2017

Concerto for Cello and Orchestra and a Comparative Study of the Pedagogical Methods of Nadia Boulanger and Dr. Dinos Constantinides

Harold Curtuss Mims
Louisiana State University and Agricultural and Mechanical College, h_mims@msn.com

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CONCERTO FOR CELLO AND ORCHESTRA
AND
A COMPARATIVE STUDY OF THE PEDAGOGICAL METHODS OF
NADIA BOULANGER AND DR. DINOS CONSTANTINIDES

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by
Harold Curtuss Mims
B.M., Berklee College of Music, 1992
M.M., Northwestern University, 2003
May 2017
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TABLE OF CONTENTS

ACKNOWLEDGMENTS ........................................................................................................ iii

ABSTRACT .......................................................................................................................... vii

PART I. CONCERTO FOR CELLO AND ORCHESTRA ....................................................... 1
  Instrumentation .................................................................................................................. 1
  Program Notes ................................................................................................................... 1
  Concerto for Cello and Orchestra .................................................................................... 3

PART II. A COMPARATIVE STUDY OF THE PEDAGOGICAL METHODS
  OF NADIA BOULANGER AND DR. DINOS CONSTANTINIDES ................................. 119

CHAPTER 1. INTRODUCTION: NADIA BOULANGER AND DR. DINOS
  CONSTANTINIDES BIOGRAPHICAL SKETCHES, EARLY LIFE, AND
  CAREERS .......................................................................................................................... 120
  Nadia Boulanger: Biographical Sketch, Early Life, and Career .................................... 122
  Dr. Dinos Constantinides: Biographical Sketch, Early Life, and Career .......... 129

CHAPTER 2. THE PEDAGOGICAL METHODS OF NADIA BOULANGER .......... 133
  Teaching and Learning through Public Lectures ......................................................... 138
  Teaching and Learning through Essays ...................................................................... 140
  Teaching and Learning through Interviews ............................................................... 141
  Teaching and Learning through Text Instruction ....................................................... 159
  Teaching and Learning through Cooperative and Individual Instruction ........... 160

CHAPTER 3. THE PEDAGOGICAL METHODS OF DR. DINOS
  CONSTANTINIDES ......................................................................................................... 167
  Teaching and Learning through Public Lectures ......................................................... 171
  Teaching and Learning through Essays ...................................................................... 171
  Teaching and Learning through Interviews ............................................................... 172
  Teaching and Learning through Text Instruction ....................................................... 172
  Teaching and Learning through Cooperative and Individual Instruction ........... 173

CHAPTER 4. A COMPARISON BETWEEN THE PEDAGOGICAL METHODS
  OF NADIA BOULANGER AND DR. DINOS CONSTANTINIDES ............................. 179
  Similarities Between the Pedagogical Methods of Nadia Boulanger and
  Dr. Dinos Constantinides ............................................................................................ 179
  Differences Between the Pedagogical Methods of Nadia Boulanger and
  Dr. Dinos Constantinides ............................................................................................ 182

CHAPTER 5. SUMMARY AND CONCLUSIONS ................................................................. 186

BIBLIOGRAPHY ............................................................................................................... 188
ABSTRACT

The first part of this dissertation is an original music composition for orchestra entitled, *Concerto for Cello and Orchestra*. In studying the life of pianist and conductor Daniel Barenboim (November 15, 1942-), I discovered a recording of his beautiful and gifted wife Jacqueline Mary Du Pré, (January 26, 1945 – October 19, 1987) performing Edward Elgar's *Cello Concerto in E minor, Op. 85*. This experience was the beginning of a love triangle between Elgar, Barenboim, and Du Pré. An attraction to Jacqueline goes deeper than just the music and the cello. Her career was not long due to multiple sclerosis which forced her to stop performing at the age of twenty-eight. Barbara (my wife) was afflicted with this crippling disease, and our relationship began with both of us being musicians (Trumpet and French horn).

The second part of the dissertation is a comparative study of the pedagogical methods of Nadia Boulanger and Dr. Dinos Constantinides. Chapter 1 serves as an introduction of Nadia Boulanger and Dinos Constantinides in a biographical sketch. Chapter 2 uncovers the teaching of Nadia Boulanger and her connection to young successful American composers. Chapter 3 is an eyewitness account of the teaching of Dr. Dinos Constantinides by the author of this document. Chapter 4 shows a comparison of similarities and differences between the teaching of Nadia Boulanger and Dr. Dinos Constantinides. Chapter 5 is a summary and conclusion of the pedagogical methods of Nadia Boulanger and Dr. Dinos Constantinides.
PART I
CONCERTO FOR CELLO AND ORCHESTRA

Instrumentation

Flute 1, 2
Oboe 1, 2
Clarinet in Bb 1, 2
Bassoon 1, 2
Horn in F 1, 2, 3, 4
Trumpet in Bb 1, 2
Trombone 1, 2, 3 (Bass Trombone)
Tuba
Timpani
Violin I
Violin II
Viola
Cello
Double Bass

Program Notes

The first movement of Concerto for Cello and Orchestra is called Lament. Du Pré's performance of Edward Elgar's Cello Concerto in E minor, Op. 85 was the inspiration for this movement. The musical goal of Concerto for Cello and Orchestra is to compare and connect the pain of living with multiple sclerosis with the emotion and aesthetics of music. The movement begins at a slow tempo with the cello playing an interval of an ascending major sixth, followed by two short chords in the orchestra. The technique of klangfarbenmelodie (the musical
technique that involves splitting a musical line or melody between several instruments rather than assigning it to just one of them) employed throughout the movement is a common feature. Next, the violas enter playing a beautiful and mellifluous melody, coupled with light harmony in the winds and French horns.

The second movement is called *Lesions*. A simple medical definition according to *Merriam Webster’s Learner's Dictionary* is an injured or diseased spot or area on or in the body. In the case of multiple sclerosis, these injuries are in various shapes and forms in the brain. Five-note motivic shapes, five-note cluster harmonic devices, and mixed meters represent lesions in this second movement.

The spasmodic third movement is called *Unnerved*. This movement weaves in and out of key centers looking for a place of rest. As an element of surprise, the *musical rest* appears throughout this section. Drastic orchestral colors in extreme registers are also employed to accentuate a feeling of uneasiness. The descending melodic line is an important characteristic of this movement.

The fourth movement is called *Triumph*. This movement opens with a grand and noble melody played by French horns in unison. The orchestra and soloist play the theme throughout this section. This concluding movement contains elements of earlier movements before finally returning to the opening theme.
CONCERTO FOR CELLO AND ORCHESTRA

HAROLD MIMS

2017

I. LAMENT
II. LESIONS
III. UNNERVED
IV. TRIUMPH

HCM MUSIC & PUBLISHING
\[ \sum_{q=42} \]
ADAGIO  \( \frac{1}{4}=50 \)  

\textit{rit.}
II. Lesions

Allegro moderato $\frac{\bowtie}{\bowtie}=116$

Flute

Oboe

Clarinet in B♭

Bass Trombone

Horn in F 3, 4

Horn in F 1, 2

Bassoon

Horn in F

Violin II

Timpani

Violin I

Solo Cello

Violin

Violin II

Viola

Cello

Double Bass
rit.
accel.
IV. Triumph

Moderato \( \frac{\text{m.c.}}{96} \)

Flute 1, 2

Oboe 1, 2

Clarinet in Bb 1, 2

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in Bb 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Solo Cello

Violin I

Violin

Violin II

Viola

Cello

Double Bass

Moderato \( \frac{\text{m.c.}}{96} \)
B. Bn.
Bsn.
2
B. Tmp.

D.B.
Fl.
Hn.
Vc.

rit.
PART II
A COMPARATIVE STUDY OF THE PEDAGOGICAL METHODS OF NADIA BOULANGER AND DR. DINOS CONSTANTINIDES

The first part of this dissertation is an original music composition for orchestra entitled, *Concerto for Cello and Orchestra*. In studying the life of pianist and conductor Daniel Barenboim (November 15, 1942-), I discovered a recording of his beautiful and gifted wife Jacqueline Mary Du Pré, (January 26, 1945 – October 19, 1987) performing Edward Elgar's *Cello Concerto in E minor, Op. 85*. This experience was the beginning of a love triangle between Elgar, Barenboim, and Du Pré. An attraction to Jacqueline goes deeper than just the music and the cello. Her career was not long due to multiple sclerosis which forced her to stop performing at the age of twenty-eight. Barbara (my wife) was afflicted with this crippling disease, and our relationship began with both of us being musicians (Trumpet and French horn).

The second part of the dissertation is a comparative study of the pedagogical methods of Nadia Boulanger and Dr. Dinos Constantinides. Chapter 1 serves as an introduction of Nadia Boulanger and Dinos Constantinides in a biographical sketch. Chapter 2 uncovers the teaching of Nadia Boulanger and her connection to young successful American composers. Chapter 3 is an eyewitness account of the teaching of Dr. Dinos Constantinides by the author of this document. Chapter 4 shows a comparison of similarities and differences between the teaching of Nadia Boulanger and Dr. Dinos Constantinides. Chapter 5 is a summary and conclusion of the pedagogical methods of Nadia Boulanger and Dr. Dinos Constantinides.
CHAPTER 1
INTRODUCTION: NADIA BOULANGER AND DR. DINOS CONSTANTINIDES
BIOGRAPHICAL SKETCHES, EARLY LIFE, AND CAREERS

Learning the craft of music composition is an enormous undertaking for the serious
composer and requires many years of study. To answer the question: Are composers made? Or
are composers born? The craftsmanship of music composition is explored using various
pedagogical approaches. An examination of the great masters is essential to the process of
learning to compose music. Some of them were also considered exceptional composition
teachers. Arnold Schoenberg (September 13, 1874 – July 13, 1951) the Austrian composer,
painter, theorist, and leader of the Second Viennese School was also an influential teacher. Some
of his students were Alban Berg, Anton Webern, Hanns Eisler, Egon Wellesz, and John Cage.

Darius Milhaud was a French composer, teacher, and a member of Les Six. His students
include György Kurtág, Steve Reich, Gerald Shapiro, Burt Bacharach, Arthur Berger, William
Bolcom, Dave Brubeck, Michael Colgrass, Philip Glass, Ezra Sims, Karlheinz Stockhausen,
Morton Subotnick, Joan Tower, Peter Westergaard, and Iannis Xenakis.

Olivier Messiaen was a French composer, organist, and ornithologist. He was appointed a
professor of harmony in 1941 and professor of composition in 1966 at the Paris Conservatoire.
Some of his distinguished students included Pierre Boulez, Karlheinz Stockhausen, and Yvonne
Loriod, who became his second wife.

The subject of learning or teaching the craftsmanship of music composition is important
because it involves the tradition of apprenticeship. Cooperative learning in comparison is an
important aspect of a solid education, but there is no substitute for one-on-one training between a
master teacher and the student. One of the most interesting and fascinating facets in an
apprenticeship is the student has to be self-motivated, and through being disciplined can move at
his or her pace without any distractions or delays that usually occurs in a classroom setting. Studying under a master craftsman can be advantageous not only for the composer, but this discipline could apply to any area of life, at any age, time, or place.

It is the one-on-one weekly-training sessions with Maestro Constantinides that has generated my interest in how to teach music composition. Nadia Boulanger was an unexpected jewel discovered while looking at the life of some of the great composers, arrangers, musicians, and theorists. A Comparative Study of the Pedagogical Methods of Nadia Boulanger and Dinos Constantinides is not the conclusion but is the beginning of a comparison of the methods of what occurs between the master teacher and student through the process of learning the craft of music composition.

Can music composition be taught? Are composers born or made? Is the skilled composer a good composer? Can a skilled composer make a living composing music? Will a great teacher produce great composers? Are knowledge and skill more important than intuition and inspiration? Is a good composer a good arranger? Is the skillful composer a good orchestrator? Should a composer forgo a formal education and only study with a master teacher? While these questions are certainly outside the scope of this research, they should generate curiosity and further research.

The study of music composition, like most things, can be taught whether privately or in an academic institution. Skillful composers can design a great work, but inspiration comes from God. A good composer is not necessarily a good arranger, and a good arranger may not be a composer at all, although there are areas in the craft of arranging that are compositional. Learning orchestration and composition in a sense is the same thing. The study of instrumentation and how instruments work separately, and together (orchestration) through score
study, attending live concerts, recitals, and listening to recorded works will give the composer hands-on experience with orchestration. A formal education allows the composer or student to study in a systematic manner that will bring structure and help develop discipline.

Various sources are examined to demonstrate the pedagogical methods of Nadia Boulanger. Sources include selected articles about her life, video recordings of interviews that were given by Boulanger, and biographies of some of her famous students that are still living today. Four years of private study along with several discussions with Constantinides were the primary sources used to examine pedagogical methods.

Nadia Boulanger: Biographical Sketch, Early Life, and Career

Juliette Nadia Boulanger (September 16, 1887 – October 22, 1979) was a French composer, pianist, organist, teacher, and conductor who taught many of the leading composers and musicians of the twentieth century.\(^1\) Boulanger influenced generations of young composers throughout the world and from the United States and other English-speaking countries. Some of her students became leading composers, conductors, and soloists, including Aaron Copland, Elliott Carter, Dinu Lipatti, Igor Markevitch, John Eliot Gardiner, Quincy Jones, Daniel Barenboim, Philip Glass and Ástor Piazzolla.

Nadia Boulanger was born into a musical family who had distinguished careers. Marie-Julie Boulanger (29 January 1786 – 23 July 1850), her grandmother, was a celebrated singer at the Opéra Comique. Her grandfather, Frédéric Boulanger (June 1777-unknown) won first prize for cello performance in his fifth year at the recently founded Paris Conservatoire. Boulanger's father, Ernest Boulanger (September 16, 1815 –April 12, 1900) was a French composer of comic

operas and conductor. He is more known for his choral works, choral directing, and teaching.

Ernest attended the Paris Conservatoire and at the age of nineteen, was awarded the *Grand Prix de Rome* for composition in 1835. Ernest was appointed a professor of singing at the Paris Conservatoire in 1872. Nadia Boulanger’s mother Raissa Myshetskaya (1856–1935) was a Russian princess and joined Ernest’s voice class at the Conservatoire in 1876. During Nadia Boulanger’s early years, she would become upset after hearing music and hide until it stopped.

As a child I couldn’t bear the least note of music, I was almost ill, I yelled. I drew crowds. I could not listen to a single note. People could hear my sobs in the street, and they came: “What is it, Madame? Is your little girl ill?” “No, she can’t bear music.” My father drew thick curtains when giving lessons so as not to disturb his poor miserable crazy child. I had never been near a piano in my life, never. It was a monster that terrified me. And then, one day, suddenly, I discovered it with passion; hearing the fire brigade in the street, I sat down at the piano to try to reproduce the notes. I can still see my father standing there saying, “What a funny little girl we have?” because he had worried. And from that day on it was music all day long. They couldn’t make me leave the piano.²

Boulanger’s response to music changed drastically at age five when her mother was pregnant with her third child.

One day I heard a fire bell. Instead of crying out and hiding, I rushed to the piano and tried to reproduce the sounds. My parents were amazed.³

Her father was her first teacher and was a great influence in her life. She began studying the rudiments of music after being able to respond to music. Nadia Boulanger entered the Paris Conservatoire at age nine in 1896 but had made drastic progress a year earlier.

