which each voice is presented in a different key. The first symphony demonstrates Ives's modification of functional tonality, a hallmark of the traditional symphonic structure. In the opening measures of this symphony the theme begins in D minor and moves through the remote keys of B minor and C minor before returning to a dominant seventh in D minor. Also, his titles often belie the content, so that his second piano sonata is quasi-programmatic in its portrayal of characters and is not in the structure of the traditional sonata. For example, the movements are entitled "Emerson," "Hawthorne," "The Alcotts," and "Thoreau." The neoclassical elements are only occasionally used by Ives, and this fact is pointed to by H. Wiley Hitchcock who says, "Traditional devices for 'ordering' musical form (repetitions, periodic phrase structure, classical tonality, and the like) although not always lacking in Ives's music are not by any means always present." 80 This statement could be made of all the composers discussed here.

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Rochberg's Symphony No. 2 of 1955-56 is in four connected movements and although every movement is based on a single twelve-tone row, Rochberg develops themes and fragments of themes in a way reminiscent of the classical tradition. Because of the developmental technique used here, a strong tonal sense in fact emerges. The first movement, "Declamando," is in a modified sonata-allegro form, presenting a vigorous main theme and two contrasting lyric themes. The second movement, "Allegro scherzando," in its ABA form recalls a classical scherzo. In their tempos and treatment the third and fourth movements, "Molto tranquillo" and "Finale: Tempo primo ma incalzando," present the balance of the classical ideal. The neoclassical interest in counterpoint appears in several of Rochberg's discarded student pieces which Ringer refers to as showing a mechanistic counterpoint somewhat in the style of Hindemith. Again, we notice the above works are associated with Rochberg's early career.

Crumb's mature style reflects an economy and compactness of musical gesture, but this can more directly be considered the influence of Webern than of a neoclassical penchant. Reminiscences of thirteenth-century organum are heard in Crumb's arhythmic musical lines which are often modal and resemble chant. A traditional structuring device is heard in "Myth," one of the pieces of Makro-

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kosmos III of 1974, which is isorhythmic in construction with simultaneously performed taleas of 13, 7, and 11 bars. Crumb's music often focuses on sonorities and, as Richard Wernick rightly says, "Where an 18th-century composer would have used different rates of harmonic rhythm to vary the apparent speed of his music, Crumb uses different vertical and horizontal densities." The neoclassical influence in Crumb's work is limited.

Although Martirano employs contrapuntal techniques in his A Cappella Mass of 1952-53 for chorus, it is the counterpoint associated with the Viennese dodecaphonists. The mass does show, however, what London calls, "an affinity for the full, rich sound of the Palestrina choral style." Further neoclassical influences can be pointed to in Druckman's Divertimento of 1950 for string trio, harp, horn, and clarinet which recalls the eighteenth-century genre, and in his Delizie contente, che l'alme beate ("Charming Pleasure, that Delights the Soul") of 1973 which is based on a theme of Cavalli.

With Drew, as with the other composers, neoclassical references tend to be limited to the earlier period although some references do occur in later works. His Passacaglia of 1957 for full orchestra draws on the Baroque variation structure, and the

traditional form for a set of pieces is recalled in *Indigo Suite* of 1958-59 for piano, contrabass, and percussion. Contrapuntal textures are emphasized in his *Polifonica* of 1962-63 for flute, clarinet, oboe, string quartet, and piano, and in his *Contrappunto* of 1964-65 for orchestra.

Any neoclassical characteristics in Silverman's works again tend to be found in his earlier period. *Two Cansos* of 1964 for soprano, chamber chorus, plucked consort, and percussion reveal a classical restraint which stems from what in reference to these songs has been called, "a stiffening basis of logic."84 *His Planh* of 1964 is a chamber concerto for guitar and seven instruments which also maintains a reserved attitude.

A work of Albright's which reveals neoclassical qualities is his *Chorale-Partita in an Old Style* of 1963 for solo organ. Also, his *Grand Sonata in Rag* of 1968 for piano alludes to the eighteenth-century structure while incorporating contemporary content. Albright and Bolcom have both professed the desire to expand the contemporary literature for organ, but they generally are attempting to do this in ways which do not refer to neoclassicism. The sole fact that their works for organ so often include tape, such as Bolcom's *Black Host* of 1967 for organ, percussion, and tape and Albright's *Organbook II* for organ and tape, tends to indicate

a direction outside the neoclassical esthetic.

It is significant that although each of the above composers has dipped into neoclassicism, he has not referred to it extensively. Neoclassicism with its ideals of restraint and balance has particularly been lacking in the works of these composers in the last decade, a period when the combining of disparate music within a single work and the resultant diversity and heterogeneity have been consuming interests. As stated above, neoclassicism is not compatible with the violent contrasts that often result from the combining of disparate music in the works of these composers.

The essential statement is that today Rochberg, Crumb, Martirano, Druckman, Drew, Silverman, Bolcom, and Albright are among the few composers who acknowledge that their art is an extension of history. In using the musical materials from all of history, i.e., antiquity, the immediate past, and the present, they indicate their desire for their works to be compared to the masterworks of history. In this philosophy they reflect and extend the thinking of Charles Ives.
CHAPTER III
MUSICAL STRUCTURES

Acknowledging that function concerns the particular operation of an element within a set of elements, it is clear that all music is functional because the listener groups and organizes the parameters of music. The conflict between determinate and indeterminate composition, therefore, is in essence not what the listener hears, but rather in how the composer creates the musical work.

In the musical thinking of our time, the conflict of ideologies of determinate and indeterminate composition has played a major role not only in the sound of the music (each side influencing the other) but undoubtedly in causing each composer to examine and perhaps redefine his own compositional tenets.

For the most part, the contemporary American classical movement is firmly based in the determinate composition process, and indeed the contemporary composers, which have been discussed extensively, reflect this philosophy. Even processes of improvisation accommodated within the determinate philosophy are employed very sparingly by these composers. To understand the influences to which these contemporary American composers are exposed, and to clarify the strength of their own position toward composing,
aspects of twentieth-century composition in terms of the forces which have emerged between the antipodal positions of determinate and indeterminate music will be discussed.

**Aleatory Music**

Aleatory music is defined by Apel as "Music in which the composer introduces elements of chance or unpredictability with regard to either the composition or its performance."\(^1\) Since 1945 many works which differ greatly in the concepts, methods, and strictness with which they use techniques of random selection have been referred to with the terms "aleatoric," "chance music," or "music of indeterminacy." Apel's definition of aleatory allows for the element of chance in the process of composition, performance, or both.

The term aleatory was derived by Boulez from the Latin word *alea* meaning dice. Barney Childs states flatly, "The term aleatory is a pedantic synonym for indeterminacy introduced by Pierre Boulez . . .,"\(^2\) but Cope more correctly considers aleatory music primarily a concept which employs chance techniques within a controlled framework, and therefore, "more related to improvisation.


than true indeterminacy." Morton Feldman considers both Boulez and Stockhausen practitioners of aleatory music since they each began by "finding rationalizations for how they could incorporate chance and still keep their precious integrity." Boulez has stated clearly his distinction between chance music and his own kind of composition, aleatory music:

> Composing by chance is no composing at all. Composing . . . means to put things together. I am interested as to what chance sounds occur on the street, but I will never take them as a musical composition. There is a big difference between unorganized sounds and those placed within complete organization.

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**Stochastic Music**

Controversy has also accompanied the classification of stochastic music, a type of composing technique employed by the Greek composer Iannis Xenakis in which the laws of probability play a major role. The term stochastic was coined by Xenakis from the Greek word *stochastikos* which means "able to hit the mark,

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shrewd, sagacious.” Slonimsky rightly considers this technique aleatory:

Stochastic is the key word in the hyper-sophisticated circles of musical innovators of the second half of the century. It denotes a variable function determined by random phenomena in time. In other words, stochastic music is aleatory.

An example of Xenakis's production is heard in Pithoprakta of 1955-56 for an orchestra of fifty performers. In this work Xenakis refers to mathematical theories and calls for the forty-six divisi strings to play glissandi and pizzicati, to tap on the strings with the wood of the bow, and to slap the body of the instrument with the hand. From this a variable density of sound results in which, as Xenakis says, "the individual noise loses its importance to the profit of the ensemble perceived as a block, in its totality." Concerning his philosophy of composition, Xenakis has said the composer must attempt to become "amnesic" in order to prepare himself for setting to music the purely logical

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8 This quotation is included in Maurice Fleuret, "Xenakis--a Music for the Future," Music and Musicians, XX (April, 1972), p. 23.
processes borrowed from Boolean algebra. In this approach, he continues, one tries to forget all the music of history and to discover the mental operations of composition at its source. In this intent, Xenakis clearly differs from the Ivesian philosophy of drawing on the various musics of the past and present.