At eight, she could read all clefs, transpose, and play quite well. Her father had been her first teacher. She began to study harmony and her mother taught her to read with her first book...Her mother was most exacting and overly strict, allowing Nadia no allowances while practicing. She was made to memorize and play with only a glance at the score...Nothing was ever repeated of a general or specific nature. It was the clear

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definition given to her as a child from her family that credited her phenomenal attention and concentration...In...1896 Nadia began to study piano, cello, and organ...She entered the National Conservatory on December 10, 1896 as a student of Solfège at the age of nine.4

Boulanger’s sister Marie-Juliette Olga (known as Lili) was born in 1893. Her aging father made her promise to be responsible for and take care of her little sister. Nadia Boulanger took private lessons with French organists and composers Louis Victor Jules Vierne (8 October 1870 – 2 June 1937) and Félix-Alexandre Guilmant (12 March 1837 – 29 March 1911) while studying at the Paris Conservatory. She also received religious studies to become an observant Catholic. Catholicism was important to her throughout the rest of her life.5

Money was a problem for Raissa and the family when Ernest Boulanger died in 1900. She had an extravagant lifestyle, however, royalties from performances of Ernest’s works were not enough to survive. Nadia Boulanger contributed to her family by continuing to work hard as a teacher at the Conservatory.6 Boulanger began to earn money through organ and piano performances, but she continued to study and won the Conservatory’s first prize in harmony in 1903. Boulanger studied composition with Gabriel Urbain Fauré (12 May 1845 – 4 November 1924), a French Romantic composer, teacher, pianist, and organist. She won first prize in three categories: organ, accompaniment au piano, and fugue composition in 1904. She admired Debussy, was a disciple of Ravel, and a champion of Stravinsky.7

6 Rosenstiel, Nadia Boulanger: A Life in Music. 42.
7 Monsaingeon, Mademoiselle—Conversations with Nadia Boulanger.
The French Music School for Americans opened in 1921 in Fontainebleau, and Nadia Boulanger was appointed professor of harmony. She frequently invited the best students to her summer residence at Gargenville for dinner and lunch. Aaron Copland was among the students attending the first year at Fontainebleau. Boulanger taught in England and the United States working with the Royal College of Music, the Royal Academy of Music, the Juilliard School, the Yehudi Menuhin School, and the Longy School. Her principal base for most of her life was her family's flat at 36 rue Ballu, in Paris. Boulanger taught from 36 rue Ballu from the start of her career until her death at the age of ninety-two. Boulanger also held a group class on Wednesday afternoon in analysis and sight singing. She continued the classes until her death. Nadia Boulanger also provided an environment called “at homes” where students could interact with professional musicians and artist such as Igor Stravinsky, Paul Valéry, Fauré, and others. One of her goals was to win the First Grand Prix de Rome as her father had done, but she was unsuccessful in her attempt to do so. She failed to make it past the first round in 1906 and progressed to the final round in 1907 without winning.

Roger Doyle says:

Nadia Boulanger’s published compositions, between 1901 and 1922, includes twenty-nine songs for solo singer and piano; nine larger-scale vocal works, some with orchestra; five works for instrumental solo (organ, cello, piano); two orchestral works, an opera, La ville morte and a song cycle, Les heures claires. A complete vocal score and the orchestration of Acts One and Three survived.

The Grove Dictionary of Music and Musicians says of Boulanger's music,

10 Monsaingeon, Mademoiselle—Conversations with Nadia Boulanger, 162.
11 Rosenstiel, Nadia Boulanger: A Life in Music. 162.
Her musical language is often highly chromatic (though always tonally based), and Debussy's influence is apparent ... her self-critical attitude (the Fantaisie variée bears signs of extensive revision and is not performable in its present state) led her to concentrate on teaching.¹⁴

Boulanger caused a stir when she submitted an instrumental fugue rather than the required vocal fugue in the 1908 Prix de Rome competition. National and international newspapers covered the controversy. The French Minister of Public information resolved the issue when he ruled, "her work should be judged on its musical merit alone." Boulanger was successful in winning the Second Grand Prix for her cantata, La Sirène.¹⁵ Later in 1909, Boulanger’s sister Lili told the family that she was going to become a composer and win the Prix de Rome. Lili Boulanger was the first woman to win the Prix de Rome in 1913.¹⁶ Lili’s health had always been fragile throughout her life, and after her death in 1918, Nadia Boulanger said, “If there is anything of which I am very sure, it is that my music is useless.” She stopped composing and began to focus on teaching.¹⁷

Annette Dieudonné (1896-1991) was one of Nadia Boulanger’s first students. She became a professor of solfeggio, harmony, and counterpoint, pianist, organist, musicologist and a composer. She studied with Boulanger for fourteen years, and when her studies ended, she began to teach Boulanger’s students the rudiments of music and solfège. She was Nadia Boulanger’s assistant and close friend for the rest of her life.¹⁸ Boulanger also recognized the genius of the composer Igor Stravinsky after attending the premiere of Diaghilev’s ballet The Firebird, in Paris. This encounter with Stravinsky was the beginning of another life long relationship for

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¹⁴ Ibid.
¹⁶ Rosenstiel, Nadia Boulanger: A Life in Music. 84.
¹⁷ Campbell, Master Teacher—Nadia Boulanger
¹⁸ Rosenstiel, Nadia Boulanger: A Life in Music. 89.
Nadia Boulanger. The death of her mother in 1935 released Boulanger’s ties to Paris. Boulanger could now embark upon teaching and touring opportunities in the United States.

Nadia Boulanger, who liked to be known as "Mademoiselle," led the Société des Matinées Musicales orchestra in her conducting debut in 1912. The orchestra performed Boulanger’s cantata La Sirène, two of her songs, and Concertstück for piano and orchestra by Raoul Pugno (23 June 1852 – 3 January 1914). Nadia Boulanger broke gender barriers in many ways as a conductor; she was the first woman to conduct the Royal Philharmonic Orchestra. She continued to break barriers in being the first woman to conduct the New York Philharmonic Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, and other orchestras in America. Describing her concerts, Auguste Mangeot wrote,

She never uses a dynamic level louder than mezzo-forte and she takes pleasure in veiled, murmuring sonorities, from which she nevertheless obtains great power of expression. She arranges her dynamic levels so as never to have need of fortissimo…

In 1938, Nadia Boulanger was asked her reaction to being the first woman to conduct the Boston Symphony Orchestra. She replied, "I've been a woman for a little over fifty years and have gotten over my initial astonishment." Boulanger had to put conducting and performing on hold due to a reduction of public programming surrounding events of the war in Europe in 1914.

Boulanger helped her students leave France as the Second World War loomed, and also made plans to do so herself. Stravinsky joined her at Gargenville, awaiting news of the German attack against France. Nadia Boulanger arrived in New York on 6 November 1940. After

arriving, she traveled to the Longy School of Music in Cambridge to teach classes in counterpoint, harmony, fugue, and advanced composition.  

In 1942, she also began teaching at the Peabody Conservatory in Baltimore. Her classes included composition, counterpoint, fugue, harmony, orchestration, and music history.

Nadia Boulanger left America in 1945 and returned to France in January 1946. She accepted a position of professor of *accompagnement au piano* at the Paris Conservatoire. In 1953, she was appointed overall director of the Fontainebleau School and continued touring to other countries. Boulanger was chapel master to the Prince of Monaco and a long-standing friend of the family. She organized music for the wedding of Prince Rainier of Monaco and the American actress, Grace Kelly, in 1956. Sigma Alpha Iota international women’s music fraternity at the Crane School of Music in Potsdam, New York inducted Nadia Boulanger as an Honorary Member in 1958. President John F. Kennedy and his wife, Jacqueline, invited Boulanger to the White House of the United States later that year.

Nadia Boulanger’s eyesight and hearing began to fade at the end of her life. She had a surprise birthday celebration in advance of her ninetieth birthday on August 13, 1977, at the Fontainebleau’s English Garden. The school’s chef prepared a cake, with the inscription, “1887—Happy Birthday to you, Nadia Boulanger—Fontainebleau, 1977.” Emile Naoumoff,

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Boulanger then-protégé, performed a piece he had composed for the occasion. Boulanger continued to work almost until her death in 1979 in Paris. She and her sister Lili are buried at the Montmartre Cemetery.

**Dr. Dinos Constantinides: Biographical Sketch, Early Life, and Career**

Dr. Dinos Constantinides (May 10, 1929-) is an American composer of Greek origin. Constantinides began teaching at Louisiana State University in 1966. Constantinides received the Boyd Professorship of Composition; the highest honor bestowed upon professors at Louisiana State University, in 1986.

The music of Greek-born composer Dinos Constantinides has been performed and well received throughout the world. He has written over 300 compositions, most of them published, for all mediums including his opera *Intimations,* winner of two Awards; his opera *Antigone,* and six symphonies, of which *Symphony No. 2* earned him the Artist of the Year Award of Louisiana. He is the recipient of many grants, commissions, and awards, including first prizes in the 1981 Brooklyn College International Chamber Competition, the 1985 First Midwest Chamber Opera Conference, and the 1997 Delius Composition Contest Grand Prize. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York; several Meet the Composer grants and numerous

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36 Dinos. Constantinides *Symphony No. 2 (Introspections) for orchestra* [1983]. Commissioned by Baton Rouge Symphony Orchestra.
ASCAP Standard Awards. In 1994, he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

He has received rave reviews for his orchestral music performed by symphony orchestras such as the English Chamber Orchestra, the American Symphony Orchestra, the Shenzhen Symphony (China), the Bohuslav Martinu Chamber Orchestra, the Black Sea Philharmonic (Romania), the Filarmonica "Oltenia" (Craiova, Romania), the Annapolis Chamber Orchestra, and the New Orleans Philharmonic. Other performances and recordings (over 65 CDs) done by the Slovak Radio Symphony Orchestra of Bratislava, the Bohuslav Martinu Philharmonic, the Ruse Philharmonic Orchestra in Bulgaria, the Dubrovnik Symphony, the Czech-Moravian Philharmonic, the Memphis Symphony, the Ku Ming Symphony (China), the Rome Festival Orchestra, the Prism Orchestra of New York, the Polish Radio and TV Orchestra (Krakow, Poland), and numerous other orchestras in the USA, Australia, and Taiwan, as well as in Greece by the Cyprus State Orchestra, the Thessaloniki State Orchestra and the Athens State Orchestra.

Evaluators and critics have praised his music. *Fanfare Magazine* wrote, "Constantinides's Symphony (No. 2) is a splendid work—an eclectic blend of styles that effortlessly coheres, and produces a highly satisfying synthesis unique to this composer." *The New York Times* has stated, "His 1977 setting of the text by Sophocles, the Lament of Antigone, in a New York premiere, proved a solemn, impassioned utterance..." and "(His music possesses) an attractive quality of ritual mystery." Artists Teresa Stratas, "Antigone is both powerful and beautiful," and Ernst Krenek, "There are many fascinating details...I am much impressed," have also praised his works.

As the Director of the prestigious Louisiana State University Festival of Contemporary Music for 22 years, Constantinides presented the top composers of the continent including Carlos
Chavez, John Cage, Milton Babbitt, Karel Husa, and Ernst Krenek among others. He has served on the Board of Directors of many national societies in the USA, including the Society of Composers (SCI), College Music Society, National Composers of U.S.A., and Music Teacher National Association (MTNA). He is a member of ASCAP and has been an evaluator for the MacArthur Foundation and the National Endowment for the Humanities.

He was educated in Greece at the Ioannina, Greek, and Athens Conservatories and in the U.S. at the universities of Indiana, Michigan State (Ph.D. in Composition), and the Juilliard School. In 2010, he received an honorary doctorate in music from the University of Macedonia, Thessaloniki, Greece. His teachers included Tony Schultz, Marios Varvoglis, Yannis Papaioannou, Leda Kouroukli, Olga Menjou, George Lykoudis, Ivan Galamian, Dorothy DeLay, and Josef Gingold.

Constantinides was a member of the violin section of the State Orchestra of Athens in Greece for over ten years, and played in the Indianapolis Symphony and Baton Rouge Symphony (Concertmaster) in the U.S. for many years. At Louisiana State University, he was a member of the Festival Arts Trio. In addition to performing as a violin soloist with orchestras in the U.S. and Europe, Constantinides has given numerous recitals as both a soloist and composer at prestigious halls such as Weill Recital Hall, Carnegie Hall, Avery Fisher Hall, and Alice Tully Hall. He received an honorary doctorate from the University of Macedonia, Greece in June of 2010.

Constantinides has numerous commissions and concerts in United States, Europe, and South America, including three concerts in New York Avery Fischer Hall, performances in Argentina (Buenos Aires) and Uruguay, and in Romania (Constanța Symphony Orchestra). Three Greek Concertos, Concerto No. 2 for Soprano Saxophone and String Orchestra were
honored by the Greek Union of Drama and Music Critics as a nominee for the 2010 Music Award. He has performed his music several times in New York’s Carnegie Hall.37

CHAPTER 2
THE PEDAGOGICAL METHODS OF NADIA BOULANGER

According to the author Bruno Monsaingeon,

When asked about the difference between a well-made work and a masterpiece, Boulanger replied,

I can tell whether a piece is well-made or not, and I believe that there are conditions without which masterpieces cannot be achieved, but I also believe that what defines a masterpiece cannot be pinned down. I won't say that the criterion for a masterpiece does not exist, but I don't know what it is.\(^{38}\)

Nadia wanted you to have complete attention at all times:

Anyone who acts without paying attention to what he is doing is wasting his life. I'd go so far as to say that life is denied by lack of attention, whether it be to cleaning windows or trying to write a masterpiece.\(^{39}\)

Lennox Berkeley studied with Nadia Boulanger in Paris from 1927 until 1932. The January 1931 issue of the *Monthly Music Record*, written toward the end of this period, contains this article.

The ‘Paris Years’ were extremely influential on the composer’s subsequent career. Not only did he learn a great deal from Boulanger, but he also had the opportunity to meet many great composers including Maurice Ravel, Francis Poulenc, Igor Stravinsky, Darius Milhaud, Albert Roussel and Arthur Honegger. It is hardly surprising that critical opinion often alluded to the ‘Gallic flavor’ of much of Lennox Berkeley’s composition. It certainly explains his attention to detail and the fine craftsmanship of virtually all his subsequent compositions.

In considering a great teacher of composition, one wonders to what extent composition can be taught at all; for examples spring to one’s mind of musicians of great knowledge and impeccable technique who fail completely as composers, and others full of talent and ideas who fail equally for lack of training and musical workmanship. One can only conclude that teaching in composition is useless in the case of people who have insufficient natural ability, but indispensable to those who have talent.\(^{40}\)

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\(^{38}\) Monsaingeon, *Mademoiselle—Conversations with Nadia Boulanger*, 33.

\(^{39}\) Monsaingeon, *Mademoiselle—Conversations with Nadia Boulanger*, 35.

Nadia Boulanger thought two of her favorite female students had betrayed their work with her and their obligation to music when they stopped their lessons and got married. She would give the male students the benefit of the doubt while overtaxing the female students. “Teaching was a privilege, pleasure, and duty. It was poison to your life if you gave private lessons and found it boring.”

Although a certain amount can be achieved by a man of great musical gifts without study, I know of no great composer whose talent alone has sufficed. All have had to go through the mill and master a certain amount of theory. Nor is this all: a young composer requires somebody who is capable of guiding his faltering steps, and of showing him how to develop his ideas and to present them in an intelligible form.

Nadia Boulanger is more than a teacher of counterpoint and fugue, and by this I do not mean merely that she also teaches the piano and the organ and lectures on musical form and interpretation, but that she is a teacher of the art of music as a whole, and has a positive genius for the training and development of the aesthetic sense of a composer. She infuses into her pupils that power of self-criticism and discipline which is so essential to the composer.