Determinate Music

As stated above, the contemporary American classical movement is strongly established in the determinate composition-process. The essentially European interests in aleatory and stochastic music and the often resultant interest in primarily focusing on densities are generally not reflected in the mainstream of American composition today. For the most part, even improvisation is not widely employed in the contemporary American classical movement. Where improvisation is present, in most cases it draws on the concept of our own American jazz and embellishes aspects of the determined elements that are indicated. In the works of Rochberg, Crumb, Martirano, Druckman, Drew, Silverman, Bolcom, and Albright, when improvisation is present, it is in the concept of jazz, an embellishment of these determined elements. Three works of Crumb and Druckman can serve as illustrations.

9Xenakis's discussion is included in Daniel Charles, "Entr'acte: 'Formal' or 'Informal' Music?" in Contemporary Music in Europe: a Comprehensive Survey, p. 158.
Crumb's Night Music I of 1963 for soprano, piano, celesta, and percussion is a set of seven pieces called Notturni and includes an element of aleatory in one of the pieces. The soprano line in the third notturno, a Sprechstimme setting of Lorca's poem "La luna asoma" ("The Moon Rises"), is given aleatory support in the instruments. Each of the two pages of score which constitute the third notturno includes the soprano line in fairly traditional horizontal staff notation, but the piano, celesta, and percussion parts are indicated as musical sections arranged in a circle. Instructions in the score refer to the singer's performance:

... the pitches given in the soprano part are only approximate and merely suggest the melodic contour. The singer should "realize" her part by improvisation. The rhythmic values can be followed more closely ... 10

The aleatory aspects are explained in a note for the instrumentalists which is found inside the circular arrangement of music segments:

Begin with any segment and proceed clockwise or counterclockwise. Spacing of segments should be improvised.11

10 An analysis of the macrostructure of Crumb's work and a reproduction of the score of the complete third Notturno are included in Robert Hall Lewis, "Younger American Composers: George Crumb, Night Music I," Perspectives of New Music, III (Spring-Summer, 1965), pp. 144 and 148-49.

11 Ibid., pp. 148-49.
The sense of a freely organized design is implemented in Crumb's Night Music I, among other means, by the use of the above aleatory assemblage and in other movements by a juxtaposition of fantasia-like sections marked senza misura ("without measure"). It is only the third notturno that is largely aleatory, so that Crumb draws on this technique only in a limited way.

Druckman's output includes both serial works and works including passages of some degree of aleatory. In including both techniques in his oeuvre, Druckman reflects the age in which he grew up, an age in which the extremes existed side-by-side. Stone points out that, born in 1928, Druckman is of a sufficiently young age to have experienced both serialism and aleatory as merely additional possibilities of the current compositional techniques rather than as anything unsettling. Further, because he was a jazz performer, Druckman experienced musical spontaneity, improvisation, and sensuous sound. Stone concludes:

Thus he is able, on the one hand, to write in advanced idioms with natural ease, and on the other, to know at all times how they will sound and communicate to an audience.¹²

What Stone points to above as Druckman's ability to approach with a critical mind the "in-vogue" techniques of composition and his

understanding of jazz are qualities shared by the other contemporary American composers of major concern here. These are also qualities exhibited by Ives and are, at least to some extent, a result of his ragtime performing experience.

In Druckman's *Incenters* of 1968 for chamber ensemble, the notation ranges from precise to graphic so that, as Salzman says, "the players relate to each other freely or at the conductor's whim; the result is flexibility within a carefully structured form."\(^{13}\) The macrostructure of *Windows* of 1972 for orchestra combines aleatory and precise notation, the aleatory appearing in complex sections of what Saylor calls, "controlled orchestral improvisation."\(^{14}\) The work opens by gradually diffusing from a single pitch, E, and the central focus soon is on another pitch, and then on others successively. The continual focus on and away from single pitches serves structurally to cohere large sections harmonically and to act as the "windows" of clarity which contrast with the often energetic sections of aleatory composition. In Druckman's approach to aleatory we observe, as we also observed above with Crumb, that he has employed the technique only within

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\(^{14}\) Saylor, "Debuts and Reappearances: N. Y. Phil.: Druckman's 'Windows,'" *loc. cit.* A discussion of *Windows* is included above, pages 41-42.
sections and not throughout an entire work.

The above discussion of works of Crumb and Druckman recalls Ives's similarly limited use of aleatory as illustrated, for example, in *The Unanswered Question* where the conductor is to cue in the various instruments at will. Crumb and Druckman, like Rochberg, Martirano, Drew, Silverman, Albright, and Bolcom, maintain a strong esthetic which generally reacts against a degradation of order. Despite various contemporary and contrary trends, these composers aim at enhancing structure and generally undertake composition without any previous calculation nor with the intent to illustrate any precise theory. And again, as was the case with Ives, these contemporary Americans exhibit an original approach to musical structures.

Childs notwithstanding, the contemporary composers discussed above are not involved in indeterminacy. Childs appears to have completely misunderstood the concepts and practices of the combining of disparate music when he associates it with indeterminacy. Rochberg expresses the essential philosophy of the composers at the core of this study when he states:

> The desperate search in the second half of the 20th century for a way out of cultural replication, i.e., being influenced by others, borrowing, leapfrogging, etc., has let loose a veritable Pandora's box of aberrations which have little or nothing to

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do with art, but everything to do with being "successful" historically or commercially.

... By a series of typical paradoxes only powerful creative spirits like Brahms, Mahler, Bartók, and Stravinsky remain skeptical of everything but authentic values and, therefore, continue the process of cultural replication by refracting all previous music through their individual, particular natures; the avant-gardists, wanting to start all over again, make anarchic hash of music, partially by invoking the philosophies of the East and doctrines of noncausality and indeterminacy, among others.16

Rochberg cannot accept indeterminacy because he considers art "the habitual exercise of projecting fine judgments of subtle and specific perceptions."17 Indeterminacy does not accommodate the projection of these fine judgments.

Clearly, John Cage is not applauded by these American composers when he points to such things as the Chinese Book of Changes, tables of random numbers, and imperfections in writing paper as means to provide "a music free from one's memory and imagination."18 As illustrated by Rochberg's statement cited above (pages 81-82), indeterminacy simply does not present a desirable end.

16 Rochberg, "Reflections on the Renewal of Music," 77-78.
17 Ibid., 75.
18 Cage, Silence, p. 10.
CHAPTER IV
TWENTIETH-CENTURY DEVELOPMENT OF TONALITY IN AMERICA

In discussing the development of tonality in the current
century the most viable definition is the broad one given by
Apel:

Loyalty to a tonic, in the broadest
sense of the word. One of the most striking
phenomena of music is the fact that, through­
out its evolution—in non-Western cultures,
in Gregorian chant, and in harmonized music—
practically every single piece gives prefer­
ence to one tone (the tonic), making this the
tonal center to which all other tones are

This is not the more limited definition by which tonality and
modality are mutually exclusive; and because of original approaches
in the twentieth century toward structuring pieces through
"loyalty" to a central tone, this inclusive meaning of tonality
will yield the better understanding.

Salzman points to the predominant characteristic of Western
music from approximately 1600 to 1900 whereby certain hierarchies
of sonorities expressed in terms of stability and instability pre-
vailed. This kind of musical thinking in which "certain tones and combinations of tones represent goals and suggest stability and rest, while others imply motion to or away from these goals. . . ."\(^3\) is termed "functional tonality." In this system of functional tonality, Salzman explains, every formation of horizontal and vertical tones has a clearly understood relationship to every other formation. Expectation and implication are psychological principles of functional tonality, and it is, therefore, a goal-oriented experience. Debussy who "loved the plurality and diversity of conventions, and the open infinity of Nature. . . ."\(^4\) held a free attitude toward tonal relations which assisted greatly in corroding functional tonality as the primary organizational and expressive foundation of music. Austin views Ives, Scriabin, Busoni, and Satie as the earliest composers who actually worked full-scale in a musical realm outside of functional tonality.\(^5\)

From Greek times to the twentieth century, as Meyer says, men "defined tones in terms of their functions" so that any and every pitch had an implied function.\(^6\) Meyer continues to say that

\(^2\) Salzman's particularly pithy discussion of Western tonality is included in his *Twentieth-Century Music*, pp. 1-7.

\(^3\) Ibid., p. 4.

\(^4\) Austin, *Music in the 20th Century*, p. 35.

\(^5\) Ibid., p. 36.

\(^6\) Meyer, *Music, the Arts, and Ideas*, p. 295.
a composer's "attitude toward functionalism is inextricably linked both to his compositional procedures and to his basic aesthetic position--his conception of the role of music in human experience." For this reason, the difference on the basic issue of functionalism in music is a major distinction between the traditional composer and the one who would break completely with the past.

As discussed previously in Chapter III concerning determinate and indeterminate music, the twentieth century has seen composers assume numerous postures between the antipodal positions of functional and non-functional music. For the most part, in the absence of a functioning tonality, the American composer of art music in the twentieth century has replaced it as a functional and unifying element with something else so that the music is still unified by various goal-oriented parameters. A middle ground is indicated by Lazare Saminsky who, in 1933, asks for American composers to employ various contemporary concepts in music within the "basis of tonal art," that is, the basis of functional tonality:

The new American composer, however, can escape the new demands of order, precision, and economy in tonal speech no more than he can tear himself away from the universal aesthetic basis of tonal art and

\[7\text{Ibid.}, \text{ P. 294}.\]
the demands imposed by the continuity of musical culture. 8

Horace Reisberg has observed some characteristics of special relevance to our discussion of composers interested in presenting simultaneously heterogeneous musical styles. Reisberg discusses the simultaneities created by the melodic and contrapuntal presence of the voices of dissonant linear textures. He observes that the resultant simultaneities appear both to refer to no previously conceived plan and to be peripheral or secondary results of composition. 9 Reisberg summarizes this aspect of the contemporary development:

A great many compositions could be cited from our modern period (since about 1950), in which the vertical dimension has ceased to be a prime element of musical construction. Vertical structures still exist, but their function within the organization of sound has little or no resemblance to the central position that harmony held in pre-twentieth-century music. . . . the history of "harmony" in our century points to a gradual decline of controlled vertical organization. It may be that since major-minor tonality and its attendant functional harmony no longer meets the


needs of composers, it was inevitable that vertical organization would go through a process of dissolution.10

The history of American music of the twentieth century shows various approaches to tonality. For example, Roy Harris employs bitonality but declares that he never thinks in a harmonic unit larger than the triad.11 His polyharmony results from a stratification of triadic progressions with each harmonic strata following a distinct individual harmonic progression. In 1932 he expressed his philosophy of tonality:

Harmony should represent what is in the melody, without being enslaved by the tonality in which the melody lies. At the same time harmony should center around a tonality sufficiently to indicate that tonality, because tonality is absolutely essential to form, and to harmonic contrast.12

Wallingford Riegger demonstrates an original approach to atonality, although passages of his atonal music sometimes suggest the texture of the Viennese dodecaphonists. For example, a ten-note-subject in a work of 1929 suggests a tone-row but is not treated as such; and later, when Riegger did write some works using

10Ibid., p. 387.


12Harris's statement is presented in ibid., p. 27. For an interesting discussion of what Slonimsky calls Harris's "system of tonal semantics" see Slonimsky, "Roy Harris," pp. 26-30.
the twelve-tone system, he employs the system with great liberty.\(^{13}\)

Much of William Schuman's work is predominantly linear so that the contrapuntal texture resulting from the melodies often creates dissonant harmonies.\(^{14}\) In this sense Schuman presents an example of the situation defined by Reisberg and discussed above (pages 86-87) in which harmony is not a structural element.

Henry Cowell's theory of secundal harmony and counterpoint materialized in tone clusters. Cowell considers the theoretical basis to be valid and states, "Tone clusters, then, are chords built from major and minor seconds, which in turn may be derived from the upper reaches of the overtone series and have, therefore, a sound foundation.\(^{15}\) Cowell forms his tone-clusters on diatonic, pentatonic, or chromatic scale lines and uses the tone clusters either homophonically or polyphonically. Ives in his *Concord Sonata* of 1909-10 actually precedes Cowell in the use of tone clusters, since it was 1912 when Cowell first performed a work


which included tone clusters. However, Cowell was the first to discuss theoretical and acoustical bases for the cluster.

Varèse holds that the Pythagorean comma cannot be ignored and therefore that the tempered fifth is unacceptable. Because he does not accept the theory of equal temperament, Varèse considers tonal modulation impossible. He also repudiates the tradition of sequence by transposition. Similarly, in his own music, melodic and harmonic patterns cannot be transferred to another octave without altering their functions. Many of his ideas are largely impractical on traditional instruments on which it is either impossible or difficult to produce varying intervals because they are tuned to the tempered chromatic scale. However, when he employs microtones in tape and electronic media late in his career, Varèse continues also to make use of instruments and the human voice. In his works for conventional instruments, Varèse uses strong dissonances as the vertical dimension almost exclusively. Harmonies of minor seconds or ninths, and major sevenths abound. Mellers notwithstanding, Varèse's music does present vertical and functional contrasts which would be accepted

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into a broad view of "harmony."\textsuperscript{17}

Like Varèse, Harry Partch is also interested in microtones. Partch has abandoned equal temperament and has replaced it with a system of forty-three tones to the octave in just intonation. His system includes twenty-eight tonalities, and the manifestation of it is performed on his more than forty hand-made instruments. There is no harmony in the sense of a vertical dimension in Partch's music except, as Mellers says, "for parodistic effects."\textsuperscript{18}

Partch explains his monophony:

The major contribution of Monophony as an intonational system is its realization of a subtle and acoustically precise interrelation of tonalities, all stemming or expanding from unity, $1/1$. . . . it is capable of both ordinary and hitherto unheard modulations to the natural limits imposed by Just Intonation and the arbitrary limit of $11$. . . . it does offer twenty-eight possible tonalities, more than are inherent in Equal Temperament, and therefore a greater total of tonality identities, or assumable senses, than does Equal Temperament.\textsuperscript{19}

\textsuperscript{17}Mellers states, "In the accepted sense there is no 'harmony' in Varèse's music; there are only non-developing linear patterns and clusters of sound of varying timbre and tension. . . ." See Mellers, "The Avant-Garde in America," 3.


Partch is able, with his system, to achieve monophonic tonal organization for fairly extensive works.

The approaches to tonality of Harris, Riegger, Schuman, Cowell, Varèse, and Partch discussed above represent stances toward tonality that range from fairly traditional to highly innovative. These approaches, along with the strict twelve-tone technique, are only a few of the numerous outlooks "in the air" and in the consciousness of the twentieth-century American composer.

In the last decade, strong reminiscences of Ives's approach to tonality have emerged in the group of contemporary American composers of particular interest in this study. Ives's melodies are for the most part major, minor, or chromatic, and seldom modal or actually atonal. However, when the key implication changes abruptly as it often does, atonality is sometimes the resultant effect. In his harmony also, although it does exist, atonality is relatively rare. Rather, the feeling of the key is maintained by continually articulating the relation of each chromatic tone to its tonal center. With the simultaneous presentation of a number of melodic lines or block-chord-lines the tonal sense is, of course, made more complex by the presence of more than one key center at a time.

Linear construction is a characteristic of much of Ives's work. During the period between 1903-14 when he wrote The Housa-
tonic at Stockbridge for orchestra and in 1906 when he wrote *In the Night* for theater or chamber orchestra, Ives presents a polyphonic network which is the composite of separate simultaneous voice lines. These voice lines often outline chordal fragments. In these works a main melody may emerge, such as the quotation "Watchman Tell Us of the Night" in *Housatonic*, while the rest of the web serves as a kind of complex accompaniment. As discussed above (pages 86-87), these two works are examples of the dissolution of the conventional role of the vertical dimension, so that here the vertical dimension is not a primary element of the construction but a result of the linear development. As stated earlier, this is of special relevance to our discussion of composers who present simultaneously heterogeneous musical styles, and Ives's linear emphasis is the prototype of much of the construction observed in the last decade in the group of contemporary American composers emphasized in this study.

At a time when such practices were not popular, Ives presented passages of consecutive extreme dissonances and consecutive perfect consonances. He invented chords of various mixed intervals and used them extensively, a use facilitated by his free use of unresolved dissonances. Ives also created huge chord-complexes built on a single interval (especially seconds), so that tone-clusters resulted. Polychords were created when Ives placed two or more simple chords simultaneously against each other and
treated them so that each remained separate as part of an independent chord line. As in Ives's piece for chorus, Psalm 67 of 1893 or 1894, two lines of chords may be in the same key, but the same triad is never presented simultaneously, so that a polyharmony ensues. The early dates of Ives's use of the above practices is particularly impressive when compared to the later dates of other composers who used them.

The twelve-tone system was, for the most part, abandoned long ago by the group of contemporary American composers of major interest here; and for these composers, the linear process continues from Ives so that tonality appears to emerge again as a determining force. It is of major importance that throughout European musical history, polyphony had meant the independence of several melodic lines, whereas with Ives, polyphony was applied to several lines of chords, or chord blocks, as well as to melodies. The importance of this concept of Ives for music history is pointed out by Drew who says, "To perceive simultaneously several discontinuous structures as being one total syntactical manifestation is unique to our twentieth century."21

20Ives's tonal and harmonic practices are discussed widely in the literature and particularly well by Henry and Sidney Cowell in their book, Charles Ives and His Music, pp. 149-65.