Let us consider her attitude towards music in general. The first thing that strikes us is the extreme catholicity of her taste. She loves passionately all good music, whether it be light or heavy, simple or complicated. A good waltz has just as much value to her as a good fugue, and this is because she judges a work solely on its aesthetic content. To judge a work of art from other than the purely aesthetic standpoint is a failing to which I think English people are particularly prone. I therefore stress purposely this point in considering Nadia Boulanger’s attitude towards music in general. Some people think that because you like Stravinsky you cannot also like Beethoven, or that an admiration of Johann Strauss is incompatible with a love of Bach. To Nadia Boulanger such an attitude would be incomprehensible.

Different composers are different people, and their music has a different use. You cannot say that a comic opera is not as good as a Mass, any more than you can say that a saucepan in not as good as a top-hat, or that a tea-pot is not good because you cannot have a bath in it. In other words, the only thing necessary is to know whether or not a work is good music, and not allow any other consideration to trouble your judgment.

As regards Nadia Boulanger’s method in general, the chief points are: the study of the works of great masters (chiefly for form and orchestration), the writing of musical exercises, and the submitting to her of compositions. With regard to the first point, her system is to lecture at the piano on some work or series of works which the pupils have previously analysed by themselves. For instance, we have studied recently in class Beethoven’s piano sonatas and string quartets, a large number of Bach’s church cantatas, some early polyphonic music, Stravinsky’s ‘Les Noces,’ and works by Debussy and Ravel.

The musical exercises are the ordinary series involved with the study of counterpoint and fugue. These have to be done with absolute correctness, and if wrong, have to be done again until they are right.

It is, however, the advice given for actual composition that is the most valuable part of her teaching. Here the important thing to note is that she is very severe, but extremely impartial—that is to say, she is severe in condemnation of the least technical flaw or failing in unity of style, but impartial in that she admits any innovation that will come off. It does not matter what style you use so long as you use it consistently.

This question of style is indeed a vital point, and it is the bugbear of the beginner or amateur composer. Anybody with talent can have good ideas, but very few can write a big work on a big scale and yet preserve that unity of style which is essential to any good work of art.

Nadia Boulanger teaches that the composer must first be a good workman, who knows his job, and that then only is he free to write what he likes, and to realize what ideas he has; that it does not matter how much drudgery you go through to gain that freedom, for a man must lose his life in order to find it, and in music he must lose his originality and personality in order to find them. Moreover, there is no risk in the case of a man who has really got something to say that he will become dry and pedantic through a severe technical training. It is true that a certain period of difficulty is often experienced by a composer who, having written a certain amount by the light of nature, applies himself to the study of theory. Whereas everything that he wrote seemed good to him before, now nothing does; and he stops and asks himself, "What would the books say I ought to do now?", and the natural flow of the music is impeded. But this is only a phase. Little by little he begins to do the right thing subconsciously, and his acquired knowledge becomes a second instinct. Thus, in the experience of most people, the process is justified.

There is little more that one can say. It is extremely difficult to give an adequate idea of a great teacher, or to summarize those qualities which make any particular teacher a great one. The fact is that the chief quality is something indefinable, and unless one goes into the question of the psychology and moral character of the person concerned, one is obliged to leave it at that. I suppose you may say that a great teacher is one who possesses the power not only of imparting knowledge to people in such a way that they retain it, but also of making them catch a positive enthusiasm for the acquiring of that knowledge.
I think that the word enthusiasm gives us the key to Nadia Boulanger’s power – it is a most infections enthusiasm, and it is supported by an immense erudition, a keen intelligence, and an open mind.\(^{42}\)

Nadia Boulanger accepted students from any background, but they had to want to learn. She treated each student differently, depending on his or her ability. For example, her talented students had to answer rigorous questions and perform well under stress. She was more lenient with students who did not intend to follow a career in music.\(^{43}\) The approach was different for each student:

> When you accept a new pupil, the first thing is to try to understand what natural gift, what intuitive talent he has. Each individual poses a particular problem.\(^{44}\) It does not matter what style you use, as long as you use it consistently.\(^{45}\)

She employed a variety of teaching methods including, score reading at the piano, traditional harmony, species counterpoint, analysis, and sight-singing using fixed-Do solfège.\(^{46}\) Nadia Boulanger would begin each session by looking at the student’s score, making comments on its relation to the work of a variety of composers. She challenged her students to come up with something more interesting instead of copying from the masters.\(^{47}\) Virgil Thomson found this process frustrating:

> Anyone who allowed her in any piece to tell him what to do next would see that piece ruined before his eyes by the application of routine recipes and bromides from standard repertory.\(^{48}\)


\(^{44}\) Monsaingeon, *Mademoiselle—Conversations with Nadia Boulanger*, 33.

\(^{45}\) Monsaingeon, *Mademoiselle—Conversations with Nadia Boulanger*, 120.

\(^{46}\) Ibid.

\(^{47}\) Campbell, *Master Teacher—Nadia Boulanger*.

\(^{48}\) Ned Rorem, "The Composer and the Music Teacher,"
Aaron Copland recalled, “She had but one all-embracing principle...the creation of what
she called la grande ligne - the long line in music.”

She disapproved of innovation for innovation's sake: “When you are writing music of your own, never strain to avoid the obvious.”

She said,

You need an established language and then, within that established language, the liberty
to be yourself. It's always necessary to be yourself – that is a mark of genius in itself.

Nadia Boulanger did not claim to bestow creativity onto her students. She could only help them to become intelligent musicians who understood the craft of composition.

I can't provide anyone with inventiveness, nor can I take it away; I can simply provide the liberty to read, to listen, to see, to understand.

Only inspiration could make the difference between a well-made piece and an artistic one. She believed that the desire to learn, to become better, was all that was required to achieve – always provided the right amount of work was put in. She would quote the examples of Rameau, who wrote his first opera at fifty, Wojtowicz, who became a concert pianist at thirty-one, and Roussel, who had no professional access to music till he was twenty-five, as counter-arguments to the idea that great artists always develop out of gifted children.

Nadia Boulanger had an incredible memory: she had memorized the entire Bach Well-Tempered Clavier by the time she was twelve years old. Students describe her as knowing every significant piece by every significant composer, at her fingertips. Copland recalls,

Nadia Boulanger knew everything there was to know about music; she knew the oldest and the latest music, pre-Bach and post-Stravinsky. All technical know-how was at her fingertips: harmonic transposition, the figured bass, score reading, organ registration.

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51 Monsaingeon, Mademoiselle—Conversations with Nadia Boulanger, 54.
53 Monsaingeon, Mademoiselle—Conversations with Nadia Boulanger, 54.
instrumental techniques, structural analyses, the school fugue and the free fugue, the Greek modes and Gregorian chant.  

Murray Perahia recalled being "awed by the rhythm and character" with which she played a line of a Bach fugue. Janet Craxton recalled listening to Boulanger's playing Bach chorales on the piano as "the single greatest musical experience of my life." In an interview by Molly Murphy for National Endowment for the Arts, Quincy Jones says Boulanger told him, "Your music can never be more or less than you are as a human being."

Teaching and Learning through Public Lectures

Nadia Boulanger presented many public lectures and speeches throughout her illustrious career. She would either address students by engaging in the performance of music accompanied with questions and answers from the instructor, or present lectures and speeches in a monologue format that were lively and informative. Teaching and learning through public lectures and speeches is an excellent way of moving students towards interacting in a group setting while gaining knowledge through hearing the perspective of an individual teacher, promoting critical thinking. Boulanger presented a Town Hall lecture in the United States on January 19, 1925.

From a dissertation by Barrett Ashley Johnson, he said,

Miss Boulanger... discussed with zest and with exceptional information the works of composers of the present day. She did not confine herself to France, but summarized all of the principal aspects of modern music and illustrated her remarks by playing and singing at the piano.

57 Barrett, Ashley, Johnson, PhD. *Training the Composer: A Comparative Study Between the Pedagogical Methodologies of Arnold Schoenberg and Nadia Boulanger*. 12 (Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK: Cambridge Scholars, 2010), 184.
Miss Boulanger insisted that most modern composers were not only entirely sincere in striving to express themselves in their own way, but consistent with the great lines of musical development...In the last thirty or forty years, she said, there had been a special activity in music, and special discoveries which had opened many new paths to...composers. These discoveries, as exploited notably, for instance by the great Debussy, were based on the utilization of many different scales, a resultant enrichment of harmony and a constantly growing freedom of counterpoint. Atonal and polytonal harmony were in reality contrapuntal harmony.\^{58}

In the lecture, “Modern French Music” Boulanger discussed and gave musical examples of each church mode. The combination of the spoken word together with a live performance created a lively and informed session. She concludes by citing a personal letter from the composer Albert Roussel.

The tendencies of contemporary music indicate a return to clearer, sharper lines, more precise rhythms, a style more horizontal than vertical; to a certain brutality, at times, in the means of expression—in contrast with the subtle elegance and vaporous atmosphere of the preceding period; to a more attentive and sympathetic attitude toward the robust frankness of a Bach or Handel; in short, a return, in spite of appearances and with a freer though still somewhat hesitating language, to the traditions of the Classics.\^{59}

Boulanger later turned her attention to Claude Debussy’s Preludes (Books One and Two) and commented on the works.

It would be difficult to read over the Preludes without remembering what those who had the good fortune to hear Debussy play have said about his touch. His manner of playing was quite inimitable. So exquisite was the delicacy, the richness of his sonorities, and so masterly were the effects of color, which he conjured forth from his pedals, that one forgot that the piano was an instrument with hammers.\^{60}

\^{58} Johnson, Training the Composer: A Comparative Study Between the Pedagogical Methodologies of Arnold Schoenberg and Nadia Boulanger, 185.


Teaching and Learning through Essays

Teaching and learning through essays is another way to engage the student through the reading of literary works, articles, and thesis. The eye, through the process of reading, becomes the vehicle to awaken the intellect. Concert and performance reviews, program notes, or social and political issues surrounding the period of the event or music presented, provide valuable insight. Reading essays is a good way of learning the thought process and getting a view of the composer or presenter’s personal life. Essays often lead the reader to other sources for further research and analysis.


By its nature itself, the Symphony in ThreeMovementsby Igor Stravinsky is of capital importance. It is in the tradition of the great masterpieces that mark a victory of the spirit over matter, an unlimited knowledge of the possibilities offered by this matter and an absolute consciousness, uncompromising of its limits...The polyphony is from a marvelous science and freshness. The rhythmic progression has an irresistible strength. The instrumental writing is of prodigious invention...Such means are never given. They are the result of a constant effort, of an intellectual enthusiasm always alert, of an energy always tensed. No one ever made a greater testimony of it than Igor Stravinsky.  

61 Nadia Boulanger, “La Symphonoie D’Igor Strawinsky,” music review trans. by Carole Salmon and Barrett Ashley Johnson, Spectateur des arts, November 17, 1945 [sic; rather 1946?].
The above snapshot from an essay gives the reader a glimpse of a tradition of masterpieces showing the victory of spirit over matter, polyphony, rhythmic progression, and Stravinsky’s masterful instrumental writing.

**Teaching and Learning through Interviews**

Teaching and learning through interviews in a format of video, audio, or by transcript, is an essential part of observing an eyewitness account of the events, structure, technic, consciousness, and life of a composer or teacher. For example, studying orchestration with a score of the piece, and viewing string bowings is most helpful. Seeing the string section via video is vital to knowing what the musicians are doing. There is no guesswork.

Nadia Boulanger was a reserved writer but was more open to being interviewed. In an interview during her first visit to America in 1925, she answered questions and followed with statements that show she had a solid concept of musicianship.

The thing to be faced is that the word *modern* means ‘us.’ We are living today; it is the product of musical evolution that belongs to this century and our duty is not to condemn or go into ecstasies over it, but to judge it as fairly as we can with the limited perspective which time allows for all things new.\(^{62}\)

Nadia discusses the amateur musician in a 1939 interview:

It is this small minority who are indispensable to the creative musician...Amateurs belonging to this minority should receive every cultural advantage. Every one should have education, but culture should be granted only to those ready to receive it. It is useless to attempt to give culture to the majority—to those not born to receive it.\(^{63}\)

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Several of Nadia Boulanger’s students that are still living have conducted interviews covering time spent with her in Paris. While conducting an interview with the National Endowment for the Arts, this is what Grammy Award producer, composer, and arranger Quincy Jones had to say:

**EUROPE**

NEA: Can you talk about the reception to jazz musicians in Europe?
Quincy Jones: Respect, respect. That's what we got was respect. In the States, it was always about black and white and black and white. When we got over there, it was about Armenians and Turks, and Cypriotes and Greeks, and Koreans and Japanese, and the Finns and the Swedes, and they didn't have time to bother with us, you know. And so you were left alone. I had a chance to study with the greatest composition teacher on the planet, Ms. Nadia Boulanger who taught Aaron Copland, who's Stravinsky's and Leonard Bernstein's mentor.

I didn't do that until much later after I'd been corrupted in night clubs, and she knew I was already corrupted, so she never preached to me. And we used to schedule my sessions out at the American School in Fontainebleau in the summer time. She'd schedule my sessions, our teaching sessions, at the end of the day, 6:00 and I'd go to get American canned peaches. She loved American canned peaches, and she'd bring the Beaujolais. She was a fantastic woman, Russian, French, and Romanian. An incredible woman, incredible, and we got very close. We disagreed on a lot of things. A lot of things she said I didn't want to hear because they sort of were against the principles of jazz. I didn't want to hear that. And I learned so much from her.

Nadia Boulanger used to tell me all the time, "Quincy, your music will never be more or less than you are as a human being." It's okay to play fast and all that other stuff, but unless you have a life experience, and have something to say that you lived, you have nothing to contribute at all. So I decided to live my life, and I did.

I went to Paris and Paris was on fire, you know. I mean, God, it was ridiculous. There was respect. I was learning. I was working with Nadia Boulanger studying, and getting a chance that I couldn't get in America to write for strings and big orchestras. (They'd hire me for horns, but never for strings and all, because they didn't think black musicians could write for strings.) So when I got the job with Barclay Records, we had a 55-piece orchestra. It was the house orchestra there, and Kenny Clarke ran drums. Don Byas, Lucky Thompson playing tenor, and the Double Six. That was a vocal group with Michel Legrand's sister in it that did all of Brigitte Bardot's movies and so forth. And I had some of the best times I've had in my life in France, you know, in every way, musically, and I learned about food, about wine, about everything.

David Conte, one of Nadia’s students explains what studying with Boulanger was like:
Conte: Like so many who went to Mademoiselle Boulanger, I had a very strong attraction towards French culture and French music, and also what I would call the Franco-American line, which is represented by people like Copland. I had known Aaron Copland's work from the age of 14. And so I was really ready to receive what she had to say.

The first summer I studied with her, I did the things that all of us did: I took the solfege class, and keyboard harmony, where one would memorize the cadence sheets in all keys. She decided when I first went to her that we would study harmony eventually, but she wanted to start with counterpoint. Counterpoint with her meant taking a single cantus and doing it six times: three versions with the cantus in the bass and three with it in the soprano.

I often share with people that one of Boulanger's great gifts was how hard she inspired you to work; I don't think I've ever worked harder in my life than that first summer. My lesson was on Monday, and while everyone else was going to Paris on the weekends, I stayed in Fontainebleau doing my counterpoint.