21This statement of James Drew is included in John Cage, ed., Notations (New York: Something Else Press, 1969), lacks pagination. The complexity of these structures in the twentieth century contrasts to the simplicity of the single line of earlier times, thus
For the contemporary American composer, tonality has been inextricably linked with the combining of disparate styles. For example, Rochberg points directly to the Ivesian technique of simultaneities as the impetus for the strong tonal sense of his own music since 1965. Early in his career Rochberg employed atonality and serialism and it was in the serially composed second string quartet of 1959-61 that he first attempted to employ Ives's technique of simultaneous tempos. As Rochberg says:

\[\text{In the Second Quartet, I restricted myself to the simultaneity of different tempos;}\]
\[\text{this was because serialism, with its total-chromatic foundation, is not "divisible"--it does not allow for the juxtaposition of perceptibly different musics.}^{22}\]

Rochberg documents Ives's influence on his own direction when he continues:

\[\text{I suspect that my fascination with the possibilities Ives opened was one of the factors that led me to recognize the severe, binding limitations in serialism. By the beginning of the '60s, I had become completely dissatisfied with its inherently narrow terms.}^{23}\]

Since his last serial work in 1963, Rochberg says, "I have been engaged in an effort to rediscover the larger and more sweeping we have a counterpoint of density rather than a counterpoint of melody.

\[\text{Rochberg, \textit{String Quartet No. 3}, loc. cit.}\]
\[\text{Ibid.}\]
gestures of the past, . . . it has taken many forms; all of them have led me back to the world of tonal music."24 Rochberg explains that at first he could not re-embrace tonality without reservation and this led him to employ it by quoting tonal music of the past in Contra mortem et tempus and Music for the Magic Theater, both of 1965 (see pages 26-29). Another approach to tonality was to comment on works of the past as was done in Nach Bach of 1966, a fantasy for harpsichord described by Ringer as a "parody" of Bach's keyboard Partita No. 6 in E minor.25 Then tonality pervaded sections of movements or entire movements of Rochberg's work as in his Symphony No. 3 of 1966-69. This lead to the third string quartet of 1972 discussed above, page 30, with its far-reaching spiritual goal of renewing music, "by regaining contact with the tradition and means of the past. . . ."26 Rochberg says of this:

As I see it, these things are only possible with tonality; the inclusion of tonality in a multi-gestural music such as the Third Quartet makes possible the combination and juxtaposition of a variety of means which denies neither the past nor the present. In this quartet, I draw heavily on the melodic-harmonic language of the 19th century (even more specifically on the

24Ibid.
26Rochberg, String Quartet No. 3, loc. cit.
"styles" of Beethoven and Mahler), but in this open ambience tonal and atonal can live side by side . . . \(^{27}\)

In Chapter II, which concerns the combining of disparate musical languages and the interest in the renewal of the past, the other American composers at the core of this study are seen to share with Rochberg this free intermingling of tonality and atonality, in what Rochberg refers to above as the "open ambience" of tonal and atonal music. To recall a few examples, this free transition is heard in Crumb's *Night of the Four Moons* of 1969 with its F-sharp major "Musica humana," the "Berceuse, in stilo Mahleriano," and in his *Black Angels* of 1970, which includes quotations from Schubert's *Death and the Maiden* quartet, as well as the original tonal music of the *Sarabande*, and the B-major tonality of the "God-music" movement. *Ancient Voices of Children* of 1970 employs a quotation from Bach's *Bist du bei mir* and a melody from Mahler's *Der Abschied*, and *Voice of the Whale (Vox Balanae)* of 1971 brings in a passage of Strauss's *Also sprach Zarathustra*. In *Makrokosmos I* Crumb includes phrases from the revival hymn "Will there be any Stars in my Crown?" and, later, passages of Chopin's *Fantaisie-Impromptu*. In *Makrokosmos II* of 1973, Crumb quotes the *Dies irae* and in *Makrokosmos III* of 1974, he brings in passages of a Bach chorale.

\(^{27}\)Ibid.
Further examples include Martirano's Ballad of 1966 in which seven popular songs are juxtaposed and accompanied by serial instrumental music, and L's G A of 1968 which includes various styles as well as the quotation in the organ of Saint-Saëns's "Mon coeur s'ouvre à ta voix." Druckman freely accommodates tonal and atonal music in his Incenters of 1972 which includes a reference to Mussorgsky's Boris Godunov. Windows of 1972 alternates between more dissonant original music by Druckman and diverse diatonic settings of waltz-music and ragtime. Quotation is present in the use of a figuration from Debussy's Jeux and a chord of La Mer. Drew's Lux incognitus of 1974 presents this "open ambience" in its long tonal melodies which contrast to dense dissonant clusters, in the tonally oriented second movement, and in the chorale passage of the third movement. Drew's St. Mark Concerto of 1974 draws on "Tu s'e morte" of Monteverdi's Orfeo and the "Sanctus" of Ockeghem's Missa prolationum, and it employs diatonic melodies above dense instrumental clusters. Another example is Drew's Crucifixus of 1975 which includes waltz-like passages and blues passages amid semitonal and microtonal configurations.

In varying degrees of tonal and atonal elements, Silverman's Elephant Steps of 1968 imposes dissonant passages along with quotations from a Renaissance madrigal, a Bach invention, Copland, Orff, Weill, Mahler, and the styles of ragtime, pop songs, and rock. His Hotel for Criminals of 1974 includes both barbershop quartet har-
monies and disjunct pointillistic melodies, as well as quotations from Joplin's *The Entertainer* and Tchaikovsky's *1812 Overture*. Bolcom's *Black Host* of 1967 incorporates the diverse styles of massive cathedral tones, circus tunes, calliope effects, banal hymns, and electronically distorted popular songs, and presents strains of a hymn-tune throughout the work. As well as the severely dissonant passages, Bolcom's *Frescoes* of 1971 employs battle pieces, gospel tunes, and ragtime allusions. Albright's *Tic* of 1967 draws on jazz and rock and includes musical styles which range from Franck, Messiaen, and Joplin to Webern. In *Organbook II* Albright offers no quotes but presents a wide range of styles which includes reminiscences of Mulet and Widor as well as the microtonal passages employing electronic tape.

It is clear that from a predominantly tonal stance these contemporary American composers feel free to incorporate into their works the wide gamut of musical styles available in our current era. The work of Ives is recalled by the essentially tonal framework within which tonality and atonality both exist.
New Instrumental Techniques

Ives, in a moment of agony, articulates the concern of many twentieth-century composers for new sounds, whether these new sounds derive from conventional instruments or from new media. Ives exclaims:

Why can't music go out in the same way it comes in to a man, without having to crawl over a fence of sounds, thoraxes, catguts, wire, wood, and brass? Consecutive fifths are as harmless as blue laws compared with the relentless tyranny of the "media." The instrument!—there is the perennial difficulty—there is music's limitation. Why must the scarecrow of the keyboard—the tyrant in terms of the mechanism (be it Caruso or a Jew's-harp)—stare into every measure? Is it the composer's fault that man has only ten fingers? Why can't a musical thought be presented as it is born ... ¹

Ives's often difficult rhythms, spacings, and tempos are backed by an early and long experience of playing and arranging, so that he did indeed understand the capacity of each instrument. It is

¹Ives, Essays, p. 84.
important to note that Ives probably expected others to match his own ability as a performer. As Carl Ruggles says in 1969 of Ives:

He was a grand pianist. I wish I was as good a violinist as he was a pianist. I never heard a better pianist in my life than he was.\(^2\)

The displeasure with which performers confronted Ives's difficult instrumental techniques is exemplified by a performer who tried to play the first violin sonata. As Ives says, "He was all bothered with the rhythms and the notes, and got mad. He said 'This cannot be played. . . ."\(^3\) Ives's own facility is indicated when he continues, "He couldn't get it even after I'd played it over for him several times."\(^4\)

That Ives's artistic vision transcended his time is demonstrated by the fact that, in 1920, the National Symphony Orchestra undertook a performance of his Decoration Day and, as Ives says, "I doubt if there was a single measure that was more than half played."\(^5\) But around 1933 Ives says:

This is a good example of how much water can run under the bridge in a few years time. . . . today this

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\(^3\) Ives, Memos, p. 70.

\(^4\) Ibid.

\(^5\) Ibid., p. 103.
score could be picked up and played readily by any symphony orchestra with only a few rehearsals, and it has been.6

Ives appears to have recognized that some of his works were beyond the abilities of even very advanced performers. When he privately published 114 Songs in 1922 he wrote:

Some of the songs in this book, particularly among the later ones, cannot be sung, and if they could, perhaps might prefer, if they had a say, to remain as they are; that is, "in the leaf" --and that they will remain in this peaceful state is more than presumable.7

A reason for bothering to write such difficult works and a view into his transcendent vision are provided when Ives says of such a song: "If it happens to feel like trying to fly where humans cannot fly, to sing what cannot be sung . . . who shall stop it?"8 It would seem that this is ultimately the kind of vision that inspires advances in technology. Ives's search for new sounds at times includes tone clusters, bands of sound, polytonality, quarter-tones, difficult chordal spacings, and seemingly inaudible voices. For the most part, except for the works for quarter-tone piano, Ives limits himself to envisioning new sounds

6Ibid.

7Ives's statement, originally published in the "Postface" to 114 Songs, is reprinted in the collection Ives, Essays, p. 130.

8Ibid., p. 131.
on conventional instruments.

The interest in new-sound materials was continued in a particularly imaginative way by Cowell, Varèse, Partch, and Cage. Cowell used tone clusters in 1912, and in *Aeolian Harp* of 1923 he required the performer to directly contact and manipulate the piano strings. In 1931 the rhythmicon, a keyboard percussion instrument, was built from Cowell's conception and used by him in several works. Cowell also employed various Eastern instruments, such as the *koto* and *tablatarang*, in combination with conventional Western instruments.