I remember, and Emile (Naoumoff) may remember this because we were there together: one day Nadia came into class, and she made up an exercise. She said, "Let's make the bass be a whole tone scale, and on each degree harmonize it with a minor seventh chord. [Sits at the piano] So you have the bass [plays], and then Whole-Tone Exercise\(^4\)

on each degree [plays] a minor seventh chord [continues playing]. So there's already something very individual about the exercise. The idea of a whole tone scale is a little out of the ordinary. I was very taken with the sound of those chords. Now, it wasn't enough to have you play that sequence; she said, "Now, my dear, you must play the bass with the left hand [sic] and the upper two voices with right [sic] and solfege the tenor [plays and sings] etcetera. I'm too buzzed with coffee to do the whole thing for you. [Laughter]

After that first summer I went back to Ohio to college to start my junior year. As I reflected on my time there, I realized that Boulanger helped me to see that music is both horizontal and vertical in a way that I hadn't really experienced with my own body before - by simply memorizing all those cadence sheets and doing these exercises reversing the hands, and singing all the voices and doing that kind of thing. And so I sat down to compose. I was working on the Ravel Sonatine - I thought I'd like to write my own sonatine. [Sits at the piano] Based on that exercise, I came up with my own chord progression [plays]. So taking a cue from Jay's (Gottlieb) Socratic method - which is how I teach too, and it's hard to teach this way, because you have to pull things out of students, and sometimes you're met with stony silence when you ask a question - I ask you: how does my progression resemble hers? [plays] What's the same about it and what's different? What do you hear? [stony silence] How is it the same?

Audience member: Play it again.
Conte: Okay, let me play it again [plays] - because I have four chords, so that's...
**Audience member:** Now do the other one. [Laughter]

**Conte:** This is the "model," as she used to say, meaning the thing that's to be repeated [plays]. There are really two main things that this [plays] and this [plays] have in common - two very basic principles that transcend taste, style - which is also one of the gifts of her teaching...

**Audience member:** Contrary motion?

**Conte:** There's contrary motion: the bass and the upper voices are moving in contrary motion, which is, as we know, the strongest motion, and the bass line of both is a whole tone structure. Now at this point it's very important for me to say that composing is not an intellectual thing, and that was also something that Boulanger helped you arrive at. Composing has really become for me, more and more as I've gotten older, truly like taking a dictation, and listening to where the notes want to go. This was also the great strength of her teaching - showing the student that having a thought, just as she had a thought of that progression, and I had my thought, means following the thought through to the very end.

So what I want to do is play for you this movement of my Sonatine that I composed based on that progression. And you'll hear, I hope, how that progression controls all the structural arrival points of the piece. I wrote it completely, I would say, by ear, using my intuition and my feeling - reaching for the notes that my ear wanted to hear.

So I took the progression, and it occurred to me that the alto voice could be animated and turned into a foreground melody...with a compound rhythm of long/short [plays]. And I now had my basic rhythmic character...the yeast for the bread of the piece. And so the piece became this:

[Plays entire movement from piece, followed by applause].

That's an improvised piece, meaning that it was composed as I've composed all the music I've ever written: by trying to follow the thought and trying to follow where my ear wants the piece to go.

This piece for me, as a composer - I was nineteen when I wrote it - was much more contrapuntal than any piece that I'd written up to that time - and I'd not yet written that much music. Boulanger opened my ear, again, to the relationship of vertical and horizontal, and the unity of those two things. And I just started listening a lot more carefully to what my inner voices were doing.

There's so much I could say about her. But at this point I'd like to say that I find I'm often very stimulated by questions, and I'd really like to use the rest of my time to see if there are any questions about how she taught, about whatever insights I may have into the creative process of composition...from those of you who knew her and from those of you who didn't. [Raised hands] Yes.

**Audience member:** What organ works did you do as a result of studying with her, at that time?
Conte: I didn't play the organ.

Audience member: But you compose for organ...

Conte: I became aware of the organ through her; I didn't know anything about the organ when I first went to France. Then I met several fellow students, who were organists, and I went to hear the organ in the great churches and cathedrals. I was a bit afraid of the organ. Writing for the organ is very different than writing for the piano or any other instrument; it's really a wind instrument, and there are certain things you can't do that come very naturally to a pianist, like building crescendos in certain ways. Much later, when I moved to San Francisco, I became acquainted with an organist named David Higgs, who's a very, very fine organist now teaching at Eastman, and I started writing pieces for him. I did study also at Cornell for one year with Donald Paterson, who had studied with Boulanger. I decided to study the organ because (musicologist) William Austin, my mentor there, said, "As a composer you should play the organ, because it will make you aware in a new way of the continuity of voices." The piano is an illusory instrument. The piano wears a cape; you can create atmosphere with the pedal in a certain way, whereas on the organ, you play the note and you hold it down - you really can't do much with it once you play the note. Learning to play the organ definitely opened up my ears as a composer, but it was ten years later that I started writing for the organ - which I've now done a great deal, and I enjoy it very much.

Audience member: Would you comment on that pedal point that you used for the Prelude [Prelude and Fugue; Conte's work commissioned by the American Guild of Organists for inclusion in the Boulanger Symposium]. What was your explanation for that?

Conte: I do compose at the organ when I'm writing for the organ, because even though I'm not much of an organist, my musical ideas - I'm very much like Stravinsky in this way - ideas never force themselves on me without being in direct contact with sound itself. Once a piece is started and it's gestating in me, I can have ideas in my imagination, but ideas don't occur to me unless I'm actually sitting at a keyboard playing. Then I feel the direct physical connection to the sound, which is also very much what her teaching was about.

So I started to write the piece at an organ at a church where a friend of mine was the organist. I had always wanted to write a piece on a pedal point where you didn't move the pedal. The challenge is of course to create a tonal architecture without actually having a bass line. I composed a very long melody, which is stated three or four times, with episodes in between. It is stated in different tonalities, and of course the character of the melody changes with what's put under it. That's very much a Ravel idea - like in the String Quartet [goes to piano] where the second theme is in minor [plays] in the exposition, but in the recapitulation [plays] it's in major. This is something that Sondheim does all the time too, where he has a melodic fragment and he puts different harmonies under it, and of course the meaning of the fragment changes. He gets motivic unity by having the same motive and variety through the harmonic changes. It's like looking through a prism: the motive changes character and emotional meaning by having
different harmonies under it.

Audience member: I'm very curious about this idea of following one thought. And also, when you're working with someone that has very little experience composing, that following the thought but not getting frustrated with yourself that it all sounds the same - seeking for variety, but when I hear your *Sonatine* it's like a flower that opens, and...

Conte: Thank you.

Audience member: ...it's the same but every time it's different. I find with myself that frustration with "Ah! This is" ... if you could speak to this...

Conte: This is disappearing in our culture: the training of memory. This was the most essential part of Boulanger's training for me: the insistence on memorizing as much music as possible. It's like putting water into a well; composers want to write a piece of music that lasts ten minutes, and the first thing I'll ask them is, "What can you play by heart that's ten minutes long?" Because in the act of memorizing, your body learns - what you learn - and it's through the piano - you really can't do it, I don't think, in any other way - in Bach's day it was the organ; by the time we get to Mozart, it's the piano keyboard - that the collaboration between harmony, melody, rhythm, phrase structure, and how those combine to make forms comes together for the pianist in a very deep way. And particularly the way Boulanger taught, where not only did you play - singing was of course terribly important - you were doing a lot of playing and singing, where you were not playing something and singing it, or reversing the hands the way that organists, of course, routinely have to play things on different manuals, and so this opened up the independence of hearing. At the San Francisco Conservatory, where I teach, I was becoming very frustrated. We would get students who would have such problems composing, and I said, "Let's institute a requirement that all composers must take a piano audition to get into our program." And as soon as we did that, the quality of our applicants rose enormously. Now it didn't mean that every composer was - I'm not myself - a prize-winning pianist, but I started piano when I was seven years old. I memorized a certain amount of music - when I encountered Nadia Boulanger at 19, she told me how she had memorized all 48 Preludes and Fugues of the "Well-Tempered Clavier" by the age of ten. I was inspired to do about five or six of them. It was hard; it's still hard to memorize a contrapuntal work. But she said, "You are enriched by all the music you know by heart; it becomes a part of you." I think so many composers today simply don't know any music. There's so much in our culture that makes us be passive. This is connected, of course, to the rise of recordings. Knowing a piece of music by listening to a recording is not the same as playing that piece A pianist has access through playing to chamber music, string quartets, symphonies... One of my favorite scenes from a film is from Woody Allen's *Manhattan*, where he's having an argument with one of his friends. Woody Allen accuses the friend of being very morally lax, and the friend says to him, "Who do you think you are? God?" And Woody Allen says, "Well I have to model myself after someone."

[Laughter]

I tell my composers, "Who are your models?" It's so impressive when you hear that Debussy was ten years old, applying for admission to the Paris Conservatory, and what does he do? He plays the Chopin G minor Ballade from memory. What kind of musician
is that ten year-old? How is it that Debussy, who really is, to me, one of the most original composers in the entire history of music, also is the composer who had the most elaborate technical training of any modern composer - going through the mill of the Paris Conservatory, and the Prix du Rome. Everything that he went through helped him to find his voice. It was the same with Copland, studying with Ruben Goldmark - who was a real taskmaster - with Stravinsky working with Rimsky, who made him write the early Sonata in F sharp minor, the early Eb major Symphony...You hear these pieces; they are very crude in a way, but these composers, these great composers, like Stravinsky who then, in 1907 with Fireworks and then a few years later with Firebird becomes this astonishing personality. It was through the deep contact with the music of others. As Boulanger used to say, "True personality is revealed by deep knowledge of the personalities of others." People are so afraid not to be original. My students say, "I want to be original." I always tell them, "Do not worry. I don't care if you're original." I often quote Vaughan-Williams; he says, "It doesn't matter if what you're saying has been said before, but whether or not it's the right thing to say at that moment." And you will say what the right thing is if you have personality. You have to become as complete a musician as possible. If you do this, nothing can prevent you from expressing your personality.

I think this is, again, something about Boulanger that is very challenging for modern people -particularly Americans. I said to someone, I don't remember who it was, that "It is not the spirit of the age to embrace the Guru principle" - in the West and particularly in America. But Boulanger was a kind of Guru. The idea of the vertical relationship of student/teacher challenges modern ideas of democracy. Living in California, we see this all the time.

[Laughter]

My colleague Conrad Susa was trying to help a student who was writing a piece, and he made a suggestion and the students said [mumbles:] "Well I don't know if I want to change that..." and Conrad said, "Shut up and listen to your teacher!" [Laughter]

I think students are hungry for this kind of discipline. I do have the strength of my convictions that I gained from working with Mademoiselle and from all of my wonderful teachers. And I don't have any fear with my students about really being what would be called opinionated - which can be interpreted by some as being rigid or narrow. It's not, as Jay, you said so beautifully, it's not about being true to yourself, it's about being true to music. And I think composers, in order to even be worthy of the name, must be musicians at a certain level. Working in academic music in the United States, I have to tell you there are so many composers enrolled in degree programs who cannot play a Bach chorale - who cannot take a dictation of a Bach chorale. This is a scandal. It's true, and we wonder why there's alienation on the part of performers with composers. Now it's not true of everyone, of course; those of us who were lucky enough to have worked with Mademoiselle - we feel we're the keepers of a certain flame that we're trying to keep alive. It's a tree we're continuing to water, and its branches are being hacked off by the culture - but it will survive, because the roots are deep. That's my experience.

[Raised hands] Yes, Donna.
Donna Doyle: Two comments: Originality - Narcis Bonet, who's from Barcelona, likes to quote Gaudi: "In order to be original, one must return to one's origins." My second comment is about memory; I'm so glad you brought that up, because I've done some research on the memory tradition from the ancient Greeks and Romans. Tell me something; we have a musical genre of fantasy, right? What does that mean to you? We sit down to the piano and fantasize. What does that mean to us today? Can somebody tell me? Well in the 19th century, usually it meant to let one's imagination roll, to be very free and emotionally expressive.

Well that's not what it meant to Quintillian. To Quintillian, and to the memory tradition going back all the way to the ancient Greeks, it meant run through the filing cabinet of one's mind. And first one had to fill up that filing cabinet with formulas, like the Vidal basses. It's a long tradition, and it won't disappear because it's the way the human mind works. And when we abandoned it in European culture, the "jazz" people found it intuitively, and they're the one's who do the wood-shedding, right? They're the one's who sit and practice progressions, and we need to learn that from them. We need to get away from the paper, you know, get away from being slaves of the page and do what they do - in our own idiom with our own language. And we'll have a way to the future.

Conte: It's beautifully said. Thank you.

[Applause]

I just want to say: W. H. Auden, who's one of my favorite personalities, and I don't think that he and Boulanger knew each other - though there's much that they have in common - and certainly Auden and Stravinsky were close - they wrote an opera together - Auden said, "All techniques are conventions and therefore dangerous - but all techniques must be learned and then unlearned. We may get stuck halfway, but there is no other route to greatness." One must submit oneself to technique, and if one's personality is strong enough...it's not enough to have talent; you have to be able to survive your talent. To offer a student a certain approach to technique is to give him the tools for freedom.

Boulanger used to say about Bach: "Bach doesn't submit to convention, he chooses it." It's really very different, and of course Bach, was trained in a way that would be taken for granted, that now is often considered as inhibiting a person's freedom of expression. And again, in California, which is a wonderful place and the site of so much innovation and openness, in the best sense, sometimes can work against this. But I know I couldn't have written the music I've written probably anywhere else but California, and I'm very happy that I found myself there - but of course I'm also very happy that I spent time in the East and in Europe, and growing up in the Midwest, and, of course, we're all a conglomeration of all of these wonderful things. [Gesturing:] There was a hand over here.

Robert Levin: First of all, let me publicly express my admiration for that splendid piece we heard yesterday. {Conte's "Prelude and Fugue" for Organ}

Conte: Thank you. [Applause]

Levin: It was an homage not only, it seems to me, in terms of a deeply felt inspiration on your part, but an homage in fact. That is always something very impressive, because
many pieces were written for and dedicated to Nadia Boulanger which would not stand the test that your piece does. So I think it epitomizes something to which all of us here relate so keenly. I'd like to go a bit farther in what you said; I couldn't agree more about the issue of memory and heritage and awareness. I couldn't agree more with what Donna (Doyle) said a moment ago. It's interesting that the word improvise did not exist, for instance, in the 18th century. What a performer like Beethoven or Mozart did was called phantasieren. It was not called improvisieren. Of course, if we read [Carl] Philippe Emmanuel Bach, we will see that the guide to so-called improvisation consists of writing down a bass line, and putting figures above it, and hanging the curtains of the superstructure on all of those things - things that of course, the French organ tradition incarnated in a glorious sort of way. But the fact is we are, as you have said, in an acute crisis now as far as composers are concerned. Not only because they don't have a really thorough knowledge of the repertoire - not only because they do not have their ears trained with anything approaching an adequate amount - but also because many of them work with programs like Finale or Sibelius where the click of a mouse - anything they write down will be played back retch-ably [sic] through a synthesizer - which gives them the impression that, therefore, an internal ear is superfluous. I teach at Harvard University, and I remember sitting on a composition search committee not very long ago when a professor of composition came in and was having his sample lesson, and a graduate student brought in a minute and a half of an orchestra piece. The composer who was visiting asked this graduate student composer to explain briefly what the basis of this piece was, and he said, "Well it's a chord progression of six chords." And he said, "Could you please sit down at the piano and play these six chords for us." And this graduate student sat down at the piano and fumbled for 30 seconds and said "No I'm afraid I can't." So the only question we can ask is, "What kind of an artistic or social contact is that?" What Donna says is exactly right, but, of course, it leads to a larger question which is central to Nadia Boulanger's whole approach - which you know, and I think most of us know here - which is: What is, in fact, art without intuition? What is intuition without culture? What is the difference between intuition and instinct and factual knowledge? She talked about these things all of the time. She often said, as we know, "Talent without genius is so little; genius without talent is nothing." A phrase often misunderstood by her American audiences, because we think of talent as simply a diminutive form of genius and we don't understand that the French sense of it is craft - and craft is the real problem right now in this world, but we can only heed Donna Doyle's clarion call if in fact composers are able to hook up to the intuition of the listeners to which they wish to address themselves. A system of music which is completely abstract and which lacks the ability, viscerally, to engage an audience may be admired for its intellectual standards but it will rarely engage or move us. And this is of course a point that Nadia Boulanger made over and over and over again: that, in fact, a human being - we heard Jay (Gottlieb) say it - what do you know? What do you hear? Your education, as a person within this culture, begins with what God has given you - your innate abilities. Those have a mysterious animalistic aspect to them that nobody can really understand. And then you learn things. If you're
lucky, you go to Nadia Boulanger and you learn an extraordinary amount - not just of the fact that she puts in or the quotations or the techniques, but a path that you follow for the rest of your life that reminds you that the work is always unfinished - that the journey is always partial and looks forward. And that what you learn, what you know, fuses itself with that animalistic incertitude and becomes intuition. And that intuition, because it is personal, gives you a voice. And that it seems to me was the point she always made: the people who came in and built a system that was based on artificial intellectual constructs could never be great artists. And she says, and you can read it in Monsaingeon's book, (Mademoiselle: Conversations with Nadia Boulanger, by Bruno Monsaingeon) and implied by some of us here, she said, "In the past, people simply sought to be the best that one could. Now one seeks to be singular. One seeks originality." Bach wasn't trying to be original. As she said in her absolutely relentless and remorseless way, she said, "All these people try to be original. Unfortunately one is not original by choice."