From the late 1920s Varèse explored the potential of electric instruments and media, and he combined electronic tape and instruments in *Déserts* of 1953. His strong interest in employing a wide variety of percussion instruments is reflected in the work for percussion, *Ionisation* of 1930-33. Later Varèse made extensive use of sounds synthesized through electronic technology.

Partch wrote music for instruments of his own creation which included the cloud-chamber bowls and the "quadrangularis reversum." His 43-tones-per-octave scale enabled him to approximate speech melodies, and in his music he emphasized percussion and plucked-string timbres.

Cage continued the interest of these composers in timbres of various percussion instruments. In 1938 he invented the prepared piano, an instrumental concept similar to Cowell's keyboard percus-
sion instrument, the rhythmicon. Later, again similarly to Cowell, Cage employed manipulations by the performer directly on the piano strings. He achieved new sonorities by employing instruments such as the automobile brake drums and the gong in water, and in 1939 he began working with electrically derived sound sources such as contact microphones. Beginning in the 1950s, Cage worked with tape music and electronic music.

The contemporary composers at the core of this study illustrate a variety of approaches to sound materials. Unlike Martirano and Silverman who have drawn extensively on nontraditional contemporary resources, Rochberg, for example, generally writes for traditional instrumental media. This is indicated in his Book of Songs of 1937-69 for voice and piano, Mizmor l'Piyus (Song of Reconciliation) of 1970 for bass-baritone and small orchestra, and his Violin Concerto of 1975 for violin and orchestra. Symphony No. 3, "A 20th-Century Passion" of 1968 for orchestra, four solo voices, eight-part chamber chorus, and double chorus, despite its expanded proportions, still employs traditional instrumentation.

Earlier works of Crumb, such as the Sonata of 1955 for solo cello and the Variazioni of 1959 for orchestra, employ traditional ensembles. More recent pieces, however, tend to include some kind of non-traditional use of instruments such as is seen in Songs, Drones, and Refrains of Death of 1968 which uses "amplified instruments," or contact microphones (recalling Cage's practice).
on the piano, harpsichord, guitar, and contrabass. Contact microphones are similarly employed on the instruments in the amplified string quartet of 1970, Black Angels.

Martirano's earlier works, for the most part, use more traditional media than do his later works. Such earlier works include Sextet of 1949 for winds, Prelude of 1950 for orchestra, Variations of 1950 for flute and piano, and Violin Sonata of 1952. Martirano's use of expanded resources is demonstrated in recent multi-media works such as L's G A of 1967-68 and Election Night Diversion of 1968 which add films, electronic sound devices, and inflatable plastic objects to the traditional performing media.

Of the composers considered here, Druckman has made the greatest use of electronic sound sources. However, even with Druckman, as with the others, the bulk of the work is non-electronic. Since his Animus I of 1966 for trombone and electronic tape, Druckman has employed electronic tape in various works, and, as with the other composers discussed here, when using tape he seems to prefer to include live instruments as well. It is important to note that Druckman's only purely electronic piece, Synapse of 1971 for electronic tape, was later combined with a work for solo contrabass, Valentine of 1969. His works coordinating live and taped sounds include Orison of 1970 for organ and tape, and Delizie contente, che l'alme beate, after Francesco Cavalli of 1973 for woodwind quintet and electronic tape. Druckman continues
to write works for traditional instruments, such as Lamia of 1974 for soprano and orchestra and Incenters of 1972 for solo trumpet, horn, trombone, and orchestra. To this point, we recall that neither Crumb nor Rochberg has used electronic tape and each has used electronic possibilities only by amplifying instruments. Rochberg's sole exploitation of this medium is, in fact, Electri-kaleidoscope of 1973 for amplified chamber ensemble.

Similarly, electronics have played a minor role in the works of Drew. In The Maze Maker of 1969-70 for solo cello and electronic tape, the cello provides the material for the two tapes so that, as DeRhen observes, "the recordings seemed to act as 'memories' recalling past events . . . ."9 In the multi-media work Crucifixus Domini Christi of 1974-75, electronic tape is used in ways which both imitate and distort speech inflection. Again, the tape is used in conjunction with live instruments which are predominant in the major part of the work. An interest in percussion, extending from the works of Cowell, Varèse, Partch, and Cage discussed above, is reflected in Drew's two works for percussion ensemble, Concerto for Small Percussion Orchestra of 1972-73 and Metal Concert of 1971. Drew's works for conventional instruments include such pieces as West Indian Lights of 1973 for

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orchestra, *Epitaphium pour Stravinsky* of 1973 for three trombones, horn, tuba, and piano, and *Symphony No. 2* of 1971 for orchestra and chorus.

The ensemble of instruments and singers in Silverman's *Elephant Steps* is cited above (page 50) and ranges from "opera singers" to electronic tape. Although electronic tape is used in this work, the general impression is of live instruments throughout. Except for the percussive, microtonal rumblings that open and close the work, the tape otherwise serves only to extend the reverberations and implications of the instruments. Even in a textual passage which would appear to be conducive to an electronic presence, "we sit in electrically modified space . . . ,"\(^{10}\) the sense is of vocalist and live instruments.

As is the case with the other composers discussed here, Bolcom uses conventional instruments in combinations which are not traditional. This occurs in his *Fives* of 1966 for violin, piano, two string quintets, and string orchestra, his *Dark Music* of 1969-70 for tympani and cello, and his *Praeludium* of 1969 for organ and vibraphone. More traditional instrumental combinations include the eight string quartets up to 1965 and the *12 Etudes* of 1959-66 for piano. Two major works in which Bolcom employs electronic

tape are Black Host of 1967 for organ, percussion, and tape and Session 4 also of 1967 for clarinet, two violas, cello, trombone, harp, piano, two percussionists, and tape. The twentieth-century interest in the percussion ensemble referred to above is reflected in a work such as his Dream Music No. 2 of 1966-67 for percussion quartet.

A keyboard performer himself, Albright presents numerous works for solo organ, such as Juba of 1965, Pneuma of 1966, and Organbook I of 1967, and for solo piano, such as Pianologo of 1965-66. Albright has used electronic tape in Organbook II of 1971 for organ and tape, as well as in the two multi-media works discussed above (page 55), Tic of 1967 for soloist, two jazz-rock improvisation ensembles, films, and tape and Beulahland Rag of 1967-69 for narrator, jazz quartet, improvisation ensemble, tape, film, and slides. Albright draws on the more traditional media in his Alliance of 1967-70 for orchestra and in his Foils of 1963-64 for wind ensemble.

In addition to the employment of various electronic media and new instrumental combinations, a number of interesting treatments of traditional instruments is presented by these composers. Crumb, especially, presents some highly colorful effects using traditional instruments. A few examples will serve to illustrate the general line of thinking.

all call for amplified piano, a medium extending from Cage's experiments with contact microphones around 1939 and discussed above (page 103). This group of works reveals Crumb's colorful approach to sonorities. In *Makrokosmos I* the performer contributes to the musical texture with various vocal sounds of moaning, shouting, and chanting. Cowell's spirit lingers when muted tones, harmonics of various partials, and varieties of pizzicato are produced by the fingers in direct contact with the piano strings. In the piece entitled "Primeval Sounds (Genesis I)," a light metal chain rests and vibrates on the piano strings, in "The Phantom Gondolier" the pianist plays with thimbles on the fingers in an allusion to a mandolinist, and in "The Abyss of Time" the performer rubs a light piece of metal over the metal winding of the bass strings. In *Makrokosmos II* the direct contact of the performer with the piano strings continues, and Crumb adds further coloristic effects such as a piece of paper under the strings and the use of a wire brush on the strings. For the movement "Cosmic Wind" the pianist chants and whispers breathily into the inside of the piano. In *Makrokosmos III* the media is expanded to two amplified pianos and two percussionists. There are five movements, and in the "Wanderer-Fantasy" movement the percussionists play slide-whistles over the undamped strings. In another movement, "Myth," one pianist plays an African thumb-piano, or *sensa*, holding it strongly against the crossbeam of the piano to stimulate its resonances. Of course,
much of the beauty created by the employment of amplified instruments in the above works as well as elsewhere is the result of the reinforcement and enhancement of delicate sonorities. Delicate resonances are amplified and assume greater presence. In an earlier work of Crumb, *Five Pieces for Piano* of 1962, striking sonority is created when a paperclip is held loosely against a vibrating bass string producing a delicate, sustained metallic resonance. Here amplification of the piano is recommended for any but a very small hall.

In these works it is evident that the innovative treatment of the various instruments is organically derived from the fundamental intent of the passage and is an integral part of the musical statement. This is the case with all of the innovative sonorities in the works of the composers of interest here. The sonority contributes to a meaningful statement whether it is, for example, the water-gong glissando in Crumb's *Night Music I*; the striking of mallets on the strings of the contrabass in his *Songs, Drones, and Refrains of Death*; the gurgling, hissing, swooping sounds of the two a cappella choruses in Druckman's *Antiphonies*; or the performer's singing counterpoint while alternating pizzicato harmonics and strikes on the contrabass in his *Valentine*.

It is recognized that the musical statement is the primary concern of the group of contemporary composers included in this study and that, therefore, the sound materials must be appropriate
to the creation of that statement. To this end, these composers
draw on both traditional and innovative sources for the raw mate-
rials of their music.

Space As a Sound Determinant

In certain of his works Ives was concerned with the result
of the spatial placement of the sound sources, with what he under-
stood as the "varying degrees of the intensity of various parts
or groups."\(^{11}\) This was a concern, for example, in the fourth
symphony, second and fourth movements, and in some of the shorter
pieces for chamber instrumental groups. Ives indicates his plan
for such works:

If the players are put as usual, grouped
together on the same stage, the effect of
the sound will not give the full meaning
of the music. These movements should not
be played all in the foreground, with the
sounds coming practically the same dis-
tance from the sounding bodies to the
listeners' ears.\(^{12}\)

Cage has been highly innovative in developing the spatial
aspects of music, and he pays a great tribute to Ives as the insti-
gator of the twentieth-century interest. Cage says of Ives:

One thing is that he knew that if sound
sources came from different points in

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\(^{11}\) Ives, *Memos*, p. 67.

space that that fact was in itself interesting. Nobody before him had thought about this, being intent on grouping performing musicians together in a huddle as though they were playing football rather than music in order to bring about the fusions of European harmony. But Ives knew through his experience of village bands in New England—walking around them—that things sound differently if they had different positions in space, and that, of course, is extremely interesting in our contemporary music.\footnote{13}

Space is one of the sound determinants in Poème électronique of 1957-58 in which Varèse projects the work on eleven channels over 425 speakers at the Philips Pavilion so that, as Varèse says, "all related to the acoustics and architecture of the building . . . ."\footnote{14} In 1965 Varèse says of contemporary electronic music that most of it "does not seem to make full use of the unique possibilities of the medium, especially in regard to those questions of space and projection that have always concerned me."\footnote{15} Indeed in 1936 Varèse had predicted:

> When new instruments will allow me to write music as I conceive it . . .

\footnote{13}{John Cage, A Year From Monday: New Lectures and Writings (Middletown, Conn.: Wesleyan University Press, 1967), p. 41. The published Cage statement is interspersed with various drawings which are deleted here. The punctuation is added.}

\footnote{14}{Gunther Schuller, "Conversation With Varèse," Perspectives of New Music, III (Spring-Summer, 1965), 36.}

\footnote{15}{Ibid.}
the movement of sound-masses, of shifting planes, will be clearly perceived. When these sound-masses collide the phenomena of penetration or repulsion will seem to occur. Certain transmutations taking place on certain planes will seem to be projected onto other planes, moving at different speeds and at different angles . . . 16

This, of course, recalls various spatial concepts of Ives.

Examples in the existing literature of space as a sound determinant include, among others, Gabrieli's polychoral works which employ separated performing groups, Mozart's Don Giovanni with its three separated orchestras performing simultaneously, and Ives's Unanswered Question of 1908 with its two separated instrumental groups and one isolated soloist. 17 Henry Brant discusses techniques to assist in spatial composing, and he considers that the spatial distribution of performers should be a planned, required, and essential aspect of musical composition. 18

Spatial elements are revealed to a limited degree in various works of the contemporary American composers of particular interest.

16 This statement of Varèse was made at a lecture given at the Mary Austin House in Santa Fe in 1936 and is reported in Chou Wen-Chung, "Varèse: a Sketch of the Man and his Music," 157.

17 Brant discusses various spatial arrangements called for in the existing literature in Henry Brant, "Space as an Essential Aspect of Musical Composition," in Contemporary Composers on Contemporary Music, pp. 223 and 235-36.

18 Ibid., pp. 223-42.
in this study. Given various distribution of speakers, the works which include electronic tape or live performers and electronic tape will often include sounds from various locations.

During the last of the four songs of Crumb's *Night of the Four Moons*, most of the performers, still playing, walk offstage and leave the cellist alone onstage. This prepares for the separation of the two groups for the completion of the work. The onstage cellist then plays "Musica mundana" ("Music of the Spheres") while the singer and chamber group offstage perform the "Musica humana" ("Music of Mankind"). The two musics are widely different in styles, the tonal, lilting music offstage contrasting with the sparse cello harmonics onstage.

Another work which employs space as a sound determinant is Crumb's *Echoes II, Echoes of Time and the River* of 1967 which is subtitled "Four Processionals for Orchestra." In this work Crumb calls for a series of processionals by bands of musicians, thus creating dramatic spatial contrasts.\(^\text{19}\)

Two recent works of Drew and Druckman can serve to further illustrate the incorporation into musical composition of the spatial aspect. Drew's *Crucifixus Domini Christi* of 1974-75 employs the element of spatial contrast when it requires the instrumentalists to actually walk around while performing this work, see Donal Henahan, "Current Chronicle: Chicago," *The Musical Quarterly*, LIV (January, 1968), 84.

\(^{19}\)For comments on the resistance of professional musicians to actually walk around while performing this work, see Donal Henahan, "Current Chronicle: Chicago," *The Musical Quarterly*, LIV (January, 1968), 84.
of the chamber ensemble to chant while recessing. In this way, their unaccompanied, textless melody slowly fades. Of the musicians, the pianist is left alone onstage to create the final abrupt dissonances.

Druckman’s *Mirage* of 1976 for orchestra opens with an off-stage group of twenty-four instrumentalists playing a delicate, sustained chord while the main orchestra onstage imposes abrupt interruptions. As Frank Peters observes, this work "suggests at its outset a large-orchestra reflection of Ives’s *Unanswered Question.*" By Druckman's instructions most of the offstage performers, one by one, join the onstage orchestra, thereby introducing further spatial interest into the composition.

For the contemporary composers discussed above, the spatial aspect is but one of the many existent parameters of composition and various spatial arrangements will be required when appropriate to the musical statement.

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20 Frank Peters, "Debuts and Reappearances: St Louis Sym.: Druckman prem.,” *High Fidelity and Musical America*, XXVI (June, 1976), MA29.
CHAPTER VI
RHYTHM

The rhythmic element in American music is the result of widely diverse influences. In the United States, the rhythms of native Americans, of jazz, and of the countries of Europe, Asia, and Africa brought over by immigrants have been absorbed into a varied and uniquely American attitude. Harris points to the unique quality of the American rhythmic sense:

Our rhythmic impulses are fundamentally different from the rhythmic impulses of Europeans; and from this unique rhythmic sense are generated different melodic and form values. Our sense of rhythm is less symmetrical than the European rhythmic sense. European musicians are trained to think of rhythm in its largest common denominator, while we are born with a feeling for its smallest units.¹

Harris continues, saying that it is this feeling for the smallest unit that results in the superimposition in jazz of rhythmic variations on otherwise symmetrical dance rhythms. Mellers concurs in Harris's analysis that the American sense of rhythm includes a feeling for the smallest unit and suggests an Asiatic influence

when he says of a jazz piece by Ornette Coleman, "against the implicit beat the drumming is of almost Asiatic complexity, numerical and additive rather than divisive."  

In 1927 Copland writes that the inherent rhythmic quality of jazz is the division of a 4/4 measure into two groups of three and five eighth notes. This corresponds to the qualities Harris delineates above as characteristic of American rhythm: asymmetry and a feeling for the smallest unit. Copland continues:

The characteristic rhythmic element of jazz . . . being independent of mood, yet purely indigenous, will undoubtedly continue to be used in serious native music.

Carter supports Harris in the depiction of the two qualities mentioned above that distinguish the American rhythmic sense, and Carter says that:

... in spite of their irregular rhythmic patterns, written with constantly changing metres, Stravinsky and Bartók do often treat their irregular accents as displacements of regular ones by marking them with the same kind of vigour that was reserved in older music for syncopations. The quality of these accents is quite different from those used in jazz and in much new

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3 This is discussed in Arthur Berger, Aaron Copland (New York: Oxford University Press, 1953), p. 49.

4 Copland's statement is included in ibid.
American music.\textsuperscript{5} In the difference in treatment, then Carter distinguishes between the syncopations of Bartók and Stravinsky and the rhythmic asymmetry of American music.

In his book \textit{New Musical Resources} Cowell attempts, as he says, "to open up new fields of rhythmical expression in music."\textsuperscript{6} Using the vibration ratios expressed in the overtone series to define rhythmic divisions, Cowell creates parallel time systems which correspond to the vibration speeds of various harmonies. For example, the music might present three voices which divide the measure simultaneously into six, five, and eight, or nine, seven, and six, equal parts corresponding to the tonic and dominant triads respectively. Great complexity is created when the units of the time-scheme shift from one voice to another, when the complete rhythmic harmony changes in an effect corresponding to a succession of different chords, and when the ratios are used to divide and sub-divide a given time value as well as an entire measure. The result of Cowell's system is of simultaneous lines of diverse, often complex, temporal divisions.