[Laughter and applause]

**Conte:** Robert, I'm so glad you brought up MIDI. I want to talk a minute about it, because it's a fact of life, and to me it symbolizes what could be called a modern disease, which is a misunderstanding of cause and effect - and people being at effect with something when they should be at cause with it. And we see this with our young student composers. I use MIDI; I use the computer to write down my music. It's an amazing tool. But I use it out of my musicianship - it is at the effect of how I use it. What's happening more and more is that people are actually adapting the way they write music to what the technology does. Without naming names, there are quite a few composers working today who are influenced by MIDI in this way, and who are very successful, but, in my view, they don't necessarily have achievement. Success and achievement are not the same thing. The use of the MIDI and the way it lends itself to certain kinds of rhythmic repetition can give the impression of activity, but it is activity without direction. What concerns me very much is that the culture is losing its ability to follow what I would call a kind of rhetorical thought in a piece of music. And so that, you see a lot of people kind of plugging into the music, which has the kind of false continuity that Robert was speaking of... when you work with MIDI and you enter information into it, you enter your ideas, your material into it, and then it plays it back to you and you have the impression that you've created continuity. That continuity must be earned with one's own body. In some sense - I often say to my students, "The physical dimension is perhaps the most important." You see students struggling with how to write convincing phrase - it's like they're trying to learn how to walk across the room and they're thinking, "Well, now my ankle is interacting with this bone...Forget it! Can you play a phrase of music from memory?" If you can't, you're going to have problems writing your own music, and the music you write is not going to be organic to you.

The other thing about MIDI is that it encourages the composing of rhythms that are layered rather than interactive. So even in my little *Sonatine* that I played, there are often four different rhythms going on. There's a hierarchy of rhythms; there's one in the foreground, but the others have relation to each other, and I felt those relations with my own body, balancing them. Again, I don't think about it; I hear it, and I feel it. To have all
these rhythms just kind of layered with no breathing - it's almost as if human beings are in their own little compartments. You see this when people are playing this music; they don't have a chance to listen to each other and interact with each other - which is very inhumane and is going to create inhumane people and an inhumane culture. So, again, there's just things we can't skip. What is worth mastering is not easy. The internet has made everything so accessible... [gestures] Yes...

**Audience member:** You know, the other thing we haven't really talked about too that's a pet peeve of mine is the actual writing down of music. You know, these people that are writing at the computer keyboard - they don't have that manuscript paper in front of them, and all the decisions you have to make when you're composing, "What meter is this in?" When I used to teach composition, the kids would want to put it right into Finale, you know. Absolutely not! You've got to write it down on manuscript paper. Isn't that how it comes out to begin with? But again, it's that craft that's being lost.

**Audience member:** I'm Elaine [?? ~ 33:42]. I guess we also have to consider what our audience is and what they're listening to. I remember in Paris there weren't radios in every house; there wasn't a television; movies were a rare event in the 60's. And for Boulanger, in her life those things didn't exist. Now we have an audience of people who listen to music all the time, all day, in their cars, in the elevators, when they're waiting in line at the bank, when they go grocery shopping...some of the music they're listening to is music of the greats. I don't know how you guys feel going grocery shopping and listening to Beethoven, but I have a problem with it.

**Robert Levin:** Who listens!

[Laughter]

**Previous audience member:** But we have a different audience. If you look at the music that happens in film scores - millions of people go to these films and listen to that music; it's evolved tremendously over the last 40 years, from people who played the piano to silent films to now, electronic music that harvests sounds that never happen in nature but certainly don't happen with a pencil on a score sheet either. So we composers are writing for different ears. I think our repertoire - just as Boulanger talked to us about expanding our imagination - our imagination has to expand to these other domains of sound. We can harvest those sounds too to create our musical structures and our communications.

**Conte:** It's true, but we also have to lead. The tendency to pander must be guarded against, and the economic life of our culture really encourages this, unless we have deep consciousness. Because, of course, every one wants to be useful. It's nice to be paid to do what you're doing, but artists have to lead.

Film music is very interesting. I teach a course in film music at the Conservatory as an analysis course where I do five or six movies, and I analyze in detail the scores of those films - films that I think are very, very fine scores. It always amazes me how little attention even sophisticated musicians pay to music in film. So it's this idea of: yes, people are being exposed to music; it's in their environment, but, again, it's a
passive/active question. Are they really assimilating it? Are they participating in it? I think we always have to encourage people to participate.

**Audience member:** I think we can use those sounds. We need to open up our ears. But we need to take those sounds and put them in some sort of larger context, because apart from the movie, they don't hold that much sustained interest, right? Those sounds are there to highlight the action on the screen, and the story, and the visual.

**Another audience member:** One outrageous example is the scene in *Psycho* in the bathtub, when she's being stabbed. If that music alone is played, it has a visceral impact on people who have no sophistication. If they hear the music without the visual scenery, the music itself awakens in the listener some pre-encoded response of fear. So I think that we do have ways that we respond to sounds that are emotional and fundamental to our nature. And if composers start thinking about learning deeply about those sounds, we can expand our communication repertoire.

**First audience member:** But I think what I'm saying is that those sounds are vocabulary, right? We need to write the syntax and a larger structure that sounds complete when the film isn't there.

**Second audience member:** Well actually, I've done that in a recent piece; it's really fun and I'd love to talk to you about it later.

**First audience member:** Ok.

**Conte:** I was going to say that Herrmann was really a great film composer, and I always teach *Psycho*. It's the easiest of his scores to teach, though it's not my favorite. There's been a suite arranged from *Psycho*, and it holds up fairly well. Herrmann himself had greater difficulty with concert music, in my view; you know he wrote an opera and cantatas, and the pieces are not really successful - which doesn't take away from his genius, which was to use sound with image and to underscore the dramatic structure of the him. [gestures] Daniel.

**Audience member:** Much, though, of the new musicology seeks to connect music to a larger context...I've read a lot of criticism of Boulanger's teaching as being obsessively formalist, and the sense of restricting the significance of music to certain criteria of excellence - of restricting meaning to the meaning of the notes alone, etcetera. Anything that we can pin to...about music, limited to just notes. But everything I...

**Conte:** You mean pitch, literally?

**Same audience member:** I'm just being metaphorical ... but just attributing to Boulanger this notion of music as dealing with notes, and about notes, and not about larger human issues. But everything that I've heard at this conference acknowledges a metaphysically dimension of music - indeed a spiritual aspect of music, which seems to have been at the heart of Boulanger's teaching. How could this have been lost?

**Conte:** I think, you know, it's just the culture; it's not the spirit of the age. Who is it that said, "He who believes in the spirit of the age soon becomes the ghost." [?] I can't
remember. There's a spirit of the age, and the spirit of the age is not Nadia Boulanger at the moment, but that doesn't mean that, again, it isn't still present in some ways, as we see in this room...

**Same audience member:** I mean her legacy has been just rid [??? ~ 39:41]

**Conte:** Yes, but again, this is this cause and effect question that so fascinating: actually trying to adjust the information to reach a conclusion. I would posit to you it really has to do with a kind of Western, Newtonian scientific way of inquiry as opposed to a Goethian way of thinking. How many people know that Goethe was a scientist first and foremost? And that he actually has a very different way of looking at things that I think is much more connected to the way that Nadia Boulanger looked at things than is Newton, We see so many problems, for example, with Western medicine, for all of its marvelous inventions....

**Audience member:** Can you define a little more your idea of the spirit of the age? If you can put a few words...

**Conte:** I like using the analogy of vertical and horizontal relationships, which the Asians have a much deeper sense of: parent and child is a vertical relationship; student and teacher is a vertical relationship; husband and wife or lovers or friends is a horizontal relationship, which may have some vertical aspects, but this idea of making everything "equal" - it has to do with this idea of democracy and that everything is equal and everyone is equal and everyone's opinion...

**Audience member:** This is an interesting discussion, which makes me think of several things. I'm a journalist; I write a lot about music and literature and was a student of Boulanger's briefly. This brings up a number of things that interest me, because I'm very interested in the pan-discipline movements over the last century among the arts. And it's often occurred to me that serialism, and we haven't mentioned the "s" word here really, although we've been dancing around that issue...you know, that's a very interesting movement that made music very intellectual, very much about a way of organizing music that was not for the ear, not for the instinct. It reminds me a lot of the motets of Machaut, because it was a kind of internal...if you look at the Machaut motets there's a way of internally organizing those structures that may have been tonal, but it was not for the ear. It was not for the listener; it was for the composer himself, in those days, well, herself too. Serialism very much related to a kind of intellectualizing, which, as we look at the history of culture in any of the disciplines, we find the pendulum swinging back and forth between the intellectual and the emotional - between the mind and the body, as it were. And I think what interests me particularly right now is the kind of movement that's happening in music back toward the body - back toward the ear. Boulanger was a figure who, in a sense, kept the ear and the body alive through those, we might say, dark years of serialism. But it's very interesting to me because I've taught poetry a lot - and what's happening in poetry right now is a return to prosody - and a lot of poets very hungry for a return of the ear in poetry. And this is only within the last ten or fifteen years, and that's been a new formalism, and that's been a very interesting movement that makes me feel that there's a hunger in the culture for a return to...
Conte: I think you're right.

Audience member: ...tradition and a return to the ear and the body, yet poetry's very much like music. And so it's very interesting to hear Boulanger in this context as someone who kept that bridge.

Conte: And the balance between the intuitive and the intellectual.

Same audience member: Exactly.

Conte: She used to say, "If there's too much intuitive order in the intellectual or too much intellectual in the intuitive...going too far in either direction risks the opposite reaction."

Same audience member: Yes.

Conte: I often think of what Honegger said, which was, "The cure for swallowing sulfuric acid will be to be forced to swallow syrup." Which I often thought could represent serialism and, maybe, perhaps minimalism, and I'm not saying there isn't a deeper meaning behind minimalism. I often describe Phillip Glass, for example, who is a fellow student, as acting as kind of musical enema. Washing away all that excessive chromaticism...and I just saw Akanaten in San Francisco...

Same audience member: Where's the tonic? We all know.

Conte: Well, it washes way this excess of chromaticism and maybe a false chromaticism. I wanted just to say a few things about Schoenberg, because we had that talk the other day. Is Mr. Lachey [sp?], David here? There are some things about Schoenberg that are interesting to remember: first, he was not a pianist. He also didn't know music before Bach very well -he had a certain ethnocentricity, and of course this is a magnificent tradition: the music of Germany and Austria. He didn't know about modal theories; he assumed the equal-tempered 12-tone scale was organic to music, rather than, perhaps, the older and more basic modal scale of seven notes. I remember the very first thing Boulanger said, the first day of class at Fontainebleau - she walked in the room and said, "Good afternoon. How many notes are there in music?" Someone said, "Twelve," and she said "No!" So someone said, "Eighty-eight," and she said "No!" The answer was seven, to her way of thinking. This idea of diatonic/chromatic - of structure and ornament - of inflection - of character through inflection. In fact, the seven-note diatonic system had many more possibilities than the 12-tone scale, because you have, as Jay pointed out, G natural becoming F double sharp in Chopin. Schoenberg also said two things that I think are really fascinating and revealing and, to me, shocking. He said, first, and most people probably know these quotes, "I have just invented something that will ensure the supremacy of German music for the next hundred years" and then he said, "I only want to be considered a superior sort of Tchaikovsky - that my melodies be hummed and whistled." This will never happen.

[Laughter]

There are some people in this room who probably could hum and whistle a Schoenberg melody...I could sing a couple of rows from memory; I studied Schoenberg, actually, very deeply, when I was at Cornell. I listened to everything he wrote, and I tried to memorize some of it. And I did memorize some of it, and I know Pollini plays the Piano Concerto.
from memory, and maybe you play [gestures towards Jay Gottlieb] a lot of Schoenberg from memory. I'd love to talk to you about this...

[Laughter]

...and learn what's involved in that, because I always think that Schoenberg's decisions were probably not arrived at in the kind of visceral way that Stravinsky arrived at his. And it's revealing; it's interesting to consider, [acknowledges raised hand].

**Audience member:** [?? ~ 46:46] in his book on Schoenberg, pointed out that at Schoenberg's soirees when they played new music, he demanded that they play from music, that they not memorize, because he said that he thought they could discover something every time they looked at the music. That's a different ethic.

**Conte:** There's the story of *Pierrot Lunaire* being rehearsed for the first time for many, many hours before anyone noticed - and I believe Schoenberg was included in that; I'm saying I'm not sure - before anyone noticed that the clarinetist was supposed to be switching back and forth between Bb clarinet and A clarinet. Now you understand, this is the difference of a half step; so through vast stretches of the music, someone was playing everything a half step off - and for hours no one noticed.

[Laughter]

How many of us would notice? Some maybe. I don't know what our time limit is, but... [gestures to audience member] Yes.

**Audience member:** I just am fascinated by this discussion. I do a form of music therapy that uses classical music to evoke inner imagery. It's called the Bonny Method of Guided Imagery and Music. What I'm noticing in this very small field I'm in is that more and more music therapists are using new age music instead of the classical greats.

**Conte:** Instead of Mozart they're using Michael Nyman.

**Same audience member:** Yes. What I see that is really lacking when that happens is that all this structure and tradition that comes embodied in Beethoven's music, in Mozart's music, in Chopin's music that goes into the body of my clients and releases through points of tension and release in the music - blockages, energetic blockages - and takes them back to early memory, and helps them make intuitive connections between them...it's as if the whole mind and body light up with connection. That doesn't happen unless you use the music that has this integral structure and...  

**Conte:** You must write about this. Have you written about it?

**Same audience member:** I've written about it, but not quite in this way...and I'm realizing that I owe my time at Fontainebleau a great deal in my perception of using music as a therapeutic tool, because it brings out the depths of the psyche - and it does not work unless the music has that integrity. So I'm deeply moved by this, because it makes sense why I've brought Nadia's work into therapeutic uses of music, and I see it healing the psyche of my patients. And it's really beautiful.

**Conte:** That's a wonderful testimony, and, of course, that's what Don Campbell's *Mozart Effect* is about, [gestures towards audience member] Yes.
Audience member: Two quick comments. You were talking about democratization and hierarchy; well isn't that what Schoenberg tried to do? He tried to democratize the tones - to make them all equal.

Conte: Yes, and that was the problem. Same audience member: Yet you reject that.

Conte: Well in a sentence...can you imagine if I said, "I'm going to make up a sentence that has twelve nouns in it, and I want you to memorize it. Some people have that facility. When great poetry is, [gestures towards audience member] as you pointed out...

Audience member: I would just like to say: try to get students to memorize a free verse; it's impossible.

Conte: Well, this again. As Boulanger said, then they've not been disciplined. The memorizing of poetry...

Same audience member: You can get them to memorize poems with rhyme and meter, but you can't...

Conte: Oh I see.

Same audience member: Free verse throws them. They can get about a half a page, maybe a page into it, then they're lost. Conte: There's nothing to hang on to. Same audience member: Exactly. There's nothing to hang on to.

Another audience member: That's why they started rhyming things way back in the Middle Ages from the memory tradition. They understood that that helped us remember things.

Conte: Rhyme and meter.

First audience member: That it goes in the body. That's what memorization is about.

Conte: Of course some of the great poets - Whitman is an example - who I think is an uneven poet, although a great one - who doesn't use meter often or always. But his poems...the vividness of the imagery...

First audience member: When he does use meter it's very significant. Conte: Yes, it's true.

First audience member: And suddenly he will have a metrical line, and he's doing it for a very good purpose. It's very interesting. But he actually was trained in prosody and has a deep prosody in his work.

Conte: Yes. We need to end; maybe take one more comment.

Audience member: Talking to Jay about this, it's different for you. But Richard Goode said that...you know, he commissions. He likes to play new music; he feels a responsibility to play contemporary music, so he commissions new pieces. Whereas he has said that even though he has learned the pieces thoroughly and performed from memory, when he back to them, he has to relearn them in a way he never has to relearn tonal music. It just doesn't stick in his corporeal self the way tonal music does.

Conte: But Boulanger would say that when one memorizes a piece by Stravinsky, one doesn't have to start over from the beginning. And I think with a composer like
Stravinsky who, again, has tapped into something deeper; archetypal structures of music, and there is this connection, as you demonstrated, Jay, that makes - perhaps, I myself use that as a kind of criterion to decide what music I want to get into bed with, you could say. I mean it takes a lot of commitment to learn a piece of music, to memorize it. For a composer, it's like the food you're going to eat. Is it going to nourish you? Is it going to make your fingernails grow better? Or is it going to be like McDonalds and make your teeth fall out and give you indigestion? And I try to use that consciousness. I feel that Boulanger helped me to sort this out. I remember when I heard a piece by Dutilleux for the first time; it was very clear to me that his music embodied these principles - that every note was growing out of every other note. And his music is very complex and, one could say, very dissonant. I think we have to finish, [gestures towards audience member] I'll let you have the last word, Bob.

Robert Levin: Well, no one will ever have the last word in this heated philosophical dialogue, [Laughter] but there's a very important issue here which is: of course, some people have photographic memories, and for them the abstractness of something...Nadia Boulanger used to mention a friend of hers whom she knew who had memorized the entire *Encyclopedie Francaise*. And you would meet this person and you would give him the first word of a particular page, and he'd think for a minute and then he'd recite the page all the way down the first column and the second column - he'd stop in the middle of a sentence at the end of the page and look up at you expectantly; if you nodded he'd continue. [Laughter]

So she mentioned this not in admiration but simply to talk about the prodigious potential of the human brain, mysterious as it might be. But I think the point that does need to be made is that there are fantastic musicians whose memories being trained in tonal syntax will remain in that tonal syntax and can only go so far outside of it without losing the grasp of an intuitive ability to deal with these things. The thing about Nadia Boulanger, and I think it's very important that we end this morning's session by thinking about her, and not about us - as much as our anguish and our time and how we move forward; this conference is about her -the thing about her that was so amazing was that she could effortlessly enter the aesthetic system of any musician who walked into the room. She did not tell people how to write their music that was outside of their aesthetic; it came from within. She made anybody better, in the sense that she made that person truer to him or herself. And this is the thing that so floored me, that I thought to myself that, you know, the serious musician must understand that sort of multiplicity. We talked about Nadia Boulanger performing everything, in a way, in a similar style. And yet, in fact, that was the way in which she was of her particular age. But her teaching was for the ages and was precisely dependent upon the idiosyncrasies of individual artists and not upon a unitized performance style. And to me, my whole life has been about that. Every thing that I do as a musician, whether it's a performer, a composer, a teacher, is about that. I remember
about a year and a half ago, for instance, I got the manuscript in the mail of John Harbison's Piano Sonata #2—which I had commissioned and which he wrote for me. And when I got his manuscript, which is about 30 pages long, I went through it for about a week and a half and sent him a six page single-spaced list of notes that I thought lacked the proper accidentals. Now bear in mind, I've been playing John Harbison's music since 1968. I got his letter back astonished that, I think with exception of two spots, that all of these eighty places were absolutely right; the sharp was missing there, the natural was missing here, and so on and so forth. Now, this is not about me; this is about her. She told me that to play music is to enter that world and to make yourself a part of that world - and to create an absolute congruence between your intuition and that of the composer, because you could not speak the composer's lines if you were not inside that composer's world. And I think, if there's one message that is as poignantly and as crucially relevant for today, when everybody suffers from attention deficiency disorder, when everyone is channel surfing, you say people are listening to music everywhere - they're not listening! Nobody listens! Go into a Conservatory; someone starts to play a French suite by Bach - everybody's tuned out within a minute and ten seconds because Bach is too challenging to listen to unless you concentrate. Boy did we have to concentrate back then! Let's sing a hymn to concentration.

[Laughter and applause] Conte: Thank you.

Audience member: May I, may I make...I don't want to have the last word, but I'd like my remark to be the last word. Someone said once that, "We need to remember the etymological origin of the word 'authority'; it's author, it's self."

Conte: Thank you.65

Conte has given a clear illustration of his time studying with Nadia Boulanger. He gives an eyewitness account, indeed a primary source, of the weekly sessions of facts that are related to life and music. Boulanger’s zest for music and life is encouraging and contagious.

**Teaching and Learning through Text Instruction**

Teaching and learning through text instruction is a common method to any student that has been in a classroom. Books are an ideal way to document, reference, and archive information and systems. Nadia Boulanger used a few select texts for instruction in counterpoint and

harmony. She referenced, Théodore Dubois: *Traité d’harmonie théorique et Pratique* (1921); Marcel Dupré: *Cours de Contrepoint* (1938); André Gedalge: *Traité de la fugue* (1904); and, Paul Vidal: *178 Figured Basses.*66 She also cited, The Evolution of Music by Alfredo Casella, *Traité de Composition* of Vincent, d’Indy, *Traité d’Improvisation* of Marcel Dupré, and *l’Histoire de la Lange Musicale* of Maurice Emmanuel.67

For a study of the fugue and counterpoint, Boulanger used *Traité de la de la Fugue.*

Author, André Gédalge says in his preface:

I would like, with this treatise, to give the impression that the fugue is not, according to a few people, the art of making some—more or less—musical combinations; according to others, a pretext to keep trotting out a few formulas dear to those who did not even invent them and who hold them high however, all the more so since they constitute their only artistic background. I would like for the reader to be persuaded that the fugue is a powerful means, *even at school,* to express *musically,* some ideas and feelings in a language as rich as it is varied. I would like for the reader to be convinced that, *even and ESPECIALLY at school,* we look for the best examples of this language not in the past and present pedants, but in the masters.68

Nadia Boulanger’s usage of textbooks was not in the traditional way that a teacher might utilize. Her realizations were not the ones that were in the “answer” books.69

**Teaching and Learning through Cooperative and Individual Instruction**

Studying with Nadia Boulanger was considered a privilege because every student came by invitation only. Learning in a group setting is important because student interacts with other students, there are different perspectives, and it is helpful to have multiple skill levels


69 Emile Naoumoff, interview by Barrett Ashley Johnson, November 26, 2006.
represented in an open environment. Boulanger was at her best teaching in a group and individual settings. In addition to the group instruction settings, a very privileged few, received an invitation to the Boulanger private country home of Gargenville, a tradition begun early in her career. These select students enjoyed a more private setting of work, meeting with famous personalities of the arts. It was a high compliment for work very well done:

A hierarchy eventually arose among Nadia’s students; her private pupils always considered themselves the elite; next were those who attended her Wednesday classes in Paris. Third were those who had only been with her at Fontainebleau. To have studied with Nadia at Gargenville as well as in Paris was the ultimate accolade, because this came about by invitation only.

In teaching music history classes at L’École Normale, according to Caroline Potter:

Most of Boulanger’s French contemporaries ignored music composed before J.S. Bach, but her course starts from the Ancient Greek modal system...Subsequent lessons cover such topics as the development of the Catholic liturgy, Gregorian chant, the troubadours and organum. Each class briefly surveys about a century, and the course illustrates the development of the musical language from monody to polyphony. It focuses on Boulanger’s belief that ‘the history of music is the history of overtones’, since the teacher demonstrates that the earliest music was monodic and that composers gradually introduced the harmonization of this monody first the octave and then at the fifth, adding more intervals progressively as and when these were considered consonant.

This history course emphasizes sacred music, partly because, as Boulanger stated, little was known about secular music of the period, but also doubtless because religious belief was assumed to be shared by the teacher and her students. In this history class outline, Boulanger also briefly mentions contemporary historical events and artistic achievements (emphasizing contemporary cathedral construction) and suggests further reading. Music is therefore viewed within a historical context, and the teacher nods towards the notion of general culture. In her handouts Boulanger often praises symmetrical musical forms and shows a predilection for musical forms based on imitation and varied repetition rather than simple repetition.

______________________________
71 Robert Levin, e-mail message to the author, December 23, 2006.
While teaching at L’École Normale, the Conservatoire American school opened in 1919. Nadia Boulanger taught harmony there, and as Aaron Copland explains:

I had no interest in studying harmony, having already completed its necessary requirements. But I went to her class. I expected an elderly lady reconstituting the harmonic laws of the past, but I found a brilliant young woman analyzing Boris Godunov by Modeste Moussorgski. I was impressed. I needed a teacher in Paris for the year, but was uncertain that I should study with a woman. No composer had ever studied with a lady. But I bravely asked her for lessons. I was not afraid of her, but of my reputation. The fear soon stopped. She took me to the basics of all music. She never made me go back. She only took me forward. She commanded everything, she ignited everything.  

Nadia Boulanger started teaching private composition in 1903 while still a student at the Paris Conservatory. She also taught her younger sister Lili for a short period. Here is an example of Nadia’s first meeting with a student from a letter written to Teresa Walters:

In a first meeting with a new pupil, Boulanger began with a test of aural abilities—pitch recognition and memory. She sat at a piano and asked the pupil, at a second piano, to replay the pitches and melodic patterns which she played. Then, with the pupil beside her at the first piano, she began a procedure in which, in effect, she changed roles with the pupil. She informed him that she would play the role of a pupil and he the teacher; then she commenced asking him questions about all aspects of music theory, history and literature. From the quality of the student’s responses, she was able to evaluate his level of musical preparation and then proposed a point at which they might begin work together.

For Nadia Boulanger, the pupil’s age was an important factor in the acquisition of musical skills. She believed that musical disciplines should be acquired at an early age, during those years she defined as “formative.”  

Boulanger judged the potential of a student based on how well they would perform on her diagnostic exam:

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The growth of talent is unpredictable, certainly, but the ear--if there is no ear, if I sing "Do" and they sing "Fa" then I am obliged to say to them, "It will displease you, or make you sad for a while, but it is better that I tell you now—you are no musician."  

Nadia Boulanger’s students understood a rigorous attitude must be adopted once they had an opportunity to study with her. In Boulanger’s words:

The role of the pupil is essential, for it is a question of a collaboration. A lesson, in order to be good, demands the participation of the one who gives it as of the one who receives it. If it is necessary that the master brings to life what he teaches, the pupil, in his turn, ought to understand that the results depend, above all, on his own effort; it is necessary that the work that one tries to make him understand, that he gives the impetus that is demanded of him.

When Boulanger accepted a student, it was almost certain they would be re-trained in counterpoint and harmony. Most of the American students had to be retrained:

Because they are brilliant students, very talented people, but the grounding isn’t secure in many cases, their ear isn’t developed: the basics haven’t been drummed into them.

Composer Philip Glass notes that:

...[S]he set me on a program that started with beginner’s lessons in counterpoint and harmony and continued with analysis of music, ear training, score reading, and anything else she could think of. Her pedagogy was thorough and relentless. From a young man of twenty-six, I became a child again, relearning everything from the beginning. But when I left Paris in the fall of 1966, I had remade my technique and had learned to hear in a way that would have been unimaginable to me only a few years before.

Elliott Carter relays a similar experience:

I must say that, though I had taken harmony and counterpoint at Harvard and thought I knew all about these subjects, nevertheless, when Nadia Boulanger put me back on tonic

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and dominant chords in half-notes, I found to my surprise that I learned all kinds of things I’d never thought of before. Every one of her lessons became very illuminating, as she would point out how the parts could have done this or this.\textsuperscript{79}

Boulanger employed a variety of methods in teaching the craftsmanship of music composition after the student trained in the basics. While studying with Boulanger, Aaron Copland composed choral works, ballet, and a Passacaglia for piano. He also studied score reading, analysis, and orchestra. Boulanger’s student orchestration assignments included arranging other composers’ piano music (Mussorgsky’s Pictures at an Exhibition) for orchestra. Copland also experienced walking through orchestral scores at the piano by sight as Nadia stressed details of form, rhythm, harmony, and counterpoint.\textsuperscript{80} E. Douglas Bomberger analyzes the process of how Nadia led Copland through the composition of \textit{Passacaglia for Piano}:

Boulanger found the genre [passacaglia] to be fruitful as a teaching tool. Copland was correct in his assertion that \textit{all} her students wrote passacaglias, while there is ample evidence that many of them did. Copland and Virgil Thomson both worked in the genre during 1922...Other Boulanger students who penned passacaglias during or after their studies with her include Walter Piston, Easley Blackwood, Paul Katz, Clair Leonard, Israel Citkowitz, David Diamond, Irving Fine, and Jean Françaix.\textsuperscript{81}

Nadia Boulanger was serious about the student composer finding his or her musical personality. She thought the purpose of learning counterpoint, harmony, solfège, and other rudiments, was to learn the language of music. The composer discovers their musical personality through the mastery of this language. She was not patient with those who did not work hard:

\textsuperscript{79} Johnson, \textit{Training the Composer: A Comparative Study Between the Pedagogical Methodologies of Arnold Schoenberg and Nadia Boulanger}, 185.
\textsuperscript{81} E. Douglas Bomberger, “Boulanger and the Passacaglia” (paper presented at: Nadia Boulanger and American Music—a Memorial Symposium, University of Colorado, Boulder, CO, October 9, 2004).
If there’s a pupil who hasn’t done enough work, I say: ‘I am not here to make you work. If you don’t want to work, don’t work, I don’t care. I’m only interested in you at the moment when you come alive. At that moment, I try to live with you and to help you live.’

Boulanger said, “A great work, I believe, is made out of a combination of obedience and liberty. Such a work satisfies the mind, together with that curious thing which is artistic emotion.”