Unlike Cowell, Harris does not attempt to formulate a new rhythmic system, and instead he employs extensive irregular group-


\textsuperscript{6}Cowell, \textit{New Musical Resources}, p. 51.
ings and accents. The asymmetry of which Harris speaks above is revealed in his use of successive irregular accented groups, such as two groups of three, one group of four, and two groups of three sixteenth notes to fill a 4/4 measure.

Like Harris, Schuman also often employs irregular groupings which accommodate accents off the beat. While Schuman may maintain an unchanged fundamental pulse-beat for a long period, he will often be constantly changing the metric patterns above the beat.

Interest in establishing and reiterating rhythmic patterns seems to be at least one of the reasons Riegger treats the materials freely even in his twelve-tone works. In these works he typically employs fragments of a row to repeat and establish a rhythmic pattern as thematic material. The rhythmic patterns, like those of Harris and Schuman, are most often in irregular groupings and often in successively changing meters. Riegger employs highly articulated, hammered rhythms, but, as Goldman says, "although Riegger is evidently identified in important ways with twelve-tone music, his work is anti-systematic and independent." This independence is particularly clear in his free use of the row to serve his own rhythmic ideas.

Varèse introduces a number of rhythmic innovations in his

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7Goldman, "The Music of Wallingford Riegger," 49.
own works. One of these is the fractional metrical marking such as 3/4 and a half, 4/4 and a half, and 1/4 and a half. This practice is found in Octandre of 1924 and indicates that an extra half beat is added at the end of each measure. In the examples cited above, an eighth note is added to conclude each bar. By using this notation rather than the more usual 7/8, 9/8, and 3/8, for example, Varèse intends a very definite understanding of an irregular grouping within the measure. This grouping recalls Harris's statement above about American asymmetrical rhythms.

Carter considers that, "Unlike Harris, Copland maintains a direct relationship with jazz or other kinds of American dance music, especially in his fast movements." Copland has drawn from jazz particularly the polyrhythmic principle of a conventional 4/4 bass above which the melody line is accented in regular groups of three quarter notes or groupings of 5/8, 7/8, and 5/4. His Piano Concerto of 1926, for example, reflects a strong influence of jazz in various respects, including the rhythmic qualities mentioned.

Carter explains his own technique of metric modulation as a constant change of pulse caused by an overlapping of speeds.  


9 See the explanation in Elliott Carter, "Shop Talk By an American Composer," The Musical Quarterly, XLVI (April, 1960), 189-201 which is reprinted in Contemporary Composers on Contemporary Music, pp. 262-73. Discussions about his rhythmic system are
For example, one part in triplets may enter against another part in quintuplets, and the quintuplets will diminish into the background while the triplets establish a new speed. This new speed then becomes the springboard for another similar operation. As in Carter's first string quartet of 1951, the structure of such speeds is correlated throughout the work and presents the sense of fluctuating rates and the feeling of a changing character. As Hamilton says, Carter has shown, with his technique of metrical modulation, "that the flow of time could actually become the primary subject matter of a piece."^10

Cage presents at least two major concepts concerning rhythm: 1) that time is to be considered as a non-delineated continuum, and 2) that silence is an essential aspect of composition. The first idea is reflected in his statement:

Counting is no longer necessary for magnetic tape music (where so many inches or centimeters equal so many seconds): magnetic tape music makes it clear that we are in time itself, not in measures of two, three, or four or any other number. . . . each aspect of sound (frequency, amplitude, timbre, duration) is to be seen as a continuum, not as a series of discrete steps favored by conventions

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At another point Cage explains the difference between American and European new music as the fact that the American music uses more silence. Cage explains the contribution of such silence:

> For in this new music nothing takes place but sounds: those that are notated and those that are not. Those that are not notated appear in the written music as silences, opening the doors of the music to the sounds that happen to be in the environment.\(^{12}\)

Cage's notorious piece 4'33" is an example of the use of extended silence, and Cage considers this emphasis on silence similar to the increased use of glass in modern architecture whereby the environment is reflected in the structure.

In addition to the various influences that have resulted in the characteristic qualities of American rhythm considered above, twentieth-century American music has also received impetus from a number of rhythmic concepts introduced by Ives. One of the most important of these concepts is the simultaneity of diverse rhythmic lines, with a great increase in the possible number of such lines. In his orchestral works, Ives occasionally writes twenty or more different simultaneous rhythms. The fourth symphony, for example, presents several passages in which all parts bear the

\(^{11}\)Cage, *Silence*, pp. 70-71.

same meter signature, but, because measures are divided into three, four, five, and six notes of equal value, and because other voices present figures of unequal value, there are actually at least twenty different simultaneous rhythmic lines. As was discussed above (page 94), Rochberg points to Ives's use of such rhythmic simultaneities as the prototype for his similar practice beginning with the second string quartet of 1959-61.

In a conductor's note to the fourth symphony, Ives explains that the instruments are divided into separate orchestras, the violent music of one intruding on the calm (adagio) music of the other. At one point, one of the orchestras begins to play gradually faster and faster until it reaches what Ives calls its "collapse." The other orchestra continues playing in the way that it has been and must "sound quietly on as if it had been oblivious of the disturbance." Here as in a number of similar passages presenting diverse tempos, Ives suggests that a second conductor may prove

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13 Kirkpatrick makes the point that Ives is unique for his time in that the simultaneous orchestral lines remain autonomous, they do not become absorbed into one indistinguishable texture; see John Kirkpatrick, "Preface," in Charles Ives, Symphony No. 4 (New York: Associated Music Publishers, 1965), p. x. Also see Allen Winold, "Rhythm in Twentieth-Century Music," in Aspects of Twentieth Century Music, pp. 249-50.

useful.

In some instances the alternative to two conductors in Ives's music must resemble Slonimsky's feat of 1931 when he conducted Washington's Birthday. Slonimsky indicated seven beats with the baton, three with his left hand, and two with the nodding of his head.\footnote{See Rossiter, pp. 236-37 and 363, footnote 5; and Henry and Sidney Cowell, \textit{op. cit.}, p. 166.}

Ives was fond of irregular meters and irregular groupings within the measures. Beginning in the early 1890s and presumably preceding Varèse's use, Ives employed meters with fractional beats, such as \(6\frac{1}{2}/2\). Ives often employed frequent metric changes to indicate patterns of accent. From the music of minstrel shows and ragtime, Ives assimilated various patterns of offbeat accents and syncopations, and he employed such syncopations extensively. The "Emerson" movement of the \textit{Concord Sonata} exemplifies Ives's practice of occasionally presenting no particular metrical indication. In this movement Ives does not include a metrical signature, and he places bar lines irregularly as if only to indicate a strong beat.

Certain features of the changing forms of thinking in our current period are reflected in the artist's attempt to expand the concept and experience of time beyond traditional Western limits. Our Western culture has traditionally viewed time as a goal-oriented
element, and this view has been accepted into the musical tradition so that musical time has been portrayed as directional and possessing a pulse. However, our current period has through Ives embraced elements of transcendental philosophy, by which time itself is viewed as an omnipresent state, that is, the state of being in all places and in all times at once. From the beginning of the twentieth century, there have been certain musical works in which the present is held as a kind of goal which incorporates past and future. In such works, which include, for example, Ives's Unanswered Question, the directional aspect seems to be eradicated so that a near-motionless pace results. This concept has appropriately been called "time neutralization" or time control.¹⁶ Historic attempts by Western composers to neutralize time have involved Debussy's attempt to eradicate the pulse and Ives's presentation of simultaneous events.¹⁷ Drew further explains time control as follows:

¹⁶This concept is further discussed in James Drew, "Information, Space, and a New Time-Dialectic," Journal of Music Theory, XII (Spring, 1968), 86-103; and in the broadcast review (transcript available) of Drew's "Modern Music and the Debt to Charles Ives," Yale Reports, December 27, 1970 and January 3, 1971.

¹⁷As Drew points out, even while eradicating the pulse Debussy continues to construct melodic ideas which are singular or clearly articulated, thereby projecting rhythm with its articulation of time. This is discussed in Drew's "Modern Music and the Debt to Charles Ives," December 27, 1970, transcript p. 4.
Time neutralization basically concerns the dissolving of a regular pulse and also the dissolving of any functional harmonic features that would be perceived as goal-oriented. Thus a composer employing such a process will not actually make time stand still but will give the illusion of a motionless time state.

Such a condition is not unlike the perceiving of a mobile where, although all parts of the mobile are fixed, they still achieve movement within a formally designated space.\textsuperscript{18}

Drew points out that the transcendental view of time is currently fairly common in the works of a number of composers and that it is a fundamental concept of the presentation of simultaneities descended from Ives.\textsuperscript{19}

Rochberg sees the handling of time as one of the two fundamental factors which has directed the course of music in the twentieth century, the other factor being the nature of the sound materials.\textsuperscript{20} Because of the interest in projecting the density of a sound as an autonomous quality, as a projection apart from a sense of time, time control became necessary. Rochberg explains, "The projection of the sound object . . . makes mandatory the suppression of pulsation."\textsuperscript{21} The consequence of the negation of

\textsuperscript{18}Conversation with the composer in early 1975.