With balance, she thought the music should have what she called, la grande ligne (the ‘grand’ or ‘long’ line.), a continuance of a musical thought process throughout a work that carried the listener’s ear from one idea to the next, culminating in a logical termination. Boulanger, “...never sought to impose any definite kind of style on her pupils.”

In 2004, Robert Levin gave a presentation at the Nadia Boulanger and American Music—a Memorial Symposium. He said,

I know of no teacher who does not distinguish between the very gifted, the somewhat gifted, and the un-gifted. And I know of no teacher who spends the same amount of time on patently un-gifted people as on gifted people.

Anybody who attended Nadia Boulanger’s classes knew that there was one human being that determined to lift all the veils and to reveal those secrets to all of us. Those secrets involved mastering of the large scale form, mastering...the narrative at all of its levels, mastering of the rhetoric, of the style...An intense, an unyielding fascination with elegance of thought.

Life in Nadia Boulanger’s composition class was a constant search for and delight in the revelations of those amazing [philosophies?] of imagination.

The first thing that we [students] had to understand—if we were going to get anywhere as musicians—that if we did not have that sense of wonder about the unfathomable secrets of genius, of the unfathomable spiritual depth of a dominant resolving down a fifth to a

tonic—that there were certain things about the meaning of music and the meaning of life that would ever be posed to us. She was somebody for whom quality was everything. She had no patience for the slipshot. She had no patience for sloppy thinking. And she let all of us know. She felt that we, in fact, had to understand that everything was an instrument. That [pointing to a back stage wall] is an instrument. But this [motioning with hands playing a keyboard] is an instrument. And this [pointing to his head] is an instrument and this is the most important [instrument] of all. And so we went to Annette Dieudonné to perfect our ears because you cannot do what you cannot hear. And in the end you might think that you can write things that you cannot hear but someday you will be found out! There was no way to hide when you wrote a piece of music and brought it into Nadia Boulanger.

Some people who want to see the surface of her teaching may not be able to understand these incongruables. But they are the essence of who she was. She saw inside a piece of music because she had that kind of spirit of inquiry. She had that kind of sensibility. She had a sense of instrumentation, of texture, of rhetoric, the importance of rests as much as the importance of sounds. And beyond that she displayed a contradiction—which to me this very day—remains completely inexplicable. Which is that she relied—for the most part—on teaching materials that in some respects are thoroughly unremarkable and, indeed, mediocre. Nadia Boulanger sang the praises of [the theory texts of] Theodore Dubois and she celebrated his musicianship. She lived with that contradiction because that was the way it was taught to her. She did not challenge it.85

If there is no remembrance of this astonishing legacy, this unbelievable human being who saw deeply within human nature, and, yes, was a tender tyrant, who punched me in the ribs when I did not sight read the full score of the Symphony of Psalms...perfectly, but behaved like an indulgent mother when I started to cry...and apologized. If we don’t remember the essence of this philosophy then by the time the pendulum swings back they’ll be nobody left to revive the message. So all of us have a sacred opportunity to keep that message fresh—to remember, that despite all these contradictions, we saw something, we were witnesses to something which is without parallel in the intellectual history of the culture. And that must continue to animate us now and forever.86


CHAPTER 3
THE PEDOLOGICAL METHODS OF
DR. DINOS CONSTANTINIDES

Dr. Dinos Constantinides is a remarkable composer and teacher. It was an honor to be
invited to perform at the Employee Recognition Program Brunch, where Constantinides
celebrated fifty years of teaching in the School of Music, at Louisiana State University on
Wednesday, February 25, 2015. Dr. Constantinides is the oldest active faculty member to be
employed in the School of Music at Louisiana State University. Here is how the event’s speaker
described Constantinides:

Constantinides is a well-respected composer and teacher, both nationally and
internationally, whose students hold positions at universities all over the world, including
in England, Canada, Germany, Brazil, China, Taiwan, Australia, and the U.S. Constantinides continues to maintain a full studio at the university and is very active in
presenting his music and the music of his students nationally and internationally.87

Dr. Constantinides is an advocate for helping students get their works performed and
publicized. Constantinides, along with Louisiana State University Boyd Professors, sponsored
the Young Composers Concert on April 24, 2016, at the Louisiana State University School of
Music recital hall. The concert featured compositions of Ph.D. candidates, Eric Lacy, Chad
Hughes, Joshua Carver, Harold Mims, Tim Beattie, Michael Mitchell, and Dr. Constantinides. I
presented two works, Catch Me for percussion and string orchestra, and Think On These Things
for string orchestra. Maestro also conducted the orchestra for the performance.88

87 Dr. Dinos Constantinides. “Employee Recognition Program Brunch.” Louisiana State
University, February 25, 2015.
88 Harold C. Mims. “Boyd Professor’s Young Composer’s Concert.” Louisiana State
University, April 24, 2016.
LSU Boyd Professors Young Composers’ Concert

LSU Boyd Adventures in Research presents

LSU Young Composers’ Concert and Reception

presented in conjunction with

The Louisiana Sinfonietta

Dinos Constantinides
Music Director

Free Concert: April 24, 2016
Sunday @ 2:00 pm
LSU School of Music Recital Hall

Reception to follow directly

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Dr. Constantinides has also presented some of the author’s compositions such as, *Four Pieces For Piano* (Dianne Frazer, performer, Louisiana State University School of Music Recital Hall, March 17, 2014), *Schism* for woodwind quintet (Louisiana Sinfonietta, Louisiana State University School of Music Recital Hall, October 11, 2015), *Three Dimensions for Wind Quintet* (Baton Rouge Public Library, Louisiana Sinfonietta, June 22, 2016), *Catch Me* (Composer’s Forum, *Augusta Read Thomas Master Class*, Louisiana State University School of Music Recital Hall, October 13, 2014), and *String Quartet No. 1: Qwest* (Louisiana Sinfonietta, Louisiana State University School of Music Recital Hall, March 17, 2013). *Crescent for Alto Saxophone and Piano* performed in Greece by saxophonist Athanasios Zervas, and Georgia Loupidou on piano, Friday, March 7, 2014, at the Byzantine Conservatory.  

89 *Cotton Candy Grapes for Two Violins* performed by Borislava Iitcheva and Aaron Farrell in a concert of contemporary music on April 20, 2015, at Louisiana State University School of Music Recital Hall. James Romain performed Fantasy for Solo Alto Saxophone on October 5, 2015, at Louisiana State University School of Music Recital Hall.

Athanasios Zervas’ Saxophone Recital at the Byzantine Conservatory

Rezitál Σαξοφώνου | Βυζαντινό Ωδείο

Το Ρεζιτάλ Σαξοφώνου με έργα για σόλο σαξόφωνο των:

- Cantilena for saxophone (2007) Άρης Καραστάθης
- The Bach Lessons I – XVI for soprano saxophone W. E. Novak
- Crescent for alto saxophone and piano Harold Mims
- Decatur for saxophone solo Joshua Carver
- Fantasia for solo saxophone Ντίνος Κωνσταντινίδης

Σολίστ: Αθανάσιος Ζέρβας, Σοπράνο Σαξόφωνο
Γεωργία Λουπίδου, πιάνο

Παρασκευή, 07 Μαρτίου
Είσοδος Ελεύθερη, Έναρξη 7:00 μμ.

Το Ρεζιτάλ θα λάβει μέρος στην αίθουσα Γούβελη 12 στον 1ο όροφο

Για οποιεσδήποτε πληροφορίες παρακαλούμε να επικοινωνήσετε στα τηλ.: 210 9019344 / 210 9025523 ή στη διεύθυνση του Βυζαντινού Ωδείου.

Βυζαντινό Ωδείο
Διάβαση 5 και Μ. Βασιλείου
Νέος Κόσμος
Teaching and Learning through Public Lectures

Dr. Constantinides promotes teaching and learning through public lectures by way of required music history and music theory courses offered at Louisiana State University. Knowledge gained through such courses is vital to the study of music composition, harmony, history, form, and analysis.

Composer’s Forum is a required component of the composition program at Louisiana State University. Music composition majors and minors have an opportunity to present a lecture on some aspect of their music during a semester. Guest composers, clinicians, performers, educators, and conductors also present at Composer’s Forum. Having guests present in a group session is informative, intuitive, and necessary for the further development of the student composer. Guests such as Augusta Read Thomas, John Mackey, Jonathan Wolff as well as Maestro Constantinides himself have been beneficial to the students and composition program at Louisiana State University.

Teaching and Learning through Essays

Contemporary Musical Practices is another required course for music composition majors studying at Louisiana State University. Constantinides guides students through compositional trends in contemporary music and holds discussions of texts on composition, analysis, and the works of major composers. The employment of scholarly library research is stressed in this course as students research contemporary compositional techniques, and the life, and music of master composers of the twentieth century. Examining program notes, discussing performance issues, and reading selected articles and bibliographies are also a part of this course. Students get to role-play as teacher/student as Dr. Constantinides observes and interjects comments.
Teaching and Learning through Interviews

Everything that has been said about Contemporary Musical Practices above also applies to teaching and learning through interviews. Constantinides will occasionally quiz his students in the form of an interview: “Now tell me about Stravinsky.” “Name the composers from the First Viennese School.” “How did you come to that conclusion?” These kinds of questions are a practical way of learning because of the hands-on approach of “real-time” interaction between student and teacher. He will at times, share a quote from an article or review, before returning to examining a student’s score.

Teaching and Learning through Text Instruction

Dr. Constantinides has not referenced many books other than musical scores. The only text used and used sparingly, was Techniques of Twentieth Century Composition: A Guide to the Materials of Modern Music by Leon Dallin. A description of the book reads:

The approach of Techniques of Twentieth Century Music is appropriate for composers exploring contemporary idioms, for performers learning to cope with the innovations of modern music, and for teachers developing their understanding and appreciation of the music of our time. All three categories are served by this text. It is designed to provide essential knowledge of the techniques and materials of twentieth-century music and to bridge the gulf between traditional academic training and current practice.90

Studying scores of master composers, and experience from many years of teaching was the focus. Again, courses in music theory, contemporary musical practices, and music history, require textbooks.

Teaching and Learning through Cooperative and Individual Instruction

Teaching and learning through cooperative and individual instruction is where the nuts-and-bolts of Dr. Constantinides’ teaching takes form. Every student has a one-hour weekly lesson, and have to come to their lesson prepared to work without any excuses. Arriving at a lesson without any written material is unacceptable. Constantinides’ many years of teaching has prepared him for what to look for in a student.

His teaching is designed for each student’s skill level, experience, and personality while covering required material. It is clear; each student has to undergo a reshaping of his or her preconceived thoughts on composition, theory, orchestration, counterpoint, and harmony. Maestro can look at the first two pages of a score and see what is missing, what a student is trying to do, or has overdone, or needs to do regarding form, melody, harmony, transitions, and connectivity. One of the first comments Constantinides made after my music was, “Your music is too emotional and needs to be more intellectual.” That statement raised awareness of a need to become a critical thinker about music and life. Believing music was inspired from God to humanity was learned at an early age. However, the thought of music as intellectual was a new concept.

Maestro made an argument for the need for both, inspiration, and intellect. He asked, “What do you do when inspiration is not there?” The reply was, "nothing, I wait, or become stuck until inspiration returns." Maestro began to explain the craftsmanship of music composition:

Construct a motive; work it until you come up with something that you like. Decide the direction of the phrase and add a second theme to it. Write it backwards, stretch it out, or change octaves. Pass the melody or theme between several instruments or sections. Now, develop what you have written. Add a transitional section. How will you end the piece?
It finally made sense. Design the music, and if inspiration comes great, it not, there is still material to develop. Constantinides is very clear about students not having to compose like him, or in his personal style. His focus is on the craftsmanship of music composition, period. He also knows how far to push each student based on his or her temperament. In another lesson after viewing a score, Dr. Constantinides said, “This is good, but you have enough ideas here for two symphonies.”

Like most accomplished composers, Constantinides is concerned about development. Beethoven’s Symphony No. 5 is the model used by most composers and educators to demonstrate how Beethoven developed a four-note motive throughout an entire symphony. Maestro references Beethoven often when moving too quickly from idea to idea.

Shapes and Designs are another important part of Dr. Constantinides’ teaching. When discussing melody, Maestro said, “Notes are not important, shapes and designs are.” Although it took some time to accept this, eventually his point became clear. This compositional technique resembles an architect’s perspective. First, establish a foundation, and then build to shape the work into a magnificent structure. The rise and fall of a line are important to a composition, especially in twentieth-century classical music.

Vertical structure was another revelation. Most classically trained composers are accustomed to writing using horizontal structure or linear writing. The differences between linear and horizontal structures become evident when a composer has limited experience writing for orchestra, or any large ensemble. It is hard to realize there are all of these instruments and an eight-octave span of orchestration to deal with, so the tendency is to write on a straight line, in one octave, clogging the middle register. Writing in this manner for long periods can become
boring. Developing vertical structure opens the orchestra, hearing, and the mind to endless possibilities leading toward more emotional, transparent, and purposeful writing.

The discussion of big and small climaxes was constant for most of the first semester lessons. This discussion is necessary for most composers coming from a commercial background, or the novice composer who has not yet grasped the vertical versus horizontal aspect of classical composition. Maestro would say:

You need something here. You need to take this line some place. He would usually say something like, Um…let me see…let me see. I think your main climax is here, and I see you have a little climax over here…good! Good!”

Similar to the discussion of big and small climaxes, a lack of transition was a killer for the most exciting part of your composition. If you did not have a smooth one, or none at all. Maestro would say:

Why are you going there? You are moving too abruptly from here to there. I do not understand. You need something in between the two.

In the same manner, transition’s cousin, connectivity, was repeatedly reinforced:

There is no connectivity here. This looks like a new piece. Where is the connection? You need to bring something similar from here to there, (pointing to the score) or something here to there. And, be careful about moving in and out of densities.

Dr. Constantinides’ course objectives for composition majors at Louisiana State University is quite extensive and demanding.

I. Course Objectives
   A. Compositional styles of twentieth century composers including (but not limited to):
      1. The Second Viennese School
         a. Arnold Schoenberg
         b. Anton Webern
         c. Alban Berg
      2. Bela Bartok
      3. Charles Ives
      4. The Polish School
      5. Krzysztof Penderecki
      6. Witold Lutoslawski
7. Elliot Carter
8. György Legeti
9. Maurice Ravel
10. Claude Debussy
11. Richard Wagner
12. Gustav Mahler

In addition to the above, students have to compose using the following techniques outlined below.

II. Compositional Styles and Terms:
A. Scales:
   1. Modes – the seven diatonic scales that differ in their avengement of half steps and whole-steps.
      a. Ionian – like major
      b. Dorian – like minor with the sixth degree raised
      c. Phrygian – like minor with the second degree lowered
      d. Lydian – like major with the fourth degree raised
      e. Mixolydian – like major with the seventh degree lowered
      f. Aeolian – like minor
      g. Locrian – like minor with the second and fifth degrees lowered
   2. Pentatonic – among the oldest scales in history, the pentatonic scale uses only five pitches. The pentatonic scale can be created by playing only the black keys on the keyboard. Any pitch in the pentatonic scale may serve as a tonic.
   3. Pandiatonic – music that uses a diatonic scale without restricting the composition to melody or functional harmonic practices. Within this style, a single pitch does not have to be tonic.
   4. Synthetic Scales:
      a. Whole-Tone – a six-pitch scale mode entirely of whole steps, for example C-D-E-F#-G#-A#- (C).
      b. Octatonic Scale – an eight-pitch scale made of a sequence of a half step followed by a whole-step or vice-versa, C C#- D#-E-F#-G-A-Bb. Combining two diminished 7th chords also creates this scale.
      c. Modes of Limited Transposition - seven scales devised by French composer, Olivier Messiaen, each with a controlled number of transpositional possibilities.

B. Non-Functional Chromaticism:
   1. Atonal I - music composed without a tonal center and lacking any traditional dominant-tonic cadences. Melodic material is created through the use of many dissonant intervals such as minor 2nds, major 7ths, and minor 9ths (though not limited to these intervals). Motivic elements are present as are the use of sequence and repetition.
   2. Atonal II - employs the use of POINTILLISM - melodic/vertical contour is developed through extreme changes in register within a melodic phrase
   3. Atonal III - employs both the use of pointillism and dissonant intervals, yet tries to retain traditional melodic contour within each composed phrase.
C. Tonal Relationships:
   1. Remote Tonal Shifts -
   2. Polytonal formations - music constructed of two or more tonalities or modes, such as C major with Ab major
   3. Abrupt Tonal Shifts - employing a sudden change to a distant tonality, such as C major to F# major

D. Vertical Sonorities:
   1. Tertian - vertical movement in music employing sonorities based on thirds
   2. Polychordal - the use of two or more diatonic chords simultaneously (such as C major and F# major)
   3. Nontertian - vertical tonal movement dominated by melodic or harmonic fourths

E. Serial Procedures
   1. Twelve-tone-music that lacks a tonal center, wherein each of the 12-pitches are equally represented. Tonal serialism is composed through the use of a pre-constructed 12-pitch row. This row may be present in the composition in four different forms:
      a. Original - the 12-pitch row
      b. Retrograde - the original row backwards
      c. Transposed - the original row mapped to any of the other 11 pitches
      d. Inversion - the original row with its intervals' relation to the octave reversed

   These four serial forms may be combined through the use of a serial matrix to add to the tonal complexity.

F. Timbre and Texture:
   1. Total Serialization - all elements of the composition are realized through some serial procedures. This may include pitch, rhythm, dynamics, and articulation.

G. Rhythm and Dissonance:
   1. Mixed Meter - the composition's meter changes throughout the work and may have rhythmic transformations throughout (augmentation, diminution) The composer must indicate if the eighth note is consistent when changing from simple to ternary meter or in the quarter note = a dotted quarter upon each change.
   2. Rhythmic Minimalism - rhythm remains fairly consistent throughout the work. Changes in interest occur through the tonal/melodic material and possible slow rhythmic transformations.

H. Chance/Aleatoric Procedures:
   1. No time signature - timing and some rhythmic placement is left open to the interpretation of the performers.
   2. Graphic Notation - 20th century symbols (such as Penderecki symbols) or symbols created by the composer are used to direct the musicians' performance. Within this style, certain musical elements are left to chance.
   3. Chance Arrangements - order of the pages or progression of musical
motifs/material notated on a page are left to the performer to determine.

I. Divine Repetitions
   1. Consonant Repetition - the same consonant pitches are repeated throughout the entire performance but the rhythms are displaced through each individual performer's repetition.
   2. Dissonant Repetition - displaced repetition is realized through dissonant intervals.

Dr. Constantinides has been a composer, performer, and an educator for more than fifty years. He has a published catalog of nearly three hundred works and is still contributing to the craft of music composition. He is the music director, and conductor of the Louisiana Sinfonietta, and Boyd Professor of Music Composition at Louisiana State University, the highest academic rank at Louisiana State University. At age eighty-seven, Constantinides does not show any signs of slowing down. He continues to compose and conduct concerts while maintaining a heavy teaching load at Louisiana State University. As a prolific composer, Dr. Constantinides continues to generate music performed throughout the United States and Europe.
…Some are born great, some achieve greatness, and some have greatness thrust upon them.\textsuperscript{91}

-William Shakespeare

The above quote about greatness from \textit{Twelfth Night, Or, What You Will} by William Shakespeare, is thought provoking. Isolate the words \textit{born}, \textit{achieve}, and \textit{thrust}, and apply them to the life and teaching methods of Nadia Boulanger and Dr. Constantinides.

Boulanger and Constantinides have taken students who were born with a tremendous amount of talent, who have achieved global recognition as composers, arrangers, performers, educators, and conductors. However, what is the \textit{thrust} part? Constantinides and Boulanger are the \textit{thrust factors}. They were born with a gift and had achieved global recognition much like some of their students. However, it is the massiveness of the personality of Boulanger’s and Constantinides’ particular gifts and skills as teachers, and composers that cause students to propel to higher artistic levels. While similarities and differences exist in teaching styles, they have produced a generation of composers who have captured the imagination and hearts of musicians and enthusiasts by composing well-crafted compositions.

\textbf{Similarities Between the Pedagogical Methods of Nadia Boulanger and Dr. Dinos Constantinides}

There are a few obvious things that come to mind when looking at similarities between Nadia Boulanger and Dr. Constantinides. They are composers, teachers, musicians, educated, not from America, and although Nadia is no longer with us, they are close in age. Constantinides is

eighty-seven, and Boulanger died at age ninety-two. There are also similarities in teaching methods.

They are active in the promotion of student’s work. Constantinides has premiered works of many of his students to help gain exposure to a wider audience here in the United States and Greece.92 Student compositions often are featured with the Louisiana Sinfonietta,93 Composer’s Forum, and guest artists appearing at Louisiana State University. Boulanger was also diligent toward the publication and performance of her student’s works. Boulanger persuaded Walter Damrosch to commission Aaron Copland’s Symphony for Organ and Orchestra. She also stayed in touch with formal students, usually through writing letters and them dropping by occasionally.94

Constantinides and Boulanger presented public lectures as a forum for teaching students and educators who were interested in all forms of music. They held lectures in universities as well as in the community. Students who attended their lectures were serious about music and wanted to be involved in the process of hearing and learning what Boulanger and Constantinides presented. Boulanger lectured in France, United States, and in many institutions and public gatherings globally. Constantinides has lectured in Greece, Carnegie Hall, Louisiana State University, and several venues throughout the United States and Europe.

Boulanger and Constantinides have taught students through the aid of essays. Nadia Boulanger occasionally wrote essays covering reviews, social and political concerns, and text

93 Dinos Constantinides, PhD. “Boyd Professor’s Young Composer’s Concert.” Louisiana State University, April 24, 2016.
recommendations. Her work is in the journals *Le Monde Musical* and *Spectateur des arts*. Some of her later articles appear in *Music Journal*, *Fontainebleau Alumni Bulletin*, and *Harper’s*. Dr. Constantinides has used essays as a teaching tool throughout his career as a professor, and through required coursework for music composition majors at Louisiana State University.

Constantinides and Boulanger have presented several interviews covering the music of master composers, students’ works, and their compositions for the advancement of the study of music composition, history, orchestration, and counterpoint. Interviews have been presented in a variety of formats such as video, transcripts, radio, live, and through private instruction with students.

Constantinides has occasionally referenced *Techniques of Twentieth Century Composition: A Guide to the Materials of Modern Music* by Leon Dallin in private instruction along with many published scores. Boulanger used texts for instruction in counterpoint and harmony. She referenced, Théodore Dubois: *Traité d’harmonie théorique et Pratique* (1921); Marcel Dupré: *Cours de Contrepoint* (1938); André Gedalge: *Traité de la fugue* (1904); and, Paul Vidal: *178 Figured Basses*. She also cited, *The Evolution of Music* by Alfredo Casella, *Traité de Composition* of Vincent, d’Indy, *Traité d’Improvisation* of Marcel Dupré, and

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95 David Conte "The Teaching Methods of Nadia Boulanger" lecture,
l’Histoire de la Lange Musicale of Maurice Emmanuel.\textsuperscript{98} They insisted on students finding their musical personality.

Constantinides and Boulanger are very similar in being taskmasters in their approach to requiring the highest mental concentration and performance from students in private instruction. Private study with Constantinides and Boulanger is not the place for doubting, low self-esteem, inflated egos, excuses, or time management issues. The focus is toward score study, counterpoint, listening, vertical structure, and composing music. There is a time to laugh and experience joy, but it is a result of work well done and on time.

Constantinides' and Boulanger's teaching methods are effective, necessary, and present a variety of methods that are stimulating to the process of engaging intellectually. Studying with Constantinides is very similar to what Boulanger’s students have said about her process of teaching.

**Differences Between the Pedagogical Methods of Nadia Boulanger and Dr. Dinos Constantinides**

Constantinides and Boulanger have used similar teaching methods that have helped their students achieve global recognition as composers, arrangers, performers, educators, and conductors. Although they have common methods in teaching from public lectures, essays, interviews, texts, private instruction, and the promotion of student’s works, there are differences in the methods they use in teaching.

Boulanger gave instruction from the piano while surfing through scores. Studying at the piano is beneficial for the student to see and hear the physical part of playing a score. Contrast and coordination of seeing hands at the piano and reading the score simultaneously are helpful in

\textsuperscript{98} Teresa Walters, “Nadia Boulanger, Musician and Teacher: Her Life, Concepts, and Influences.”
seeing and hearing counterpoint, harmony, orchestration, and contrary motion in action since the piano is a realization of the orchestra. Constantinides does not use the piano in his instruction. He uses scores and recordings. Extracting examples from the scores of master composers and comparing the examples to recordings gives a student a visual and aural perspective of the music.

Boulanger’s students engaged in sight-singing using soffege, fixed Do. Sight-singing strengthen the ear, and memory to aid the composer and musician in maintaining a stronger connection between the brain, hand, eye, and ear. Singing and hearing music in the mind’s ear also allow the composer to work still if a piano or another instrument is not available. Composing music in this manner can be done at any time, under any condition. This method is also useful in employing improvisation to composition, which Nadia also encouraged. Constantinides leaves this useful work to the theory courses.

Boulanger also had students memorize as much music as possible. She knew the entire *Bach Well-Tempered Clavier* by heart by the time she was twelve years old. Boulanger gave credit to jazz musicians for committing music and rudiments to memory. Committing music to memory gave them freedom to create in a more natural manner. She thought classically trained composers would benefit from this practice. Boulanger wanted students to take piano pieces and orchestrate them for orchestra, in all keys, which was a habit of Maurice Ravel. Nadia believed music was emotional, but she stressed craftsmanship. Nadia thought her students should be confident in writing a fugue. Writing a fugue demands a command of counterpoint, form, voice leading, intervals, rhythm, contrary motion, and harmony. Constantinides does not require memory study of the student.

Boulanger sat at one piano and had here new students sit at another piano as she tested their aural abilities through pitch recognition and memory. She would have students replay the
pitches and melodic patterns, which she had played, then have the student play the role of the
teacher. Engaging with students at the piano in this manner was her way of evaluating their level
of musical preparation. Constantinides is not a pianist, he is a violinist.

The methods used by Boulanger and Constantinides are robust and engaging. They have
worked with students for many generations with great success. Adding conducting to the
regiment could also be helpful to students. Having students conduct and sing phrases or passages
from their music will cause them to be more musical, and make them more comfortable with
conducting at the same time.

Teaching students how to improvise and make improvisation a component of music
composition is another benefit to the student. Students would be trained to hear intervals, chords
in different positions, chords in different octaves, single lines in all octaves, and three-
dimensional hearing. Three-dimensional hearing is, the ability to hear music in the mind’s ear
and in real-time, in several octaves, at the same time. Employing the mind's ear in real-time is
key to smooth and transparent orchestration Another exercise that is useful to the development of
the ear is instructing students to play major scales by alternating accidentals as an aid to ear
training. For example: Major Scale Alterations\textsuperscript{99}

Students should compose away from the piano or other instruments after the ear fully develops. The piano can still be used to play passages and periodically check student’s work, but the goal is to have the ear become the \textit{new instrument}. Having students engage in role-playing as means to connecting musically to teaching, composing, and to each is a clever way of getting them to talk about his or her music. Students should always be aware of not allowing the middle register to become clogged with clutter while giving attention to inner ear tone vibrations based on the overtone series.
CHAPTER 5
SUMMARY AND CONCLUSIONS

Nadia Boulanger was, and Dr. Dinos Constantinides is part of a class of musicians that have helped raise a generation of outstanding composers, arrangers, poets, conductors, orchestrators, theorists, dancers, artists, and educators. The aural spacing of their music is simply amazing. They spent time learning from master composers to understand how and where they placed the melody, countermelody, counterpoint, and harmony. They are world-class musicians as well as composers and teachers too.

Boulanger came from a musical family and got started early in working on her craft. Constantinides has over fifty years in the classroom and close to three hundred works to his credit, and is still going strong at age eighty-seven. They have mentored their students and keep close ties with them. They have found ways to encourage and promote student’s works and publication. Their music exhibits strong craftsmanship with vertical and linear structures.

They understand how to manage personalities of artists and musicians to help them get the maximum performance from their efforts as they create beautiful music. They taught using various methods, such as teaching and learning through public lectures, teaching and learning through essays, teaching and learning through texts, teaching and learning through interviews, and teaching and learning through group and individual instruction.

We need dedicated and talented teachers and students to keep the tradition of craftsmanship of music composition alive. The question of, can composition be taught is answered as a resounding yes. Studying the fugue, harmony, counterpoint, scores of the masters, orchestration, instrumentation, span of orchestration, listening, attending live concerts, and having mutual respect between fellow musicians, leads to a healthy community of well-crafted artists. We are blessed to have had Nadia Boulanger, and Dr. Constantinides still carrying the
torch, along with their students and former students, preparing the way for future generations of artists. May heaven sing as God continues to transcend music to us, and us to Him. Music composition can be taught and used in a powerful way, but creativity and inspiration come from above, from the “Father of Lights.” May we be forever enlightened!
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VITA

Harold C. Mims is an American composer, arranger, orchestrator, and pianist. He is a native of Montgomery, Alabama. Harold and his wife Barbara attended Henry Ford High School in Detroit, Michigan. They studied music under the direction of their band director and mentor, Mr. Benjamin L. Pruitt, Sr.

Harold excelled on French horn and piano and soon gained a reputation as an arranger and composer, which led to a scholarship at the Berklee College of Music in Boston, MA where he earned a B.M. in Commercial Arranging. He later moved to Illinois to attend Northwestern University in Evanston, IL where he earned an M.A. in Jazz Pedagogy.

Mims has composed and arranged music for the Baton Rouge Symphony, Acadiana Symphony featuring Marc Broussard, and the Midland Symphony. He has also served as Minister of Music creating arrangements and orchestrations for several churches and artists throughout the United States. Arrangements and orchestrations created for the Detroit Public Schools Evening of Fine Arts Concert include A Tribute to Ray Charles, The Detroit Arts Connection, A Legacy in Pop Song and Jazz, and An Evening of Elegance.

Mims believes music is a gift transcending directly from God and can be utilized to reach the soul and heart of humanity. He seeks to release the emotion in music while connecting heart-to-heart and head-to-head with the listener. He is comfortably at home writing in all styles and ensembles whether it be classical, jazz, rock, sacred, orchestral, wind ensemble, big band, choral, or chamber group.

Harold currently resides in Baton Rouge, LA where he is a Ph.D. student at Louisiana State University studying music composition with Dr. Dinos Constantinides and jazz studies with Dr. William Grimes, Dr. Willis Delony, and Dr. Brian Shaw. He is also the founder of HCM
Music & Publishing serving clients as an arranger, composer, orchestrator, keyboardist, educator, and producer. He produced the debut CD for artist and drummer Kobie Watkins entitled, Involved (Origin Records), released on May 19, 2009.

Mr. Mims is interested in continuing research on teaching methods and presentations about oral, visional, practical, auditory, emotional, and intellectual learning. He is also interested in the Span of Orchestration as it relates to composing, arranging, and orchestration.