\textsuperscript{20}George Rochberg, "The New Image of Music," \textit{Perspectives of New Music}, II (Fall-Winter, 1963), 4.

\textsuperscript{21}\textit{Ibid.}, 5.
the pulse is delineated:

The suppression of pulsation radically affects the perception of time in music. One of its more obvious results is to slow down the passage of events, sometimes to the point of near immobility; and even where the rapidity of the projection of sounds tends to increase the speed of the passage of events, the perceptual sense of the movement remains essentially nondynamic. The most obvious consequence of the suppression of pulsation is the uncertainty which attends the effort to perceive and to predict the motion of the sounds projected. Lacking the presence of a felt or established beat, this becomes virtually an impossibility.\(^{22}\)

Rochberg adds that in many traditionally notated contemporary scores the beat remains as a referential point but has no other function.

Meyer terms goal-oriented music teleological and non-directional music such as is discussed above anti-teleological. In discussing these musical concepts he says, "In the anti-teleological view, existence is one. Being and non-being are not opposites, but merely different states which may happen to something."\(^{23}\) This corresponds to Rochberg's reference to man's understanding of "the present moment of his existence as the only real time. . . ."\(^{24}\)

Our century has witnessed a continuing development of this

\(^{22}\)Ibid.

\(^{23}\)Meyer, Music, the Arts, and Ideas, p. 76.

\(^{24}\)Rochberg, op. cit., 10.
concept of time new to Western music. Ives pursued the suppression of pulsation as early as 1907 in the uncompleted Space and Duration for string quartet and mechanical piano; and spatial projections with the attempt to avoid accentuation of entering instruments are heard in Schoenberg's "Farben" in the Five Pieces for orchestra of 1909. Webern's use of accentuation only to define shapes is heard in his Variations for Piano of 1936, which as Rochberg observes, accomplishes a slowed down or arrested movement "until it achieves virtual equilibrium giving at times the impression of immobility."25 In numerous works, including Intégrales of 1924, Varèse sought to create works which did not conform to the system of dividing quantities of determined value. He sought rather to offer a seemingly unpredictable projection in which "rhythm derives from the simultaneous interplay of unrelated elements that intervene at calculated, but not regular, time-lapses."26 This is another example of the eradication of the pulse.

Rochberg's Time-Span of 1960 for orchestra accomplishes what Ringer calls "motionless motion,"27 that is, the negation of the pulse recognized in the new concept of time. In this work Rochberg sheds the traditional procedures of thematic exposition, develop-

25Ibid., 7.
ment, and sectional organization, and as he says, considers listeners as other than "creatures subsisting wholly on stimulus-response situations . . . ."28 Rochberg says of Time-Span that here he attempted to project duration as direction in time, and that it "was my first major excursion into space form . . . ."29 He explains that in this work "The articulation of time as process, not of durational segments, is what creates form."30

Drew was intensely interested in the process of time control as negation of the pulse from about 1966 with Symphony No. 1 to about 1971 with Almost Stationary. Almost Stationary is perhaps the most severe example in his catalog to date. Here the cello and violin present strong, energetic motives, while the piano is autonomous with its slowly paced single chord.31 Rochberg has characterized the relentlessness of the work as "bordering on evil."32

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28Rochberg's statement is included in ibid., 417.

29Ibid.


This concept of time is limited to a minor role in the opening of Druckman's *Mirage* of 1976 discussed above (page 114). In this piece the gentle sustained chord of the offstage instrumental group recalls motionlessness; however, most of the players abandon the small group and during the work walk onstage to join the large orchestra.

For the group of contemporary American composers with which this study is concerned, time control continues in some sense in the concept of simultaneities, but the interest in directionless drama has diminished. Such absence of direction does, of course, continue as a major interest for a large number of avant-garde composers, including Cage and Christian Wolff. In the current music of the group of composers of particular interest to this discussion, however, passages of time-control may be included in their works, but the predominant intent is of a goal-oriented experience.

Crumb's music can serve as an example of this essentially goal-oriented concept of time which includes the freedom to use whatever time reference is appropriate. In *Echoes of Time and the River (Echoes II)* of 1967, for example, some of the music is not mensurable, and, as Henahan says, "the idea of time that unifies his work is obviously not that of musical time . . . but the Proustian time of nostalgia."33 Frankenstein considers that the

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33Henahan, "Current Chronicle: Chicago," 84.
work gives a continual sense of expectation "that something is going to happen . . ."34 so that in this work "Crumb has conjured time . . . ."35 Crumb uses silence extensively in this work of delicate sonorities. In *Ancient Voices of Children* of 1970, only the central third movement, with the increasing volume and then decreasing volume of its bolero rhythm, presents a pervasive, clearly articulated metrical division and drive. Throughout the work there are, of course, numerous shorter rhythmic patterns, but as Hamilton says, "they are static rather than directional in their effect."36 *Black Angels*, also of 1970, alternates freely between metrical passages and those with no sense of pulse. Here, however, the predominant feeling is of measured time. *Makrokosmos I* of 1972 continues the slow rhythmic pacing and use of silences characteristic of Crumb. That Crumb can present such a sparse and slow-paced music while still maintaining formal cohesion, Morgan attributes at least partially to "the spanning and connecting of temporally dislocated segments through very simple, even obvious timbral and registral associations so as to point the ear to the

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35Ibid.

larger relationships . . . "37 In this way, Morgan says, Crumb is able "to keep the motion of the piece under control."38 Despite Crumb's excursions into various degrees of controlled time, his overall sense, revealed in the extended metrical movements as well as in the use of numerous rhythmic patterns, has recently been of a goal-oriented music.

The important statement is that the group of contemporary American composers discussed in this study compose works which, in terms of rhythm, are for the most part goal-oriented. Within this context, however, they feel free to draw on the various time references available to the contemporary composer: unmensurable and directionless contexts as well as metrical ones. This parallels the treatment by these composers of atonality within a largely tonal context, a treatment discussed in Chapter IV.

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38 Ibid.
CHAPTER VII
CONCLUSIONS

Widely diverse philosophies are reflected in works of sound which compete for energies, resources, and time in the current international musical world. In a composer's enthusiasm for demonstrating a particular tenet, whether popular or unpopular, it is not uncommon for a contemporary work to be the medium for communicating a single idea. This is the case in a number of works of Penderecki, Ligeti, and Xenakis in which sound clusters, slow movement or densities, or precompositional techniques dominate the piece. Similar singular directions are observed in various mathematically inspired procedures and in the indeterminate procedures of Cage and Wolff.

Such a work focuses on a single idea or, in some cases, on a few ideas in what appears to be a sincere attempt to create a clearly perceivable experience. This recalls the similar trend in the plastic arts of the one-idea painter. In such cases the artist abstracts down to an almost zero-idea and, in music, the composer sacrifices the quality essential for maintaining the interest of the listener in time. That sacrificed quality is the development of the single idea or several ideas so that a meaning
and depth are revealed in the work. Such development of an idea is essential in producing a deeper drama through the revelation of the inherent relationships. A work of art cannot be simply the revelation of a single idea or even of a number of ideas, but at some point in the compositional process it must take on a coherence, a unity, which raises it above the mere demonstration of ideas. It is in the quality of development, of relationships drawn, that a work transcends being simply a medium for ideas. It is in the presentation of such relationships that the imagination and the artistry of the creator are revealed.

Certain ideas that have advocates in our time, such as various mathematical or chance constructions, originally carried the hopes that they would prove to be new and meaningful ways of creating music. They have rather turned out to be inappropriate as compositional approaches to music. To hail "new for new's sake" is a naïve and immature attitude toward art; to be a member of the avant-garde is in itself no recommendation.

It is well-accepted in literature and history that every age must re-interpret the great works and major events of the past. This is why important works are still being written and will continue to be written about the ideas of Shakespeare and Dante, about the Napoleonic Wars and the Bible. Every age must re-interpret history for its own time, must determine the meaning of an event for its own age.
Music has always had melody or melody and harmony as its foundation. In the Western melodic-harmonic tradition the works of Beethoven, Wagner, and Brahms have reached large audiences. Today a number of twentieth-century composers are also reaching large audiences. These composers, as well as the group of Americans at the core of this study, are approaching music as a melodic-harmonic phenomenon.

Schoenberg said that none of his contemporaries could be his judge, that only history could. But one observes with Stravinsky, on the other hand, that once the initial shock of the new ideas was overcome, the music was well-received. Ives's music, when finally heard by composers of quality such as Mahler and Schoenberg, was received enthusiastically. On the other hand, some composers have never experienced an ovation like Rochberg received with his Violin Concerto or Drew received with West Indian Lights.¹

The melodic-harmonic tradition seems for some reason to be an innate preference of human beings. This tradition was pursued and expanded by Ives. As shown in this study, Rochberg, Crumb, Martirano, Druckman, Drew, Silverman, Bolcom, and Albright are

taking hold of the melodic-harmonic tradition and extending it in ways particularly indicated by Ives.
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